

GROUP 3

OPERA AND RELATED GENRES

DIRECTOR'S SCORE



GROUP 3: Opera and related genres

SCRIPT

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DAVID: Okay, Group Meeting, We're on stage now and have to present these ten songs showing the development of opera and its related genres, but we haven't discussed how we are going to do the performance!

GUS: This group assignment is stupid! It was never going to work.

JEREMY: I agree, Gus, but Melanie is excellent.

Grace runs on stage with a hand-held time machine...

GRACE: Hey guys! I just found this time machine. Funnily enough it has ten dates set on it, which happen to be the exact years in which the works we chose were first performed!

ERIN: Guys, let's go back and investigate each piece.

*All touch time machine and mime a **funny** "going back in time" act*

BEGIN ORDO VIRTUTUM EXCERPT

RENATA: (*speaking over music*) This is my work, *Ordo Virtutum* by Hildegard of Bingen, an allegorical morality play about the struggle of a human soul between the Virtues and the Devil. The play is entirely sung with a chorus, 17 solo female voices representing Virtues and a solo male representing the Devil who is only able to grunt. This is the earliest Medieval musical drama to survive with an attribution for both the text and the music!

END ORDO VIRTUTUM EXCERPT

SERENE: We better get a move on; they take marks off for timing!

*All touch time machine and mime a **funny** "going forward in time" act*

An angel appears; all ABRUPTLY kneel towards the angel.

GRACE: This is my work! *The Play of Daniel* is a medieval religious themed drama with a Latin text taken out of the Bible originally conceived for performance in a cathedral, basically a 13th century opera....

BEGIN PLAY OF DANIEL EXCERPT

END PLAY OF DANIEL EXCERPT

ERIN: Quick guys! I want a good mark!

*All touch time machine and mime a **funny** "going forward in time" act*

BEGIN ROMAN DE FAUVEL EXCERPT

CASEY: It's my turn! This is *Roman De Fauvel* from 1316. This poem satirizes religious and political ideas of the day through music derived from the entire repertory available then. It is believed that Fauvel wasn't intended for public performance, rather for private entertainment due to its controversial content.

END ROMAN DE FAUVEL EXCERPT

GUS: I'm bored with all this kind of stuff, let's see some comedy!

*All touch time machine and mime a **funny** "going forward in time" act*

LISA: This is the madrigal comedy *L'amfiparnaso* from 1593 which uses satire to condemn some national and occupational types. It's sung in concerts and social gatherings, but designed for the story to come alive in your mind, not through your eyes.

BEGIN L'AMFIPARNASO EXCEPRT

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RENATA: I'm in the mood for some romance, what's the next stop?

*All touch time machine and mime a **funny** "going forward in time" act*

BELINDA: You're in luck Renata, we've arrived at my piece. *I'll ritorno d'ulisse in patria*, an opera by Claudio Monteverdi from 1640. It has a mix of comic and serious elements but notice how the style of music has changed as we finally move into the operatic genre.

BEGIN I'LL RITORNO D'ULISSE IN PATRIA EXCERPT

END I'LL RITORNO D'ULISSE IN PATRIA EXCERPT

*All touch time machine and mime a **funny** "going forward in time" act*

BEGIN CADMUS ET HERMIONE EXCERPT

ERIN: *(speaking over music)* So here we are in the 17th century, and this is the Prologue to Jean Baptiste-Lully's French opera *Cadmus et Hermione*. This was a very important opera, as it pioneered "tragedie en musique", a genre known for its five act operas and its dramatic intensity. The plot is very intricate; there's Cadmus and he's in love with Hermione, but she's betrothed to Draco and-

JEREMY: Draco? I thought Hermione liked RON??? Oh, I can't deal with this...

ERIN: It's the SEVENTEENTH CENTURY. There was NO Harry Potter.

JEREMY: **Awkwardly** Oh yeah.. right... sorry.

ERIN: Anyway, the work encompasses tragedy, comedy, drama and even dance, which shows Lully's prowess as a composer, and also his own dramatic style.

GUS: Yeah, he was so dramatic he stabbed himself in the foot with his own conductor's baton...

ERIN: Yes. But, he pioneered his own genre and brought together numerous operatic themes, so I guess we can forgive him that.

END CADMUS ET HERMIONE EXCERPT

*All touch time machine and mime a **funny** "going forward in time" act*

DAVID: About time! This must be Purcell's semi-opera 'The Fairy Queen' from 1692. It's based on Shakespeare's 'A Midsummer night's dream' and features singing, dancing and instrumental music. This scene looks like the drunken poet, the best kind of poet!

BEGIN THE FAIRY QUEEN EXCERPT

END THE FAIRY QUEEN EXCERPT

*All touch time machine and mime a **funny** "going forward in time" act*

BEGIN SERSE EXCERPT

JEREMY: *(start as speech, but singing words quickly in pitch of song once vocal line starts)* Here we are in England 1738 for the premiere of Handel's Italian comic opera *Serse*. From my research it's a comedy about mistaken identity, unrequited love and the dynamics of the royal family. It was a very pioneering opera, largely varying the widely used opera seria form, and as a result wasn't favoured by audiences at the time. However the reforms which Handel imposed were to influence operas to come.

END SERSE EXCERPT

*All touch time machine and mime a **funny** "going forward in time" act*

BEGIN ORFEO ED EURIDICE EXCERPT

SERENE: Prepare yourselves for a taste of a masterpiece of opera reformation, Gluck's *Orfeo Ed Euridice* from 1762. It is based on the tragic myth of Orfeo, where Euridice was fatally bitten by a

snake. Here we've arrived at the tomb of Euridice. In this scene, we will see Orfeo mourning after the death of Euridice.

END ORFEO ED EURIDICE EXCERPT

ERIN: Lucky I brought my tissues, how tragic...

*All touch time machine and mime a **funny** "going forward in time" act*

GUS - Shikaneder (librettist): *(in exaggerated German accent)* Guten tag! Welcome to the Freihaus-Theater Auf der Wieden!

DAVID: I'm sorry, I don't speak Spanish.

Shikaneder: This is the premiere of Mozart's Die Zauberflöte. It's a wonderful singspiel, the story is filled with magical creatures for children and love and honour for adults. Mozart is declaring his ideas and philosophy to the everyday man by staging it in this common theater. This is the Pa- Pa- Pa duet, showing Mozart's typical grace and charm. Since we are running out of time LETS GO DOUBLE TIME!

BEGIN DIE ZAUBERFLÖTE EXCERPT

END DIE ZAUBERFLÖTE EXCERPT

DAVID: Well guys, that was enlightening.

CASEY: Yeah, that time machine thingy was sorta convenient ey.

GRACE: \$2.99 from savers

ERIN: Cool, you guys wanna sit in the audience now?