

A CONTEMPORARY APPLICATION OF BORIS GOLDOVSKY'S METHOD FOR
TRAINING THE OPERATIC SINGER-ACTOR: A MODEL FOR TODAY'S
UNIVERSITY OPERA WORKSHOP INSTRUCTOR

Jennifer Glidden, B.M., M.M.

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APPROVED:

Stephen Austin, Major Professor and chair of
the Department of Vocal Studies
Paula Homer, Committee Member
Jeffery Snider, Committee Member
Benjamin Brand, Director of Graduate Studies
James Scott, Dean of the School of Music
Mark Wardell, Dean of the Toulouse Graduate
School

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Throughout the twentieth century, Boris Goldovsky (1908-2001) played a significant role in training the operatic singer-actor. One of his most significant contributions was integrating music and drama. He taught his students how to develop a character, how to find dramatic clues in the music, and to become expressive artists free from monotonous operatic gestures and posturing. As author of the first textbook for training the operatic singer-actor, his curriculum was developed from experience, acting traditions, and mentor-student relationships. A new forum, Opera Workshop, allowed him to experiment and test his methods. Although Goldovsky is known to some scholars as the "Father of Training the Operatic Singer-Actor," his presence in modern day training material is almost non-existent. How can we understand the needs of educating today's operatic singer-actor without knowing the very foundation upon which it was built?

This paper applies Goldovsky's method of training to a staging and performance of Act II scene I from Humperdinck's *Hansel and Gretel*. Providing this modern application of his training will demonstrate the relevance of his contributions for educators in a contemporary university setting.

My findings suggest that Goldovsky's approach and philosophy to training the young singer-actor provides practical and valuable knowledge that is still viable for today's university singer-actor educator.

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Jennifer Glidden

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CHAPTER 1

INTRODUCTION

Throughout the twentieth century, Boris Goldovsky (1908-2001) played a significant role in training the operatic singer-actor. “It was as an opera impresario and teacher that Goldovsky made his mark.”¹ As head of the opera departments of Cleveland Institute of Music (1937-1942), New England Conservatory (1942-1954), Berkshire Music Center at Tanglewood (1946-1961), and Curtis Institute of Music (from 1977), he developed training methods that encompassed both dramatic and musical skills. He taught his students how to develop a character, find dramatic clues in the music, and become expressive artists free from monotonous operatic gestures and posturing. He was the author of the first textbook for training the operatic singer-actor. His curriculum was developed from experience, acting traditions, and mentor-student relationships. A new forum, Opera Workshop, allowed him to experiment and test his methods. Over a career of six decades Goldovsky developed a pedagogy that propelled an art-form saturated in gesticulating and nonsensical actions towards naturalism and dramatic continuity. As a self-proclaimed “opera pioneer,” he sparked a revolutionary movement of educational discourse that fostered development of practical methods for the operatic singer-actor.

Goldovsky was one of the most influential figures in opera education in America. He taught over 7000 opera singers; directed, conducted, and toured a multitude of operas; established the New England Opera Theater, later known as the Goldovsky Opera Theater, providing professional training to young artists; and lectured throughout the United States, educating students and audiences alike. He felt that “one of the most important things an artist

¹ Anonymous, “*New England Conservatory Celebrates Legacy of Boris Goldovsky, Conductor, Stage Director, Pianist, and Former Director of NEC*” (Boston: Targeted News Service, 2008), Press Release.

can do is teach.”² He did not believe in specialization; therefore, he provided and encouraged course study in all aspects of opera production. In 1956, in connection with his opera company, he established the Leadership Training Program that provided training to “aspiring conductors, stage directors, coaches, and scenic and costume designers.”³ His training programs provided many opera houses and universities with excellent singers, stage directors, conductors, and educators. Many of his students went on to teach at the top music schools in the country. In Goldovsky’s autobiography *My Road to Opera*, he states “In 1979 more than fourteen departments of music in American colleges and universities were headed by former Goldovsky students.”⁴ Robert Gay became the head of the opera department at Northwestern University. Arthur Schoep became head of the opera department at the University of North Texas. Sarah Caldwell became an internationally acclaimed stage director and conductor. These are just a few of his students who went on to have successful careers. His influence permeated the United States and changed the world of opera.

Although Goldovsky is known to some scholars as the “father of training the operatic singer-actor,” his presence in modern day training material is almost non-existent. Opera educators today still face the challenging demands of preparing young operatic singer-actors for the professional world. Navigating the balance of dramatic, vocal, and musical skills can be difficult. How can we understand the needs of educating today’s operatic singer-actor without knowing the very foundation upon which it was built? Goldovsky’s methods set the groundwork for training the operatic singer-actor; and therefore, an understanding of his specific methods and

² Boris Goldovsky, “Mr. Opera,” in *1962-63 Season Program for the Goldovsky Opera Theater’s Production of Don Giovanni* (Boston: Goldovsky Opera Incorporated, 1962), 1.

³ *Ibid.*, 4.

⁴ Boris Goldovsky and Curtis Tate, *My Road to Opera as told to by Curtis Tate* (Boston: Houghton Mifflin, 1979), Preface.

approach to training should be included as a part of today's course of study. An application of his methods will demonstrate that his contributions are still viable and needed in the curriculum today.

A short scene from Humperdinck's *Hansel and Gretel*, (Act II, Scene I) was prepared and staged using his teaching model. Goldovsky provides a model with four types of analysis: textual/character, musical, dramatic/staging, and expressive. In addition to this director preparation, two singer-actors from a university undergraduate vocal performance program were prepared to perform the scene. Each rehearsal session with the student singer-actor's was videotaped in order to examine the process of preparation (music), staging, and final performance.

This experiment was conducted over a four day process. The students were given two weeks prior to the recorded sessions to prepare and memorize their role. The first day consisted of character development and musical preparation. The second day required continued musical preparation and the scene was staged. The third day consisted of cleaning up the staging and music and ended with a final performance. On the fourth day the students were asked to reflect and answer follow-up questions regarding their experience. The commentary from the students, director's observations and experience using these methods, and the video presentations were used to examine the comprehensiveness of Goldovsky's teaching methods as a tool for today's contemporary Opera Workshop.

CHAPTER 2

TRAINING THE YOUNG AMERICAN OPERA SINGER-ACTOR

In the early 20th century, opera was mainly a European genre that was being imported into the United States. Herbert Graf, Viennese Metropolitan stage director, stated that “before 1939 [opera] had moved mainly in one direction, from Europe to America.”⁵ However, during the World Wars, the import of European performers was no longer possible for the struggling American economy. Therefore, the spotlight turned to American-trained operatic singers. Very few singers in America, however, were ready to undertake the demands of the professional opera world; thus, industry professionals began discussing ways to provide better training to American artists. In addition, sponsorships were lost in the economic turmoil and, therefore, industry professionals postulated ways to bring opera into the lives and communities of Americans. Herbert Graf said “Systemic training and full constructive use of the operatic artists will come only when the art itself is established solidly in the life of the American community.”⁶ Unlike Europe, where there were many opera venues supported by government funds, only a few professional donor-sponsored venues existed in the United States. The ones that did exist had short seasons, produced limited repertoire, and the pay was meager. Hardly any opportunity existed for singers at the time, especially the American performer, and there was nowhere to gain practical experience.

Prior to 1940, opera training in America had no adequate system to develop the talents of its students. Graf states:

Although there is an enormous amount of talent [in America], no adequate system has been established to develop and make use of it to the full. Numerous opportunities are available for study with private teachers and in conservatories, but rarely is there any

⁵ Herbert Graf, *Opera for the People* (Minneapolis: The University of Minnesota Press, 1951), 3.

⁶ *Ibid.*, 130.

organic relationship between the leading music schools and the major opera companies, and there are not enough smaller companies to take care of the intermediate training.⁷

Due to the lack of comprehensive operatic training in American educational institutions and limited post-educational training venues, very few American opera singers entered the professional world of opera prepared to meet its demands. Perception of American singers was that they were musically inferior artists who had no practical training. They were not fluent in languages, they were not good actors, and they produced opera productions that did not make sense. Training tools for opera professionals were extremely sparse, as well as literature on operatic production. Therefore, a need for training the American operatic singer-actor and the need to solidify opera in American culture grew.

Very few educational institutions with music schools existed in America prior to 1940. However, World War II changed the face of American education for the operatic singer. Post 1940 opera training in America grew exponentially. Graf states that “by the end of [World War II] the number of music schools in the United States had risen from fewer than 25 to some 300.”⁸ Many European artists after the war fled to the United States to seek employment and refuge from their war-torn countries. They came with experience and training and became assets to educational institutions.

A new training forum emerged called Opera Workshop. Opera Workshop, the American substitute for European Stadttheaters, was an “experimental opera theater designed to fill the gap that exist[ed] in America between school training and engagements with major professional companies.”⁹ With the rise of university music departments came the rise of opera workshops across the United States. One of the first Opera Workshops was established in 1940 at Serge

⁷ Ibid., 126-127.

⁸ Ibid., 187.

⁹ Ibid.

Koussevitzky's Berkshire Music Center at Tanglewood. Although Opera Workshop was originally the brainchild of Herbert Graf, Boris Goldovsky was involved from its inception. He eventually would put Tanglewood's Opera Department and Opera Workshop on the map. It served as a model for many Opera Workshops throughout the educational and civic communities in America. The goal of Opera Workshop was to emphasize dramatic ensemble, good acting, opera in English, and production of new works. In addition it provided aspiring young singers a training ground to gain professional skills.

Operatic training in the United States was about to change forever with Boris Goldovsky at the forefront. He set out to develop a training method that would integrate music and drama. He fostered the development of opera such that it yielded natural expression of believable characters. He provided a comprehensive training in all aspects of opera production in his University and Civic Opera Workshops. He provided professional experience opportunities through his Opera Theater and touring company. He cultivated American audiences by giving lectures that allowed them to connect to the opera's music and its dramatic sensitivities, and by introducing them to newly commissioned works, as well as, unfamiliar works. In addition, he produced opera in English translation in order for the singer-actor and his audience to gain a deeper connection with the character on stage. During his tenure, he changed the face of opera in the United States. (as demonstrated below)

Goldovsky began his music career at age 8 as a virtuosic pianist and earned a family wage by accompanying his mother, renowned violinist, Lea Luboshutz. He studied piano with his uncle, famous pianist Pierre Luboschutz; Artur Schnabel, in Berlin; and Joseph Hoffmann, in America. He studied composition and conducting with Weiner and Dohnanyi, in Budapest and, with renowned opera conductor, Fritz Reiner, in Philadelphia. He studied at the Liszt Academy,

the Sorbonne, and at Curtis Institute of Music. During his studies at Curtis, he gained experience working at the Philadelphia Opera house as Reiner's assistant. Reiner would often assign him to work with the singers and chorus, conduct backstage ensembles, give cues backstage, play rehearsals, and solve staging, lighting, or set issues.

Goldovsky's early training prepared him for a life in opera, but it was his experience with Dr. Ernst Lert, former Metropolitan stage director and Head of the Opera Department at Peabody Conservatory of Music, that solidified his path. Dr. Lert, Goldovsky's mentor and colleague, gave him the initial tools to develop and expand his mentor's belief that opera must be natural and make sense. Goldovsky was invited to play for one of Lert's opera rehearsals which changed his opinion of opera and set him on his life's work.

Ernst Lert introduced Goldovsky to a new way of thinking. Goldovsky states:

Lert induced each [singer] to act in a completely natural, unaffected manner, while at the same time controlling their movements in such a way that they followed the flow of the music. He had no more use for static, statuesque posturing than he did for overacting and the kind of mincing danciness I had always found so artificial and offensive in run-of-the-mill opera productions. The singers were taught to emphasize the subtlest nuances in the music through their motions, gestures and expressions, but to do it in such a way as to make it all seem spontaneous and unrehearsed¹⁰

Lert also introduced him to the dramatic musical traits that correspond to stage movement. He showed him how to find the drama in the music. Goldovsky states "[Lert] made me aware of musical subtleties in opera scores that I had not noticed....- delicate nuances indicating, for example, exactly how a caress of consolation is to be performed or a mustache is to be twirled."¹¹ The perception of opera was that it was an irrational entertainment and foolish art form. Lert went against the grain and said:

¹⁰ Boris Goldovsky and Curtis Cate, *My Road to Opera, The Recollections of Boris Goldovsky as told to Curtis Tate* (Boston: Houghton Mifflin Co., 1979), 224.

¹¹ *Ibid.*, 245-46.

If opera did not make sense, it was because the people who conducted, stage-directed, and performed it did not make sense. Not only must the gestures match the words and the musical inflections of the phrase, but scenery, costumes, lights, instrumental passages and everything else in opera had to be integrated into an artistic whole that was as real as the everyday happenings of our lives.¹²

Goldovsky's opinion of opera was changed after his summer with Lert, and he spent a lifetime in pursuit of bringing opera to life.

Goldovsky took a position in 1936 as Head of the Opera Department at Cleveland Institute of Music. In 1940, he was invited to join the opera department faculty at Berkshire Music Center at Tanglewood in its inaugural year by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. It was here at Tanglewood under the tutelage of Koussevitzky and the new kind of training program, "Opera Workshop", he had the opportunity to develop and test his teaching methods. In hiring Goldovsky, Koussevitzky was looking for someone who could help him create "a great laboratory where we will work out new problems connected with operatic art. There is no doubt about the need of a drastic and radical change in this direction."¹³ With Goldovsky's new found passion to bring drama back to opera, he was the perfect person for the job. Thus began a long career of providing young opera singers the skills to become intelligent, expressive, and believable performers. Goldovsky began to develop methods that prepared singers to integrate music and drama. Maxine Block states that "prior to 1940 there was no place in this country where the operatic aspirant could get training in the difficult business of combining singing and acting."¹⁴ With his enthusiasm and desire to create opera that "made sense," he developed specific methods of teaching the operatic singer-actor.

¹² Ibid., 246.

¹³ Peggy Daniels, *Tanglewood: A Group Memoir* (New York: Amadeus Press, 2008), 103.

¹⁴ Maxine Block, ed. *Current biography 1942* (New York: Wilson, 1943), 311.

In his autobiography, *My Road to Opera*, Goldovsky states that typically the early 20th century opera singers “did not have to display any acting ability.”¹⁵ Goldovsky describes the typical singer.

Even today there are singers who, though they have beautiful voices, are musically inferior. The orchestral portions of the score mean very little to them. They succeed in memorizing their vocal lines, but the moment they stop singing, they enter a dark tunnel and have no clear idea when they are to emerge into the daylight and again burst into song. They look desperately at the prompter or at the conductor, waiting for one or the other to give them their next cue.¹⁶

Although it was never openly stated, industry professionals worked around the premise that “all opera singers were stupid.”¹⁷ However, during his tenure at Tanglewood, Goldovsky set out to treat opera singers like “full-fledged artists and not like unmusical and clumsy marionettes who cannot be trusted to think for themselves.”¹⁸ He worked with them on developing their character’s characteristics, motivations and subtext, dissecting the musical score for dramatic clues, technique of stage movement, and ways to be expressive artists. He changed the perception of the operatic singer.

Before each training session at Tanglewood, Goldovsky sent an explanation of expectations and instructions of preparation to each incoming participant. He set high standards and each student was expected to be well prepared.

The chief aim of the opera workshop will be the exploration of all paths leading to operatic performance consistent of dramatic truths and believable characterization. Great stress will be laid on independent collective efforts by students, who will be divided into study groups to carry out specially selected projects, leading eventually to performances of scenes, acts, and short operas. Each study group will include the necessary number of singers, a conductor, a pianist, a stage director, and a musicologist. Although these

¹⁵ Boris Goldovsky and Curtis Cate, *My Road to Opera, The Recollections of Boris Goldovsky as told to Curtis Tate* (Boston: Houghton Mifflin Co., 1979), 203.

¹⁶ *Ibid.*, 204.

¹⁷ Boris Goldovsky, *New Highlights in Opera: An Address Given to the Brigham Young University* (Utah: Speeches of the Year, May 8, 1961), 2.

¹⁸ Boris Goldovsky and Curtis Cate, *My Road to Opera, The Recollections of Boris Goldovsky as told to Curtis Tate* (Boston: Houghton Mifflin Co., 1979), 302.

projects will be guided and supervised by me, the final responsibility for all preparation and performance will rest with the students themselves.

This, however, does not mean that the regular study of the standard operatic material will be neglected. There will be a three hour daily class, devoted to musical and dramatic realization of scenes from standard operas. At this time, each active participant will receive individual instruction in operatic dramatics, and the entire group will participate in a complete analysis and criticism of the present day methods of operatic mise-en-scene. I will also give a series of daily lectures on the technique of the stage; the principles of operatic dramaturgy, methods of study of score and text; Italian, French, German, and English diction; and other subjects dealing with the theory and practice of opera.¹⁹

He instructed them to have learned their entire role and to study the text (libretto), music, and source material, as well as, answer specific study questions that he provided. These questions required each singer-actor to discover their character's background and traits, how they relate to other characters, and an understanding of the plot. He encouraged and fostered the need for independent study and provided guidelines to follow.

Goldovsky taught his singer-actors how to find dramatic clues in the text, music, and stage techniques that included movement. He worked to free the body from the physical exertion of singing in order to gain the ability to be visually expressive artists. This set the groundwork for integrating music and drama to create believable characters. Phyllis Curtin, former student and renowned Metropolitan soprano, states that Goldovsky would instruct them to:

Know the score, not just your part but everybody else's part too [and] clue into the movement of the orchestral accompaniment [and] its emotional development. He taught us how to get from here to there, and what foot moves first. We learned what it feels like to find a chair in a hoopskirt and sit down on it without looking for it with your fanny. It all sounds very cool and mechanical but with that ground work, you can use the rehearsal period to grow into the life of the role.²⁰

¹⁹Peggy Daniel, *Tanglewood: A Group Memoir* (New York: Amadeus Press, 2008), 106.

²⁰Richard Dyer, "Mr. Opera," *Opera News* (Jan. 30, 1993): 13-14.

Former student and Metropolitan Opera mezzo-soprano, Mildred Miller states that Goldovsky taught her “how to act and move like a boy. We talked about the tautness of the muscles in the arms and legs.”²¹ Another student at Tanglewood, Shirley Verrett states:

One thing I knew for sure: working with Boris Goldovsky that summer was fabulous. He was a great communicator and taught acting stagecraft. For example, he explained how to faint, walk, sit, and fall, depending on whether you were portraying a princess, a gypsy, or a pauper. He gave talks on what to do when you forgot a line and taught us how to memorize stage directions quickly, like stage right, left, upstage, downstage. He said that all these things would make it easy for other directors to work with his students, and those directors would be inclined to recommend us for other engagements.²²

David Lloyd, former student of Goldovsky, states “Boris freed the singer to do creative work. He gave us the freedom to express ourselves.”²³ Goldovsky built skill sets that allowed young artists to become freer and more natural communicators.

His ideas of how to incorporate dramatic techniques into the training process came out of the excitement he had felt during his young years of attending Stanislavski’s Theater. Goldovsky grew up with an understanding of Stanislavski’s techniques and strove to find methods that would allow the singer-actor to move with dramatic freedom and away from the “park and bark” full-frontal stance that was commonly seen on the operatic stage. “Stanislavski states that in order to get away from the auditorium you must be interested in something on the stage... an actor must have a point of attention and this point of attention must not be in the auditorium.”²⁴ Goldovsky taught his students the importance of eye contact, listening, and how to relate and react to each other on stage.

²¹ Ibid, 12.

²² Shirley Verrett, *I Never Walked Alone: The Autobiography of an American Singer* (New Jersey: John Wiley and Sons, 2003), 46.

²³ Richard Dyer, “Mr. Opera,” *Opera News* (Jan. 30, 1993): 16.

²⁴ Constantin Stanislavski, translated and edited by Elizabeth Reynolds Hapgood, *An Actor Prepares* (New York: Theater Arts, 1961), 70-71.

In reaction to the “park and bark” tendency of the operatic singers, Goldovsky did not allow them to look at the conductor. According to Sherrill Milnes, “one of Goldovsky’s most famous techniques was teaching singers to use peripheral vision, so that characters could interact with each other instead of fixing their gaze on the conductor.”²⁵ In an article in the *New York Times*, critic Robert T. Jones writes “Absolutely no singer found it necessary to look at the conductor, thanks to Mr. Goldovsky’s special training method.”²⁶ Robert Simon, in his article “At the Majestic,” states that Goldovsky’s “singers know the music so well that they rarely have to watch the conductor. Consequently, the staging has the flexibility and coherence often lacking in opera.”²⁷ He taught his singer-actors how to relate to one another in a natural believable way. His training created ensembles instead of a few soloists who happened to be singing simultaneously.

Goldovsky taught that knowledge is the key to creating a cohesive dramatic performance. Phyllis Curtin, renowned soprano and former student of Goldovsky states “Putting on Figaro with a cast trained by Boris was easy, because it was built on knowledge and not ignorance. Inspiration can lead a well-trained person to glorious things, but you can’t rely on it – inspiration depends on a foundation of knowledge.”²⁸ He believed that all aspects of the music, the text, the movements, and the gestures should all reflect the composer’s intentions and must be identified by the performer in the preparation of the role. His methods of training and instruction of his students gave them specific ways to accomplish a thorough study of a role.

²⁵ Richard Dyer, “Mr. Opera,” *Opera News* (Jan. 30, 1993):16.

²⁶ Robert T. Jones, “Goldovsky Theater Presents a ‘Carmen with Restored Cuts’,” *New York Times* (Dec. 1968): 24.

²⁷ Robert M. Simon, “At the Majestic,” *The Harvard Crimson* (Jan. 27, 1955): web.

²⁸ Richard Dyer, “Mr. Opera,” *Opera News* (Jan. 30, 1993):13-14.

Goldovsky aimed to educate his students on all facets of opera production. He held classes on the present day methods of constructing stage business, operatic dramaturgy, and operatic practices. He taught them how to find the stage direction in the music. Adele Addison, African-American soprano of the 1950's, known mostly as a recitalist and concert singer, sang many roles under Goldovsky. She states "He showed me how the stage direction is all there in the music. Stage direction is a form of music-making. The whole business of learning to listen to music, to take your motivation from the music, applies to song as well as to opera."²⁹ In an article in 1993, Phyllis Curtin, renowned soprano and Dean Emerita of Boston University's School of the Arts, states "The primary director is the composer in the score, not your own personality. People come from the theater to inform the opera world, but if you don't come from the music, you are not going to find a complete operatic performance. With Boris, there was a complete connection between pit and stage."³⁰ Sherrill Milnes, internationally renowned Verdi baritone, recounts that "Boris had staging that followed the energy of the music and made believable drama out of it. He was very specific about what he wanted us to do and his instructions always made musical and emotional sense."³¹ Daniel Kessler in his book, *The First Woman of Opera: Sarah Caldwell*, states "Goldovsky taught that nothing should be done in staging that would go against the spirit of the work, a maxim that Sarah was to follow throughout her career."³² The students came out of the workshop knowing how to study and learn a role, study text, analyze music for dramatic clues to their character, move on stage, and express their thoughts and emotions. In addition, he provided skills and knowledge on opera production and

²⁹ Richard Dyer, "Mr. Opera," *Opera News* (Jan.30, 1993):14-15.

³⁰ *Ibid.*,13-14.

³¹ Sherrill Milnes *American Aria: Encore* (New York: Amadeus Press, 2007), 45.

³² Daniel Kessler, *The First Woman of Opera: Sarah Caldwell* (Plymouth, United Kingdom: Scarecrow Press, 2008), 18.

performing experience. These singer-actors were well prepared to meet the demands of the opera world. Robert Gay, baritone and educator, thought Boris Goldovsky was the best teacher he ever knew. “He knew everything, and he could communicate what he knew with great enthusiasm, illustrating everything he wanted you to know on the piano.”³³ Goldovsky strove to make his students independent, self-sufficient performers. Sarah Caldwell tells us:

[Goldovsky] imbued everyone with a sense of responsibility, excitement, integrity. He made scholarship exciting. His approach involved doing a lot of research, finding out what the opera was about, the basis on which it was conceived, the political and social background. Boris set the standard in this respect. His work with singers was based on trying to make them strong. This came at a time when the coaching system operated on the basis that the coach knew everything and the singer had to rely on that knowledge. Boris sought to make the singer an independent musician. As a director, he had a keen sense of the relationship between musical structure and the structure of action and movement on the stage. Some of the productions he did in Tanglewood and Boston were better than anything else I’ve ever seen. When I went to Walter Felsenstein in East Berlin, I learned nothing I hadn’t learned from Boris first.³⁴

In addition to the training venues at the opera workshop at Tanglewood and the University, Goldovsky gave his students opportunities to perform and hone their skills through the development of his opera theater (First the New England Opera Theater and Later the Goldovsky Opera Theater) and touring company. According to Sarah Caldwell, Boris Goldovsky started his opera company

with virtually no money but with great enthusiasm. He was surrounded by a number of remarkably fine young singers, many of whom he had trained and imbued with his principles of artistic integrity. These included an intimate relationship between music and theater and the artist’s responsibility to the work he was performing.³⁵

Goldovsky’s touring company provided and taught his students how to be vocally and dramatically flexible, singing night after night with different partners in different venues. He

³³ Richard Dyer, “Mr. Opera,” *Opera News* (Jan.30, 1993):14.

³⁴ Ibid.

³⁵ Sarah Caldwell, *Challenges: A Memoir of My Life in Opera* (Middleton, Connecticut, Wesleyan University Press), 92-93.

gave his singers a venue to build a career in America. Many of his singers were able to enter opera houses as leading singers. Students were given the opportunity to perfect roles in often less than ideal auditoriums, but always striving for high professional standards. While on tour with Goldovsky, Sherrill Milnes explains:

I have often said that the Goldovsky tours were my Fulbright scholarships and gave me the same opportunities as other singers had by singing in smaller German theaters. Those tours taught me about stamina, how to deal with fatigue, how ill you can be, how bad a cold you can have, or how tired you can be- and still be able to go on. They helped me develop important parts of my technique that have served me well for all of my career.³⁶

In addition, touring was good for cultivating and educating American audiences. Goldovsky explains:

Touring was good for the singers, and it was good for the country. Audiences could hear opera on the radio or listen to it on recordings, but they didn't have the chance to hear live performances by good, well-trained singers. For us, opera was not a staged concert performance. The idea that singers can act as well as sing became an established principle. Not everyone can do it equally well, but the public now comes to the opera expecting that they will do it well.³⁷

Sherrill Milnes states "Boris has been in the opera touring business for more than 25 years, during which time he has given opportunities to countless American singers, launched many different careers, and changed the character of operatic performance in this country."³⁸ Boris Goldovsky changed American perception of opera one tour, one lecture, and one performance at a time.

Out of his experiences through his opera theater and touring company, Goldovsky realized that training was also needed for the perspective stage director. In an address given to the Brigham Young University student body on May 8th, 1961, Goldovsky states "Because of the

³⁶ Sherrill Milnes *American Aria* (New York: Schirmer Books, 1998), 49.

³⁷ Richard Dyer, "Mr. Opera," *Opera News* (Jan.30, 1993):16.

³⁸ Boris Goldovsky and Thomas Wolf, *Touring Opera: A Manual for Small Companies* (National Opera Association, Inc., 1975), Forward.

ability of singers to sing and act at the same time... a new type of operatic personality is emerging- the operatic conductor-stage director.”³⁹ From this need came the establishment of Goldovsky’s Leadership Training Program, and ultimately, the development of his revolutionary stage notational system. Goldovsky states, that “because the field of directing opera had no literature, very little terminology, and no generally accepted notation, it soon became clear to me that what was needed, was a system of notating stage directions, a method of mapping the acting area of the stage to indicate quickly and precisely the location of every piece of scenery, every prop, and the position of every singer.”⁴⁰ He created a staging notational system that provided clarity and precision.

Many accomplished singers, conductors, and stage directors emerged from Goldovsky’s training and leadership programs. Richard Dyer, music critic for the Boston Globe, in an article in *Opera News*, 1993, titled “Mr. Opera,” wrote:

Goldovsky calculates that he has taught more than 7,000 singers, conductors, and stage directors over the course of his five decades in opera – none of them famous when he was working with them, although many went on to become leading figures. Some are still singing; others are teaching, directing or running opera workshops or companies; some learned enough to get out of opera, and that’s also a useful lesson.⁴¹

He instilled in his students the importance of education and provided an excellent model for today’s university opera workshop teacher.

In addition, Goldovsky spent a lifetime cultivating and educating American audiences. To further foster the popularity of opera in the American community, Goldovsky sought to change the perception of opera from a stilted performance to a believable one. Mildred Miller, former student of Goldovsky, states that “opera doesn’t have to be an embarrassing spectacle of

³⁹ Boris Goldovsky, “New Highlights in Opera: An Address Given to the Brigham Young University,” *Speeches of the Year* (May 8, 1961): 6.

⁴⁰ Boris Goldovsky, *Bring Opera to Life* (New York: Appleton-Century-Crofts, 1968), 43.

⁴¹ Richard Dyer, “Mr. Opera,” *Opera News* (Jan.30, 1993): 12.

people behaving ridiculously, standing around beating their breasts. Boris was a forerunner in proving it doesn't have to be that way."⁴² Goldovsky promoted believable, naturally-staged operas to appeal to the public. He promoted singing opera in English translation. Frank Guarrera, baritone and former student of Goldovsky, states "I was traditionally oriented, but when I was asked to sing [operas] in English, I found a whole new level of comprehension and participation from the audience."⁴³ Goldovsky felt that in order to have a deeper connection with the text, one should sing in the native language of the singer-actor and audience. He gave pre-show lectures that educated the audience on plot, musical motives, and historical facts. He introduced newly commissioned works in English, foreign opera in English translation, and unfamiliar works to the American public. Richard Dyer further states,

Nowadays television gets the credit for making opera more popular and believable, but before television was a mass medium, Goldovsky was there on the radio, in the theater, in the workshop. Boris Goldovsky renewed opera in America, brought it into the 20th century. He did this by restoring opera to its origins as theater through music.⁴⁴

Boris Goldovsky was a significant force in the world of opera. From the moment he accepted the position at Cleveland Institute, following his summer transformation with Dr. Lert, until he died in 2001, he was always striving to meet the ever-changing challenges in the world of opera. Educating the operatic singer-actor, creating the Leadership Program for the stage director-conductor, creating a notational system for the director-teacher of stage direction, Goldovsky was always meeting the next challenge. He was always working to move opera along in its popularity and growth. Through his enthusiastic innovative training, his creation of new exciting performance venues, and his appeal to the public, Boris Goldovsky brought opera to where it is today.

⁴² Richard Dyer, "Mr. Opera," *Opera News* (Jan.30, 1993): 23.

⁴³ *Ibid.*, 16.

⁴⁴ *Ibid.*, 12.

Training the operatic singer-actor is a complex task. Goldovsky provided a model for analysis for discovering character traits, thoughts, emotions, motivations, and actions. He taught his students how to evaluate the textual sources and the composer's musical commentary to discover the stage movement. He created his own stage notational system and short hand for stage directors and students to communicate concise movements. In addition, he taught his students how to be expressive artists. The following chapters will analyze the textual resources, the composer's musical interpretation and will result in a staging. In addition, two undergraduate singer-actors will be lead through preparation, staging, and a final performance.

He gave his students specific instructions on how to prepare and perform a role. The viability of the use of Goldovsky's methods in a university setting will be shown through a demonstration of their use.

CHAPTER 3

BORIS GOLDOVSKY'S MODEL OF TRAINING: CHARACTER ANALYSIS

In an actor's script (libretto), an actor must discern character traits, thoughts, and motivations from "the text of the opera, the authentic background sources, personal experiences, and recollections of the historic period."⁴⁵ The text (libretto) of the opera, *Hansel and Gretel*, was written by Adelheid Wette, Engelbert Humperdinck's sister, and was based on the Brothers Grimm fairytale of the same name. The opera, originally written in German, has been translated by several sources. The following three libretto translations were compared and analyzed for clues to characterization. *Hansel and Gretel* published by Schott, translated by Tom Hammond; *Hansel and Gretel* published by Dover, translated by Constance Bache, original translator and registered as such by the Library of Congress; and *Hansel and Gretel*, published by G.Schrimer, translated by Constance Bache and adapted by Hamilton Benz were used. In addition, Nico Castel's word-for-word translation was consulted and referenced. The Schott version, translated by Tom Hammond, was chosen as the primary text of study because it was the closest translation to the word-for-word by Nico Castel. (See Appendix A for a complete compilation of the librettos.)

Goldovsky defined an expert actor as "a person who [was] able to communicate a great variety of thoughts, moods, and emotional states to his audience" through his words and muscular movements of his face, arms, and body.⁴⁶ Goldovsky believed that a careful perusal and analysis of the opera's libretto was the first step of any "self-respecting" singer and it was paramount in order for a singer-actor to begin discovering character traits and thoughts, and building a character's background story. One of the first instructions to his students coming to

⁴⁵ Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 24.

⁴⁶ *Ibid.*, 17.

Tanglewood for the upcoming study season was to read and analyze the libretto for character traits. In Peggy Daniel's book, *Tanglewood: A Group Memoir*, in a letter to his students, Goldovsky states "the performer should be able to answer in as much detail as possible the following seven questions concerning his role:

1. Who am I? (name, age, occupation, financial and social status, etc.)
2. How do I look? (clothes, makeup, hairdo, etc.)
3. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)
4. With whom do I associate? (relation to the other characters in the play)
5. What do I know? (also, what do I not know!)
6. What do I want?
7. What do I discover as the plot unfolds and how does it affect me?"⁴⁷

Goldovsky goes on to warn his students about relying on synopses of plots. He states, "Read through the entire text of the opera and also study very carefully the background texts."⁴⁸

In my preparation for staging *Hansel and Gretel*, the above seven questions are answered for both Hansel and Gretel.

- Hansel

1. Who am I? (name, age, occupation, financial and social status, etc.)

I am Hansel. I am 10 years old. I am big brother to Gretel. I help my dad by assembling brooms for him to sell. We are very poor. I love to play and have fun. Once a year there is a festival in town where we go to church, dance, eat, and sing.

2. How do I look? (clothes, makeup, hairdo, etc.)

My clothes are old and worn. There are some patches on my pants from where I have torn them on things outside. My shirts are usually brown or white, not much pattern or color.

⁴⁷ Peggy Daniel, *Tanglewood: A Group Memoir* (New York: Amadeus Press, 2008), 106-107.

⁴⁸ *Ibid.*, 107.

Sometimes I have to wear hand-me-downs that are a little big, but Mother makes my clothes when she can. I have a nice pair of suspenders that help keep them up. I have a pair of shoes, but they are too small now and mom and dad can't afford to buy new ones.

3. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)

I live in a small wood house near the Ilsenstein forest. The Ilsenstein is a very large forest. There are thick tall trees and lots of brush and leaves on the ground. There is an abundance of wild life. We get lost in the Ilsenstein Forest. The Ilsenstein Mountain is located in the Harz Mountains of central Germany. We find a house made of gumdrops, sugar frosting and cream tarts. The house is surrounded by a gingerbread fence and there is an oven outside. (The historical period doesn't matter as much to the telling of Hansel and Gretel because it is a fairy story; however, since the opera was written in the late 19th century Germany, this is the time period we will use.)

4. With whom do I associate? (relation to the other characters in the play)

I have a little sister, Gretel. We are left at home by ourselves while mother and father go to work. Mother is always mad at us, and Father always smells of beer. Mother is always crying, and Father is always happy.

5. What do I know? (Also, what do I not know?)

I know that my stomach hurts terribly, I am hungry, and I am frustrated that there is no food to eat. I have made Mother spill the only milk we have had in weeks. I have to find food. I don't know that the forest is haunted or that there is a witch who eats children. I also don't know that Father has had a successful day and has brought home lots of food and money. I don't know that my sister and I are in danger.

6. What do I want?

I want food.

7. What do I discover as the plot unfolds and how does it affect me?

I discover that the Ilsestein Forest is haunted. I discover that there is a mean, nasty witch that lives in a candy house in the forest. Gretel and I try to get away, but we cannot escape until Gretel kills the witch. I discover that with God and Family I will succeed no matter what challenges arise.

- Gretel

1. Who am I? (name, age, occupation, financial and social status, etc.)

I am Gretel. I am 8 years old. I am little sister to Hansel. I help Mother around the house with the mending, sewing, and laundry. We are poor and have had little to eat for weeks.

2. How do I look? (clothes, makeup, hairdo, etc.)

I wear simple dresses with little pattern. Generally the material we can afford is plain and neutral in color, mostly whites, browns, creams, and blacks. I like wearing my hair in pig tail braids.

3. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)

My surroundings are the same as Hansel's above.

4. With whom do I associate? (relation to the other characters in the play)

I associate with my brother, Hansel, and Mother and Father.

5. What do I know? (Also, what do I not know?)

I know that I am hungry. I know that if we don't come home with strawberries Mother will have Father spank (beat) us. When we are in the forest, we don't know that Father has made

lots of money and has brought back lots of good food to eat. I don't know that the forest is haunted and that a child-eating witch lives in the forest.

6. What do I want?

I want food. I do not want get in trouble. I want to feel safe.

7. What do I discover as the plot unfolds and how does it affect me?

As the plot unfolds, I discover that with God's help I can conquer the evils in the world.

Goldovsky advocated for each singer to know the literal and idiomatic translation of the text. Although he advocated performing opera in the native language of the singers and the audience, he expected each student to know and study the word-for-word translation. He felt that performing in the native language of his singers added a depth to the dramatic believability and connection that singing in a foreign language lacked. In accordance with Goldovsky's thoughts on performing operas in English translation, and because standard American performances of *Hansel and Gretel* are typically performed in English, the scene study and performance of the *Hansel and Gretel*, Act II, scene 1, will be studied and performed in English.

One of the debates regarding singing an opera in translation is that it loses some of its authenticity and meaning. After studying and comparing the three different translations to the word-for-word, a few things came to light. First, each translation offered different insights and colorations of meaning which opened up ideas for interpretation. For example, when Gretel asks the Forest "Is someone near?" the Forest's response in the Schott Translation is "here."⁴⁹ However in the word-for-word, the forest responds "ja" or yes.⁵⁰ The reading of this section and the understanding that the forest literally answers Gretel's question opens up a deeper sense of

⁴⁹ Engelbert Humperdinck, *Hansel and Gretel* (Mainz: Schott, 1992), 94.

⁵⁰ Nico Castel, *German miscellaneous opera libretti: with international phonetic alphabet transcriptions, word for word translations, a guide to the IPA and notes on the German Transcriptions* (New York: Leyerie, 2005), 573.

fear than the response of the Forest’s “Here.” The rhyme to the English word creates an echo effect like in a cavern instead of a sincere answer. The translation leaves some room for interpretation on whether the forest actually answers Gretel. Is it an acoustical effect? or is there someone really out there? Even though there is a sense of spookiness created in both scenarios, the level of shock and fear the characters feel was intensified once the word-for-word was read that had not existed in the first reading of the English translations.

Example 1: Variations of the translations and the word-for-word.

Gretel: (SCHT) (<i>Somewhat timidly</i>) Is someone near? (NICO) (<i>No stage direction</i>) Is someone there? (SCHR) (<i>Somewhat timidly</i>) Is someone there? (DOV) (<i>Somewhat timidly</i>) Is someone there?	Echos: (SCHT) Here! Here! (<i>The children cower together</i>) (NICO) Yes!.....Yes! (<i>The children shiver</i>) (SCHR) Where? (<i>No stage direction</i>) (DOV) Where? Here? (<i>No stage direction</i>)
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Secondly, in addition to reading the translation of the text, a close look at the stage directions supplied in the various scores and translations provided a few different choices for the staging. Goldovsky states “A great deal of indispensable information is contained in the scenic descriptions and stage directions given in the libretto.”⁵¹ The staging instructions in the Schott instructed Gretel to clasp her hands; however, in the Nico Castel word-for-word, Gretel grabs the basket away from Hansel. In my staging, I decided to have Gretel grab the basket out of Hansel’s hand for two reasons. First, children often mimic behavior that they have witnessed their parents doing; therefore, Gretel’s quick and abusive anger resembles the mother’s actions in the first act. The musical energy demands a more active reaction to Hansel’s eating all of the strawberries.

In addition to varying stage directions, it was also interesting that stage direction existed in the published versions of the score but not in the Castel word-for-word. Most noticeably this

⁵¹ Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 24.

occurred when the children were eating the berries. Therefore, in my staging, I chose to let my actors use their own pacing.

Example 2: Different stage directions from the Schott translation and the Nico Castel, word-for-word.

(Scht) (*Horried, clasping her hands together.*) Hansel, now look what you've done, how greedy! You've devoured all the strawberries already! Careful! You'll have to pay for this for your Mother will take it amiss!

(Nico) (*Snatching the basket from him*) Hansel, what have you done? Oh Heaven's! All the strawberries eaten up, you rascal! Just wait, that will get you a punishment! For Mother, she jokes today not! (You wait: You'll get punished for this, because Mother is in no mood for joking today!)

After reading the libretto, character traits can be gleaned from context clues, the character's dialogue, and other character's in the script. Goldovsky states that in addition to looking at character traits from the spoken dialogue, much can be gained by looking at what other characters say about the character.⁵² The following table lists the character traits of Hansel and Gretel from Humperdinck's opera libretto.

Table 1: Character traits of Hansel and Gretel from Humperdinck's opera libretto.

Hansel's Character Traits	Gretel's Character Traits
Pessimistic; Makes Rash Decisions	Responsible, Bossy, Loyal
Hunger is making him weep.	Respectful – tries to follow mothers wishes
In the forest: Hansel is more laid back	Good at getting Hansel's moral up in the home.
Playful/Not easily scared	Tries to do the right thing; but is swayed by brother Hans.
Easily distracted; sensitive to Gretel's feelings	Clever/Witty/Resourceful
Family important; Doesn't find much comfort in Faith	Family important, Religious; Looks to God for guidance.
Clever/Resourceful/Outspoken	Looks to Hansel for guidance and protection; strong willed/ Hot tempered

In addition to the libretto/ text of the opera, Goldovsky advocated that his singers read the source material. The source material of *Hansel and Gretel* was based on the fairytale of the same name recorded by the Brothers Grimm and published in 1812. Many details were gleaned from

⁵² Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 24.

the Brothers Grimm version that brought deeper understanding to the story. For example, it is clarified that Hansel is the eldest sibling. It also gives insight to the witch’s very bad eyesight which explains how Hansel could fool the witch into thinking a piece of bone or twig was his finger.

Table 2: Character traits of Hansel and Gretel in Brother Grimm’s *Hansel and Gretel*.

Hansel’s Character Traits	Gretel’s Character Traits
Resourceful, Calm and Laid Back	Loyal, Sacrificial, Nervous, cries easily
Family Values Important; Religious	Family is Important, Religious, Patient
Smart/ Quick Thinker/Problem solver – even if some of his ideas are not thoroughly worked out.	Calm/Clever – Out wits the witch Resourceful – Frees Hansel; knows how to get home by riding on the ducks one by one.
Comforter and Protector of Gretel; Older Brother (about 10)	Younger Sister (about 7-8); Likes to sing to herself as she works
Demonstrates hasty judgment	When brother isn’t around; she becomes the problem solver. Once Hansel is out of the picture, Gretel becomes the hero of the day.

There were several huge differences between the Brothers Grimm fairytale and the opera libretto. The first difference was in the relationship of Hansel and Gretel. In the Brothers Grimm version Gretel basically cries the entire time until the end where she single-handedly kills the witch and rescues Hansel. Hansel is portrayed as calm, nonchalant, easy going, and protector of Gretel. However, in Humperdinck’s version, Hansel and Gretel’s relationship is more developed. She tells Hansel what to do, is trusted with secrets, aims to obey parents’ wishes, and disciplines Hansel for not getting his work done. Hansel despairs over not having enough food to eat, he distracts Gretel from her work with children’s games, and he makes rash decisions and comments that hurt Gretel’s feelings. Secondly, the role of the mother in the Brothers Grimm version is vindictive and selfish. The mother in the Humperdinck version is stressed by life’s struggles, and therefore easily angered by her children’s neglect of their chores. Although both versions suggest the Mother’s abusive nature, in Humperdinck’s *Hansel and Gretel*, it can be explained by her fatigue and fear of starvation. Thirdly, the witch’s poor eyesight is explained in

the Brothers Grimm version and is left unaddressed in the Humperdinck version. Fourthly, the children's time in the forest is not expanded upon in the Brothers Grimm version; however, in the Humperdinck version, this scene provides us information about Hansel and Gretel's ability to fight, make amends, and play make-believe, as well as, their sense of family values of sticking together and religious devoutness. It also shows Hansel's laid-back and rational personality and Gretel's uncontrollable fear and emotions. Hansel acts as the protector and voice of reason. During this scene, the big brother and hysterical little sister relationship that was demonstrated in the Brothers Grimm fairytale is witnessed. Finally, the time frame of the story is much longer in the Brothers Grimm version being over two months as opposed to the Humperdinck version that takes place over two days. There are many similarities. The biggest one of note is in the characteristics of the children. In both stories Hansel acts as protector and Gretel looks to Hansel for guidance and protection. Both Hansel and Gretel are clever, witty, and smart. Since the main discussion of the forest scene is not a part of the Brothers Grimm version, no further comparisons are discussed.

Goldovsky discusses two different types of motivations: those that are made from Reason (thought-process) and those that are made from Urges (emotional state). Goldovsky states: "Reasoned motivations invariably induce specific, direction-focused movement; urges lead to a more random, unfocused type of stage behavior."⁵³ Reasoned motivations are generally executed toward specific persons or objects onstage or in a certain direction off-stage and Urges are executed by the actors "imagination and feeling."⁵⁴ For example, at the beginning of Act II, scene 1 of *Hansel and Gretel*, Hansel moves toward Gretel because he wants to show her his full basket of strawberries. His movement is based on Reason. However, when the children begin to

⁵³ Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 26.

⁵⁴ *Ibid.*, 108.

fight over the basket of strawberries, Hansel’s motivation is based on Urge. He grabs the basket of strawberries away from Gretel out of competitiveness and spite. Gretel’s motivation is based on Urge because she is angry at him for not sharing. (See Appendix B for full analysis)

Goldovsky, when working with his students, would “begin with a discussion of the general outline of the story, and [then] continue with a more and more detailed description until the specific content of their thoughts, feelings, and actions [were reached].”⁵⁵ Therefore, the general outline of the story from a text perspective is initially divided into seven sections (Table 3).

Table 3: General outline of the story from a text perspective.

Section	Action
Section 1	Children at work
Section 2	Children at play
Section 3	Children eating berries
Section 4	Children realize their mistake
Section 5	Children get lost in the forest
Section 6	Gretel sees ghosts in forest
Section 7	Forest answers/ Hansel believes

Table 4 breaks down the story into more specific subgroups.

Table 4: Outline on the dramatic action broken down into more specific sections.

Section	Action
Introduction/ Section 1	Children are at work. Hansel picking strawberries; Gretel making a flower crown.
Section 2	Children show each other their accomplishments; Hansel hurts Gretel’s feelings; Hansel makes amends by playing make-believe.
Section 3	Cuckoo bird is heard/children eat the strawberries
Section 4	The children fight over the strawberries/Gretel gets outraged at Hansel eating all the berries/Hansel reminds Gretel that she participated.
Section 5	Gretel tries to find more berries/ Hansel tells her it’s too dark/ Gretel wishes that they had gone home sooner.

⁵⁵ Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 108.

Section 6	Hansel calls Gretel’s attention to the wind in the trees and pretends that the forest spoke to him.
Section 7	Children get lost in the woods.
Section 8	Gretel begins to see scary, unknown figures in the woods; Hansel tries to keep Gretel calm. He tells her what the objects are, he tries scaring them away, He finally tries calling out to the forest to prove to Gretel that nothing is there.
Section 9	The forest answers back.
Section 10	Children scared; Gretel is frightened.
Section 11	Hansel tries to protect and comfort Gretel; Gretel is hysterical; Hansel sees a ghostly figure in the woods for the first time.

In addition to the above preparation, a stage director/ opera workshop teacher must dissect the score into “thought-feeling-action complexes.” Goldovsky spent time developing the subtext for each one of his characters in the plot using the “thought-feeling-action breakdown. For example, here is the breakdown for Hansel’s first line. (See Appendix C for a complete analysis.) This analysis assisted in decisions made for stage action, as well as, in the actor’s understanding of their motivations to move and react.

Example 3: “Thought-feeling-action” complex breakdown for Hansel’s first line in the script.

Hansel:
 (Scht) *Comes out swinging his basket joyfully.*
Thought: Finally, I am finished. – I feel proud – I show Gretel.
 Hooray! You see, my basket is nearly brimful!
Thought: Mother will be so excited – I feel satisfied- I gloat
 Now Mother’s sure to be pleased with Hansel!
Thought: I wonder how many strawberries are in the basket- I feel curious – I count the berries.

CHAPTER 4

BORIS GOLDOVSKY'S MODEL OF TRAINING: MUSICAL ANALYSIS

One of the most important methods Goldovsky taught his students was how to find the drama in the music. He taught his students how to realize the composer's intentions and how to use musical offerings as a blueprint for stage actions. Goldovsky states "once one learns the language of the music, which is as clear and precise as words, [it can] offer a highly detailed and immensely valuable blueprint for staging and acting."⁵⁶ He taught his student how to breakdown the musical structure and look for musical passages that stood out from the surrounding textures. He taught them how to analyze the passage for their mood and energy, length and timing, informative devices, and how to relate the musical offerings of those passages to the stage action and character traits and movement.

Goldovsky felt that the most important musical values were in the energy, mood, timing, and construction of a passage, and any informative devices present. There are three types of informative devices-imitations, analogies, and associations. Imitations are motives that imitate man-made or natural sounds.⁵⁷ For example, the call of the cuckoo bird is imitated with a descending major third. In *Hansel and Gretel*, Humperdinck uses this interval to represent the cuckoo bird throughout the forest scene. Analogies are tonal depictions of ideas or happenings in the drama. Goldovsky states that "analogies can convert ideas or happenings into tonal counterparts that are not related to sound."⁵⁸ They are most often based on melodic contour, harmonic progressions, tonalities, and instrumental timbres.⁵⁹ For example, Humperdinck uses a descending melodic line to depict Hansel's kneeling down to present Gretel the basket of

⁵⁶ Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 65.

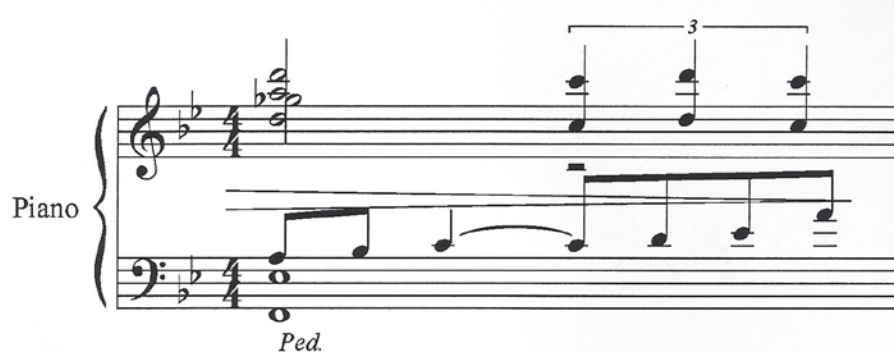
⁵⁷ *Ibid.*, 75-81.

⁵⁸ *Ibid.*, 75.

⁵⁹ *Ibid.*, 76.

strawberries. Finally, associations are repeated musical motives or phrases that return throughout the scene or the opera. Goldovsky states that “associations are based upon our ability to recognize and remember short musical phrases, provided they are repeated a sufficient number of times.”⁶⁰ For example, in *Hansel and Gretel*, Humperdinck creates a forest motive that represents the Forest’s voice. It occurs several times throughout the scenes.

Example 4: Motive that represents the voice of the forest.
 (Found on pp. 88, measure 112 of Humperdinck’s *Hansel and Gretel*)



This theme is first heard in measure 112 when Hansel ostensibly hears what the forest says. Next it is heard in measure 171, Gretel is seeing ghostly, unidentified figures in the forest and Hansel is giving logical explanations of what the objects are that she is seeing. The forest theme is hidden in the baseline of the accompaniment and it foreshadows the coming event in which the voices of the forest answer the children. The last state of the forest’s voice is heard in measure 199 when Gretel repeats the forest’s answer of “Here”. It emphasizes the forest’s voice.

Goldovsky, in his *Staging Compositions of Operatic Scenes, vol. 1*, broke down dramatic musical analysis into four categories: musical excitements, musical form, musical event, and musical contour and timing.⁶¹

⁶⁰Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 88.

⁶¹ Boris Goldovsky, *Staging Composition of Operatic Scenes, vol 1*. (Manuscript, c 1957), 4.

Musical excitements can occur when there is a shift in tempo, dynamics, articulation, or harmonic dissonance. Goldovsky states the musical excitements “consist of a succession of episodes of varying degrees of excitement”⁶² The scene from *Hansel and Gretel*, Act II, Scene 1, contains many of these juxtapositions. Humperdinck uses many tempo shifts and changes in note values and tessitura to juxtapose the character’s emotional states. For example, when Gretel begins to see figures appear in the dark forest, her fear is depicted by three measures of an agitated, chromatic, ascending sixteenth note pattern, opposed to Hansel’s laid-back calm personality, which is notated with the tempo marking “Ruhig” which means “quite” or “calm” and a descending legato line of quarter and eighth notes. Humperdinck provided the singer-actors with a clear understanding of their emotional energy.

Example 5: Hansel and Gretel’s contrasting personalities characterized by the music.

91

149 80 **GRETTEL**
 Was schimmert denn dort in der Dun - - kel - heit?
 What's shim-mer-ing there, in the fad - - ing light?

152 **Ruhig** **HÄNSEL**
 Das sind die Bir - ken im wei - ßen
 The sil-ver birch - es, allrobed in

⁶² Ibid, 4.

One of the most dramatic dynamic moments in the *Hansel and Gretel* scene occurs when Hansel asks the Forest, “Who’s There?” The dynamic level goes from a full fortissimo with every instrument playing to a dynamic marking of *piano* with only the timpani playing. The action onstage goes from Hansel running to the back of the stage with the full intention to show Gretel that there is nothing to be afraid of, to silent and frozen as they listen to the echoing voices.

Example 6: Fortissimo moving to the stark decay of the voices and instrumentation.

The musical score for Example 6 is set in G major and 3/4 time. It features several vocal parts and piano accompaniment. The score begins at measure 181, marked with a box containing the number 85. The vocal parts include:

- Kuckuck (kaum vernehmbar.) / Cuckoo (scarcely audible):** A treble clef staff with a dynamic marking of *pppp* and the instruction "(Sehr schwach) (very softly)".
- Zwei Sopranstimmen/2 Soprano:** A treble clef staff with a dynamic marking of *pppp* and the instruction "(Sehr schwach) (very softly)".
- Eine Sopranstimme/1 Soprano:** A treble clef staff with a dynamic marking of *ppp* and the instruction "(Noch entfernt) (still more distant)".
- Eine Altstimme/1 Alto:** A treble clef staff with a dynamic marking of *pp* and the instruction "(Etwas weiter entfernt) (somewhat more distant)".
- Eine Altstimme/1 Alto:** A treble clef staff with a dynamic marking of *p* and the instruction "(hinter der Szene, wie vom Ilsenstein) (Behind the scene, as though coming from the Ilsenstein)".
- HÄNSEL:** A treble clef staff with a dynamic marking of *f* and the instruction "(Sehr stark.) (very loud)".

The piano accompaniment is in the bass clef, starting with a dynamic marking of *ff* and transitioning to *f dim.* and then *p*. The timpani part is indicated by "Timp." at the bottom right. The score includes various dynamic markings and performance instructions, such as "Da! There!", "Er da! You there!", and "Wer da? Who's there?".

There are many occurrences where articulation and harmonic structure depict the character’s emotions and physical traits. For example, Humperdinck uses lyrical lines and consonant harmonies when the children are working, playing, and eating; however, he juxtaposes those sections with faster moving notes and tempos when the characters are angry, annoyed, or

frightened. These sections are generally dissonant. He uses diminished harmonies, chromaticism, and augmented harmonies to depict varying levels of fear, spooky figures, and forest happenings. For example, when the children begin to fight over the basket of strawberries the music moves from a melodic texture and consonant tonality to a frantic texture filled with repeated sixteenth note motives and an ascending chromatic baseline. The stage movement of the characters moves from relaxed enjoyment, to gradually fighting over the food, and finally to Hansel winning and Gretel becoming enraged. In my staging the movement progressed from gentle sliding of the basket back and forth, to more and more pulling and tugging the basket back and forth, to Hansel taking the basket away and eating the berries before Gretel can get anymore. Gretel's rage erupts with grabbing the basket, throwing it on the ground, and hitting Hansel.

Example 7: Humperdinck's use of rhythm, chromaticism, and tempo shifts to demonstrate the stage action.

The image displays a musical score for Example 7. The top system features a piano accompaniment with a treble and bass clef. The tempo instruction is "Allmählich lebhafter/ Poco a poco animato". The music includes triplets and a "cresc." marking. The bottom system shows the vocal entry for Gretel, starting at measure 73. The lyrics are: "Hän - sel, was hast du ge -" and "Han - sel, now look what you've". The piano accompaniment continues with a "fp" (fortissimo) marking and a triplet.

Musical form refers to the structural plan of the music. Goldovsky states:

Musical compositions are put together according to a precise structural plan. Musicians speak of phrases, periods, of phrase groups, of the song form, the rondo form, and the sonata form. All these terms indicate shorter or longer blocks of musical structure with sections that repeat, alternate, and recur in various patterns. [Thus], “the various blocks of music correspond to complexes of ideas.”⁶³

Goldovsky taught his students to begin analysis with the overall dramatic happenings. When composers constructed their music, they had the dramatic action in mind; therefore, it makes sense to follow suit. Understanding the overall compositional structure of the score allows for more persuasive characters and a more convincing staging. Table 5 is a breakdown of the main dramatic actions in the scene (Act II, scene 1) from *Hansel and Gretel*.

Table 5: Overall dramatic divisions of the plot.

Section & Measure	# of Measures and Keys	Action
Introduction	8 measures	
Section I 1-24	24 measures FM	Children work in the forest
Section II 25-54	30 measures FM-BbM	Children play make believe
Section III 55-76	22 measures BbM-gm	Children eat strawberries
Section IV 77-132	48 measures gm-cm-gm	Children realize that its Dark
Section V 133-148	16 measures Abm	Children realize they are lost
Section VI 149-181	33 measures EM-EbM-BbM-FM-BbM	Gretel begins to see ghosts Hansel tries to convince sister that there is nothing there
Section VII 182-end	51 measures bbm/M-em/M-DM	Forest answers back/ ghost become real.

Table 6 breaks down the action into smaller subgroups. These sub groups are based on changes in key, tempo, new and reoccurring motives, and instrumentation. Each provides information on the character’s physical traits and emotional states and action on stage.

⁶³ Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 103.

Table 6: Musico-dramatic divisions of the stage action.

Section	Measure	# Meas	Key(s) of Section	Tempo Markings	Instrumentation/Key Motives	Action
Introduction		8	FM	Molto tranquillo		Curtain rises
Section 1	1-24	24	FM	Molto tranquillo	FL/Hb/CL/HR (F) and strings	Children working
Section 2 (incl. trans, 30 meas)	25-33	9	FM	Poco animato come prima	Same as above	Hansel hurts Gretels feelings
	34-48	15	FM		Same as above add FG./PK/(2 meas trumpet motive)	Hansel makes amends
Transition	49-54	6	FM-BbM	A tempo	FL/Hb/CL/Fg/Hr and strings	Decide to eat berries
Section 3 (22 meas)	55-61	7	BbM-gm	n/a	Cuckoo bird/Hr/bass strings only	Pretend they are a cuckoo bird
	61-76	15	Gm	n/a	Cuckoo/FL/CL./Fg./Hb/strings/Hr.(F)	Eat all berries
Section 4 (incl.transition, 14 meas)	77-79	3		Poco a poco animato	FL./Hb./Cl./Fg/Hr. Cuckoo/strings	Children fight over berries
	80-86	7	gm - cm		Same as trans	Gretel is angry at Hansel/ hits him.
	87-90	4	Cm	Meno mosso	Same as trans	Hansel reminds Gretel that she ate the berries too.
Section 5	91-106	16	Cm	Piu animato/ M98 Piu mosso/mm100 un poco ritenuto	SAME as above/ add Tr./PK(timpani)	Gretel looks for a solution; but it's too dark and Gretel wishes they had gone home sooner
Section 6	107- 132	18	Gm		Cuckoo/ strings/tuba/trombones/tr/English horn/fl./cl./hb/fg/hr/	Hansel pretends that the wind in the voice of the forest. (to tease Gretel)
Section 7	133-148	16	ab minor Unexpected key (bii of g m) Secondary dom. Moves up a half to AM (V of EM)	A tempo 142: espressivo	English horn(altohoer); cl./fg/hr/pk/strings After expressive Fl/oboe/English horn/cl/fg (bassoon) Hr./ Trp./pos.(trombones) and strings	Children get lost in forest; Gretel is scared;
Section 8 (incl trans, 33 meas)	149-160	12	EM	@152/ ruhig	Strings/(Fl/piccolo/HB/Alth./ CL./ Fg/HR/Pos.)	Gretel sees ghost/Hansel tries to calm Gretel.
	161-178	18	Secondary dom/up half step (F#-GM) cm-Eb-BbM -FM		Add trumpet/timpani	Still fending of ghosts
Transition	179-181	3	FM- BbM	Very loud		Hansel calls out to the forest
Section 9	182-194	14	BbM		Cuckoo only	Forest answers back
Section 10 (15 meas)	195 -202	8	bbm	195 espressivo	Bass clarinet and bassoon, low strings, and Pk;	Children scared
	203-209	7	Bbm-em	207 con espressivo	Add fl/ Hb/ Althb/cl/ Hr.	Gretel is terrified
Section 11 (22 measures)	210-218	9	Em/M		Same full orchestration	Hansel tries to protect and comfort Gretel
	219-223	5	Em/M	stringendo at 222	Same full orchestration	Gretel is seeing ghosts everywhere
	223-231	8	Em/M-DM	Piu animato	Same full orchestration; but only string have moving notes; add harp	Hansel sees a ghostly figure

Music events are musical passages that have a distinctive character and when present can provide insight into specific corresponding stage activity. Goldovsky states:

Music events stand out from the surrounding musical texture as special music events. [They] can occur in the vocal line or in the instrumental accompaniment. They can consist of single tones or short motifs, of snatches of melodies or complete musical phrases. Whenever such significant entities occur, they can be related to some specific corresponding activity on the stage...The discovery and interpretation of these musical events is a fascinating task, where one follows mostly the clues offered by excitement values, and the duration of the event. The accentual distribution, the upward and downward movement of the melody, the orchestration of the phrase or its position in the voice of the singer- all these can serve as hints to the special theatrical meaning of the music.⁶⁴

For example, Gretel's octave A's represent her yelling uncontrollably for her parents to come and help her. She is frantic with fear and doesn't know where to run. Humperdinck only has Gretel sing the high A at moments of great emotional stress. The upward and downward movement of the repeated octave A's and the position in the voice of the singer provides the momentum for the sporadic movement of the actor on stage and creates an allusion that there is no place for Gretel to obtain safety.

Example 8: Gretel's octave A's depicting her screaming.

The image shows a musical score for piano and voice. The piano part is in 4/4 time and consists of a simple accompaniment. The vocal line is in 4/4 time and features a melody with a high octave A note. The lyrics are "Fa - ther, Mo - ther, ah!".

Music contour and timing refers to the coordination of the actor's movement with a musical phrase or accent. Goldovsky states:

The outline of a phrase is known as its contour, and the movements and gestures of the actors can be executed in such a manner that the emphasis of movement corresponds to the musical accent. Stage activities, such as sitting down, getting up, pounding the table, shaking the

⁶⁴ Boris Goldovsky, *Staging Compositions of Operatic Scenes, Vol. 1* (Manuscript, c.1957), 6.

fist, picking up an object, embracing, caressing, and so on, require a time of preparation before the moment of emphasis.⁶⁵

Goldovsky warns that one must be careful when coordinating movements on specific beats because of its potential to look false. However, he states that there are moments in the music where timed or synchronized moments can be effective. For example, in the scene from *Hansel and Gretel*, Humperdinck uses a series of fortepiano's (fp) to represent the slaps Gretel gives Hansel when she is punishing him for eating all the strawberries. In the staging of the scene from *Hansel and Gretel*, the actor will be instructed to time her hits with the fortepiano's.

Example 9: Musical notation of Gretel's angry hits on Hansel.

The image shows a musical score for Gretel's angry hits on Hansel. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The score is numbered 79, 81, and 83. The first system (measures 79-80) is for Gretel, with the instruction '(entsetzt die Hände zusammenschlagend, außer sich./horrified, claspng her hands together)'. The lyrics are 'Hän - sel, was hast du ge - Han - sel, now look what you've'. The piano accompaniment features a series of fortepiano (fp) markings. The second system (measures 81-82) has lyrics: '- tan, o Him - mel, al - le Er - beln ge - ges - sen, du done, how greed - y! you've de - voured all the straw - berries al -'. The piano accompaniment continues with fortepiano (fp) markings. The third system (measures 83-84) has lyrics: 'Lüm - mel! Wart nur, das gibt ein Straf - ge - richt! - rea - dy! Care - ful! You'll have to pay for this'. The piano accompaniment continues with fortepiano (fp) markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

⁶⁵ Boris Goldovsky, *Staging Compositions of Operatic Scenes, Vol. 1* (Manuscript, c.1957), 8-9.

Orchestral preludes, interludes, and postludes, must be evaluated separately since no text exists to guide them. Goldovsky instructs to examine these passages for their “melodic contour of upward and downward movement and temperature of excitement... These orchestral passages must be justified by the thoughts, emotions, and activities of the personages of the drama.”⁶⁶ In addition, the staging must match the music content in a logical sequence of events. For example, there are six measures of interlude music after the children’s game of make-believe. During the interlude the descending melodic line represents Hansel kneeling down and presenting the basket of strawberries to Gretel. The French horns have an oscillating motive from G to C that alludes to an exchange happening back and forth. This short motive happens four times. Each time the actors were instructed to do something different. The first was Gretel taking the basket, the second she smells the berries, the third she holds the basket to Hansel’s face, the fourth Hansel smells the basket, and then, finally, Gretel takes it away and crosses to her spot at the tree. There are also two oscillating figures that begin on the pitch g and one that begins on the pitch Bb in the next two measures. In my staging, the first one was given to Gretel’s movement to the Tree, and the second was given to Hansel’s cross to Gretel after she motions him to come over. This was one of those moments that had to be timed with the music.

Music represents “a complex of meanings, which have a close (though not easily definable) kinship with thoughts, moods, and bodily movements.”⁶⁷ The skill to look at music from various points of view provides a wealth of ideas and insight into the staging possibilities of any operatic scene. Goldovsky was a master at finding the nuances and dramatic meaning of the music. He taught his students the importance of examining the note duration and melodic contour, the structural plan and the various happenings that occur, and how these compositional

⁶⁶ Boris Goldovsky, *Staging Composition of Opera Scenes Vol. 1* (Manuscript, 1957), 9.

⁶⁷ Charles Osborne, ed., *Opera 66* (London: Alan Ross, 1966), 123.

devices provide textual clues and inflections of the characters intent. Goldovsky states that “one has to determine what specific behavior of the characters on stage is most likely to produce and justify the musical effects set down by the composer.”⁶⁸

Example 10: Interlude music that depicts the basket exchange.

Once all the musical happenings are brought to light, it can act has a “blue print” for the stage action. Adele Addison, internationally renowned operatic soprano and former student of Goldovsky, stated that “[Goldovsky] showed me how the stage direction is all there in the music.”⁶⁹ Sarah Caldwell, protégé of Goldovsky and renowned conductor and opera director, stated that Goldovsky’s “precepts of the relationships between musical structure of an operatic scene and the arrangement of singing actors on the stage to bring out and clarify musical structure formed the basis of everything I have done since.”⁷⁰ This understanding and training of

⁶⁸ Charles Osborne, ed., *Opera 66* (London: Alan Ross, 1966), 128.

⁶⁹ Richard Dyer, “Mr. Opera,” *Opera News* (January 30 1993): 16.

⁷⁰ Sarah Caldwell, *Challenges: A Memoir of My Life in Opera* (Middleton, Connecticut, Wesleyan University Press), 93.

dramatic musical analysis provides a much richer experience for all involved: the singer-actor, stage director, conductor, and its audience. Goldovsky states:

Once a singer and stage director has become fully aware of the relationship between musical and dramatic events, he begins to experience vocal and instrumental music in human and theatrical terms and to connect it with the psychology of the characters, with the story, the setting, the props, and with all the other theatrical elements which, along with the music, make up the totality we call opera.⁷¹

A dissection of the music using Goldovsky's methods proved to be a wealth of knowledge and ideas for stage movement and characterization. In the following section, a detailed analysis of the musico-dramatic elements that affected staging and character traits are discussed in detail.

A Full Musico-Dramatic Analysis of *Hansel and Gretel* Act II, Scene 1

The scene begins with Hansel and Gretel working in the forest. Hansel is busy picking berries and Gretel is making a flower crown. Gretel is known to sing to herself while she works and, therefore, sings a popular German children's song "Ein Mannlein steht im Walde ganz". Humperdinck sets the pastoral forest scene by highlighting the children's song with a flute and clarinet cadenza. These instruments are often used to allude to a shepherd's pipe or pastoral scene. The key is in F major and the accompaniment is soft, lyric, and sparse. In addition, Gretel's melodic line moves mainly in stepwise motions with few leaps. The melodic line remains mainly in the middle voice. The piano dynamic marking confirmed that this is a song that she would mindlessly sing while accomplishing another task.

In the second section, Humperdinck uses a short motive to depict Hansel's quick movement. This motive occurs three times. The first time Hansel jumps out from behind a bush, the second time he grabs both sides of the basket, and then the third time he squats to the ground.

⁷¹ Charles Osborne, ed., *Opera 66* (London: Alan Ross, 1966), 123.

Gretel’s movements are calm and smooth and are represented by long lyrical lines. This initial juxtaposition depicts Hansel’s boyish roughness and quick movements to Gretel’s smooth and easy body language. The melodic contour of the vocal lines is still located in the middle voice with very few leaps. This section introduces “motive a”. The motive has two parts: the first ascending scale pattern missing the fourth of the scale and the octave with a descending turn figure. Humperdinck develops and expands each part of this motive throughout the scene.

Example 11: Juxtaposed melodic characterization of Hansel and Gretel.

25 **Etwas lebhafter als vorher (♩ = 84)/ Poco animato come prima**

lein.
head! HÄNSEL (kommt hervor und schwenkt jubelnd sein Körbchen./Comes out swinging his basket joyfully.)

Juch - he! _____ Mein Er - bel - körb - chen ist voll bis
Hoo - ray! _____ you see, my bas - ket is near - ly

Etwas lebhafter als vorher (♩ = 84)/ Poco animato come prima

27 **GRETEL (aufstehend./standing up)**

Mein
This

o - ben! Wie wird die Mutter den Hän - sel lo - ben!
brim - ful! Now Moth - er's sure to be pleased with Han - sel!

29

Kränzel ist auch schon fertig! Sieh, so schön wie heu - te ward's noch
gar - land of mine is rea - dy! Look, I've ne - ver made one quite so

Example 12: Motive A from *Hansel and Gretel*.

There are two musical events in this section. Hansel has to time his jerking of the basket away from Gretel on the sforzando chord in measure 47 holding up a facetious authoritative finger. In addition, this section includes the musical interlude that is discussed above. Timing the exchange of the basket actions is imperative.

Example 13: The sf chord.

In the third section, Humperdinck begins with a seven measure recitative like section. The cuckoo bird is depicted by the standard interval of a major third (D-Bb). The key has modulated to g minor. Humperdinck expands 'motive a' throughout this section. During this section the children are enjoying their berries. The orchestration is relaxed in tempo and plays long legato lines. It depicts the children's mood of contentment. The melodic line grows a little

in tessitura, specifically when Gretel criticizes Hansel for being greedy. Gretel's vocal line soars to a high G. However, the overall mood is serene.

The fourth section begins with a three measure orchestral transition that depicts the children fighting over the berries. The three measure transition provided the gradual escalation of Hansel taking the basket away from Gretel and eating all the berries.

Example 14: Children's fight depicted by the music and Gretel's *fp* punches.

The musical score consists of three systems. The first system shows the piano accompaniment with a tempo marking of *Allmählich lebhafter/ Poco a poco animato* and a *cresc.* marking. The second system begins with measure 79, featuring Gretel's vocal line with the lyrics: "Hän - sel, was hast du ge - Han - sel, now look what you've". The piano accompaniment includes a *fp* marking. The third system starts at measure 81 with the lyrics: "- tan, o Him - mel, al - le Er - - beln ge - ges - sen, du done, how greed - y! you've de - voured all the straw - ber - ries al -". The piano accompaniment includes an *Ob.* marking and a *fp* marking. Measure numbers 79, 81, and 83 are clearly marked at the beginning of their respective systems.

To enhance this musical depiction the actors were instructed to pull on the basket on each triple figure and sixteenth note figure. The choreography of the two measure passage was as follows: Hansel would pull on the first triplet, then Gretel, then Hansel, and so on until the third sixteenth note figure. On this figure Hansel would win, cross away, eat the berries, and gloat. During this section the key center moves from gm-cm. Gretel's music becomes agitated and violent. Her first interval is an octave and she remains above the staff as she scolds and hits Hansel. Humperdinck notated fortepianos in the score to represent Gretel's punches. The ascending chromatic motion and increasingly shorter and shorter note values adds to the dramatic movement of the scene.

The fifth section begins with a *meno mosso* section. Humperdinck uses the slow tempo, longer note values, and lyrical lines which juxtapose Hansel's calm and nonchalant attitude with Gretel's agitated orchestration and accelerated tempos. When tensions are high, Hansel laughs and remains calm and emotionally detached. This character trait was seen in Act I when Hansel causes mother to spill the milk jug. Instead of being devastated that the only food they have is gone, he laughs. Humperdinck beautifully moves back into Gretel's panic, marked *piu animato*, with instrumental flourishes and *messa di voce* markings throughout the melodic line. As the children begin to realize how dark it has gotten, the momentum of the orchestra slows. However, it picks up again when Gretel's anxiety begins to build. This section moves from cm to gm. Humperdinck's use of secondary dominants and borrowed chords create dissonance that adds to Gretel's heightened emotion.

The sixth section begins with the return of the cuckoo bird. This sparks fear into Gretel and excitement into Hansel. Hansel notices the wind and the noises in the forest. He pretends that the forest speaks to him in order to scare or tease Gretel. Humperdinck introduces the English horn and lower brass as the Forest comes alive. He uses full orchestration, specifically lower

brass to represent the forest's voice. Humperdinck composes a motive to represent the Forest's voice. (Discussed and pictured above) This is the first time we hear it and it is located in all woodwinds, horn, violin and cellos. The English horn is often used to depict forest scenes and creates a haunting atmosphere. Hansel gathers up the basket and the two begin to walk home. An ascending bflat minor scale is heard first in the violins and represents the children walking toward home. The octave bflats played by the French horns represent the children stopping because the path doesn't look familiar. Hansel tries to figure out which way to go and chooses a path. Another b flat minor scale is heard in the clarinet representing a different path chosen. This time the octave bflats are played by the timpani and occur faster than the last pairing. Hansel has realized sooner that the path he has chosen is not correct. There are two beats of silence and an elongated version of the same bflat motive. Hansel realizes he is lost. In the staging, the actors were made aware of the musical clues and were asked to use the bflat scale in the music to motivate their walking and to use the silence to stop, look around, and figure out the next plan of action.

Example 15: Bb motives that color the stage action.



Section seven moves through various keys (ab minor-A major). Humperdinck introduced a new motive (motive b) heard in the English horn. Humperdinck uses chromatic harmonies and augmented harmonies to create a spooky atmosphere. Gretel is scared and Hansel tries to comfort her. The underlying tremolos and long lyric passages add to the weight of Gretel's

growing fear. The forest motive is heard again as Hansel is convincing his sister, Gretel, that he is not afraid.

Example 16: Motive b in the top hand.

The musical score for Example 16 is written in 4/4 time. The top staff is for the trumpet, marked "Cor. ingl.", and features a melodic line with a "vi!" marking. The bottom staff is for the piano, marked "(pizz.)", "pp trem.", and "cresc. espress.". The piano part consists of a series of chords and arpeggiated figures that build in intensity.

Section eight presents two very different motives. Humperdinck uses an ascending chromatic sixteenth note pattern to depict Gretel's growing fear as she begins to see ghostly figures in the forest and juxtaposes it with Hansel's laid back, calm demeanor with a section mark "Ruhig" or calm and uses a descending melodic phrase with longer note values. As Gretel's fear builds and the more and more figures she sees, Humperdinck adds a trumpet and timpani to the texture. The section builds to the loudest section in the whole scene and leads us to the first audible utterances of the Echos.

Example 17: Crescendo to ff.

The musical score for Example 17 is written in 4/4 time. The top staff is for the piano, marked "Piano", and features a melodic line with a "f" marking and a "cresc." marking. The bottom staff is for the piano, marked "Pno.", and features a melodic line with a "ff" marking and a "dim." marking. The piano part consists of a series of chords and arpeggiated figures that build in intensity.

Section nine consists only of the cuckoo bird and the voices from the forest. This stark contrast from full orchestra to only voices provides a wonderful dramatic effect. It increases the feeling of being alone and terrified. Section ten begins with the motive from section seven in g \flat minor and is heard in the bass clarinet.

Example 18: Reoccurring motive b in bass clarinet.

The musical score for Example 18 is written for Piano. It consists of two staves in 4/4 time, G-flat minor. The upper staff features a melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment of sixteenth notes. Dynamics include *pp* and *p espress.*

Humperdinck orchestrates Gretel's fear to speak by using low brass. As she becomes more scared the woodwinds are added back into the texture. The sixteenth note pattern returns, which depicts Gretel's character, and soars in the higher tessitura. In addition, the forest motive is heard again underlying Gretel's repetition of what the echo said.

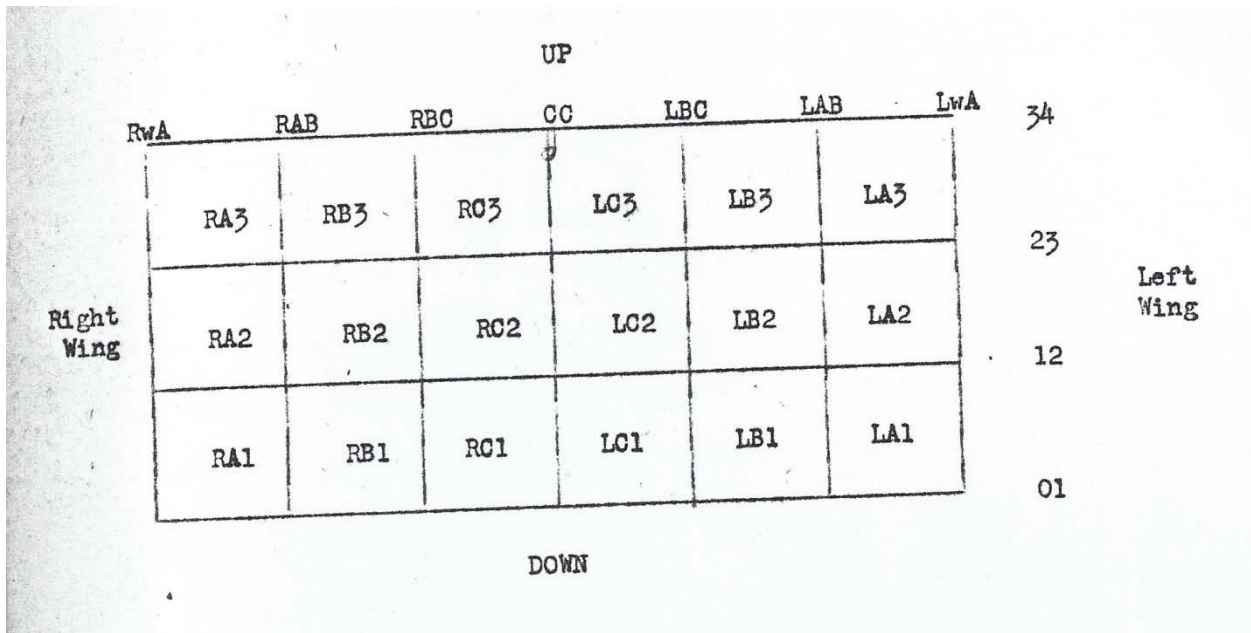
Section eleven begins with Hansel trying to protect and comfort Gretel. The texture expands to longer note values to depict Hansel's calm inner emotions. However, Gretel's sixteenth note ascending chromatic and oscillating passages quickly return. Her melodic line is leaping to her highest vocal tessitura note (high A) because she is petrified. The octave A's represent Gretel's screaming uncontrollably. At the end of section eleven, Hansel sees a moving figure in the forest for the first time. The orchestral texture changes to a more detached articulation and adds a harp to its texture. Gretel is still screaming on a high A. Both children cower together in fear.

CHAPTER 5

BORIS GOLDOVSKY’S MODEL OF TRAINING: STAGE ANALYSIS

Boris Goldovsky’s stage notation system was one of his most original methods. Historically, operatic stagings were passed down by tradition; therefore, “no generally accepted notation” existed.⁷² Goldovsky modeled his diagram after a chess board, which to his knowledge had not been used in opera, but was not unfamiliar to spoken drama. Goldovsky states, “No less a personage than Goethe, who was in charge of the Weimar Theater in the early 1800’s, had his stage lined out in somewhat similar fashion and moved his actors like chessmen from one square to another.”⁷³ Goldovsky divide his stage into eighteen individually labeled zones.

Example 19: Goldovsky’s staging composition chart.



The following is Goldovsky’s Compositional Chart Key.

Key: R=Stage Right, L=Stage Left, RW= Right Wing, LW= Left Wing, A=the zones on

⁷² Boris Goldovsky, *Bringing Opera to Life: Operatic acting and stage direction* (New York: Appleton-Century-Crofts, 1968), 43.

⁷³ *Ibid.*, 46.

the side, C= the zones in the center, B= the zones in between A and C. 1= nearest the audience, 3=farthest from the audience, and 2 is in between 1 & 3. R_WA and L_WA are the vertical lines that separate the wings from the A's. CC=center stage. RBC, RAB, LBC, LAB = vertical lines between zones to provide coordinates. The line nearest the audience is 01; the line farthest from the audience is line 34; the line separating row 1 & 2 is called line 12; and the line separating row 2 & 3 is called 23.⁷⁴

The diagram divides the stage in very specific areas with specific coordinates to allow for a rendering of stage direction that “combines simplicity with great precision.”⁷⁵ The key above explains how Goldovsky labeled his notational staging chart.

Table 7: Breakdown of Goldovsky’s notational symbols and vocabulary.

Actor’s Shoulders — Solid line	Stationary Turns Clockwise(Clw) Or Counter Clockwise(Cclw)	Turns are combined with “going to” or “backing to” new location	Arrow w/point Equals Forward Movement	Used an X to represent that the actor had freedom to choose his focal point	X-ing; Used when a character crossed to a new location
Actor’s Eyes : Two Dots	Turns that require change in location RSF/LSF – Right/Left Shoulder Forward RSB/LSB – Right/Left Shoulder Back	Preferred terms “Above” And “Below” Scenery or Other Characters	Square Arrow = Backing Movement	“taking” “sharing” or “giving the stage.	Used measure numbers to describe when the move occurs Used the First 3 letters of the Character’s name to represent them on the chart.

In addition, Goldovsky invented a stage notational language and symbols that represented a character’s movement and position on stage. One of the most useful notational symbols was the solid line that represented shoulder placement and the two dots that represented the direction of the character’s focus. In addition, Goldovsky borrowed stage vocabulary from the theatrical stage and invented his own short hand for directions of turns and forward and backward movements. He used symbols to show the path of the actors. An arrow with a point represented forward movement and a line with a half square at the end represented backing up. Goldovsky

⁷⁴ Ibid.

⁷⁵ Boris Goldovsky, *Bringing Opera to Life: Operatic acting and stage direction* (New York: Appleton-Century-Crofts, 1968), 44-46.

also would add a measure number where the movement was supposed to happen. He would notate each character on the chart using the first three letters of the character's name. When a character had flexibility to turn several ways before making their next move, he would use an X instead of the solid line.⁷⁶

Example 20: Goldovsky's shorthand vocabulary used for stage notation.⁷⁷

D--downstage direction, toward the audience.
 U--upstage direction, away from the audience.
 L--leftward direction; R--rightward direction; R and L again refer to right and left, always from the point of view of the actor.
 DL--down-left direction; DR--down-right direction; UL--up-left direction;

UR--up-right direction; C--center.
 Below--on the downstage side of; Above--on the upstage side of.
 addr--address (some other character)
 X--to cross, or move past, below some other character or object.
 Xing--crossing below character or object.
 X above--to cross or move past some other character or object on the upstage side.
 BU--back up, or walk backwards.
 Gaining depth--moving in the upward direction, away from the audience.
 Losing depth--moving in the downward direction, toward the audience.

 Turns

Clw--clockwise turn
 Cclw--counter-clockwise turn
 These turns are performed in place, without losing or gaining depth.
 LSB--left-shoulder-back, a Clw turn gaining depth.
 RSB--right-shoulder-back, a Clw turn gaining depth.
 LSF--left-shoulder-forward, a Clw turn losing depth.
 RSF--right-shoulder-forward, a Cclw turn losing depth.
 Turns are often combined with other movement. For instance, LSB plus BU, and so on.
 In performing a turn, one moves over a relatively small area. When a larger portion of the stage is covered, turns are described as semi-circles or circles.
 If an actor standing in RB2 is directed to make an RSF turn and proceed to RC1 and then continue UL to LC2, such a movement would be described as a Clw semi-circle.

Goldovsky's notational system and vocabulary provided a clear and methodical way to notate and communicate stage direction. This is a great tool for a workshop instructor to use as a stage plan for plotting, analyzing, and notating movement and actions in addition to scenery pieces. In addition, it provided the singer-actors a wonderful reference for stage direction.

⁷⁶ Ibid., 47-51.

⁷⁷ Boris Goldovsky, *Staging Compositions of Operatic Scenes vol. 1*. (Manuscript, c. 1957), 14.

The first step in order to stage a scene is to divide out the major dramatic actions of the scene. Goldovsky states “It is essential that the skeleton framework of the action be completely established before the director starts working out the details of the scene.”⁷⁸ In addition, the director must decide the part of the stage each major section of the dramatic story is going to be played.

The following is part of the written shorthand of the staging for a portion of the *Hansel and Gretel* scene. A comprehensive analysis can be found in Appendix E.

(Measure 34) Gretel turns LSF and walks DR away from HAN. HAN realizes that he has hurt GRE’s feelings. HAN X to pick up Flower Crown and X DR and places the crown on GRE Head, HAN turns GRE Cclw to face him.

(Measure 35) HAN gets GRE to forgive him by telling her how good she looks. He opens up her arms and moves her slightly back to get a better look at her beauty. He initiates a game of pretend which she accepts.

(Measure 40) HAN backing US a few steps bows to his queen. (The bow should happen on the fourth beat)

(Measure 41) GRE turns Clw and X SL, slightly DSL of HANS. GRE holds her arms out slightly DSR for HANS to put flowers in her arms. HAN counters GRE’s X.

(Measure 43) HAN turns RSB and X’s US, below the DSR tree and picks up the remaining flowers. Turns Cclw and X DL and places the flowers in GRE’s arms

(Measure 45) GRE X DSR pretending to be a royal queen in her royal garb. HAN counters GRE, backing RSB, SL of the basket of Strawberries.

(Measure 46) HAN picks up the basket of strawberries and holds it out for GRE

GRE turns Cclw and holds out her free arm for the basket.

(Measure 47) HAN on beat three, on the fp chord, pulls the basket back and warns GRE not to touch the berries with a teasing wave of his forefinger. GRE backing only a few steps.

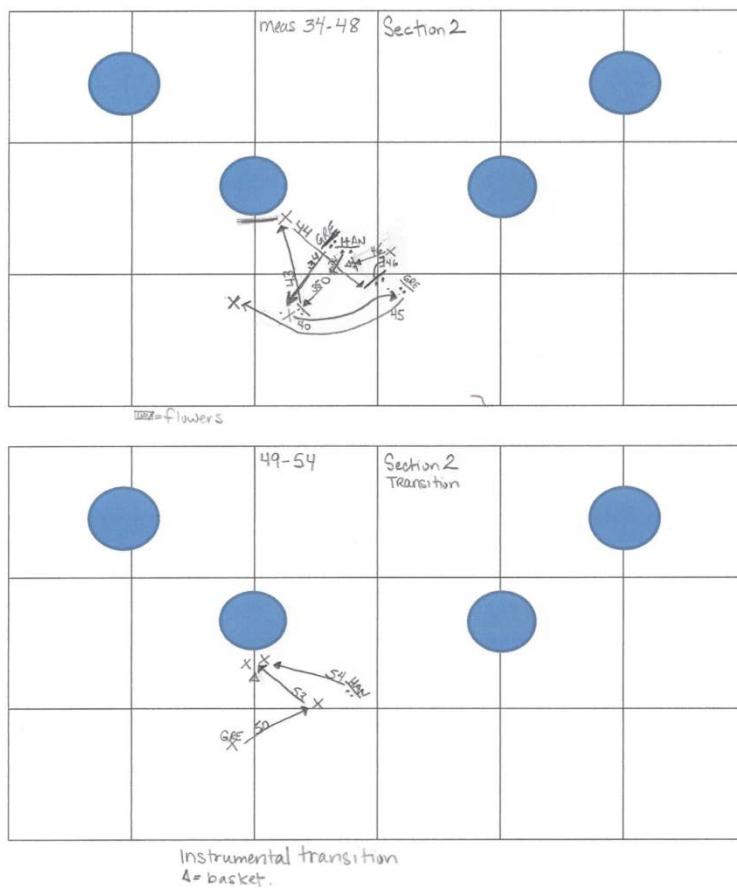
(Measure 49) GRE nods in understanding, HANS smiles and kneels to present GRE with the basket. GRE X US to take the basket from HAN. Overtaken by Hunger, GRE smells the berries. She tempts HAN by letting him smell the basket of berries. GRE smells the berries a second time.

⁷⁸ Boris Goldovsky, *Bringing Opera to Life* (New York: Appleton-Century-Crofts, 1968), 289.

(Measure 53) GRE X RSB to her spot US, below the DSR tree, GRE motions to HAN to join her
 (Measure 54) HAN X US below DSR tree to the L of GRE. The children are beginning to grab a strawberry to eat when a cuckoo bird is heard in the forest.

The following table shows the above staging notated on Goldovsky's original notation chart and what will be demonstrated in the final video clip of the lecture. A comprehensive analysis can be found in Appendix F.

Table 8: Staging using Goldovsky's notational chart and shorthand.



CHAPTER 6

BORIS GOLDOVSKY'S MODEL FOR TRAINING: EXPRESSIVE ANALYSIS

As discussed in the previous chapters, Goldovsky taught his students how to develop their characters from textual and musical knowledge. This knowledge had to translate to visible actions on the stage. In today's workshops, educators are still expanding and developing ways to help students coordinate the expressive eyes, face, and body with the mind and the voice. Goldovsky believed that one of the main responsibilities of opera educators was to teach their students how to make thoughts and emotions visible. He states that it is "essential that the actor's expressions, gestures, and bodily movements" are fully developed.⁷⁹ He advocated making faces, exploring a variety of body positions in order to "overcome the pitiful monotony of the symmetrical, robot-like gyrations known as 'operatic gestures'", and worked to help the student free themselves from body contortion that grew out of the "physical effort of singing."⁸⁰ Goldovsky insisted that daily practice was needed to develop an expressive vocabulary of the body and face.

Goldovsky taught that experience was the key to establishing an expressive singer-actor. He provided methods for a singer-actor to gain bodily freedom. He worked with his students to free unwanted bodily contortions that resulted from the demands of singing. He stated, "Awareness...is the first step toward the ultimate goal: to sing and act at the same time."⁸¹ He allowed the student to experience various movements of the body without singing. He worked with the singers on freeing their head from their shoulders so that they moved independently from one another. Goldovsky invented an intermediate process for the student to gain experience

⁷⁹ Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 35.

⁸⁰ *Ibid.*, 37-38.

⁸¹ *Ibid.*, 39.

integrating movement and music without singing. He called this method “opera pantomime”. He allowed them to practice moving naturally to music and often created subtext to the musical melody in order for the singer-actor to experience motivated movement without singing. Eventually, the singer-actors would be asked to sing while performing various body movements and, then, at some point the skills would coordinate. Goldovsky believed that one learned by doing. Learning this methodical foundation, the young operatic singer-actors were given the skill sets needed in order to move from the mechanics of combining singing and movement to becoming a cohesive whole, motivated by thoughts and emotions of the character.⁸²

Goldovsky taught his students the importance of understanding the relationships they have with other characters onstage. He taught them that there are three main body relationships of which a singer-actor should be aware: Direct Rapport, Indirect Rapport, and Disengagement.

He states:

Direct rapport results from eye contact. Indirect rapport occurs when the actor, standing (or sitting) with his back to a partner (or an object), turns his head toward him without necessarily looking at him or seeing him. Disengagement, as the name implies, occurs when the actor gets rid of an object or disassociates himself from his partner, when he walks away from him, when he does not want to see him, listen to him, address him, or be heard by him.⁸³

He felt that this understanding lead the student to a deeper understanding of their body position and how it relates to the communication of thoughts and relationships to the other characters.

In addition, he taught his students the importance of looking at each other in the eyes. Goldovsky states “Look into the eyes of your partners; not around, or over, or through your partners, but directly and unashamedly straight into their eye.”⁸⁴ In addition, he warned the singers to avoid closing their eyes or looking to the floor. Eye focus is crucial to understanding

⁸² Ibid, 38.

⁸³ Ibid., 39.

⁸⁴ Ibid., 40.

the characters relationship with other characters. In addition, he taught his students the importance of listening and reacting to one another. Goldovsky states “Active listening is one of the most valuable theatrical skills” one can develop.⁸⁵

Goldovsky found that his singer’s faces would often go blank while they sang and would disengage from the dramatic action. He discovered that when this occurred the student was no longer in the thoughts of the character but in their own head thinking about vocal technique and making judgments about their singing. All too often the “singer gaze or stare” appears in operatic singer-actors. Goldovsky worked with his students on eliminating their tendencies to have vocal technique on the brain while they were performing. Even today, students must be reminded to stay in the moment and not get distracted from the character’s task at hand.

Goldovsky taught his students techniques for moving on the proscenium stage. It is not uncommon for the young singer to move across the stage by crossing one leg in front of the other, commonly known as the “cross step”. Teaching young singers how to walk on stage is fundamental. Goldovsky worked with his singers to be able to walk on stage without crossing the legs. He states “In order to avoid the cross step, [First,] always turn your shoulders slightly before taking the first step and [Secondly], start with your right foot when going right and your left foot when going left.”⁸⁶ He worked with the singer-actors on their footwork and taught them how to change their weight from one foot to the other. “Footwork,” Goldovsky states, “is the key to all graceful and effortless bodily movements.”⁸⁷ Although this activity seems old hat, countless students that I have worked with still struggle with walking from one place to another onstage. Isolating this process has proven to be a wonderful method to provide the singer-actor

⁸⁵ Ibid, 134.

⁸⁶ Ibid., 54.

⁸⁷ Ibid.

with experience needed to overcome this obstacle. In addition, he taught them basic stage terminology and etiquette. He taught them how to “give”, “take”, and “share” the stage. He taught them how to assist their colleagues by moving “downstage at the end of [their] lines and then turn to listen to [their] singing colleague.”⁸⁸ He taught them never to cross in front of a singing character, to never turn their back to the audience while singing, and to always be aware of their surroundings onstage. He provided his young singers with an awareness of their colleagues and audience sightlines, and gave them tools to move freely onstage.

It is important to teach, practice, and review the methods of movement in a workshop setting. Many young singers find themselves blocking, standing in front of, or turning their backs to the audience in order to talk to a character on stage. Goldovsky states “unless a performer is skilled in the technique of stage movement, he will often find himself in the predicament of having to turn his back either on the audience or on the partner who he is supposed to address.”⁸⁹

Goldovsky also dealt with the musical challenges that cause the young singer-actor to stray from a believable dramatic performance. Many times young singer-actors are concerned with musical accuracy and finding the correct entrance pitch. Goldovsky developed methods to assist his students in this process. First, he taught his students how to listen to the music. He discovered that most of the time when a singer would make a mistake it was because they were lost in the music. Therefore, Goldovsky taught his students how to find what he called “Landmarks or signposts” in the music. “Musical landmarks should be located fairly close to one’s destination: the vocal entrance.”⁹⁰ For example, Goldovsky would teach his students what

⁸⁸ Ibid, 52.

⁸⁹ Boris Goldovsky, *Staging Compositions of Operatic Scenes vol. 1* (Manuscript, 1957), 14.

⁹⁰ Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 235.

to listen for in the music to clue them in on how to enter. He would often compose subtext to the melody of the orchestra music to help his singers come in right every time. In the case of a student not being able to find a pitch, Goldovsky would create a melodic bridge. In addition, he taught his singers how to keep a “clear perception of the musical beat by listening to the notes occurring between the beats”⁹¹ He states, “the orchestral music offers a continuous stream of musical cues, in the form of rhythmical passages and accentual points of reference.”⁹² Teaching the students to listen to the running pulse in the music and how to find their musical landmarks provided them a concrete method of always finding their musical entrance and allowed them to stay in the moment.

Goldovsky taught his students how to prepare their action or gesture during musical events. He taught his students that the preparation of the action must happen on the upbeat in order for the action to take place on the downbeat. He called the coordinated actions with the music “upbeat gestures”. “Stage activities, such as sitting down , getting up, pounding the table, shaking the fist, picking up an object, embracing, caressing, and so on, require a time of preparation before the moment of emphasis.”⁹³ He stressed the importance of the words. “The inflections with which the words are to be uttered and the duration of the individual syllables, words, and sentences are an inseparable part to the total musico-dramatic picture.”⁹⁴

Teaching the singer how to listen provided them with the freedom to keep their eyes on the dramatic focal points and not on the conductor. Goldovsky stated “The singers are personages of the drama and can remain in character only if they give the impression of being

⁹¹ Boris Goldovsky, *Bringing Opera to Life* (New York, Appleton-Century-Crofts, 1968), 235.

⁹² Boris Goldovsky, *Staging Compositions of Operatic Scenes vol. 1* (Manuscript, 1957), 12.

⁹³ *Ibid.*, 8-9.

⁹⁴ *Ibid.*

completely imbued with the thoughts and emotions inherent in their roles. They should seem to communicate only with the characters on the stage.”⁹⁵

Application of Goldovsky’s Method:

As part of this dissertation project, two university undergraduate students volunteered to learn, stage, and perform, Act II, scene 1, from Humperdinck’s *Hansel and Gretel*. The students were asked to prepare the seven questions that Goldovsky used in his workshops and to come with their music learned and memorized. They were given two weeks to complete the process. In this section, the volunteer students will be referred to as Performer Gretel and Performer Hansel. Performer Gretel is in her senior year of her undergraduate and has had one semester of acting for singers’ class, collegiate stage experience, and has participated in several summer training programs. Performer Hansel is in her freshman year of her undergraduate and has had a Fundamental Theatre class in secondary school and has been in several community theater productions as a child.

The following is Performer Gretel’s answers to the seven questions.

1. Who am I? (name, age, occupation, financial and social status, etc.)

Gretel, maybe 7 or 8 (younger than Hansel), child in poverty who does more housework than outdoorsy things, borderline abusive parents

2. How do I look? (clothes, makeup, hairdo, etc.)

Probably fairly dirty and unkempt, bare feet, very thin/emaciated

3. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)

Germany a long time ago by the Ilsestein Forest (an enchanted one!)

⁹⁵Ibid, 11.

4. With whom do I associate? (relation to the other characters in the play)

My older brother Hansel, my alcoholic father, my overworked and stressed and; therefore; short-tempered mother, the witch who tries to eat me and Hansel, the Sandman who calms me down and puts me to sleep.

5. What do I know? (also, what do I not know!)

Food is scarce, Hansel is bad at self-control, Mother hits us a lot, the Ilsestein is enchanted at night. I do not know that my father came back with tons of food, or we probably would have just gone home. I do not know that there is a witch who will try to eat us.

6. What do I want?

To go home with the food we were supposed to be collecting

7. What do I discover as the plot unfolds and how does it affect me?

Hansel stinks at self-control (but so do I), the forest is scary, I freak out.

The following is Performer Hansel's answers to the seven questions.

1. Who am I? (name, age, occupation, financial and social status, etc.)

Hansel, 9 or 10, living in poverty with a broom making father

2. How do I look? (clothes, makeup, hairdo, etc.)

No makeup, short hair, suspenders, khaki pants and white button down shirt

3. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)

Fantastical Forest, mid-late 19th century Germany

4. With whom do I associate? (relation to the other characters in the play)

Mainly sister Gretel; Also, family members (mom, dad) and partially the witch.

5. What do I know? (also, what do I not know!)

Mom is angry and it's my fault. Therefore, Gretel is my responsibility to protect. I make fun of the dangers in the wood without realizing the reality of the forest.

6. What do I want?

I want to eat! Broom making is dull and the hunger pangs are endless. Once mother sends us into the woods and Gretel makes me pick the berries, I start to feel guilt and the desire to right it while also having fun.

7. What do I discover as the plot unfolds and how does it affect me?” No answer was given.

At our first meeting, we read through Nico Castel’s word-for-word translation and the Schott English translation. The students were asked to write down character traits about their character as we read. In addition, we read through the Brothers Grimm fairytale and the same procedure was followed. The following table represents the character traits that Performer Hansel and Performer Gretel observed and gleaned from our reading and discussion of the texts.

Table 9: Character traits the students came up with after reading the text.

HANSEL	GRETEL
Motivated by FOOD	Bossy; I try to keep Hansel in line
Frustrated and agitated by Hunger; to the point of tears.	Competitive
Playing make believe helps me stay distracted from my hunger.	I like to sing when I work
Don’t like “girly things”	I love to play make-believe
I giggle when tensions are high	I try to do the right thing
I love to dance and sing (have fun)	I don’t like getting into trouble; but with Hansel we are always getting into trouble
Competitive; quick witted; sensible; sarcastic; protective over Gretel;	Clever, Religious; Optimistic

One interesting observation was that when we began reading the script the students automatically skipped over the stage directions and scenic descriptions and preceded to their character’s spoken dialogue. Once I pointed the misgiving, the students didn’t skip over them.

After a detailed reading of the librettos and source material, the students were provided with a copy of the script of Act II, scene 1, from *Hansel and Gretel*, and were to list their

character's motivations and decide whether the motivation was based on Reason (thought process) or Urge (emotions). In addition, they were asked to list the action they would take in order to accomplish the goal. For example, Performer Gretel marked the line "Come, let's look for more near those bushes." as a Reason because Gretel is "trying to find a solution to the problem, so I go to the bushes." In addition, Hansel marks the line "Hey! Gretel, how lovely! You look good! You're just like the Queen of the Wood!" as Reason because "I know I hurt [Gretel's] feelings, and I go to settle the tension". Each student felt like this experience was beneficial and gave them a more concrete knowledge of their characters motivation and subtext.

One final pre-staging task was to identify the various focal points from which the characters would have to choose. Goldovsky would list out all the different focal points onstage to give the character's more specificity in their surroundings and in where they placed there focus. In Hansel and Gretel there were several focal points.

- a. Characters: Hansel/Gretel; located in various parts of the stage
- b. Scenic element: Four towers of chairs to represent the forest trees were located in LC3 and RC3 and slightly below the intersection of 23 and RBC and 23 and LBC.
- c. Hand props: Flower crown, basket, strawberries; located where characters are located
- d. Off-stage: Cuckoo bird, Echos, Ghosts, Mother, Father,
- e. Abstract ideas: little kid imagination, hunger, fear, competition

This process in the past has been left up to the student's self-study; however, both students felt that the activities and oral discussions about plot, character traits, motivations, and possible subtext allowed them the opportunity to discover a deeper understanding of their character, of other characters in the story, and, therefore, allowed for a more organic relationship. Performer Gretel states "For me, the oral process made it easier to personalize the characters and

understand their motivations through simple, paraphrased motivational sentences like ‘well if you’re going to take a berry, I’m going to take a berry’.” Performer Hansel states, “The most helpful discoveries I made about Hansel came through the oral process. It was during these times that I began to connect myself to the boy written on the page with more ease.” In addition, Performer Hansel states that the oral discussions provided “other ideas and motivations that I hadn’t originally thought about that helped Hansel to become a more layered character in the scene.”

Finally, after the text analysis, we moved to the music rehearsal and preparation. During our music rehearsal the overall picture, important themes, and motives were pointed out. This musical breakout and awareness of special motives allowed the students to internalize the emotions and motivations of the characters. Gretel states “The orchestration made the emotions and motivations very clear for each character.” The students came in with most of their notes and rhythms learned, but there were a few spots that proved difficult to hear because of the harmonic dissonances and dense textures used in the orchestra. In many cases, teaching the students on what to listen for in the orchestration part provided a foundation that allowed them to free their bodies from beating the beat. Goldovsky found that musical inaccuracies stemmed from a singer getting lost in the musical text. When a student would have difficulty with an entrance to a passage, I would point out their “landmarks” in the music. Once this was done the singers began to find their entrances more quickly and the memorization process was sped up. Hansel stated, “Over the years, I have been told it’s more important to count and as a result I’ve gained the habit of beating out the rhythm with my body. When the landmarks were introduced, it helped my beating tremendously and helped me focus more on other aspects of the scene.” Gretel stated “Landmarks are massively useful because you can’t go wrong, like you can with pure counting.”

The truth of the matter is that the students never stopped being an organic texture to the music and this method allowed them that freedom. They were able to trust that once they knew the musical clues, they could count on them to give them their internal pulse and provided them with a road map which allowed their concentration to rest on other tasks. In addition, Goldovsky taught his students how to hear the slight changes in tempo by learning to listen for the intermediate beats.

Finally, the texts must be analyzed in the context of the music. The singer-actor must decipher the clues set by the composer. Goldovsky states:

The actor can vary his performance “depending on emphasis, intonation, intensity, spacing, timbre, mood, and tempo.” However, the composer “pre-sets the melodic contour, the accents, and the length of each syllable in each word; he indicates the loudness and softness and all the fluctuations of swelling and decreasing tone; he gives directions for the tempo and all its gradations; he spaces not only the words in each sentence, but also the rests between the sentences, as well as the over-all duration and timing of the theatrical business.”⁹⁶

In preparing to work with the singer-actors, Goldovsky states that “there are four methods of live instruction: explanation, music-making, demonstrations, and manipulation.”⁹⁷ The staging process began on the second day of rehearsal. Each method was useful in instructing the singer-actors. I found that I used explanation and demonstration more frequently than manipulation; however, there were several times adjustments needed to be made and manipulation of the actor’s body was used. My staging aimed to use the emotion and imagery of the music. Therefore, there were several moments where teaching the students the melody of the orchestra was imperative for execution of the movement. Each singer brought their own strengths and weaknesses. Performer Hansel tended to shift her weight constantly and was more inclined to walk on the balls of her feet instead of planting the feet on the ground. Performer

⁹⁶ Charles Osborne, *Opera 66* (London: Alan Ross, 1966), 115.

⁹⁷ *Ibid*, 114.

Gretel was resistant to speaking the text as a dialog stating “I’m better if I sing it.” Although each singer had different habits and coordinating challenges, each one learned from the other person’s strengths.

CHAPTER 7

CONCLUSION

Opera is one of the most complex art forms and provides many challenges to its participants. The challenges of training have been addressed from the mid-20th century and are still being addressed today. The operatic singer has to develop dramatic, vocal, and musical skills. Each one contains its own course of study and then must be synthesized and coordinated to function as one. Carleen Ray Graham, Professor of Music at the State University of New York- Potsdam and director of the Crane Opera Ensemble, states “A significant challenge for opera workshop educators lies in the complexity of integrating multiple disciplines.”⁹⁸ Due to the multiple skill sets an operatic singer must learn, the challenge to develop a standardized pedagogical curriculum for training the singer-actor has been difficult to establish. In addition, the various viewpoints, expertise, and methodologies among today’s educators have caused an inconsistency in standardized training practices. The National Association of Music Schools (NASM) published a survey in 1984 which stated “Various individuals and groups have proposed ways of transcending this complexity only to find their efforts challenged by those with diverse views and equal claims of credibility. The national aggregation of personal viewpoints and experiences has not resulted in a broadly accepted general theory for the education and training of singer-actors.”⁹⁹ Today we are still searching for ways that Universities across the United States can better train their operatic singer-actors.

The training demands of the operatic singer-actor have not changed much from the time of Goldovsky. Each singer-actor has to acquire and navigate the coordination of dramatic, vocal,

⁹⁸ Carleen Ray Graham, “Perspectives of Opera Singer Training and Education through an Examination of Collegiate-level Opera Programs” (Ph.D. diss., Columbia University, 2009), 41.

⁹⁹ Anonymous, “*The Education and Training of the Singer-Actor*” (Virginia: National Association of Schools of Music, 1984), vi.

and musical skills. With time limitations and university restrictions, the skill building and production experience in many university opera workshops is reduced to a few hours a week. The goal, then, in education and training becomes a fight against the bad habits of human nature. Students generally forget to study libretto or even pay attention to the text until the notes are learned and the rhythm is solid. They come to rehearsals unprepared, and they struggle coordinating voice, body, emotions, and mind. Very few have the innate desire to dissect an opera score, to know its parts, and rarely have the skills, even if they have the desire to do so. However, it is our job as educators to give them this process.

Vocal performance degree programs place the majority of the emphasis on vocal technique. Prevailing thought is still that the vocal technique takes precedence over the other facets of training, in particular the dramatic skills. However, industry professionals believe that the next step to improving and better preparing young operatic singer-actors is in the addition of acting class into the curriculum. They contend that this addition would provide singers detailed study in character development, script analysis, stage deportment, practicum, and other things. In 1984, the National Association of Schools of Music (NASM) published a survey of university or conservatory-based opera training programs entitled “*The Education and Training of the Singer-Actor*”, which revealed that voice training was priority over any other training.¹⁰⁰ In addition, Helfgot and Beeman, authors of *The Third Line*, state:

Although virtually every program claimed to require training in languages, acting, dance, martial arts, and other skills, students were rarely required to demonstrate actual competence in these areas before receiving their degrees. Too often, students were thrust into full student productions of opera with no stage background, except voice instruction. They were expected to learn stage movement and acting on the fly.¹⁰¹

¹⁰⁰ Ibid, ix.

¹⁰¹ Daniel Helfgot and William O Beeman, *The Third Line: The Opera Performer as Interpreter* (New York: Schirmer Books, 1993), 5.

Historically, the focus of music schools was to build students music skills and vocal technique and the focus of acting schools was to build acting skills. Graham, in her study of three American Universities, discovered this to still be true. She states “Overall, participants viewed the mastering of technical vocal skills as the most important element for professional success.”¹⁰² In an article in the New York Times in 2007, Stephen Wadsworth, an opera and theater director who has dedicated much of his time to training singers in the art of dramatic expression, states that “it is a singular tragedy and a source of shame that the conservatories and universities that offer serious actor training for singing you can count on one hand.”¹⁰³ The standard method of disseminating training has been established through master-apprentice relationships. Once a student becomes a master, they pass down their experience, as well as, the philosophies and methodologies of their mentors. Therefore, curriculum varies based on the experience, methodologies, and opinions of the individual educator.

In my experience, there has been no class on the history of training the singer-actor. It has been an oral and experiential tradition instead of a systematic and cohesive curriculum that one can easily study. Sherrill Milnes, student of Goldovsky, states “Once [the student] leaves the educational womb, there is often a role reversal, as the former student becomes the teacher and the resource person. The new teacher must then instruct and inspire a new group of students to want to take on the responsibility of becoming future educators of their craft.”¹⁰⁴ John Moriarty, a student of Goldovsky’s and director of the Boston Conservatory and New England Conservatory of Music in the 1980’s and 1990’s said it best: “Students of opera benefit most

¹⁰² Charles Isherwood, “Operatic Acting? Oxymoron No More” *New York Times*, Sept. 9, 2007. <http://www.nytimes.com/2007/09/09/arts/music/09char.html?pagewanted=all&r=0>.

¹⁰³ Carleen Ray Graham, “Perspectives of Opera Singer Training and Education through an Examination of Collegiate-level Opera Programs” (Ph.D. diss., Columbia University, 2009), 41.

¹⁰⁴ Sherrill Miles, “American Aria” (New York: Oxford University Press, 2005), Forward.

when trained by singing actors, or at least, by persons who understand the vocal mechanism, since singing is at the heart of the operatic singer's craft."¹⁰⁵ Goldovsky helped singers hone their craft by providing a framework to methodically approach the operatic art form.

It is significant to realize that Goldovsky had addressed and solved many of the challenges of training that still exist today. In his Opera Workshop format, he incorporated many of the skill training activities that are lacking in today's programs. Because Opera Departments and Workshops sprouted across the United States in the early 1950's, Opera Education became widely varied from one Opera Institution to another. They were run by individuals with various levels of training and no standardized curriculum. Students received a hodge-podge of training and were forced to learn and tryout new skills in a performance setting – "on the job training," so to speak. Understanding Goldovsky's methods, contributions, and historical significance would give today's educator a better foundation for teaching.

Goldovsky was the first to begin writing and collecting methods of education. Although his influence can be seen in the writings of subsequent colleagues, Goldovsky is hidden from present day singer-actors and future educators. His innovative contributions are non-existent in present day curriculum. Such writers and educators as Wesley Balk, David Oswald, Mark Ross Clark, Thomas de Mallet Burgess and Nicholas Skilbeck, and several others, have followed in Goldovsky's footsteps, and expanded and built upon his concepts. Many of the techniques Goldovsky cultivated and applied to operatic training and staging for the first time can be found in these sources; however, Goldovsky was never mentioned in their books. Although many of Goldovsky's ideas and methods may seem antiquated and anecdotal, his methods are still viable for today's singer-actor and educator. His saturated involvement in operatic business over six

¹⁰⁵ John Moriarty, "The opera workshop; Opera training in Boston – looking toward the future," *The Opera Quarterly* 1(2) (1983): 63.

decades provides insight into training methods for the operatic singer-actor, advice on opera production and staging, and methods to finding dramatic clues. He is a mentor with professional experience as an educator and an industry professional. A study of Goldovsky would provide information on historical contributions and achievements in the world of opera. Knowing Goldovsky would give today's educator knowledge and a resource to discovering all the wonderful facets of educating future generations of this complex art form of opera. Boris Goldovsky is one of the most important historical educators of the operatic art form. Richard Dyer, music critic for the Boston Globe states "His influence remains so pervasive that many people now take what he accomplished for granted."¹⁰⁶

¹⁰⁶ Richard Dyer, "Mr. Opera," *Opera News* (January 30 1993): 13.

APPENDIX A

THE THREE ENGLISH TRANSLATION LIBRETTOS AND THE WORD-FOR-WORD
USED FOR ANALYSIS

Gretel:

*Schott (SCHT) Translated by Tom Hammond

(Singing quietly to herself) There stands a little man in the wood alone. He wears a little coat made of red and brown. Say, who can the mankin be, standing there, so silently, with his little coat of red and brown? The little man is standing on one small leg, he wears a little black cap upon his head. Who's the little man in red, standing there on one small leg, with a little cap upon his head? *(She holds up the garland of flowers and looks at it from all sides)* with a little cap upon his head.

Nico Castel (NICO) (Word-for-Word)

(Gretel Is sitting, weaving a crown of wild roses, a bunch of flowers lies beside her. On the other side in the bushes, Hansel is looking for wild strawberries. It is evening and the sky is red.) A little man stands in the forest quite still and silent, he has of much purple a little coat around him. (and is wrapped in a little coat of bright purple.) Tell me, who might the little man be, who there stands in the forest alone with the purple-red little coat? The little man is standing in the forest on one leg and has on his head black little cap small. (a small black cap.) *(she holds up her crown and inspects it from all sides)* with a black cap small.

Schrimer (SCHR) translated by Constance Bache/ revised by Hamilton Benz

(Humming quietly to herself) There stands a little man looking like a clown, He wears a little cape made of velvet brown, Tell me who the man can be, standing there beneath the tree, With the little cape made of velvet brown? His Hair is all of gold, and his cheeks are red, He wears a little black cap upon his head, Tell me who the man can be, Standing there so silently, With the little black cap upon his head? (2x) *(She holds up the garland of roses and looks it all round).*

Dover (DOV) translated by Constance Bache

(Humming quietly to herself) There stands a little man in the wood alone, He wears a little mantle of velvet brown, Say who can the mankin be, Standing there beneath the tree, With the little mantle of velvet brown? His hair is all of gold, and his cheeks are red, He wears a little black cap upon his head, Say who can the mankin be, Standing there so silently, With the little black cap upon his head? (2x) *(She holds up the garland of roses and looks it all round.)*

Hansel:

(SCHT) *(Comes out swinging his basket joyfully)* Hooray! You see, my basket is nearly brimful! Now Mother's sure to be pleased with Hansel!

(NICO) *(Emerging from the bushes, waving his basket in triumph)* Hooray! My little strawberry basket is full to the top! How will Mother Hansel praise! (Just think how mother will praise me!)

(SCHR) *(Comes out swinging his basket joyfully)* Hurrah! My basket's practically filled already. This ought to make Mother very happy.

(DOV) *(Comes out swinging basket joyfully)* Hurrah! My strawberry basket is nearly brimful! O won't the mother be please with Hansel!

Gretel:

(SCHT) *(Standing up)* This garland of mine is ready! Look, I've never made one quite so fine!
(Gretel tries to put the garland on Hansel's head.)

(NICO) *(Standing up)* My little crown is also already finished! See! As pretty as today it was yet never! (It was never as pretty as it is today!) *(She tries to put it on Hansel's Head.)*

(SCHR) *(Standing up)* And how do you like my flowers? Look, you never saw such a lovely wreath. *(Gretel tries to put the wreath on Hansel's head)*

(DOV) *(Standing up)* My garland is ready also! Look, I never made one so nice before! *(She tries to put the wreath on Hansel's head.)*

Hansel:

(SCHT) *(drawing back roughly)* Boys don't wear silly things like these, they are meant for girls, if you please! *(puts the garland on Gretel's head).* Hey! Gretel, how lovely! You look good! You're just like the Queen of the Wood!

(NICO) *(Fending her off brusquely)* Boys wear such things not! It is fitting only for a girl's face! (It's only for girls!) *(He places the crown on her head.)* Hey, Gretel, fine girl, what the deuces! (How pretty you look!) You look like the forest queen.

(SCHR) *(drawing back roughly)* You won't catch a boy wearing that! Only girls would wear such a thing. *(Puts the wreath on her)* Ha, Gretel, Those flowers.... You are grand! Now you shall be queen of the wood!

(DOV) *(drawing back roughly)* You won't catch a boy wearing that! It is only fit for a girl! Ha, Gretel, fine feathers! O the deuce! Now you shall be Queen of the wood!

Gretel:

(SCHT) Well, if I'm the Queen of the wood, I must have flow'rs as monarchs should!

(NICO) If I look like the forest queen, so hand me then the bunch of flowers!

(SCHR) If I'm to be Queen of the wood, then I must have my arms full of flowers!

(DOV) If I'm to be Queen of the wood, then I must have the nosegay too!

Hansel:

(SCHT) *(Hansel gives Gretel the nosegay)* Queen of the wood, with scepter and crown, I bring you these strawberries, but leave them alone! *(He gives the basketful of strawberries into her other hand, at the same time knelling before her in homage.)*

(NICO) *(Handing her the flowers)* Forest Queen with scepter and crown, here, take also the berries, but do not nibble from them! *(He puts the basket of berries in her free hand and goes down on one knee, as if paying homage.)*

(SCHR) (*Hansel gives Gretel the nosegay*) Queen of the wood, with scepter and crown, I give you the strawberries, but don't eat them all! (*He gives the basketful of strawberries into her other hand, at the same time kneeling before her in homage*)

(DOV) (*gives her the nosegay*) Queen of the wood, with scepter and crown, I give you the strawberries, but don't eat them all! (*He gives the basketful of strawberries into her other hand, at the same time kneeling before her in homage*)
(*At this moment the cuckoo bird is heard*)

Hansel:

(SCHT) (*Pointing with his hand*) Cuckoo, cuckoo, how d'y do?

(NICO) (*no stage direction*) Cuckoo, egg-swallower, you! (Note: One of the habits of the cuckoo is to eat the eggs of other birds and then deposit its own in their nests for the other birds to care for. The word cuckold, applied to a man whose wife betrays him, derives from its name)

(SCHR) (*Pointing with his hand*) Cuckoo, cuckoo, how are you?

(DOV) (*Pointing with his hand*) Cuckoo, cuckoo, how are you?

Gretel:

(SCHT) (*Roguishly*) Cuckoo, cuckoo, same to you! (*Gretel takes a strawberry from the basket, and pokes it into Hansel's mouth; he sucks it up as though he were drinking an egg*)

(NICO) (No stage direction) Cuckoo, Strawberry-swallower, you! (*Gretel takes a strawberry from the basket and stuffs it into Hansel's mouth, who slurps it down as if sucking an egg.*)

(SCHR) (*Roguishly*) Cuckoo, cuckoo, where are you? (*Gretel takes a strawberry from the basket, and pokes it into Hansel's mouth; he sucks it up as though he were drinking an egg.*)

(DOV) (*Roguishly*) Cuckoo, cuckoo, where are you? (*takes a strawberry from the basket and pokes it into Hansel's mouth: he sucks it up as though he were drinking an egg.*)

Hansel:

(SCHT) (*Springing up*) You, there! I can do that, have a care! (*Takes some strawberries and lets them fall into Gretel's mouth.*) (*Free and without regard to the rhythm of the cuckoo's cry*) Let's gobble like the cuckoo there, who'd filch an egg from anywhere! (*It begins to grow dark*) (*Hansel helps himself again*) Cuckoo, gobble-goo!

(NICO) Ho-ho! That I can do as well! Just watch me! (*He takes several berries and tips them into Gretel's mouth*) We do it as the cuckoo swallows, when it in other nests peers! (Let's swallow them as the cuckoo does, when it peers into other birds' nests!) (*The cuckoo call is heard again.*) (*It begins to get dark*) (*Taking more strawberries*) Cuckoo, egg swallower, you!

(SCHR) (*Springing up*) O-ho! I can do that just like you! (*Takes some strawberries and lets them fall into Gretel's mouth.*) (*Free and without regard to the rhythm of the cuckoo's cry*) Let

us do like the cuckoo too, who takes more than he ought to do. (*It begins to grow dusk*) Cuckoo, how are you? (*Helping himself again*)

(DOV) (*springing up*) O-ho! I can do that just like you! (*takes some strawberries and lets them fall into Gretel's mouth.*) (*free and without regard to the rhythm of the cuckoo's cry*) Let us do like the cuckoo too, who takes more than his lawful due. (*It begins to grow dusk*) (*helping himself again*) Cuckoo, how are you?

Gretel:

(SCHT) (*Does the same*) Cuckoo, U-lu-lu!

(NICO) (*No stage direction*) Cuckoo, Strawberry-swallower, you!

(SCHR) (*Does the same*) Cuckoo, where are you?

(DOV) (*Does the same*) Cuckoo, where are you?

Hansel:

(SCHT) You leave all your chicks behind.

(NICO) You turn your children out, do you!

(SCHR) In your neighbour's nest you go,

(DOV) In your neighbour's nest you go,

Gretel:

(SCHT) (*Helping herself*) Cuckoo, gloo, gloo!

(NICO) (no stage direction) Cuckoo, cluck cluck!

(SCHR) (*Helping herself*) Cuckoo, cuckoo

(DOV) (*Helping herself*) Cuckoo, Cuckoo!

Hansel:

(SCHT) To your neighbours you're unkind. (*Hansel pours a handful of strawberries into his mouth*)

(NICO) You drink the other (birds) eggs up! (*Hansel puts a handful of berries into his mouth*)

(SCHR) Cuckoo, why do you do so? (*Hansel pours a handful of strawberries into his mouth.*)

(DOV) Cuckoo, why do you do so? (*Hansel pours a handful of strawberries into his mouth*)

Gretel:

(SCHT) Cuckoo, yoo, hoo! (*Hansel puts a handful of strawberries into his mouth*) You steal berries where you may,

(NICO) Cuckoo, cluck, cluck! (*Hansel puts a handful of berries into his mouth*) You're collecting berries already in a heap! (Heaping masses of berries, are you?)

(SCHR) Cuckoo, cuckoo! (*Hansel puts a handful of strawberries into his mouth*) And you're very greedy too

(DOV) Cuckoo, cuckoo! (*Hansel puts a handful of strawberries into his mouth*) And you're very greedy too,

Hansel:

(SCHT) (*helping himself*) Cuckoo gloo, gloo!

(NICO) (*no stage direction*) Cuckoo, cluck, cluck

(SCHR) (*helping himself*) Cuckoo, Cuckoo!

(DOV) (*helping himself*) Cuckoo, Cuckoo!

Gretel:

(SCHT) scoff them by yourself all day!

(NICO) You are swallowing them, you sly one, by yourself up? (Swallowing them all by yourself, are you... you sly one!)

(SCHR) Tell me cuckoo, why are you?

(DOV) Tell me, cuckoo, why are you?

Hansel:

(SCHT) Cuckoo, yoo hoo!

(NICO) Cuckoo, sip, sip!

(SCHR) Cuckoo, Cuckoo!

(DOV) Cuckoo, Cuckoo!

Interlude:

(SCHT) (*They each try to gain possession of the strawberries. Hansel wins and puts the whole basket to his mouth until it is empty*).

(NICO) *(They grow more and more excited and end up fighting over the berries. Hansel wins and empties the basket of berries into his mouth until there are none left. Meanwhile, it is getting steadily darker.)*

(SCHR) *(Hansel helps himself again. They get rude and begin to quarrel for the strawberries. Hansel gains the victory, and puts the whole basket to his mouth until it is empty.)*

(DOV) *(They get rude and begin to quarrel for the strawberries. Hansel gains the victory, and puts the whole basket of his mouth until it is empty.)*

Gretel:

(SCHR) *(Horrorified, clasping her hands together.)* Hansel, now look what you've done, how greedy! You've devoured all the strawberries already! Careful! You'll have to pay for this for your Mother will take it amiss!

(NICO) *(Snatching the basket from him)* Hansel, what have you done? Oh Heaven's! All the strawberries eaten up, you rascal! Just wait, that will get you a punishment! For Mother, she jokes today not! (You wait: You'll get punished for this, because Mother is in no mood for joking today!)

(SCHR) *(Horrorified, clasping her hands together.)* Hansel, what have you done? You're awful! All the strawberries eaten, you glutton! Listen, you know what Mother said! She will whip us. I'll tell what you've done.

(DOV) *(Horrorified, clasping her hands together)* Hansel, what have you done? O heaven! All the strawberries eaten, you glutton, Listen, You'll have a punishment from the mother, This passes a joke.

Hansel:

(SCHR) *(Quietly)* Ei now, don't you get so upset! Look Gretel, you're just as bad, don't forget!

(NICO) *(no stage direction)* Oh, go on! Don't you carry on like this! You, Gretel, you have it also done! (You did it yourself as well, Gretel!)

(SCHR) *(Quietly)* You can't put the blame all on me. You, Gretel, ate just as many as me!

(DOV) *(Quietly)* Now come, don't you make such a fuss, You, Gretel, you did the same thing yourself!

Gretel:

(SCHR) Come, let's look for more near those bushes.

(NICO) Come, we must quickly new ones look for!

(SCHR) Now we'll have to pick twice as many.

(DOV) Come, we'll hurry and seek for fresh ones!

Hansel:

(SCHT) What, there in the gloom of the birches and beeches? We shan't see a thing of leaf or fruit! It's almost dark here in the wood.

(NICO) In the dark yet, under hedges and birches? One sees not a leaf, not a berry any longer! (You can't see berries or even a leaf any longer- it's so dark?) It is becoming already dark all around!

(SCHR) We'll have quite a job in these hedges and bushes. I can't see a thing, just trees and forest! The Sun's gone down, it's getting dark.

(DOV) What, here is the dusk, under hedges and bushes? Why nought can we see the fruit or leaves! It's getting dark already here!

Gretel:

(SCHT) Oh, Hansel, Hansel, now what shall we do? We've been disobedient and frivolous too! We should have been good and gone no further!

(NICO) Ah, Hansel, what shall we do? What have we silly children done! We should have here not so long tarried!

(SCHR) O Hansel, Hansel, O what shall we do? What bad disobedient children we've been! We ought to have thought and gone home sooner!

(DOV) O Hansel, Hansel, O what shall we do? What bad disobedient children we've been! We ought to have thought and gone home sooner!

Cuckoo:

(SCHT) *(behind the scenes, rather nearer than before)*

(NICO) *(no stage direction)*

(SCHR) *(behind the scenes, rather nearer than before)*

(DOV) *(behind the scenes, rather nearer than before)*

Hansel:

(SCHT) Hark! How the leaves seem to murmur! You know what the trees just said? "Children, Children," they whispered "aren't you both afraid?" *(He looks around uneasily) (At last he turns in despair to Gretel).* Gretel, I think we've lost our way!

(NICO) Listen how it rustles in the trees! (Listen to how the trees are rustling!) Do you know what the forest now is saying? "Little Children," it asks... "fear you not?" (aren't you afraid?")

(He looks around uneasily.) (no stage direction) Gretel, I know my way no longer! (Gretel, I don't know which way to go!)

(SCHR) Listen, it's a noise in the bushes! I heard what the forest said: "Children, children," it says, "are you not afraid?" *(Hansel spies all round uneasily)* *(At last he turns in despair to Gretel.)* Gretel, I don't know where we are.

(DOV) Hark, what a noise in the bushes! Know you what the forest says? "Children, children," it says, "are you not afraid?" *(Hansel spies all round uneasily)* *(At last he turns in despair to Gretel.)* Gretel, I cannot find the way!

Gretel:

(SCHT) *(dismayed)* Oh, no! You're certain? We've lost our way?

(NICO) *(no stage direction)* Oh God, what are you saying?

(SCHR) *(dismayed)* O dear, but Hansel- you mean we're lost?

(DOV) *(dismayed)* O god, what say you? Not know the way?

Hansel:

(SCHT) You timid girl, don't be dismayed. *(Pretending to be brave)* I am a boy, I'm not afraid!

(NICO) *(Adopting a fearless pose)* What are you for a fearsome wight! (What a scaredy-cat you are!) I am a boy and am not afraid!

(SCHR) *(Pretending to be brave)* Why how ridiculous you are! I am a boy, I'm never lost.

(DOV) *(Pretending to be brave)* Why how ridiculous you are! I am a boy, and know not fear!

Gretel:

(SCHT) Oh, Hansel, I'm sure we'll meet with some harm!

(NICO) Ah, Hansel, for sure happens to us something bad! (Something bad is surely going to happen to us!)

(SCHR) O Hansel, some dreadful thing may come!

(DOV) O Hansel, some dreadful thing may come!

Hansel:

(SCHT) Dear Gretel, come, why this alarm?

(NICO) Ah, Gretel, go on, just be sensible!

(SCHR) Now Gretel, please- don't be afraid!

(DOV) O Gretel, come, don't be afraid!

Gretel:

(SCHT) What's shimmering there, in the fading light?

(NICO) What is shimmering then there in the darkness?

(SCHR) What's glimmering there in the darkness?

(DOV) What's glimmering there in the darkness?

Hansel:

(SCHT) The silver birches, all robed in white.

(NICO) Those are the birch trees in their white array. (and their white bark)

(SCHR) That's only the birches in silver dress.

(DOV) That's only the birches in silver dress.

Gretel:

(SCHT) Who's that who grins from the pool at me?

(NICO) And there, what is grinning at us from the marsh?

(SCHR) But there, what's grinning right there at me?

(DOV) But there, what's grinning so there at me?

Hansel:

(SCHT) (*Stammering*) Th-that's only the stump of a willow tree!

(NICO) (*no stage direction*) Th..Th..That is a glowing willow-stump.

(SCHR) (*Stammering*) Th-that's only the stump of a willow tree.

(DOV) (*Stammering*) Th-that's only the stump of the willow tree.

Gretel:

(SCHT) (*hastily*) Why is he starring at us so, you see those eyes and how they glow?

(NICO) (*Quickly*) What a peculiar face it is making right now, can't you see?

(SCHR) (*hastily*) But what a dreadful form it takes, and what a horrid face it makes!

(DOV) (*hastily*) But what a dreadful form it takes, and what a horrid face it makes!

Hansel:

(SCHT) (*Very loudly*) Move on there, old fellow! Hear me? Take care!

(NICO) (*thumbing his nose at it*) I am thumbing my nose (at you)! Hear that? You wight!
Definition: {wahyt) –a supernatural being, as a witch or sprite. 2. A living being; a creature (human being)

(SCHR) (*Very loud*) Then I'll make faces, you fellow! D'you hear?

(DOV) (*Very loud*) Come I'll make faces, you fellow! d'you hear?

Gretel:

(SCHT) (*terrified*) Look, look, those lanterns, they're coming this way!

(NICO) (*frightened*) There... look! The little light, it is coming ever nearer!

(SCHR) (*terrified*) There—see! A lantern, it's coming this way!

(DOV) (*terrified*) There- see! A lantern, it's coming this way!

Hansel:

(SCHT) Will of the wisps have come out to play. Gretel, be brave and face them all! Wait, I'll let out a good, loud call. (*Hansel goes back some steps to the back of the stage, and calls through his hands*) Who's there?

(NICO) Will-o'-the wisp, skip about hither and yon! Gretel, you must more stout-hearted be! Wait, I will now loudly shout! (*Cupping his hands around his mouth*) Who's there?

(SCHR) Will-o the wisp is hopping about. Gretel, don't be afraid of it! Wait, I'll give a good loud call! (*Goes back some steps to the back of the stage, and calls through his hands*) Who's there?

(DOV) Will o'the wisp is hopping about. Gretel, come don't lose heart like this! Wait, I'll give a good loud call! Who's There? (*Goes back some steps to the back of the stage, and calls through his hands.*)

Echos:

(SCHT) (*Behind the scene, as though coming from the Ilsenstein*) You there! There! (*The children cower together*)

(NICO) (*No stage direction*) He's there! (*The children clutch one another frightened*)

(SCHR)) (*Behind the scene, as though coming from the Ilsenstein*) Who's there? There! (*The children cower together*)

(DOV) (*Behind the scene, as though coming from the Ilsenstein*) You there! There! (*The children cower together*)

Cuckoo:

(SCHT) (*Scarcely audible*)

(NICO) (*No stage direction*)

(SCHR) (*In the far distance behind the scenes, scarcely audible*)

(DOV) (*In the far distance behind the scenes, scarcely audible*)

Gretel:

(SCHT) (*Somewhat timidly*) Is someone near?

(NICO) (*No stage direction*) Is someone there?

(SCHR) (*Somewhat timidly*) Is someone there?

(DOV) (*Somewhat timidly*) Is someone there?

Echos:

(SCHT) Here! Here! (*The children cower together*)

(NICO) Yes!.... Yes! (*The children shiver*)

(SCHR) Where? (*No stage direction*)

(DOV) Where? Here? (*No stage direction*)

Gretel:

(SCHT) (*Softly*) You heard them, too? They murmured “Here!” Hansel, something’s there, that is clear! (*Weeping*) I’m frightened! I’m Frightened, I wish I was home- This wood’s a place where the goblins roam!

(NICO) (*No stage direction*) Did you hear? It called out quietly “yes”. Hansel, surely there’s someone near! I am afraid! (*No stage direction*) Oh, if I only were home! How looks the forest so spooky! (How spooky the forest looks!)

(SCHR) (*Softly*) Did you hear? A voice said “Where?” Hansel, surely someone is near! (*Weeping*) I’m frightened, I’m frightened, I wish I were home! I see the forest filled with goblin ghost!

(DOV) (*Softly*) Did you hear? A voice said “Here!” Hansel, surely someone is near! (*Weeping*) I’m frightened, I’m frightened, I wish I were home! I see the wood all filled with goblin forms!

Hansel:

(SCHT) Gretel, dear, stay by me, hold me tight, it’s quite alright, (*A thick mist rises and completely hides the background*) so don’t take fright!

(NICO) Little Gretel, press yourself fast to me, (stay close to me) I'll hold you, I'll protect you!
(*Dense mist begins to rise, completely obscuring the background*)

(SCHR) No one's here Gretel dear. Stay with me I'll stay with you. (*A thick mist rises and completely hides the background*) I'll stay with you.

(DOV) Gretelkin, stick to me close and tight, I'll shelter you, (*A thick mist rises and completely hides the background*) I'll shelter you!

Gretel:

(SCHT) Those shadow-women gloat toward us! Look! How they're smiling and reaching for us! They're coming, they're coming to take us away! (*Gretel Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel. She is crying out*) Father! Mother! Ah!
(*At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.*)

(NICO) There come white mist-ladies! (Look at those approaching white mist clouds in the shape of women!) Look how they wave and menacingly appear! They are coming, they will catch us! Father! Mother! Ah. (*She turns in terror to the pine tree and drops on her knees, hiding behind Hansel. At that moment the mist parts and a little grey man appears with a small sack on his back.*)

(SCHR) I see some shadowy women coming! See how their heads are shaking, shaking! They're coming, they're coming, they'll take me away! (*Crying out*) (*Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel*) Father, mother, Ah! (*At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.*)

(DOV) I see some shadowy women coming! See—How they nod and beckon, beckon! They're coming, they're coming, they'll take me away! (*Crying out*) (*Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel*) Father, mother, Ah! (*At the moment the mist lifts on the left; a little grey man is seen with a sack on his back.*)

Hansel:

(SCHT) Look there, the mankin! Gretel, see.... (Gretel: Ah!) What sort of mankin can he be?
(Gretel: Ah! (*becoming weaker*))

(NICO) See there the little man, little sister! What might that for a little man be? (who do you think that for a little man be?)

(SCHR) See there, the mankin, sister dear! (Gretel: Ah!) I wonder who the mankin is? (Gretel: Ah! (*becoming weaker*))

(DOV) See there, the mankin, sister dear! (Gretel: Ah!) I wonder who the mankin is? (Gretel: Ah! (*becoming weaker*))

End of Scene

APPENDIX B

REASONS AND URGES: BREAKDOWN OF THE CHARACTER'S MOTIVATIONS

Gretel:

*Schott (SCHT) Translated by Tom Hammond

Singing quietly to herself.

There stands a little man in the wood alone. He wears a little coat made of red and brown. Say, who can the mankin be, standing there, so silently, with his little coat of red and brown? The little man is standing on one small leg, he wears a little black cap upon his head. Who's the little man in red, standing there on one small leg, with a little cap upon his head? (2x)

She holds up the garland of flowers and looks at it from all sides, before she sings the last recap.

Hansel: (Reason: To Show off is full basket of Berries) Hansel X Gretel

(SCHT) *Comes out swinging his basket joyfully.*

Hooray! You see, my basket is nearly brimful! Now Mother's sure to be pleased with Hansel!

Gretel: (Reason: To show off her flower crown and he is not paying attention)

Gretel Stands and X to Hansel

(SCHT) *Standing up.* This garland of mine is ready! Look, I've never made one quite so fine!

Hansel: (Urge: Hansel moves back and slaps the flower crown away because he doesn't want it on his head)

(SCHT) *Gretel tries to put the garland on Hansel's head.* Boys don't wear silly things like these, they are meant for girls, if you please!

Gretel: (Urge: moves away from Hansel because he has hurt her feeling.)

(Reason: Hansel moves to pick up crown and X to Gretel to place the flower crown on her head in order to apologize for his rash reaction)

(puts the garland on (Gretel's) head).

Hey! Gretel, how lovely! You look good! You're just like the Queen of the Wood!

Gretel: (Urge: Gretel X away from Hansel because she is excited to be queen.)

(SCHT) Well, if I'm the Queen of the wood, I must have flow'rs as monarchs should!

Hansel: (Reason: Hansel X to Gretel because she has given him a task to pick up flowers and put them in her arms.)

(SCHT) *Hansel gives Gretel the nosegay.*

(Urge: Gretel X away from Hansel because she feels like a queen and shows off her best queenly strut.)

Queen of the wood, with scepter and crown,

(Reason: Hansel X toward Gretel after picking up the basket of Strawberries to present the berries to her.)

I bring you these strawberries, but leave them alone! *(He gives the basketful of strawberries into her other hand, at the same time knelling before her in homage.)*

Musical Interlude:

Gretel: (Reason: Gretel X to Hansel to get the Strawberry basket)

Hansel (Reason: Hansel X to Gretel to present her with the basket and to kneel/bow in homage)

Gretel: (Urge: X away from Hansel because she wants to appraise the basket of strawberries, but then motions for Hansel to join her.)

Hansel (Reason: X to Gretel because she motions him over.

(At this moment the cuckoo bird is heard)

Hansel:

(SCHT) *Pointing with his hand* Cuckoo, cuckoo, how d'y do?

Gretel:

(Scht) *Roguishly* Cuckoo, cuckoo, same to you!

Gretel takes a strawberry from the basket, and pokes it into Hansel's mouth; he sucks it up as though he were drinking an egg.

Hansel:

(Scht) *Springing up* You, there! I can do that, have a care! *Takes some strawberries and lets them fall into Gretel's mouth. Free and without regard to the rhythm of the cuckoo's cry.* Let's gobble like the cuckoo there, who'd filch an egg from anywhere! *It begins to grow dark. Hansel helps himself again.* Cuckoo, gobble-goo!

Gretel:

(Scht) *Does the same (helps herself to some berries)* Cuckoo, U-lu-lu!

Hansel:

(Scht) You leave all your chicks behind.

Gretel:

(Scht) *Helping herself (to more berries)* Cuckoo, gloo, gloo!

Hansel:

(Scht) To your neighbours you're unkind. *Hansel pours a handful of strawberries into his mouth.*

Gretel:

(Scht) Cuckoo, yoo, hoo! You steal berries where you may, *(Hansel helps himself to more berries)* scoff them by yourself all day! *(They each try to gain possession of the strawberries. Hansel wins and puts the whole basket to his mouth until it is empty. Gretel horrified, clasping her hands together.)*

Hansel (Urge: moves away from Gretel because he wants the rest of the strawberries and eats them as he moves away.

Gretel (Urge: X after Hansel because she is mad that she has lost the fight over the basket or berries and she wants to make sure he suffers.)

Hansel (Reason: X away from Gretel because she is hitting him.)

Hansel, now look what you've done, how greedy! You've devoured all the strawberries already! Careful! You'll have to pay for this for your Mother will take it amiss!

Hansel: (Reason: X toward Gretel to calm her down)

(Scht) *Quietly* Ei now, don't you get so upset! Look Gretel, you're just as bad, don't forget!

Gretel: (Reason: X toward the bushes to find more berries)

(Scht) Come, let's look for more near those bushes.

Hansel: (Reason: X's with Gretel, because she is guiding him.)

(Scht) What, there in the gloom of the birches and beeches? We shan't see a thing of leaf or fruit! It's almost dark here in the wood.

Gretel: (Urges: X to Hansel because she feels upset and is looking for guidance.)

(Scht) Oh, Hansel, Hansel, now what shall we do? We've been disobedient and frivolous too! We should have been good and gone no further!

Hansel: (Reason: X away from Gretel to find where the Cuckoo is coming from)

(Scht) *The cuckoo is heard behind the scenes, rather nearer than before* Hark! How the leaves seem to murmur! You know what the trees just said? "Children, Children," they whispered "aren't you both afraid?"

The Children (Reason: X to find their way home through the forest.)

Hansel (Reason: X away from Gretel because nothing looks familiar and he doesn't want to panic is sister)

(He looks around uneasily. At last he turns in despair to Gretel). Gretel, I think we've lost our way!

Gretel:

(Scht) dismayed Oh, no! You're certain?

(Urge: X because she is scared and his looking for guidance) We've lost our way?

Hansel:

(Scht) You timid girl, don't be dismayed.

(Urge: X to hide his concern and appear strong of his sister.)*(Pretending to be brave)* I am a boy, I'm not afraid!

Gretel: (Urge X to Hansel and Grabs a hold of him out of fear)

(Scht) Oh, Hansel, I'm sure we'll meet with some harm!

Hansel:

(Scht) Dear Gretel, come, why this alarm?

Gretel: (Urge: Moves back away from Hansel out of fear of something in the forest)

(Scht) What's shimmering there, in the fading light?

Hansel: (Reason: turns to look to see what Gretel is talking about)

(Scht) The silver birches, all robed in white.

Gretel: (Urge: X to Hansel to feel safe in his arms)

(Scht) Who's that who grins from the pool at me?

Hansel:

(Scht) Stammering Th-that's only the stump of a willow tree!

Gretel:

(SCHT) *hastily* Why is he staring at us so, you see those eyes and how they glow?

Hansel: (Reason: X to scare the ghosts off for Gretel)

(SCHT) *Very loudly* Move on there, old fellow! Hear me? Take care!

Gretel: (Urge: Backs away in fear because of the ghosts she sees)

(SCHT) *terrified* Look, look, those lanterns, they're coming this way!

Hansel: (Reason: X to comfort Gretel.)

(SCHT) Will of the wisps have come out to play. Gretel, be brave and face them all! Wait, I'll let out a good, loud call.

(Reason: X US to prove to Gretel that nothing is in the forest)

(Hansel goes back some steps to the back of the stage, and calls through his hands) Who's there?

Echos: *(Cuckoo in the far distance behind the scenes, scarcely audible)*

(SCHT) You there! There! *The children cower together*

Gretel:

(SCHT) *(Somewhat timidly)* Is someone near?

Echo's:

(SCHT) Here! Here!

(The children shiver)

Hansel and Gretel (Urge: X to each other out of fear)

Gretel:

(SCHT) *(softly)* You heard them, too? They murmured "Here!" Hansel, something's there, that is clear! I'm frightened! *(weeping)* I'm Fright-en'd, I wish I was home- This wood's a place where the goblins roam!

Hansel:

(SCHT) *(A thick mist rises and completely hides the background)*

Gretel, dear, stay by me, hold me tight, it's quite alright, so don't take fright!

Gretel: (Urge moves out of fear)

(SCHT) Those shadow-women gloat toward us! Look! How they're smiling and reaching for us! They're coming, they're coming to take us away! *(Gretel Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel. She is crying out)* Father! Mother! Ah!
(At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.)

Hansel:

(SCHT) Look there, the mankin! Gretel, see.... What sort of mankin can he be?

End of Scene

APPENDIX C

DIALOGUE FROM THE VOICAL SCORE PUBLISHED BY SCHOTT AND TRANSLATED

BY TOM HAMMOND:

REASON VS URGE MOTIVATIONS EXERCISE AND “THOUGHT-FEELING-ACTION

COMPLEXES” EXERCISE

Gretel: Thought: I can't believe I found all these beautiful flowers for a flower crown – I feel pleased – I examine my flower chain

Hansel: Thought: There are so many berries on this bush. – I feel hopeful – I pick the berries and put them in my basket.

Gretel: Thought: These flowers smell so good. I could eat them. – I feel happy – I pick a flower to put in the flower chain.

Singing quietly to herself.

There stands a little man in the wood alone. He wears a little coat made of red and brown. Say, who can the mankin be, standing there, so silently, with his little coat of red and brown? The little man is standing on one small leg, he wears a little black cap upon his head. Who's the little man in red, standing there on one small leg, with a little cap upon his head? (2x)

She holds up the garland of flowers and looks at it from all sides, before she sings the last recap.

Hansel:

(SCHT) Comes out swinging his basket joyfully.

Thought: Finally, I am finished. – I feel proud – I show Gretel.

Hooray! You see, my basket is nearly brimful!

Thought: Mother will be so excited – I feel satisfied- I gloat

Now Mother's sure to be pleased with Hansel!

Thought: I wonder how many strawberries are in the basket- I feel curious – I count the berries.

Gretel:

Thought: You won't be the only one mother praises – I feel competitive – I show Hansel my beautiful flower crown.

(SCHT) Standing up This garland of mine is ready!

Thought: Why isn't he looking? – I feel ignored – I hit him to get his attention

Look, I've never made one quite so fine!

Hansel:

Thought: Don't put that girly hat on me – I feel annoyed – I throw it off my head.

(Scht) *Gretel tries to put the garland on Hansel's head.* Boys don't wear silly things like these, they are meant for girls, if you please!

Gretel: Thought: How could he throw it down on the ground – I feel disrespected and hurt – I pout.

Hansel: Thought: Oh, no. I hurt her feelings. – I feel remorse – I compliment her.

(*puts the garland on (Gretel's) head.*) Hey! Gretel, how lovely! You look good!

Hansel: How can I get her to smile?-I feel confident. – I play servant and Queen.

You're just like the Queen of the Wood!

Gretel:

Thought: Queen – I feel excited – I give Hansel a command.

(Scht)Well, if I'm the Queen of the wood, I must have flow'rs as monarchs should!

Hansel:

Thought: Perfect, she is playing along – I feel relieved –I present her with a bouquet of flowers.

(Scht) *Hansel gives Gretel the nosegay.* Queen of the wood, with scepter and crown,

Thought: What else can I give her? – I feel encouraged – I present her the basket of berries.

I bring you these strawberries,

Thought: Wait, we can't eat these or Mother will be mad – I feel unsure – I warn Gretel and pull the basket out of her reach.

but leave them alone! *(He gives the basketful of strawberries into her other hand, at the same time knelling before her in homage.)*

Gretel: Thought: I won't, your one that took a lick of cream out of the milk jar – I feel insulted –
I reach for the basket

Hansel: Thought: It's better if Gretel hold on to the basket. – I feel hungry – I present Gretel
with the Basket

Gretel: Thought. Oh those berries look so good. –I feel hungry. - I smell the berries.

Hansel: Thought. What is she doing with the berries – I am curious – I lean toward her.

Gretel : Thought: Maybe we could have a berry or two. – I feel tempted – I let Hansel smell the
berries.

Hansel: Thought. Why is she teasing me – I feel very hungry – I grab for the berries.

Gretel: No these are mine – I feel entitled – I move away from Hansel.

Hansel: What is she doing with those berries – I feel jealous – I stand up.

Gretel: I have tortured Hansel enough – I feel generous – I motion to him to come join me.

(At this moment the cuckoo bird is heard)

Gretel: Thought. What was that? – I feel uncertain. – I listen

Hansel:

Hansel: Thought. What is that sound. I feel adventurous – I point to where the sound is coming
and call back.

(Scht) Pointing with his hand Cuckoo, cuckoo, how d'y do?

Gretel:

Hansel is so easily distracted – I very annoyed – I put a strawberry in his mouth.

(Scht) Roguishly Cuckoo, cuckoo, same to you!

Gretel takes a strawberry from the basket, and pokes it into Hansel's mouth; he sucks it up as though he were drinking an egg.

Hansel:

Thought: Oh that berries is so good. – I feel excited – I shove a strawberry into Gretel's mouth.

(Scht) *Springing up [Ho Ho!] I can do that, [just like you]! Takes some strawberries and lets them fall into Gretel's mouth. Free and without regard to the rhythm of the cuckoo's cry.*

Gretel: Oh, These strawberries are the best I have ever tasted – I feel happy- I eat another one.

Hansel: Thought. This is a fun game.- I feel a cuckoo bird.- I pretend to be a cuckoo bird. (I eat more strawberries)

Let's gobble like the cuckoo there, who'd filch an egg from anywhere! *It begins to grow dark.*

Hansel helps himself again. Cuckoo, gobble-goo!

Gretel:

Thought: That sounds like a fun game-I feel out of control – I eat more berries.

(Scht) *Does the same (helps herself to some berries) Cuckoo, U-lu-lu!*

Hansel:

(Scht) You leave all your chicks behind.

Gretel:

(Scht) *Helping herself (to more berries) Cuckoo, gloo, gloo!*

Hansel:

(Scht) To your neighbours you're unkind. *Hansel pours a handful of strawberries into his mouth.*

Gretel:

(Scht) Cuckoo, yoo, hoo!

Thought: Hansel don't take them all. – I feel mistreated – I tease Hansel and I grab a handful of berries also.

You steal berries where you may, (*Hansel helps himself to more berries*) scoff them by yourself all day!

Hansel: Thought: No you don't, I want more berries – I feel out of control – I pull the basket toward me.

Gretel: Thought: Stop, you have had more than me. – I feel competitive – I grab the basket back

Hansel: Stop you are going to break it. – I feel annoyed – I pull the basket back and eat the rest of the strawberries

(They each try to gain possession of the strawberries. Hansel wins and puts the whole basket to his mouth until it is empty. Gretel horrified, clasping her hands together.)

Gretel: Thought. How could he eat all the berries – I feel rage – I hit him and scold him like mother does.

Hansel, now look what you've done, how greedy! You've devoured all the strawberries already!

Careful! You'll have to pay for this for your Mother will take it amiss!

Hansel:

Thought: Man she is really mad. – I feel like laughing – I grab Gretel's hands and try to calm her down.

Gretel:

Thought. Oh, God, He is right. Mom is going to beat us. – I feel panic– I go toward a bush to look for more berries.

(SCHT)Come, let's look for more near those bushes.

Hansel:

Thought. I have got to calm her down, she is really panicing – I feel protective – I stop Gretel
(SCHT) What, there in the gloom of the birches and beeches? We shan't see a thing of leaf or
fruit! It's almost dark here in the wood.

Gretel:

Thought: What else can we do, we can't go home without berries. – I feel defeated – I look to
Hansel for guidance and comfort.

(SCHT) Oh, Hansel, Hansel, now what shall we do? We've been disobedient and frivolous too!
We should have been good and gone no further!

Hansel:

Thought: You right, but everything will be... where is that bird? - I feel playful – I look and
listen for the cuckoo bird.

(SCHT) *The cuckoo is heard behind the scenes, rather nearer than before*

Hark! How the leaves seem to murmur!

Thought: How scared she looks – I feel confident – I pretend that I can understand the forest.
You know what the trees just said? “Children, Children,” they whispered “aren't you both
afraid?”

Thought. This forest is a little spooky – I feel a little uneasy – I play a joke on Gretel

Gretel: What was that? Oh Hansel! –I feel scared and annoyed. – I grab on to Hansel

Hansel: Come on, let's go home. – I feel nervous – I walk in a direction that looks familiar.

Thought: Wait this way doesn't look familiar – I feel uneasy – I try another path.

Thought: This way doesn't look right either? - I am confused – I look in every direction.

(He looks around uneasily. At last he turns in despair to Gretel). Gretel, I think we've lost our
way!

Gretel:

We're lost? – I feel scared – I move closer to Hansel.

(SCHT) *dismayed* Oh, no! You're certain? We've lost our way?

Hansel:

Thought: I can't let her know that I am nervous – I feel protective – I pretend to be brave.

(SCHT) You timid girl, don't be dismayed. (*Pretending to be brave*) I am a boy, I'm not afraid!

Gretel:

Thought: What is going to happen to us? – I feel uncertain. – I grab on to Hansel.

(SCHT) Oh, Hansel, I'm sure we'll meet with some harm!

Hansel:

Thought: Owe, not so tight – I feel uneasy – I comfort Gretel.

(SCHT) Dear Gretel, come, why this alarm?

Gretel:

Thought: Oh God, what is that moving over there? – I feel terrified – I back away from it.

(SCHT) What's shimmering there, in the fading light?

Hansel:

Thought. I don't see anything thing – I feel uneasy – I look to see

(SCHT) The silver birches, all robed in white.

Gretel:

Thought: You right.... But – I feel unsafe – I bury my face into Hansel's chest.

(SCHT) Who's that who grins from the pool at me?

Hansel:

Thought. Oh, God! What is that? - I feel unsure – I give a logical explanation

(SCHT) *Stammering* Th-that's only the stump of a willow tree!

Gretel:

(SCHT) *hastily* Why is he staring at us so, you see those eyes and how they glow?

Hansel:

Thought: I'll show her that there is nothing to be afraid of – I feel brave – I move toward the imaginary figure and scare him.

(SCHT) *Very loudly* Move on there, old fellow! Hear me? Take care!

Gretel:

(SCHT) *terrified* Look, look, those lanterns, they're coming this way!

Hansel:

Thought. What now. – I feel annoyed – I look to see

(SCHT) Will of the wisps have come out to play. Gretel, be brave and face them all! Wait, I'll let out a good, loud call. (*Hansel goes back some steps to the back of the stage, and calls through his hands*)

Thought: This will show Gretel that there is no one here. – I feel confident – I call out to the forest

Who's there?

Echos: (*Cuckoo in the far distance behind the scenes, scarcely audible*)

(SCHT) You there! There! *The children cower together*

Thought. That wasn't supposed to happen – I feel uneasy – I freeze

Gretel:

Thought. Oh god, did that just happen? – I feel terrified – I ask another question.

(SCHT) (*Somewhat timidly*) Is someone near?

Echo's:

(Scht) Here! Here!

(The children shiver)

Gretel: Where is Hansel? – I feel terrified – I run to Hansel

Hansel: Oh God, there is something out there– I feel terrified – I run to Gretel

Gretel:

(Scht) *(softly)* You heard them, too? They murmured “Here!” Hansel, something’s there, that is clear!

Thought: They are coming to kill us. – I am petrified – I weep.

I’m frightened! *(weeping)* I’m Fright-en’d, I wish I was home- This wood’s a place where the goblins roam!

Hansel:

Thought: I have to protect us – I feel scared – I hold on to and comfort her

(Scht) *(A thick mist rises and completely hides the background)*

Gretel, dear, stay by me, hold me tight, it’s quite alright, so don’t take fright!

Gretel:

Thought: oh god, what’s that? – I am terrified. - I point to show Hansel where to look.

(Scht) Those shadow-women gloat toward us! Look! How they’re smiling and reaching for us!

Thought: There are getting closer and closer, I feel trapped – I try to escape them.

They’re coming, they’re coming to take us away! *(Gretel Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel. She is crying out)*

Thought: Someone help us – I am terrified – I yell for help.

Father! Mother! Ah! *(At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.)*

Hansel:

Thought: Oh my gosh! there is something out there. – I am scared– I cower over Gretel to protect her

(SCHT) Look there, the mankin! Gretel, see.... What sort of mankin can he be?

End of Scene

APPENDIX D
INTRODUCTORY QUESTIONS

Performer Gretel's Background questions:

1. What character are you playing? Gretel
2. What degree are you pursuing? Vocal Performance
3. What University do you attend? University of North Texas
4. What year of study are you currently in? Senior
5. What theory classes, if any, have you taken? Theory and Aural Skills I-V, 16th and 18th counterpoint, some Handel oratorio, Palestrina, and Mozart's requiem studied to the best of memory.
6. Have you taken any theater classes? If yes, explain. Opera works Program – acting, perf. Technique (Wesley Balk style), Alexander Technique, Singing and Acting (also Wesley Balk style)
7. What do you do on your own to prepare for a scene? Translate texts, learn them, decide character type, their objectives, decide on emotion, memorize.
8. Do you have methods that you use to develop character? Yes, I have a chart from Ann Baltz and techniques to develop characters from both her and Paula Homer.
9. Do you know Boris Goldovsky or any of his contributions? No

Performer Gretel's Answers to Goldovsky's seven questions:

1. Gretel Please complete the following questions:
 - a. Who am I? (name, age, occupation, financial and social status, etc.)
 - b. How do I look? (clothes, make-up, hairdo, etc.)
 - c. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)
 - d. With Whom do I associate? (relation to the other characters in the play)
 - e. What do I know? (also, what do I not know)
 - f. What do I want?
 - g. What do I discover as the plot unfolds and how does it affect me?
 - a. Gretel, maybe 7 or 8 (younger than Hansel), child in poverty who does more housework than outdoorsy things, borderline abusive parents
 - b. Probably fairly dirty and unkempt, bare feet, very thin/emaciated
 - c. Germany a long time ago by the Ipswich Forest (an enchanted one!)
 - d. My older brother Hansel, my alcoholic father, my overworked and stressed and therefore short-tempered mother, the witch who tries to eat me and Hansel, the Sandman who calms me down and puts me to sleep
 - e. Food is scarce, Hansel is bad at self-control, Mother hits us a lot, the Ipswich is enchanted at night. I do not know that my father came back with tons of food, or we probably would have just gone home. I do not know that there is a witch who will try and eat us.
 - f. To go home with the food we were supposed to be collecting
 - g. Hansel sucks at self-control (but so do I), the forest is scary, I freak out.

Please type in a differ font than the font used here and BOLD all of your answers.

2. With the attached script please list your character's motivations.
 - a. Decide if it is **Reason or Urge** based
Motivations are based on Reason (thought process) or urges (emotion)
Generally if the motivation is thought based they are to a specific person, object, or abstract off-stage, that you make a decision to move toward or away from.
Urges result from emotion and have no specific direction.
 - b. Write down the Reason or Emotion
 - i. Sometimes lines maybe a mixture of both, if this is a case, please state both.
 - c. List what you want to accomplish and how you are going to get that accomplished.
List the action you will take. (I strike, I eat, I fight, I cry, etc...)

Gretel:

*Schott (SCHT) Translated by Tom Hammond

Singing quietly to herself.

There stands a little man in the wood alone. He wears a little coat made of red and brown. Say, who can the mankin be, standing there, so silently, with his little coat of red and brown? The little man is standing on one small leg, he wears a little black cap upon his head. Who's the little man in red, standing there on one small leg, with a little cap upon his head? (2x)

She holds up the garland of flowers and looks at it from all sides, before she sings the last recap.
Reason—making a flower crown instead of working to pick berries, motivated to play.

Hansel:

(SCHT) *Comes out swinging his basket joyfully.*

Hooray! You see, my basket is nearly brimful! Now Mother's sure to be pleased with Hansel!

Gretel:

(SCHT) *Standing up.* This garland of mine is ready! Look, I've never made one quite so fine!

Reason—I made a sweet flower crown. I show Hansel that I’ve been working hard too (in a sense).

Hansel:

(SCHT) *Gretel tries to put the garland on Hansel’s head.* Boys don’t wear silly things like these, they are meant for girls, if you please! (*puts the garland on (Gretel’s) head*). Hey! Gretel, how lovely! You look good! You’re just like the Queen of the Wood!

Gretel:

(SCHT) Well, if I’m the Queen of the wood, I must have flow’rs as monarchs should!

Reason—Still playing, messing with Hansel; ‘well if you’re going to make me play even though you were mean to me, I get to be Queen.’

Hansel:

(SCHT) *Hansel gives Gretel the nosegay.* Queen of the wood, with scepter and crown, I bring you these strawberries, but leave them alone! (*He gives the basketful of strawberries into her other hand, at the same time knelling before her in homage.*)

(At this moment the cuckoo bird is heard)

Hansel:

(SCHT) *Pointing with his hand* Cuckoo, cuckoo, how d’y do?

Gretel:

(SCHT) *Roguishly* Cuckoo, cuckoo, same to you!

Gretel takes a strawberry from the basket, and pokes it into Hansel’s mouth; he sucks it up as though he were drinking an egg.

Reason—Hunger and playing. We were interrupted by the cuckoo but I still want to eat the strawberries, so I find a way to connect it into the new game.

Hansel:

(SCHT) *Springing up* You, there! I can do that, have a care! *Takes some strawberries and lets them fall into Gretel's mouth. Free and without regard to the rhythm of the cuckoo's cry.* Let's gobble like the cuckoo there, who'd filch an egg from anywhere! *It begins to grow dark. Hansel helps himself again.* Cuckoo, gobble-goo!

Gretel:

(SCHT) *Does the same (helps herself to some berries)* Cuckoo, U-lu-lu!

Reason—Hunger/playing. I don't want Hansel to eat all the berries, so I take some too when he does.

Hansel:

(SCHT) You leave all your chicks behind.

Gretel:

(SCHT) *Helping herself (to more berries)* Cuckoo, gloo, gloo!

Reason—Hunger/playing, I go along with Hansel

Hansel:

(SCHT) To your neighbours you're unkind. *Hansel pours a handful of strawberries into his mouth.*

Gretel:

(SCHT) Cuckoo, yoo, hoo! You steal berries where you may, *(Hansel helps himself to more berries)* scoff them by yourself all day! *(They each try to gain possession of the strawberries. Hansel wins and puts the whole basket to his mouth until it is empty. Gretel horrified, clasping her hands together.)* Hansel, now look what you've done, how greedy! You've devoured all the strawberries already! Careful! You'll have to pay for this for your Mother will take it amiss!

Reason transitioning to urge—Hunger, anger that he has eaten all the berries. I want to punish him for it, so it's directed at Hansel, but I'm mostly angry and using violence like my parents

Hansel:

(Scht) *Quietly* Ei now, don't you get so upset! Look Gretel, you're just as bad, don't forget!

Gretel:

(Scht) Come, let's look for more near those bushes.

Reason—I'm trying to find a solution to the problem, so I go to the bushes

Hansel:

(Scht) What, there in the gloom of the birches and beeches? We shan't see a thing of leaf or fruit! It's almost dark here in the wood.

Gretel:

(Scht) Oh, Hansel, Hansel, now what shall we do? We've been disobedient and frivolous too! We should have been good and gone no further!

Urge—Fear of Mother punishing us, distraught at how bad we've been for eating the berries, so I yell at Hansel

Hansel:

(Scht) *The cuckoo is heard behind the scenes, rather nearer than before* Hark! How the leaves seem to murmur! You know what the trees just said? "Children, Children," they whispered "aren't you both afraid?" (*He looks around uneasily. At last he turns in despair to Gretel*). Gretel, I think we've lost our way!

Gretel:

(Scht) *dismayed* Oh, no! You're certain? We've lost our way?

Urge—fear of getting home, so I go to Hansel

Hansel:

(Scht) You timid girl, don't be dismayed. (*Pretending to be brave*) I am a boy, I'm not afraid!

Gretel:

(Scht) Oh, Hansel, I'm sure we'll meet with some harm!

Urge—fear of the forest and getting home

Hansel:

(Scht) Dear Gretel, come, why this alarm?

Gretel:

(Scht) What's shimmering there, in the fading light?

Urge—heightening fear of the surroundings, but also reason of moving away from it

Hansel:

(Scht) The silver birches, all robed in white.

Gretel:

(Scht) Who's that who grins from the pool at me?

Urge—heightening fear of the surroundings, but also reason of moving away from it

Hansel:

(Scht) *Stammering* Th-that's only the stump of a willow tree!

Gretel:

(Scht) *hastily* Why is he staring at us so, you see those eyes and how they glow?

Urge—escalating into panic, seeing things everywhere I look

Hansel:

(Scht) *Very loudly* Move on there, old fellow! Hear me? Take care!

Gretel:

(SCHT) *terrified* Look, look, those lanterns, they're coming this way!

Urge—panicking, seeing things all around that I keep trying to move away from, but I keep seeing more

Hansel:

(SCHT) Will of the wisps have come out to play. Gretel, be brave and face them all! Wait, I'll let out a good, loud call. (*Hansel goes back some steps to the back of the stage, and calls through his hands*) Who's there?

Echos: (*Cuckoo in the far distance behind the scenes, scarcely audible*)

(SCHT) You there! There! *The children cower together*

Gretel:

(SCHT) (*Somewhat timidly*) Is someone near?

Reason—trying to figure out if something is there, so I call to it

Echo's:

(SCHT) Here! Here!

(*The children shiver*)

Gretel:

(SCHT) (*softly*) You heard them, too? They murmured "Here!" Hansel, something's there, that is clear! I'm frightened! (*weeping*) I'm Fright-en'd, I wish I was home- This wood's a place where the goblins roam!

Reason—make sure Hansel heard it too, so I ask him. Urge still of fear of the goblins

Hansel:

(SCHT) (*A thick mist rises and completely hides the background*)

Gretel, dear, stay by me, hold me tight, it's quite alright, so don't take fright!

Gretel:

(SCHT) Those shadow-women gloat toward us! Look! How they're smiling and reaching for us! They're coming, they're coming to take us away! (*Gretel Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel. She is crying out*) Father! Mother! Ah!
(*At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.*)

Urge—just, full-blown panic at this point. I scream in horror and am overwhelmed.

Hansel:

(SCHT) Look there, the mankin! Gretel, see.... What sort of mankin can he be?

3. Make a list of all of your character's focal points using this chart.

	Onstage	Description	Location on Stage
a.	Scenic elements	Trees, Bushes Berries	In the 4x7 set-up
b.	Furniture props-	N/a	
c.	Hand props.-	Flower Crown, basket, berries	
d.	Off-stage (real or imaginary)	Ghosts, Mother/Father/home	
e.	Other Characters	Hansel, ghosts?	
f.	Abstract ideas	Little-kid imagination, hunger, fear	

4. Observations Written by Performer Gretel:

Characterization of Gretel much more depth in the opera biggest growth is still

when she decides to push the witch in the oven.

Moon" significance v. other worldly/divine in the opera

Time span months vs 2 days

Different intentions of the parents (witch = stepmother)

2nd day

The process was long but very helpful and specific.

I feel like some of it was my problem for not being memorized.

Objectives and focus points make the characterization much easier and specific.

I loved the hugging exercise and the getting comfortable touching each other exercise.

3rd day

Surprised by how well everything came together!

Wish we had a larger space

I feel very clear about what Gretel is feeling at every single moment.

Good thing I like strawberries.

I feel like an improved person and singer from this experience.

5. Please describe the process of text analysis that you have done. The exercises above are to provide written evidence of our discussions during the taping sessions. Talk about the benefit of the written process vs the oral process. Which did you like better?

I personally enjoyed the oral process more, although I think it depends on how people learn better. For me, the oral process made it easier to personalize the characters and understand their motivations through simple, paraphrased motivational sentences (i.e. “well if you’re going to take a berry, I’m going to take a berry,” etc)

6. Did you like working through the process together or would you have preferred preparing it on your own? If you did prepare the text on your own, what steps would you have taken? Was it helpful looking at four different libretto sources? Did it add to your overall understanding of the character? If so, in what ways?

Since we were learning a new method, I preferred learning it under people and it was very helpful. I think it is most helpful to learn how to apply this method on my own to make myself marketable to artistic directors. I think in lieu of being fluent in German, looking at different libretti was the next best thing to understanding the words. It certainly added to my understanding of the character.

7. When you learn your music, do you break it down in musical segments. If so, how did you break down the music drama? How did each section enhance the written text? If this is not a normal practice, was it helpful to have the scene broken down into smaller chunks? Was it helpful to know what Goldovsky calls “landmarks” in the music? (Things to listen for)

I mostly broke it down into how I was responding to what Hansel said. This made it an easy to remember conversation. The orchestration made the emotions and motivations very clear for each character. Landmarks are massively useful because

you can't go wrong, like you can with pure counting. I think they may have been more useful for this scene if we had had more time to learn the music. (Actually, me. Mostly me.)

8. Do you feel like you were able to memorize the scene faster having the dramatic and musical breakdowns discussed prior and during the staging process?

Yes. That made the conversation clearer and easier to remember.

9. Do you feel that by going through this process you have gained a methodical process to learn a role? Please explain your answer.

Yes, I think I have. I think I may be tempted to not go as in depth (ie, four libretti), but understanding motivations and emotions and breaking down the libretto and music like this is absolutely crucial and a great way to bring your characters to life.

10. Please write any of thoughts.

I really wish this were taught in the mainstream performance curriculum at UNT (and other universities, though I feel far less qualified to understand their coursework). I understand we get some "on-the-fly" training in operas, but I wish we had a comprehensive singing acting methods class (that was more than 1 semester!) that not only covered what our current one covers, but also different methods of learning a role and understanding a character, like this.

Performer Hansel's Background Questions:

1. What character are you playing? Hansel
2. What degree are you pursuing? Vocal Performance
3. What University do you attend? University of North Texas
4. What year of study are you currently in? Freshman
5. What theory classes, if any, have you taken? Introductory Theory Class
6. Have you taken any theater classes? If yes, explain. Yes, Fundamental theatre class in secondary school. It covered the basics and involved modern scripts. I've also been a part of two different local theater companies, one as a child and the other during the transition from middle to high school.
7. What do you do on your own to prepare for a scene? To prepare for a scene, I first watch the show in its entirety and then a second time following along in the music.
8. Do you have methods that you use to develop character? No
9. Do you know Boris Goldovsky or any of his contributions? No

Performer Hansel's Answers to Goldovsky's seven questions:

1. Please answer the following questions:
 - a. Who am I? (name, age, occupation, financial and social status, etc.)
Hansel, 9 or 10, living in poverty with a broom making father
 - b. How do I look? (clothes, makeup, hairdo, etc.)
No makeup, short hair, suspenders, khaki pants and white button down shirt

- c. What are my surroundings? (milieu of the play, geographic location, historical period, etc.)
Fantastical Forest, mid-late 19th century Germany
- d. With whom do I associate? (relation to the other characters in the play)
Mainly sister Gretel; Also, family members (mom, dad) and partially the witch.
- e. What do I know? (also, what do I not know!)
Mom is angry and it's my fault. Therefore, Gretel is my responsibility to protect. I make fun of the dangers in the wood without realizing the reality of the forest.
- f. What do I want?
I want to eat! Broom making is dull and the hunger pangs are endless. Once mother sends us into the woods and Gretel makes me pick the berries, I start to feel guilt and the desire to right it while also having fun.
- g. What do I discover as the plot unfolds and how does it affect me?"

Please type in a differ font than the font used here and BOLD all of your answers.

- 2. With the attached script please list your character's motivations.
 - a. Decide if it is **Reason or Urge** based
Motivations are based on Reason (thought process) or urges (emotion)
Generally if the motivation is thought based they are to a specific person, object, or abstract off-stage, that you make a decision to move toward or away from.
Urges result from emotion and have no specific direction.
 - b. Write down the Reason or Emotion
 - i. Sometimes lines maybe a mixture of both, if this is a case, please state both.
 - c. List what you want to accomplish and how you are going to get that accomplished.
 - d. List the action you will take. (I strike, I eat, I fight, I cry, etc...)

Gretel:

*Schott (SCHT) Translated by Tom Hammond

Singing quietly to herself.

There stands a little man in the wood alone. He wears a little coat made of red and brown. Say, who can the mankin be, standing there, so silently, with his little coat of red and brown? The little man is standing on one small leg, he wears a little black cap upon his head. Who's the little man in red, standing there on one small leg, with a little cap upon his head? (2x)

She holds up the garland of flowers and looks at it from all sides, before she sings the last recap.

Hansel: emotion: excited, I sit before the basket to eagerly count how many berries I picked

(SCHT) *Comes out swinging his basket joyfully.*

Hooray! You see, my basket is nearly brimful! Now Mother's sure to be pleased with Hansel!

Gretel:

(SCHT) *Standing up.* This garland of mine is ready! Look, I've never made one quite so fine!

Hansel: emotion: annoyed, I throw the flower crown onto the ground, displeased. Reason: I know I hurt her feelings, I go to settle the tension

(SCHT) *Gretel tries to put the garland on Hansel's head.* Boys don't wear silly things like these, they are meant for girls, if you please! (*puts the garland on (Gretel's) head.*) Hey! Gretel, how lovely! You look good! You're just like the Queen of the Wood!

Gretel:

(SCHT) Well, if I'm the Queen of the wood, I must have flow'rs as monarchs should!

Hansel: reason: playing along with the new game

(SCHT) *Hansel gives Gretel the nosegay.* Queen of the wood, with scepter and crown, I bring you these strawberries, but leave them alone! (*He gives the basketful of strawberries into her other hand, at the same time knelling before her in homage.*)

(At this moment the cuckoo bird is heard)

Hansel: reason: A new game, I mimic the cuckoo bird

(SCHT) *Pointing with his hand* Cuckoo, cuckoo, how d'y do?

Gretel:

(SCHT) *Roguishly* Cuckoo, cuckoo, same to you!

Gretel takes a strawberry from the basket, and pokes it into Hansel's mouth; he sucks it up as though he were drinking an egg.

Hansel: reason: reciprocation and competition. I make it even by shoving a berry into her mouth

(SCHT) *Springing up* You, there! I can do that, have a care! *Takes some strawberries and lets them fall into Gretel's mouth. Free and without regard to the rhythm of the cuckoo's cry.* Let's gobble like the cuckoo there, who'd filch an egg from anywhere! *It begins to grow dark. Hansel helps himself again.* Cuckoo, gobble-goo!

Gretel:

(SCHT) *Does the same (helps herself to some berries)* Cuckoo, U-lu-lu!

Hansel:

(SCHT) You leave all your chicks behind.

Gretel:

(SCHT) *Helping herself (to more berries)* Cuckoo, gloo, gloo!

Hansel:

(SCHT) To your neighbours you're unkind. *Hansel pours a handful of strawberries into his mouth.*

Gretel:

(SCHT) Cuckoo, yoo, hoo! You steal berries where you may, *(Hansel helps himself to more berries)* scoff them by yourself all day! *(They each try to gain possession of the strawberries. Hansel wins and puts the whole basket to his mouth until it is empty. Gretel horrified, clasping her hands together.)* Hansel, now look what you've done, how greedy! You've devoured all the strawberries already! Careful! You'll have to pay for this for your Mother will take it amiss!

Hansel: reason: calm my sister, I approach her and attempt to get her to see the other side of the situation

(SCHT) *Quietly* Ei now, don't you get so upset! Look Gretel, you're just as bad, don't forget!

Gretel:

(SCHT) Come, let's look for more near those bushes.

Hansel: reason: reasoning. I bring her back to sense

(SCHT) What, there in the gloom of the birches and beeches? We shan't see a thing of leaf or fruit! It's almost dark here in the wood.

Gretel:

(SCHT) Oh, Hansel, Hansel, now what shall we do? We've been disobedient and frivolous too! We should have been good and gone no further!

Hansel: reason: return of the game, the game is now for me to scare her. Emotion: worry, I realize it's not a game anymore

(SCHT) *The cuckoo is heard behind the scenes, rather nearer than before* Hark! How the leaves seem to murmur! You know what the trees just said? "Children, Children," they whispered "aren't you both afraid?" (*He looks around uneasily. At last he turns in despair to Gretel*). Gretel, I think we've lost our way!

Gretel:

(SCHT) *dismayed* Oh, no! You're certain? We've lost our way?

Hansel: reason: protect her, I act brave to give her a sense of security

(SCHT) You timid girl, don't be dismayed. (*Pretending to be brave*) I am a boy, I'm not afraid!

Gretel:

(SCHT) Oh, Hansel, I'm sure we'll meet with some harm!

Hansel: reason: sooth Gretel

(SCHT) Dear Gretel, come, why this alarm?

Gretel:

(SCHT) What's shimmering there, in the fading light?

Hansel: reason: calming her with logic

(SCHT) The silver birches, all robed in white.

Gretel:

(SCHT) Who's that who grins from the pool at me?

Hansel: reason: recovering from own fear with logic

(SCHT) *Stammering* Th-that's only the stump of a willow tree!

Gretel:

(SCHT) *hastily* Why is he staring at us so, you see those eyes and how they glow?

Hansel: emotion: bold

(SCHT) *Very loudly* Move on there, old fellow! Hear me? Take care!

Gretel:

(SCHT) *terrified* Look, look, those lanterns, they're coming this way!

Hansel: reason: offer her comfort, I go to call into the forest to prove there's nothing in the forest

(SCHT) Will of the wisps have come out to play. Gretel, be brave and face them all! Wait, I'll let out a good, loud call. (*Hansel goes back some steps to the back of the stage, and calls through his hands*) Who's there?

Echos: (*Cuckoo in the far distance behind the scenes, scarcely audible*)

(SCHT) You there! There! *The children cower together*

Gretel:

(Scht) (*Somewhat timidly*) Is someone near?

Echo's:

(Scht) Here! Here!

(*The children shiver*)

Gretel:

(Scht) (*softly*) You heard them, too? They murmured "Here!" Hansel, something's there, that is clear! I'm frightened! (*weeping*) I'm Fright-en'd, I wish I was home- This wood's a place where the goblins roam!

Hansel: emotion and reason: scared, but knowing that I need to be strong for Gretel

(Scht) (*A thick mist rises and completely hides the background*)

Gretel, dear, stay by me, hold me tight, it's quite alright, so don't take fright!

Gretel:

(Scht) Those shadow-women gloat toward us! Look! How they're smiling and reaching for us! They're coming, they're coming to take us away! (*Gretel Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hansel. She is crying out*) Father! Mother! Ah!
(*At this moment the mist lifts on the left: a little grey man is seen with a little sack on his back.*)

Hansel: emotion: fear

(Scht) Look there, the mankin! Gretel, see.... What sort of mankin can he be?

End of Scene

3. Make a list of all of your character's focal points using this chart.

a. Onstage	Description	Location on Stage
b. Scenic elements	Trees	Upstage right, center, and left

- c. Furniture props- N/a
- d. Hand props.- Flower Crown, strawberry basket
- e. Off-stage (real or imaginary) Sandman, cuckoo bird
- f. Other Characters Gretel
- g. Abstract ideas fear, competition,

4. Observations written by Performer Hansel:

Brothers Grimm v. Humperdinck

Brothers Grimm: step-mother/witch; 5 plus weeks, highly independent

Humperdinck's: Anger in mom, teasing, angels, sandman

Hansel's traits: quick witted; sensible, stronger sense of responsibility in Grimm, but still hinted at in Humperdinck's, older brother, sarcastic, laughing in tense situations

2nd day

New Traits/characteristics learned: Hansel's physical center and how it affects his stride, how he protects Gretel and needs her too.

While staging I learned how to physically interact with my partner. Though it takes longer to properly build trust and understand how your partner moves around the stage, in a day I was able to begin to grasp those ideas and how to counter Gretel on the stage coming from solo singing and theater.

3rd day: Despite the small space I was able to understand utilizing the stage. The chemistry between Gretel and I was able to cement, especially after letting the music settle in. Working on the music before restarting staging also helped the flow of the scene so we weren't so focused on what comes next.

5. Please describe the process of text analysis that you have done. The exercises above are to provide written evidence of our discussions during the taping sessions. Talk about the benefit of the written process vs the oral process. Which did you like better?

We read through the entirety of the word for word translated libretto, the original Brothers' Grimm story, and a compilation of different translations, including the one we sang from. While reading through the libretto, we marked down the motivations for our character. We also identified the relationship between Gretel and I which helped to establish the dynamics between us in the scene. I think determining and understanding the motivation of the characters and their history at it is seen in the text helped to create a stronger connection between myself and Hansel. The most helpful discoveries I made about Hansel came through the oral process. It was during

these times that I began to connect myself to the boy written on the page with more ease.

6. Did you like working through the process together or would you have preferred preparing it on your own? If you did prepare the text on your own, what steps would you have taken? Was it helpful looking at four different libretto sources? Did it add to your overall understanding of the character? If so, in what ways?

Though I am capable of preparing on my own, I found it more efficient to have outside ideas talk through the story with me. They showed me other ideas and motivations that I hadn't originally thought about that helped Hansel to become a more layered character in the scene.

7. When you learn your music, do you break it down in musical segments. If so, how did you break down the music drama? How did each section enhance the written text? If this is not a normal practice, was it helpful to have the scene broken down into smaller chunks? Was it helpful to know what Goldovsky calls "landmarks" in the music? (Things to listen for)

When music becomes particularly difficult, I do have a tendency to listen for parts in the music to cue my entrance, but over the years I have been told it's more important to count and as a result I've gained the habit of beating out the rhythm with my body. When the landmarks were introduced, it helped my beating tremendously and helped me focus more on other aspects of the scene.

8. Do you feel like you were able to memorize the scene faster having the dramatic and musical breakdowns discussed prior and during the staging process?

Yes. I was able to focus on the things I needed to focus on more than the music, like the staging, because of the breakdowns

9. Do you feel that by going through this process you have gained a methodical process to learn a role? Please explain your answer.

I do feel that I have gained a useful methodical process to learn a role especially because the landmarks makes it easier to keep track of my place in the music without freezing my body into an uncomfortable and stiff position.

10. Please write any of thoughts.

APPENDIX E

A WRITTEN DESCRIPTION OF THE STAGE ACTION CONCEIVED BY THE AUTHOR
FOR ACT II, SCENE I, OF HUMPERDINCK'S *HANSEL AND GRETEL*

Introduction: Gretel is seated below the SR tree, located slightly below the intersection of 23 and RBC, divided between RB2 and RC2, and Hansel is above the SL tree, located slightly below the intersection of 23 and LBC, divided between LC2 and LB2. During the 8 measure introduction, Gretel is seen putting a flower in her crown, making another slit, and accessing it for strength. When the music moves from a cascading eighth figure to a quarter figure, (m 90), Gretel picks up two potential flowers. In measure 91 on the half note D, she smells one, and then on the fermata C, she smells the other. Gretel uses that fermata to make her decision and begins to sing.

Section 1 (1-25)

(Measure 1) As Gretel begins to sing, she puts a flower in the crown.

(Measure 3) She makes a slit in the flower that she just put in the crown.

(Measure 5) She picks another flower, and puts it in the slit.

(Measure 7) At the fermata, Gretel holds the crown up and eyeballs the length. Thinking that she still needs to add a few more flowers to the crown, Gretel makes another slit in the crown.

(Measure 9) Gretel grabs two more flowers, smells them, and makes a decision.

(Measure 11) Gretel puts the chosen flower in the crown.

(Measure 12) She makes a slit in the flower crown.

(Measure 15) Adds one more flower.

(Measure 17) She measures it around her head. It is a perfect fit. As she finishes the phrase after the fermata and into the instrument interlude, Gretel slips one end of the crown into the other.

(Measure 21, 3 beat) Gretel inspects one side and then the other of her beautiful crown during the clarinet cadenza. Proud of her crown, she places it on her head on the first fermata and adjusts it on the second.

Section 2 (25-54)

(Measure 25) HAN jumps up from behind the DSL tree, moves slightly below DSR of the tree, holding his full strawberry basket up high in the air.

(Measure 26) HAN X DR moves toward GRE to show her his full strawberry basket.

(Measure 27) HAN walks DS, slightly past GRE, bragging about how proud of HIM mother is going to be. He sits on his knees to count his berries.

(Measure 29) GRE stands and takes a few steps closer to him DL to show him that she has done something that will make Mother proud as well. HAN is not paying attention. He is busy counting his berries. GRE X to HAN above his SR shoulder and hits him on his shoulder to get his attention after “Look”. Hansel annoyed by his sister looks for a split second with a grimace on his face because she has made him lose count. He goes back to counting his berries. Gretel thinks that Hansel is watching her model the crown.

(Measure 31) GRE realizes that HAN is not watching and she decides to put it on his head.

(Measure 32) HAN, not wanting that girly crown on his head and annoyed at GRE, sits back on his heels and rashly lashes out and throws the crown off his head which insults GRE.

(Measure 34) Gretel turns LSF and walks DR away from HAN. HAN realizes that he has hurt GRE’s feelings. HAN X to pick up Flower Crown and X DR and places the crown on GRE Head, HAN turns GRE Cclw to face him.

(Measure 35) HAN gets GRE to forgive him by telling her how good she looks. He opens up her arms and moves her slightly back to get a better look at her beauty. He initiates a game of pretend which she accepts.

(Measure 40) HAN backing US a few steps bows to his queen. (The bow should happen on the fourth beat)

(Measure 41) GRE turns Clw and X SL, slightly DSL of HANS. GRE holds her arms out slightly DSL for HANS to put flowers in her arms. HAN counters GRE’s X.

(Measure 43) HAN turns RSB and X’s US, below the DSR tree and picks up the remaining flowers. Turns Cclw and X DL and places the flowers in GRE’s arms

(Measure 45) GRE X DSR pretending to be a royal queen in her royal garb. HAN counters GRE, backing RSB, SL of the basket of Strawberries.

(Measure 46) HAN picks up the basket of strawberries and holds it out for GRE

GRE turns Cclw and holds out her free arm for the basket.

(Measure 47) HAN on beat three, on the fp chord, pulls the basket back and warns GRE not to touch the berries with a teasing wave of his forefinger. GRE backing only a few steps.

(Measure 49) GRE nods in understanding, HANS smiles and kneels to present GRE with the basket. GRE X US to take the basket from HAN. Overtaken by Hunger, GRE smells the berries. She tempts HAN by letting him smell the basket of berries. GRE smells the berries a second time.

(Measure 53) GRE X RSB to her spot US, below the DSR tree, GRE motions to HAN to join her

(Measure 54) HAN X US below DSR tree to the L of GRE. The children are beginning to grab a strawberry to eat when a cuckoo bird is heard in the forest.

Section III (55-76)

HANS sits up on his knees and points in the direction that he thinks the sound is coming. HANS begins to mimic the bird. GRE wanting HAN to eat the first berry; therefore, she roguishly puts one in his mouth. This action gives HAN an idea. The cuckoo bird, according to Nico Castel, eats the eggs of other birds and puts his in their place.¹⁰⁷ Therefore, HAN suggests that they pretend to be cuckoo birds and the strawberries are the eggs in another birds' nest.

(Measures 55-76) The children are eating the berries and enjoying every minute.

Section IV (77-90)

(Measure 77) The children begin to fight over the berries. They pull the basket back and forth on the accelerating triplet and sixteenth note figures. Hansel pulls, Gretel pulls, Hansel pulls, Gretel pulls, Hansel pulls, Gretel pulls, Hansel wins.

(Measure 79, beat 3) HAN stands and X DSL, slightly L of CC. GRE follows him

(Measure 80) GRE hits HANS R shoulder with her US (L) hand. HAN turns Clw to face GRE and gives GRE the basket. GRE looks in the basket and sees that it is all gone.

(Measure 81) GRE throws down the basket on the word "greedy"

(Measure 82) GRE hits HAN. HAN backs DSL.

(Measure 83) GRE hits HAN again; HAN giggles at how upset GRE has gotten; GRE shakes an anger finger at HAN on "Careful"

(Measure 84) GRE hits HAN again. HAN keeps backing slightly DL trying to protect himself from her hits.

(Measures 85) GRE hits HAN; HANS squats down to protect himself.

(Measure 86) GRE prepares to take one more hit, but HAN grabs her hand.

(Measure 87) HAN takes the stage and turns them slightly Cclw.

Section V (91-106)

(Measure 91) GRE looks over her right shoulder, turns LSB and backs slightly USR; GRE grabs HAN R hand with her L hand and X USR to below the R side of DSR tree, pointing with her R hand toward USR

(Measure 93) HAN takes the stage and points in the direction that GRE was pointing.

(Measure 98) HAN X DS; looking up and around trying to figure out what time it is.

(Measure 101) GRE X DSL above SR of HANS

¹⁰⁷ Nico Castel, *German miscellaneous opera libretti: with international phonetic alphabet transcriptions, word for word translations, a guide to the IPA and notes on the German Transcriptions* (New York: Leyerie, 2005), 569.

(Measure 106) HAN begins to X US to GRE, is interrupted when the cuckoo bird is heard again
Section VI (107-132)

(Measure 107) HAN turns Cclw and looks for the cuckoo bird. GRE startled by the cuckoo bird
X DSL grabs onto HAN suspenders.

(Measure 111) HAN X SR; GRE still holds on to HAN suspenders; HAN pauses; GRE continues
around HAN to his R side. They both are looking around.

(Measure 115) GRE shakes her head “no” once HAN has asked her the question “You know
what the trees just said?”

(Measure 117) HAN puts is R arm around GRE shoulders.

(Measure 122) HAN taps GRE R shoulder. GRE turns Clw to see who or what tapped her. GRE
turns Cclw back to HAN but he has moved from his spot to tease his sister. HANS turns LBS
and X USL to R of basket. Picks up basket and motions to Gretel to take his hand. GRE X US
to take HAN hand.

(Measure 125) HAN and GRE X SL to below SL of the DSL tree; Hansel looks around. With
nothing looking familiar, he chooses another path. HAN and GRE turn Cclw and X USR above
the DSL tree and continue to CC between the two DS trees.

(Measure 130) HAN lets go of GRE’s hand and X DS and looks around. Nothing looks familiar.
He realizes that they are lost. GRE X to SL tree, puts her basket down, and looks around in fear.

Section VII (133-148)

(Measure 134) GRE X DS, slightly below the DSL tree; HAN turns Cclw to face GRE

(Measure 137) GRE X to HAN (Slightly US of HAN)

(Measure 138) HANS counters GRE by turning Cclw backing US slightly. He pats GRE on the
back.

(Measure 140) HANS turns RSF and X below GRE to SL; GRE turns Cclw (counters HANS)

(Measure 142) GRE X a few steps DS toward HAN

(Measure 146) HAN X to GRE and puts his R arm around her shoulders for comfort.

Section VIII (149-181)

(Measure 149) GRE points with US arm to SL.

(Measure 152) HANS steps in front of GRE to protect her from what she sees.

(Measure 155) GRE backing RSB; then X DR to make out the next figure;

(Measure 157) HAN LSF and X DSR to L of GRE;

(Measure 158) GRE turns Cclw and throws her face into Hansel's chest;

(Measure 165) HAN X DSR; Located in RA1, HAN Sticks his tongue out at the ghosts to scare him off.

(Measure 167) GRE backing US and Pointing DS

(Measure 168) HAN turns Cclw; He looks at GRE, then at where she is pointing.

(Measure 175) HAN X US to R of GRE; He puts his arm around her to comfort her.

(Measure 179) HAN has gotten an idea of how to prove to GRE that there is nothing out there. HAN turns them Clw, backs GRE up to the nearby SR tree, motions for her to stay put; turns RSB X USC.

(Measure 181) HAN looks both ways; cups his hands, and yells "Who's there"

Section VIX (182-194)

(Measure 183) HAN X DS looking all around; Stops moving at mm 187

(Measure 194) HAN and GRE X to each other; they are slightly below the trees.

Section X (195-209)

(Measure 202) GRE falls to her knees weeping. HANS looks around unsure of his surroundings

Section XI (210-231)

(Measure 210) HAN Kneels US of GRE and puts her arms around his waist.

(Measure 216) GRE points DS

(Measure 219) GRE Stands and backing slightly US, still pointing DS

(Measure 223) GRE X DR on "Mother"; X SL on "FATHER"; and backing UL

(Measure 224) GRE squats again and rocks herself. HAN X DSR to GRE; Kneels down to comfort her and see a ghost; HAN points DSC;

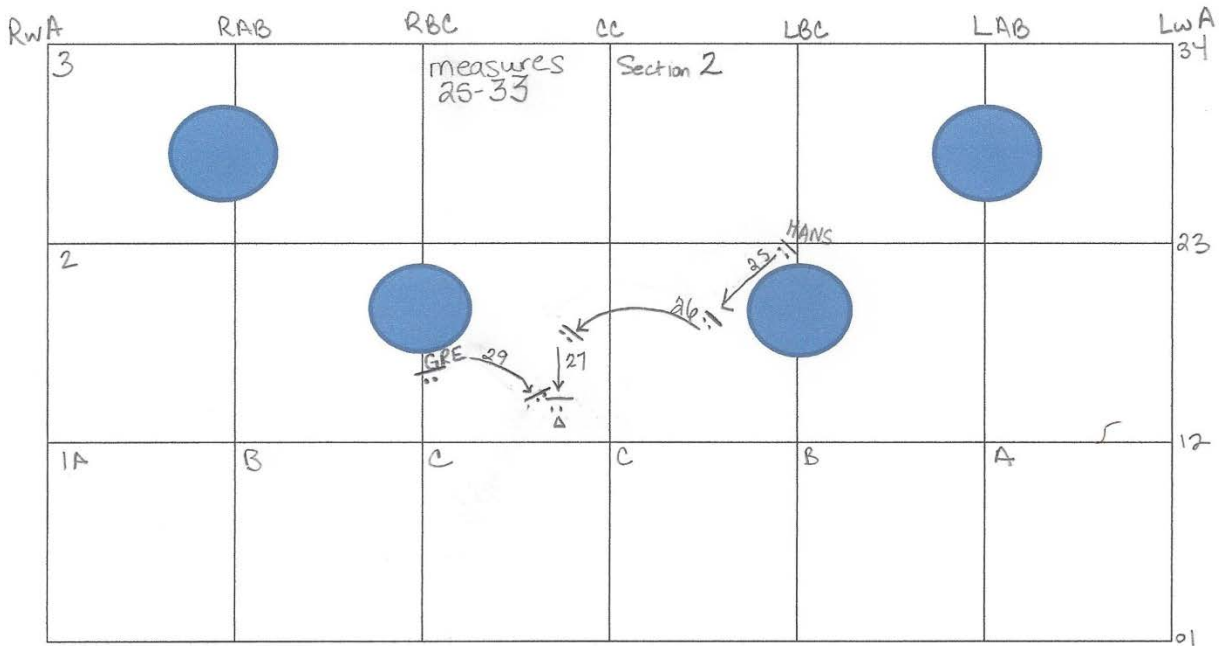
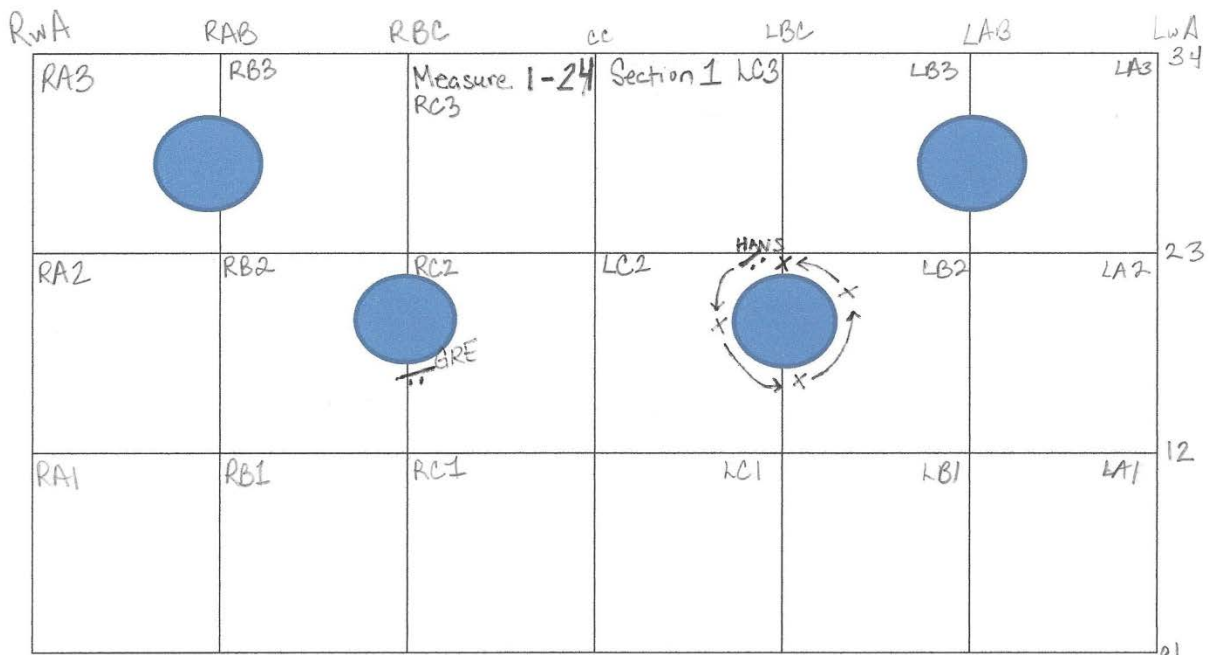
(Measure 225) GRE looks up. Sees the figure. Screams again.

(Measure 227) GRE looks up again. Still seeing it, she screams and buries her head into Hansel's chest.

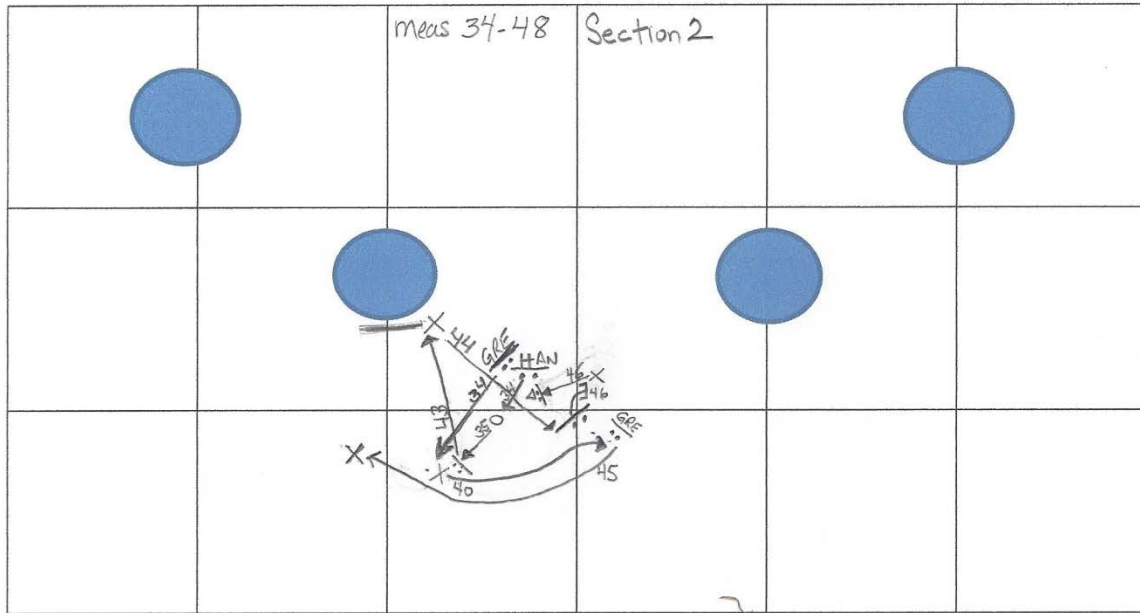
Postlude: Both children cower in fear.

APPENDIX F

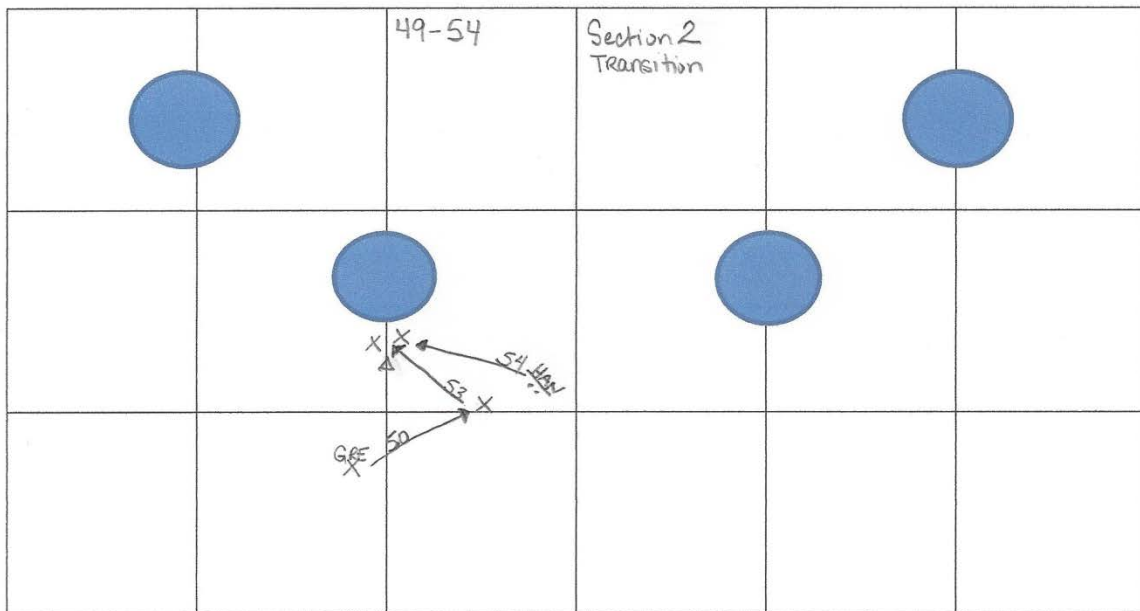
NOTATED PLAN FOR STAGING THAT WAS DEMONSTRATED IN THE FINAL VIDEO
CLIP OF THE LECTURE.



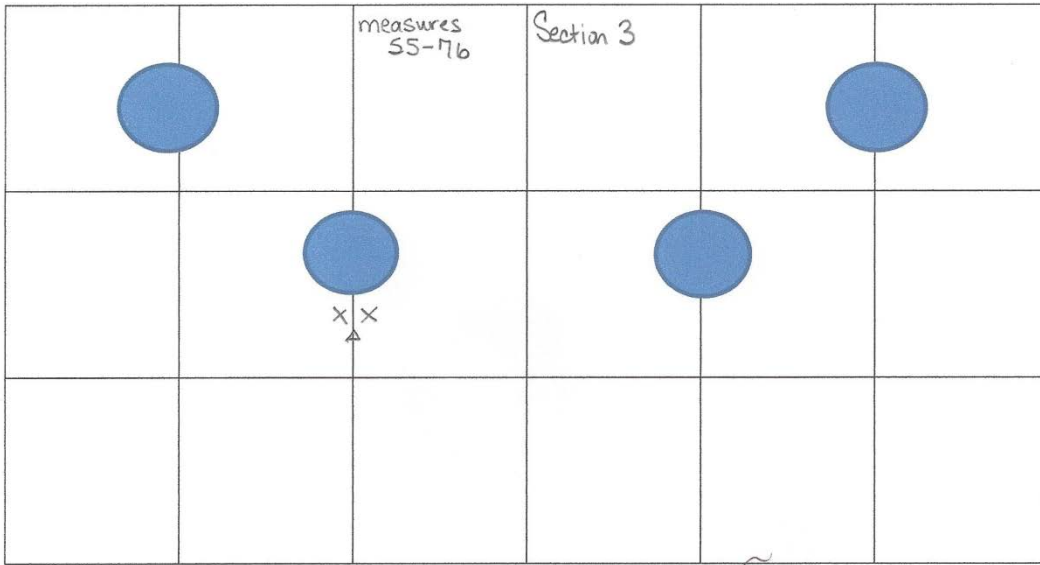
Δ = BASKET
 O = flower crown

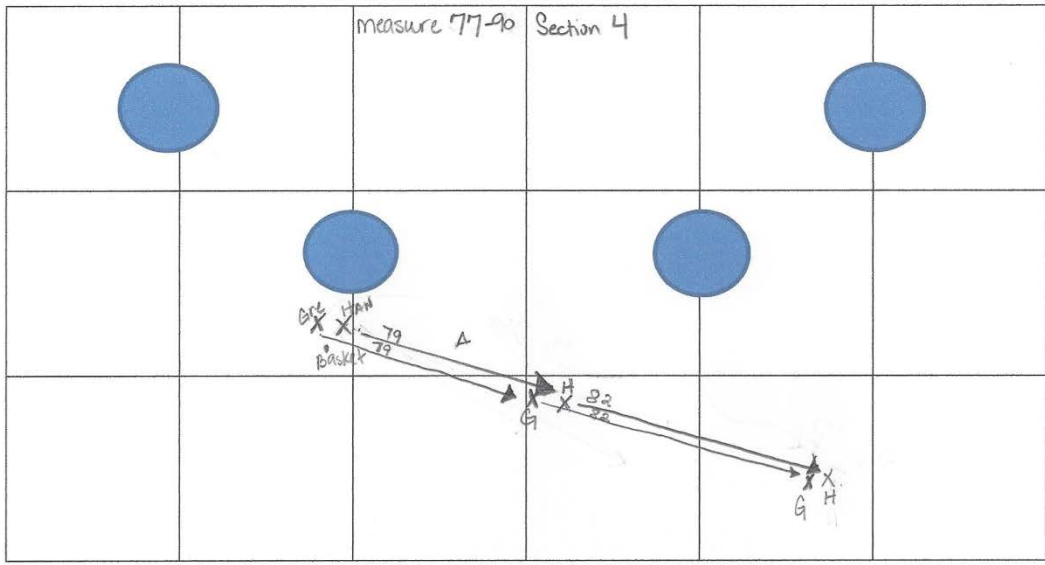


meas = flowers

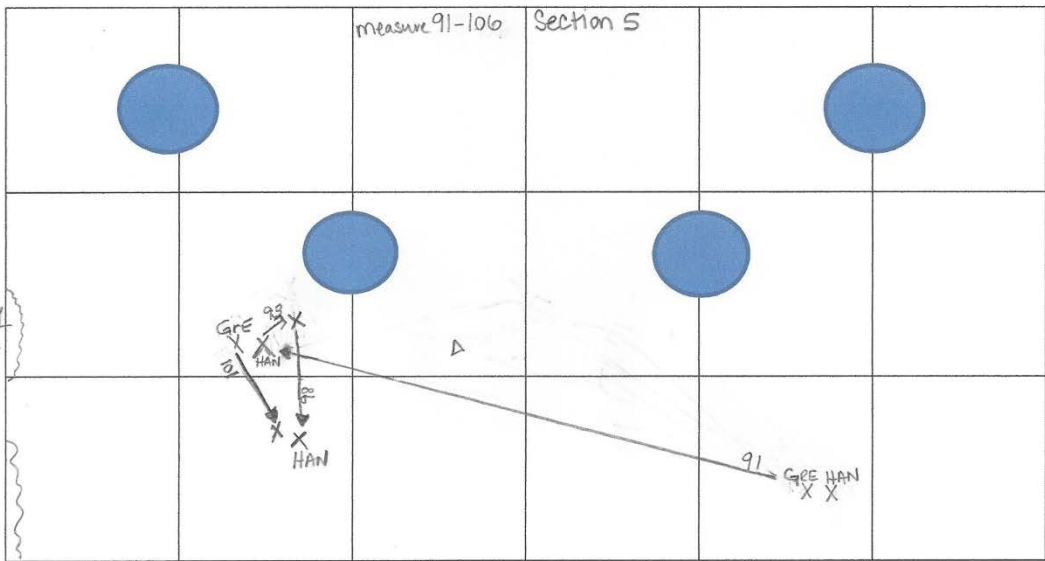


Instrumental transition
A = basket.

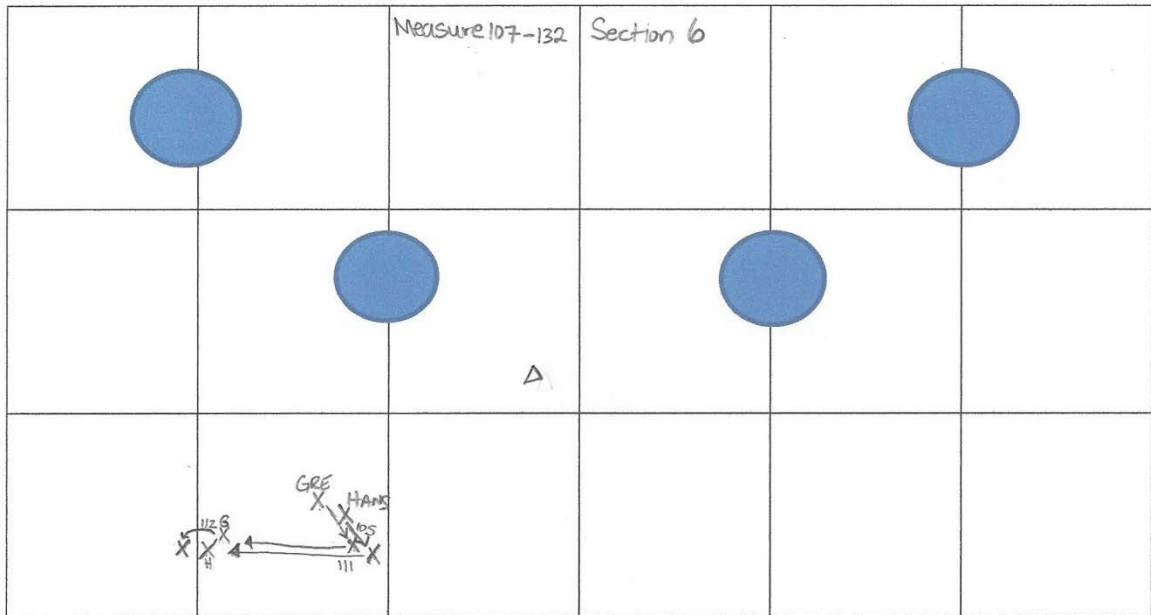




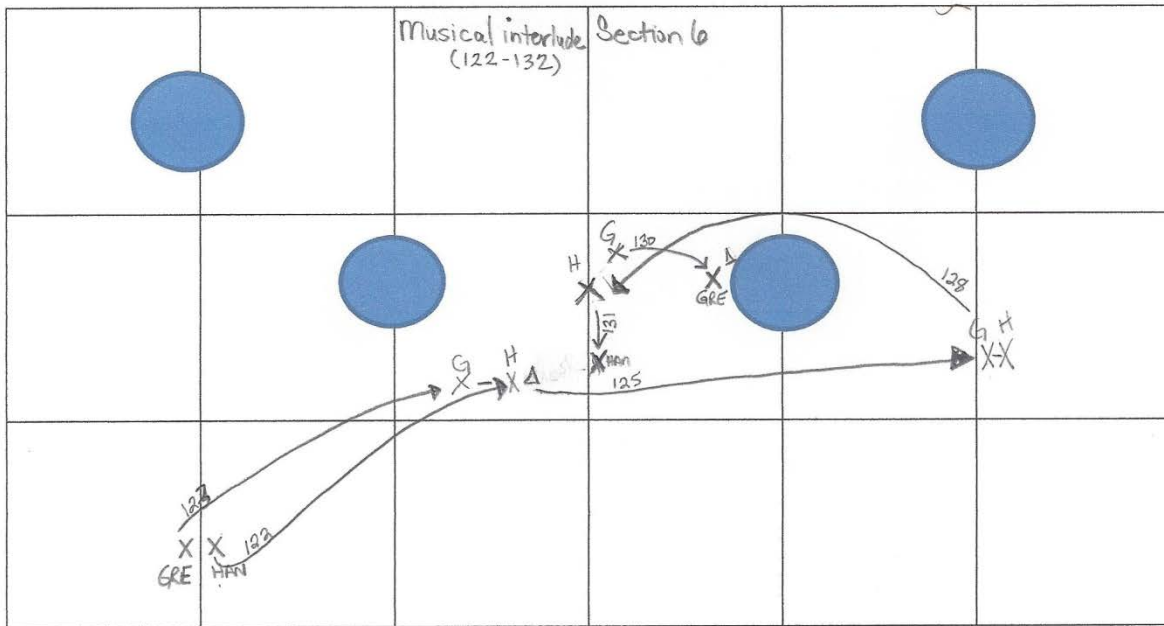
Δ = Basket is thrown upstage



Gretel grabs Hansel by the Hand

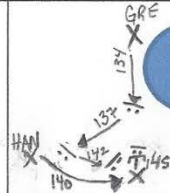
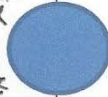


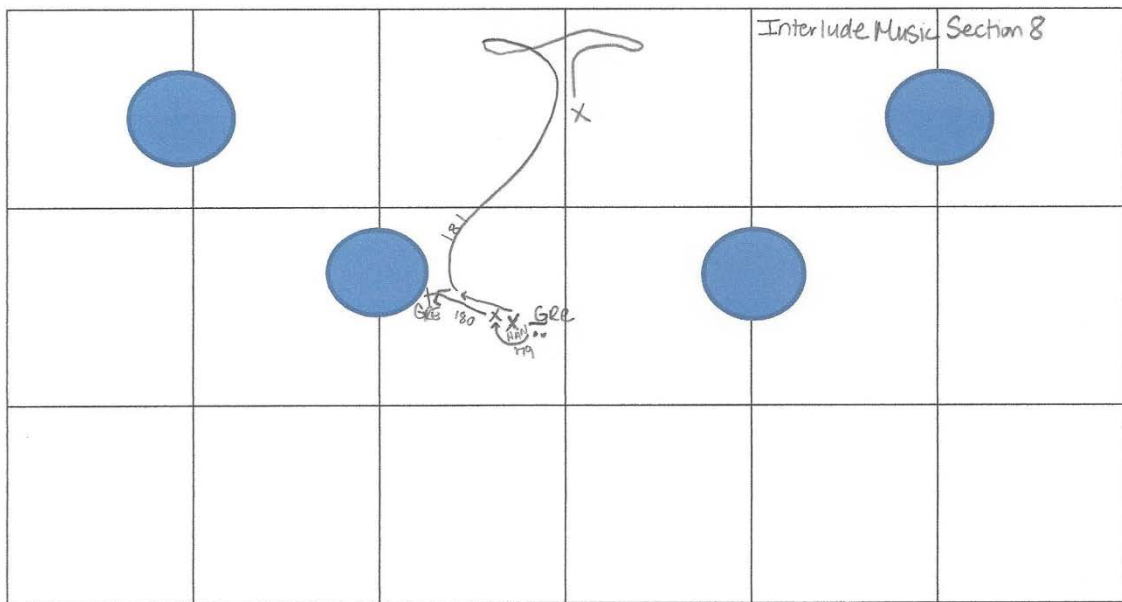
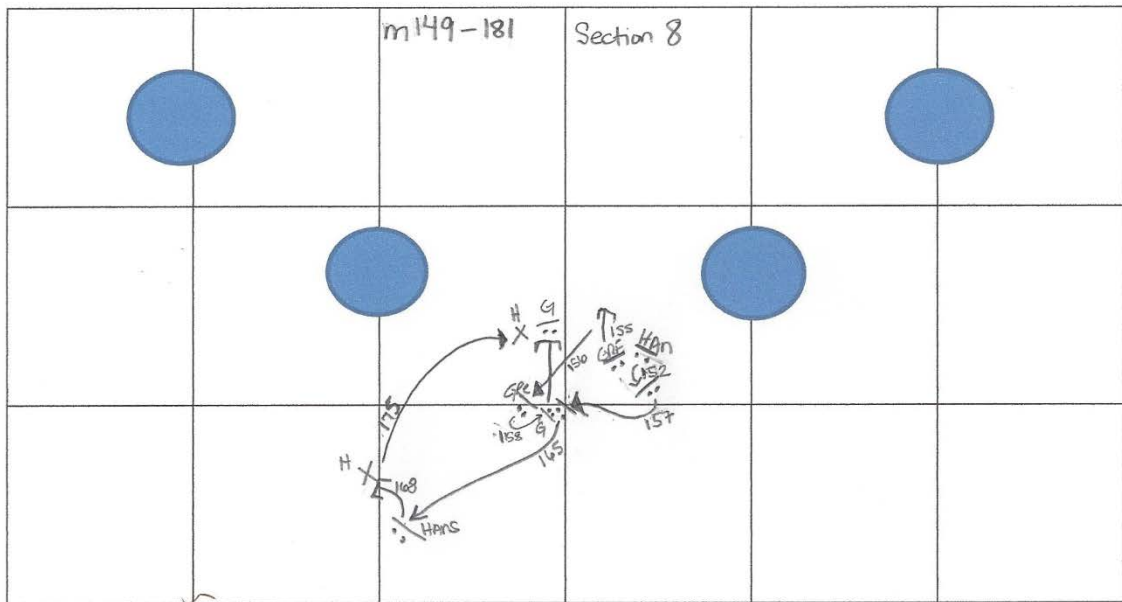
When the cuckoo bird is heard, Gretel grabs on to Hansel's suspenders.



Hansel picks up the basket and takes Gretel by the hand.

		measure 133-148	Section 7		



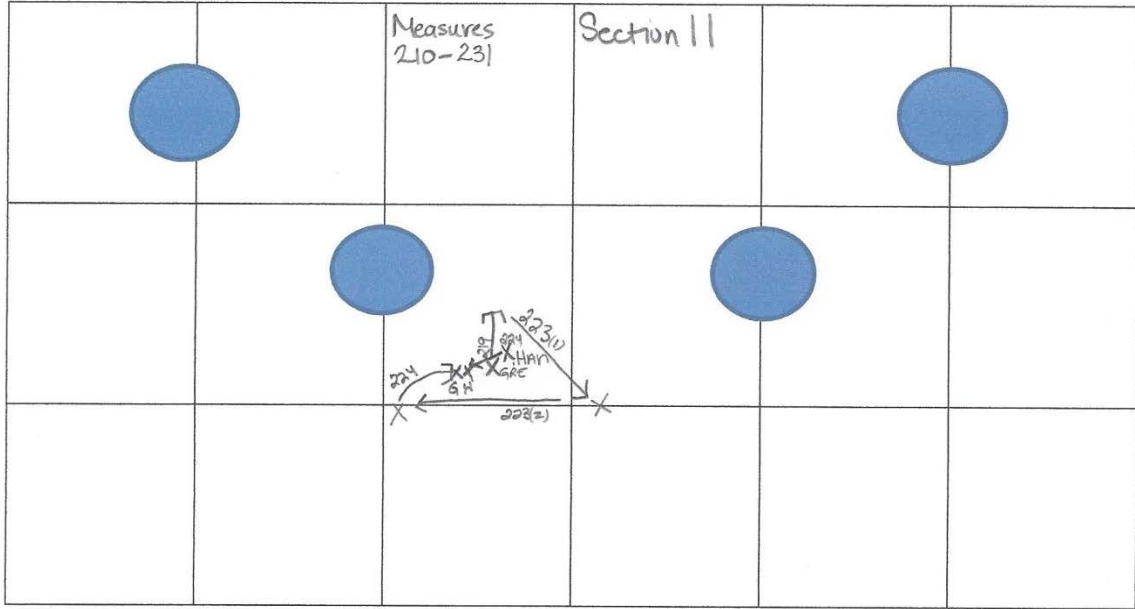


		measure 182-194	Section 9		

Diagram description: A 3x6 grid with blue circles in the top row (columns 2, 5), middle row (columns 3, 4), and bottom row (column 2). Handwritten notes include 'measure 182-194' and 'Section 9' in the top row. In the middle row, 'HAN' is written above 'X 1143' in column 4, and 'X HAN' is written above 'X 194' in column 3. An arrow points from 'X 194 GRE' in column 3 to 'X X' in column 4. In the bottom row, a squiggle is in column 2.

		measures 195-209	Section 10		

Diagram description: A 3x6 grid with blue circles in the top row (columns 2, 5), middle row (columns 3, 4), and bottom row (column 2). Handwritten notes include 'measures 195-209' and 'Section 10' in the top row. In the middle row, 'GRE HAN' is written above 'X X' in column 3. In the bottom row, a squiggle is in column 2.



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