

Hansel & Gretel



OPERA
iowa

Des Moines Metro Opera's
Educational Touring Troupe



THE BRIGHT FOUNDATION



PIONEER
A DUPONT COMPANY

2010 Teacherpac

TABLE OF CONTENTS	PAGE
Letter From the Education Director.....	1
Evaluation.....	2
Your Performance Selection.....	3
Before the Troupe Arrives	4
Classroom Activities.....	5-10
Narrative Lesson Plans	11-18
Opera Tradition.....	19-24
DMMO History.....	25-27
Follow-up Activities	28-30
Sponsors	31-33

Dear Music Teacher or Principal,

The OPERA Iowa tour has shaped up very quickly and before you know it we will be on our way to your school and performance site. As our rehearsal period has progressed, it has been a thrill to see these productions come to life! These young professionals will be bringing you wonderful productions of *Hansel & Gretel*, *A Dream Fulfilled: The Saga of George Washington Carver* and *The Barber of Seville*. No matter which opera you will be seeing, I know you will enjoy their fine performances and the charming sets and costumes!

This is your TEACHERPAC for *Hansel & Gretel*. You will also receive OPERA Iowa newspapers based on the number of students/audience members you indicated on the information sheet you returned to us. You will have enough newspapers for your first through sixth graders. When designing the newspaper, we try to include activities that are appropriate for all children, regardless of age level. This is a difficult task to be sure, and some of the younger students may find some parts of the newspaper a bit challenging. Please note that the TEACHERPAC includes several classroom activities you can use to help prepare the students for OPERA Iowa's arrival. I hope you will find these materials helpful to you in your preparations. The opera will be briefly reviewed in the introduction to be held immediately prior to the performance for all students in attendance.

Also enclosed in your TEACHERPAC are the names and addresses of the OPERA Iowa sponsors. Please take a moment to send them thank-you letters for their support. Letters, drawings and banners from the students are especially welcome. Also, please return the OPERA Iowa evaluation form to me. Your input is important and many of our decisions for upcoming seasons are based on your feedback.

If I can answer any other questions, please give me a call.

Sincerely,



Michael Egel
Education Director

Please note...

It is essential that you provide the needed
personnel assistance for the Technical Director.

Please see page 4.

Evaluation of Your OPERA Iowa Experience

Your comments are invaluable in helping us plan our programs. After the performance, please ask a staff member who was involved in the day's activities to fill out this form and return it to **Michael Egel** by mail (**Des Moines Metro Opera, 106 West Boston Avenue, Indianola, IA 50125-1836**), by fax (**515-961-8175**) or by email (**dmmo@dmmo.org**).

Which opera performance did you attend? _____ Date of performance _____

Name of school _____ Your name _____

Position _____ Did you find the classroom activities helpful? _____

What information/changes could we provide for next year? _____

Were the pre-performance workshops appropriate to the age level of the students? Relevant? Entertaining? Educational?

Did you find the advance materials helpful? _____ Appropriate to the age level? _____

Reaction of the students: _____

What is your opinion as to the quality of the production? Scenically? Musically? _____

Reaction of the students: _____

Suggestions for future performances and/or student workshops: _____

General comments and suggestions: _____

May we have permission to print excerpts from your comments in the Summer Festival program? (circle one) **Y N** Did the local newspaper print anything about OPERA Iowa? **Y N** (We would appreciate a copy!) Would you be interested in booking similar performances in the future? **Y N** Contact person _____ Phone _____

Thank you for taking time to fill out this evaluation!

Hansel & Gretel

Music.....Engelbert Humperdinck
Libretto..... Adelheid Wette
Music DirectorMichael Sakir
Stage Director William Farlow

Technical Director Adam Rager
Scenery..... Ken Dusheck
Costume Coordinator Chari Kruse

Cast of Characters:

Hansel Megan Marino
Gretel Diana Stoic
Gertrud, their mother..... Kristin Titus

Peter, their father.... Benjamin Bear/Andrew Wannigman
The Witch Kristin Titus
Sandman.....Roland Hawkins

The Setting:

Scene 1 – A small, meager room
Scene 2 – A deep wood
Scene 3 – A gingerbread house

About the Opera:

Hansel & Gretel, in operatic form, was first heard in Weimar, Germany, in December of 1893. The opera tells the familiar tale of two mischievous children, their exasperated parents and one hungry witch! In its own day, *Hansel & Gretel* offered a perfect contrast to the *verismo* operas (violent depictions of everyday life) of Italy that were popular then. At its premiere, Richard Strauss conducted the performance. Strauss declared the opera a masterpiece and predicted that it would become one of the world's greatest operas. Indeed it has!



About the Composer:

Engelbert Humperdinck (1854-1921) was a German composer who followed in the footsteps of the great Richard Wagner. In April, 1890, Humperdinck was asked by his sister, Adelheid Wette, to set to music four folksongs from the Grimm fairy-tale *Hansel & Gretel* for performance by her children. What resulted was a charming singspiel for children of operatic and Wagnerian proportions! Humperdinck was something of a one-hit wonder in the operatic world and very few of his other works are still regularly performed today.

Incidentally, he is no relation to the singer of the 1960s bearing the same name!

The following are suggestions to help you make the most of your school's experience with the OPERA Iowa troupe. There are also a few requirements listed for the day the troupe arrives at your school.

1. Discuss with the students the libretto, or story, of the opera they will see. A background and synopsis of the opera is enclosed in this TEACHERPAC. The success of the interactive workshops for *Hansel & Gretel* is enhanced if students are familiar with the story in advance.
2. Discuss the characters:
 - a. How do the students think they will sound, look, act?
 - b. What do they think the set will look like?
 - c. The costumes?
3. Use the OPERA Iowa newspaper and the other TEACHERPAC materials over several class periods to prepare the students for the opera. Help familiarize them with concepts and musical terminology.
4. Arrange for four adults capable of lifting at least 50 lbs. to help unload, set up and reload scenery. This is critical! You may also choose a "crew" of five or six responsible middle or high school students who could help load, unload and be available to help the technical director put up the set. These students need to be able to follow instructions and will not be able to participate in the workshops. These helpers will be carrying large, sometimes heavy, pieces of scenery as well as bulky lighting instruments.
5. Please contact your school maintenance staff and have someone available when the troupe arrives to answer questions about electrical outlets, etc.
6. Assign 2-3 students to be "guides" for the OPERA Iowa troupe members. These students will be responsible for taking the OPERA Iowa artists where they need to go throughout the day, showing them where the classrooms are for workshops, costume changing areas, the lunchroom, school lounge, and where the coffee is located!



Classroom Activities

Question your class about the story of *Hansel & Gretel*. Ask them about the order in which the story happens. Who are the characters? What is the situation? Then, read the following translation of the Grimm's Fairy Tales version of *Hansel & Gretel*. Discuss the differences and similarities between their recollections of the story and the written version. Are there parts they have forgotten? Is it longer or shorter than they remembered? What are the differences? What do they expect will happen in the opera? Do they anticipate any changes in the operatic version of the tale?

Hansel & Gretel

The Original Brothers Grimm Fairy Tale

Near a great forest there lived a poor woodcutter and his wife and his two children; the boy's name was Hansel and the girl's Gretel. They had very little to bite or to sup, and once, when there was great dearth in the land, the man could not even gain the daily bread.

As he lay in bed one night thinking of this, and turning and tossing, he sighed heavily, and said to his wife, "What will become of us? We cannot even feed our children; there is nothing left for ourselves."

"I will tell you what, husband," answered the wife; "we will take the children early in the morning into the forest, where it is thickest; we will make them a fire, and we will give each of them a piece of bread, then we will go to our work and leave them alone; they will never find the way home again, and we shall be quit of them."

"No, wife," said the man, "I cannot do that; I cannot find in my heart to take my children into the forest and to leave them there alone; the wild animals would soon come and devour them."

"O you fool," said she, "then we will all four starve; you had better get the coffins ready"- and she left him no peace until he consented.

"But I really pity the poor children," said the man.

The two children had not been able to sleep for hunger, and had heard what their step-mother had said to their father. Gretel wept bitterly, and said to Hansel, "It is all over with us." "Do be quiet, Gretel," said Hansel, "and do not fret. I will manage something."

And when the parents had gone to sleep he got up, put on his little coat, opened the back door, and slipped out. The moon was shining brightly, and the white flints that lay in front of the house glistened like pieces of silver. Hansel stooped and filled the little pocket of his coat as full as it would hold. Then he went back again, and said to Gretel, "Be easy, dear little sister, and go to sleep quietly; God will not forsake us," and laid himself down again in his bed.

When the day was breaking, and before the sun had risen, the wife came and awakened the two children, saying, "Get up, you lazy bones; we are going into the forest to cut wood." Then she gave each of them a piece of bread, and said, "That is for dinner, and you must not eat it before then, for you will get no more."

Gretel carried the bread under her apron, for Hansel had his pockets full of the flints. Then they set off all together on their way to the forest. When they had gone a little way Hansel stood still and looked back towards the house, and this he did again and again, till his father said to him, "Hansel, what are you looking at? Take care not to forget your legs."

"O father," said Hansel, "I am looking at my little white kitten, who is sitting up on the roof to bid me good-bye."

"You young fool," said the woman, "that is not your kitten, but the sunshine on the chimney pot."

Of course Hansel had not been looking at his kitten, but had been taking every now and then a flint from his pocket and dropping it on the road.

When they reached the middle of the forest the father told the children to collect wood to make a fire to keep them warm; and Hansel and Gretel gathered brushwood enough for a little mountain; and it was set on fire, and when the flame was burning quite high the wife said, "Now lie down by the fire and rest yourselves, you children, and we will go and cut wood; and when we are ready we will come and fetch you."

So Hansel and Gretel sat by the fire, and at noon they each ate their pieces of bread. They thought their father was in the wood all the time, as they seemed to hear the strokes of the axe, but really it was only a dry branch hanging to a withered tree that the wind moved to and fro. So when they had stayed there a long time their eyelids closed with weariness, and they fell fast asleep.

When at last they woke it was night, and Gretel began to cry, and said, "How shall we ever get out of this wood?" But Hansel comforted her, saying, "Wait a little while longer, until the moon rises, and then we can easily find the way home."

And when the full moon got up Hansel took his little sister by the hand, and followed the way where the flint stones shone like silver, and showed them the road. They walked on the whole night through, and at the break of day they came to their father's house. They knocked at the door, and when the wife opened it and saw it was Hansel and Gretel she said, "You naughty children, why did you sleep so long in the wood? We thought you were never coming home again!" But the father was glad, for it had gone to his heart to leave them both in the woods alone.

Not very long after that there was again great scarcity in those parts, and the children heard their mother say at night in bed to their father, "Everything is finished up; we have only half a loaf, and after that the tale comes to an end. The children must be off; we will take them farther into the wood this time, so that they shall not be able to find the way back again; there is no other way to manage."

The man felt sad at heart, and he thought, "It would be better to share one's last morsel with one's children." But the wife would listen to nothing that he said, but scolded and reproached him. He who says A must say B too, and when a man has given in once he has to do it a second time.

But the children were not asleep, and had heard all the talk. When the parents had gone to sleep Hansel got up to go out and get more flint stones, as he did before, but the wife had locked the door, and Hansel could not get out; but he comforted his little sister, and said, "Don't cry, Gretel, and go to sleep quietly, and God will help us."

Early the next morning the wife came and pulled the children out of bed. She gave them each a little piece of bread—less than before—and on the way to the wood Hansel crumbled the bread in his pocket, and often stopped to throw a crumb on the ground.

"Hansel, what are you stopping behind and staring for?" said the father.

"I am looking at my little pigeon sitting on the roof, to say good-bye to me," answered Hansel.

"You fool," said the wife, "that is no pigeon, but the morning sun shining on the chimney pots."

Hansel went on as before, and strewed bread crumbs all along the road. The woman led the children far into the wood, where they had never been before in all their lives. And again there was a large fire made, and the mother said, "Sit still there, you children, and when you are tired you can go to sleep; we are going into the forest to cut wood, and in the evening, when we are ready to go home we will come and fetch you."

So when noon came Gretel shared her bread with Hansel, who had strewed his along the road. Then they went to sleep, and the evening passed, and no one came for the poor children. When they awoke it was dark night, and Hansel comforted his little sister, and said, "Wait a little, Gretel, until the moon gets up, then we shall be able to see the way home by the crumbs of bread that I have scattered along it."

So when the moon rose they got up, but they could find no crumbs of bread, for the birds of the woods and of the fields had come and picked them up. Hansel thought they might find the way all the same, but they could not. They went on all that night, and the next day from the morning until the evening, but they could not find the way out of the wood, and they were very hungry, for they had nothing to eat but the few berries they could pick up. And when they were so tired that they could no longer drag themselves along, they lay down under a tree and fell asleep.

It was now the third morning since they had left their father's house. They were always trying to get back to it, but instead of that they only found themselves farther in the wood, and if help had not soon come they would have starved. About noon they saw a pretty snow-white bird sitting on a bough, and singing so sweetly that they stopped to listen. And when he had finished the bird spread his wings and flew before them, and they followed after him until they came to a little house, and the bird perched on the roof, and when they came nearer they saw that the house was built of bread, and roofed with cakes, and the window was of transparent sugar.

"We will have some of this," said Hansel, "and make a fine meal. I will eat a piece of the roof, Gretel, and you can have some of the window—that will taste sweet."

So Hansel reached up and broke off a bit of the roof, just to see how it tasted, and Gretel stood by the window and gnawed at it. Then they heard a thin voice call out from inside,

"Nibble, nibble, like a mouse,
Who is nibbling at my house?"

And the children answered,

"Never mind.
It is the wind."

And they went on eating, never disturbing themselves. Hansel, who found that the roof tasted very nice, took down a great piece of it, and Gretel pulled out a large round window-pane, and sat her down and began upon it. Then the door opened, and an aged woman came out, leaning upon a crutch. Hansel and Gretel felt very frightened, and let fall what they had in their hands. The old woman, however, nodded her head, and said, "Ah, my dear children, how come you here? You must come indoors and stay with me, you will be no trouble."

So she took them each by the hand, and led them into her little house. And there they found a good meal laid out, of milk and pancakes, with sugar, apples, and nuts. After that she showed them two little white beds, and Hansel and Gretel laid themselves down on them, and thought they were in heaven.

The old woman, although her behavior was so kind, was a wicked witch, who lay in wait for children, and had built the little house on purpose to entice them. When they were once inside she used to kill them, cook them, and eat them, and then it was a feast-day with her. The witch's eyes were red, and she could not see very far, but she had a keen scent, like the beasts, and knew very well when human creatures were near. When she knew that Hansel and Gretel were coming, she gave a spiteful laugh, and said triumphantly, "I have them, and they shall not escape me!"

Early in the morning, before the children were awake, she got up to look at them, and as they lay sleeping so peacefully with round rosy cheeks, she said to herself, "What a fine feast I shall have!"

Then she grasped Hansel with her withered hand, and led him into a little stable, and shut him up behind a grating; and call and scream as he might, it was no good. Then she went back to Gretel and shook her, crying, "Get up, lazy bones; fetch water, and cook something nice for your brother; he is outside in the stable, and must be fattened up. And when he is fat enough I will eat him."

Gretel began to weep bitterly, but it was no use, she had to do what the wicked witch bade her.

And so the best kind of victuals was cooked for poor Hansel, while Gretel got nothing but crab-shells. Each morning the old woman visited the little stable, and cried, "Hansel, stretch out your finger, that I may tell if you will soon be fat enough."

Hansel, however, used to hold out a little bone, and the old woman, who had weak eyes, could not see what it was, and supposing it to be Hansel's finger, wondered very much that it was not getting fatter. When four weeks had passed and Hansel seemed to remain so thin, she lost patience and could wait no longer.

"Now then, Gretel," cried she to the little girl, "be quick and draw water; be Hansel fat or be he lean, tomorrow I must kill and cook him."

Oh what a grief for the poor little sister to have to fetch water, and how the tears flowed down over her cheeks! "Dear God, pray help us!" cried she; "if we had been devoured by wild beasts in the wood at least we should have died together."

"Spare me your lamentations," said the old woman, "they are of no avail."

Early next morning Gretel had to get up, make the fire, and fill the kettle. "First we will do the baking," said the old woman, "I have heated the oven already, and kneaded the dough."

She pushed poor Gretel towards the oven, out of which the flames were already shining. "Creep in," said the witch, "and see if it is properly hot, so that the bread may be baked."

And Gretel once in, she meant to shut the door upon her and let her be baked, and then she would have eaten her. But Gretel perceived her intention, and said, "I don't know how to do it; how shall I get in?"

"Stupid goose," said the old woman, "the opening is big enough, do you see? I could get in myself!" and she stooped down and put her head in the oven's mouth. Then Gretel gave her a push, so that she went in farther, and she shut the iron door upon her, and put up the bar. Oh how frightfully she howled! But Gretel ran away, and left the wicked witch to burn miserably. Gretel went straight to Hansel, opened the stable-door, and cried, "Hansel, we are free! the old witch is dead!"

Then out flew Hansel like a bird from its cage as soon as the door was opened. How rejoiced they both were! How they fell each on the other's neck and danced about, and kissed each other! And as they had nothing more to fear they went over all the old witch's house, and in every corner there stood chests of pearls and precious stones.

"This is something better than flint stones," said Hansel, as he filled his pockets; and Gretel, thinking she also would like to carry something home with her, filled her apron full.

"Now, away we go," said Hansel- "if we only can get out of the witch's wood."

When they had journeyed a few hours they came to a great piece of water. "We can never get across this," said Hansel, "I see no stepping-stones and no bridge." "And there is no boat either," said Gretel; "but here comes a white duck; if I ask her she will help us over." So she cried,

"Duck, duck, here we stand,
Hansel and Gretel, on the land,
Stepping-stones and bridge we lack,
Carry us over on your nice white back."

And the duck came accordingly, and Hansel got upon her and told his sister to come too. "No," answered Gretel, "that would be too hard upon the duck; we can go separately, one after the other."

And that was how it was managed, and after that they went on happily, until they came to the wood, and the way grew more and more familiar, till at last they saw in the distance their father's house. Then they ran till they came up to it, rushed in at the door, and fell on their father's neck.

The man had not had a quiet hour since he left his children in the wood; but the wife was dead. And when Gretel opened her apron the pearls and precious stones were scattered all over the room, and Hansel took one handful after another out of his pocket. Then was all care at an end, and they lived in great joy together.

The End

Create a Mock Trial!

Fairy tales such as *Hansel and Gretel* are intended to provide us with connections between the world of children and the greater society in which we will live. Just as in real life, characters in fairy tales are not always what they seem. Our perception of certain personality types shapes our view of each character. Most of us would be inclined to believe that Hansel and Gretel are "the good guys" who were victimized by the "evil" witch. After reading the original story of *Hansel and Gretel*, let's create a mock courtroom and put some of these characters on trial!

Hansel and Gretel vs. the Witch

1. What were Hansel and Gretel doing in the woods?
2. Why did the Witch feed the children and let them sleep in her house?
3. Did the Witch keep the children against their wills?
4. How did she do this?
5. What were her plans?
6. Did Hansel and Gretel steal from the Witch? What did they steal?
7. What crime(s) should each character be charged with?

What other questions can you think of that should be asked in this trial? After questioning each character, have your judges deliver a verdict.

Post-trial questions:

1. Do you think the Witch was guilty of the crimes of which she was accused? Was she guilty of kidnapping?
2. Was there a verdict in the case? What was it?
3. Do you agree with the verdict? Why or why not?
4. What facts did the prosecuting lawyers use to prove guilt?
5. What facts did the defending lawyers use to defend innocence?
6. Were there any crimes of which Hansel and Gretel were guilty?
7. Are there situations today when people go hungry like Hansel and Gretel?
8. Is stealing justified in our own world just because someone has a greater need for an object than the owner?
9. What other choices could these characters have made instead?

Narrative
Lesson
Plans about
Opera

Opera Made Simple

Introduction to the basic concepts about opera for students K-8

As you know, we have OPERA Iowa scheduled to come to our school to perform *Hansel & Gretel*. Before they come I thought we could talk a little bit about what makes opera different from other types of entertainment. What do you think it resembles? (A musical, a Disney film, music videos, etc.) What do all these things have in common? Music, of course.

Opera does resemble these other types of productions, but there are interesting differences, too. Opera has been around for a long time, since 1594 AD. People who write operas (composers), those from many years ago and those who write today, have one thing in common. They want to take special, or sometimes even ordinary, ideas from everyday life and write a story about it ... but what makes it opera?

Operas are made up of many ingredients, like recipes. Each ingredient may be good by itself, but gets even better when they are all put together. Can someone name a favorite dish or recipe that would demonstrate what I'm talking about? (i.e. take ice cream add chocolate, nuts, whipped cream, cherries, etc.)

So what are these interesting ingredients that make up an opera? Can you help me write a top 10 list of ingredients that make up an opera?

1. A good story idea (simple or complex)
2. Beautiful, singable melodies or tunes
3. Talented singers
4. Well-acted telling of the tale
5. Beautiful or effective scenery or sets
6. Scenic, magical stage lights
7. Realistic or imaginary costumes
8. Stage make-up
9. An effective accompaniment (piano or orchestra)
10. An exciting chorus

Very good, but after all this, can we say what specifically an opera is?

Opera: A story told in song and in action, on stage, that is performed by individuals and sometimes a group of people called a chorus. Most operas have orchestral accompaniment made up of various instruments or sometimes they are accompanied by piano alone. Does that still sound like a musical?

Opera is different in two special ways:

1. Operas are mostly all sung with very little talking. Opera singers sometimes use 'recitative' (an Italian word meaning to recite) to help move the story line along.
2. The artists who sing opera have specially trained voices that can sing a wide range of notes. They also can project their voices over a piano or even an orchestra so they don't need microphones in order to be heard. (Remember, opera began long before electricity was discovered so early opera singers didn't have microphones.)

When people first began writing operas, they thought that telling a story in action and in song would be the most exciting way possible to entertain an audience like you. An opera asks us to use our imagination and do things we don't ordinarily do. HOW?

1. Do people sing all day every day?
2. Do we wear special costumes daily?
3. Do we speak in rhymes?
4. Do we live in rooms with 2 or 3 walls and no ceiling?
5. Does a piano or orchestra accompany us?
6. Do we stop and tell everyone our feelings?
7. Do we dribble a basketball everywhere?
8. Do pep bands accompany every goal we make in life?
9. Will Superman rescue us from a fall?
10. Do all bad people dress in black?

For most of us, our favorite way to relax is to use our imagination. It allows us to dream and create a fun make-believe life that goes along with our everyday life...opera is just another way for us to use our minds, to relax and to be entertained.

The OPERA Iowa troupe has given us some basic definitions that will help us understand even more what an opera is all about:

1. **Aria**—a song that tells a story or feelings of the character, sung by one person. When you see *Hansel & Gretel*, watch for the artists who sing arias, as they are the main characters.
2. **Recitative**—the artists “speak on pitch” to tell a story as quickly as possible. The opera *Hansel & Gretel* has some spoken words and some recitative. Can you tell the difference?
3. **Overture**—music that comes before something larger, setting the mood. The overture in *Hansel & Gretel* helps to set the mood for the opera.
4. **Duet, trio or quartet**—2, 3, or 4 people singing together. *Hansel & Gretel* has many of these musical moments. Try to remember two of them.
5. **Chorus**—acts like an everyday crowd of people. They sing and act while commenting on the action of the main characters. *Hansel & Gretel* cast is small so they also act like chorus members sometimes. In a big opera, the chorus can sometimes consist of as many as 150 people!

We're excited that the OPERA Iowa troupe is coming to our school to present *Hansel & Gretel*. Now that we know a little bit more about what makes it an opera, you'll have more fun in the workshops and at the performance.

Who Makes Opera Interesting?

Now that we know what makes opera different from other types of musical performances, let's look at all the different kinds of people it takes to put on an opera.

The People You See:

Singers Instrumentalists Dancers Conductors

What different training would each of these people need before they could perform for you?

Most performers are college graduates who have spent many years studying and practicing their particular area of interest. (Talk about what each performer might do.)

A singer's "instrument", however, is his or her voice. A singer needs excellent vocal training and they must remain healthy in order to perform frequently and in such demanding roles. Even though you can't see their instrument, they need to practice every day to keep their voice in shape, the same way a dancer or an athlete exercises their muscles each day to stay in shape.

They also need extensive stage training to be good actors who create believable characters. They often learn to do their own make-up (especially on tour), dance in many different styles, sing in different languages, and learn stage combat to make fake fights look real ... all to help create that special character you'll enjoy watching.

The People Behind the Scenes:

Can people who are not great singers participate in opera? Yes! Think of all the other elements of opera.

Set Designers—Create the drawings and plans from which the carpenters build the scenery.

Carpenters—Enjoy working with their hands to build the scenery.

Painters—Use paint as a tool to make you believe that what you see is real. For example, painting bricks on a flat (the walls of a set) or painting trees on a stage drop (a large piece of canvas that hangs behind a set).

Electricians—Do all the wiring to make the stage lights work to create the right mood, time of day, or special effect.

Wig & Make-up Artists—Transform the singers into their characters by designing special wigs and make-up for each artist.

Costumers—Design and sometimes sew the costumes for the artists.

Props staff—Find all the special things that make the set look real: the right book, candle holder, mirror or any other item including furniture that the performer might use.

The Business People:

Opera is a business just like any other. These are some of the types of people who work for an opera company:

Executive Director—Organizes all the activities of the opera company.

Artistic Director—Decides which operas are to be performed and hires the singers.

Box Office staff—Take ticket orders.

Educational staff—Create programs that teach about opera, such as OPERA Iowa.

Production staff—Hire and organize “the people behind the scenes”.

Marketing & P.R.—Lets the public know what programs and events are happening at the company.

Accountant—Pays the bills of the company.

Development—Raises donations to support the programs and services the company provides.

Graphic Designer—Designs all the newsletters, brochures, posters, etc. that are seen by the public.

The Volunteers:

Board of Directors—Help raise money for the company and are goodwill ambassadors for opera in the community.

Guild Members—Support the company by hosting a variety of special events.

Ushers—Help seat people at performances and hand out programs.

Supers/Extras—Perform non-singing roles in an opera. They get to be on stage in a great costume to help create the “feel” of the opera.

We’ve left out a very important part of opera. Can you guess? IT’S YOU, the audience!

What is the audience’s responsibility?

1. Preparing ahead of time by reading the story of the opera and listening to some of the music.
2. Thinking about the characters and what’s happening to them on stage.
3. Listening to the words and the music.
4. Watching and enjoying the show.
5. Applauding the performers at the end.

Do you know what word is used to let the singers know if they’ve done a very good job? It’s an Italian word “Bravo!”—if you enjoy OPERA Iowa’s performance, not only can you applaud at the end of the opera, but you can also shout “Bravo!”

Students, now can you see why opera interests so many different kinds of people?

The performers, the people behind the scenes, the business people, the volunteers and the audience. It takes many people with different interests and skills to put on an opera ...all of which make the production a wonderful experience for audience members. Each of us has different talents...ask yourself, in which one of these special areas of opera production am I interested? People who begin to look at opera through their special area of interest will likely find themselves much more interested in the whole opera experience. If you like being part of an exciting production, there could be a place for you in opera!

Setting the Stage

We've already looked at what makes opera different from other musical forms and we've talked about all the different kinds of people it takes to put on an opera. Today we're going to talk about how to set the stage for opera.

What are the four main ways that stage "magic" can be created?

Make-up:

Stage make-up is used to:

- a. look your own age
- b. look older
- c. look younger
- d. look happy, sad, mean, nice
- e. look like a creature or animal

Which kinds of make-up do you think will be used in *Hansel & Gretel*? Why?



Scenery:

Sets or scenery are used to create a location that can be something real or imagined. Sets can be rented from other opera companies or built especially for your own company. *Hansel & Gretel* set was built just for OPERA Iowa.

Some types of set materials used are:

- a. wood
- b. metal
- c. canvas
- d. foam
- e. plastic

There is "hard" scenery such as complete buildings or just "flats" (only one side of a structure) made of wood, and there is "soft" scenery which are large pieces of canvas called "drops" on which scenery is painted such as trees, the sky, or distant buildings. Scenic painters can work magic with their paint brushes and make wood look like stone or brick, give a flat surface dimension or create a rough texture out of a smooth one.

Lighting:

As the stage lights shine on the painted materials, they bring exciting new depths to colors.

Lighting enhances:

- a. the costumes
- b. the make-up
- c. the props

Continued on next page...

Lighting can make everything bright and cheerful or dark and stormy. Lighting will tell you the time of day and often help you understand how a character is feeling. Lighting can cast shadows to create hiding places and movement on the stage with spot or strobe (flashing) lights. Lighting instruments come in lots of shapes and sizes. The instruments can be hung on vertical poles, horizontal pipes, or even set directly on the floor. The instruments use special lights and bulbs with extra power so they can be very bright. The instruments are controlled by "dimmers", similar to light switches in your home. They turn each instrument on, off, or slowly fade the light in and out.



To create the different colors, a material called "gel" is inserted over the bulb. Gel looks like colored cellophane, but got its name from gelatin (Jell-O) ... the substance from which the first gels were made. Guess what happened when the gelatin got hot from the lights?

A good lighting designer can make magic with lighting effects. OPERA Iowa travels with a small lighting system. As you watch the performance of *Hansel & Gretel*, remember to watch for special lighting effects.

Costumes:

Costumes help the singer/actors become other people.

These costumes may:

- a. be rented or "built" (sewn) new
- b. already be old or made from new materials
- c. be expensive or very cheap
- d. be very heavy (sometimes 100 lbs) or very light
- e. be plain black or very colorful
- f. be complete outfits or just a hat, scarf, cape, etc.
- g. turn the performer into a creature or animal
- h. be adjustable for people of different sizes
- i. change the shape of the performer

What do you think the costumes for *Hansel & Gretel* will look like? (Have the students draw a picture of how they imagine the characters in *Hansel & Gretel* will look.)

Make-up, scenery, lighting and costumes are the essential ingredients needed to create a magical stage picture. When you watch OPERA Iowa's production of *Hansel & Gretel*, you'll see how these ingredients come together to turn our (gym, cafeteria, etc.) into a perfect setting for this opera.

Making Connections

Operas, or any theatrical production, can be connected to other learning activities during a school day. These need not be limited to just music class. Read further for ideas on how to connect art, geography, history, science, language arts and health and safety to opera. Create your own connections, too!

Art—Opera includes lighting design, costume, wig and make-up design, scenery and character creation. Why are certain choices made? Encourage individual visual interpretations of the characters in the story before the students watch the performance. After the students hear the synopsis, have them make quick sketches showing their ideas. Discuss choices in design, color, shapes, etc. What emotions do their characters portray? How do the characters interact?

Geography—Operas have been written by people from many different countries. Explore and discover the origin of famous composers and librettists. Make out a list of 20 composers and have students select one or two and give a short written or oral report on them. Have them consider what would change if the storyline of a given opera was moved to different locations. How do the customs, language and characteristics of people change the way a story is told?

History—Opera is rich with historical possibilities. Play an historical game which involves designing the opera your students will see for several different time periods. What would Hansel and Gretel do today if they were lost in a forest? In a town? In a grocery store?

Science—Why do a piano and a trumpet sound differently even when they play the same note? The concept is TONE COLOR. Explore the sounds created when materials vibrate at a variety of frequencies. Do you hear one pure tone or many "overtones?"

Language Arts—An opera spelling list compiled from this TEACHERPAC could be made and studied one week before the performance. Diction, phonics, projection, memory and language are all basic to opera. How do stories, fairy tales and myths develop and change? Play the "Gossip" or "Telephone" game and see what happens to a sentence as it is whispered from the first person to the second on to the end of ten or fifteen students. Are the first and last sentences the same? When stories are written in one language and translated into another language, what changes might occur? In theatre, actors build characters, giving the role a personality...a voice, a way of talking or singing, a way of walking and reacting. Build characters in class from imagination, literature and history.

Health and Safety—Singers must stay in great health. Their "instruments" are their bodies and more specifically their voices. It takes great stamina to sing a three hour opera—the same kind of energy and discipline required to play football, basketball, or be a good skater. Opera singers are often required to move quickly around a stage, engage in an active sword fight, jump up and down stairs and then sing without sounding breathless! Have your students engage in brisk physical exercise and then see how it affects their breathing and their ability to sing.

Opera Tradition

An opera, like a play, is a dramatic form of theatre that includes scenery, props and costumes. However, in opera, the actors are trained singers who sing their lines instead of speaking them, and are accompanied by an orchestra. A conductor coordinates both the singers on stage and the instrumentalists in the orchestra pit.

Opera consists of many dimensions that are combined to make it a unique whole: the human voice, orchestral music, the visual arts (scenery, costumes and special effects), drama (tragedy and comedy), and occasionally dance. The melding of these elements can produce tears of joy or sadness, create laughter or anger, but most importantly transport you to another land of song and music.

Opera originated in Florence, Italy, in the late 1500s, with a small group of men who were members of a "Camerata" (Italian for "society"). The intellectuals, poets and musicians of the Camerata decided they wanted words to be a featured aspect of music. They used ancient Greek drama as their inspiration, including the use of a chorus to comment on the action.

The Camerata laid down three principles for their new art form:

—The text must be understood; the accompaniments must be very simple and should not distract from the words.

—The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.

—The melody must interpret the feeling of the text.

The first significant composer to fully develop the ideas of the Camerata was Jacopo Peri (1561-1633) whose opera *Dafne* was performed in 1594 and is regarded as the first opera.

Operas are divided into scenes and acts that contain different types of vocal pieces for one or many singers. An aria is a vocal solo that focuses on a character's emotions rather than actions. A recitative is sung dialogue or speech that occurs between arias and ensembles.

Composers write the score or the music for the opera. Sometimes the composer will also write the text of the opera, but most often they work with a librettist. The story of the opera is written as a libretto, a text that is easily set to music. In the past, the libretto was also bound and sold to the audience. Today, the audience can easily follow the plot with the use of Supertitles. Supertitles are the English translation of the libretto projected onto a screen above the stage.

Many people question the difference between an opera and a musical like *Les Misérables* or *The Phantom of the Opera*. There are many differences. For instance, the musical style of opera is usually classical and complex, while musicals feature pop songs and sometimes rock and roll. Also, singers in musicals have microphones hidden in their costumes or wigs to amplify their voices. The voices of opera singers are so strong that no amplification is needed—even in a larger venue. Furthermore, operas are almost completely sung, while the use of spoken words is more common to musicals. It is interesting to note, there are some operas with spoken words and these are called singspiels (German) and Opera-Comique (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*.

Composers and Their Works

This is a listing of a few well-known composers and some of their works.

BORN - DIED

- | | |
|-----------|--|
| 1567-1643 | Claudio Monteverdi
<i>The Coronation of Poppea</i> |
| 1685-1759 | George Frederick Handel
<i>The Messiah, Julius Caesar</i> |
| 1685-1750 | Johann Sebastian Bach
composed many pieces of Baroque music |
| 1756-1791 | Wolfgang Amadeus Mozart
<i>The Marriage of Figaro, Così fan tutte, The Magic Flute and Don Giovanni</i> |
| 1770-1827 | Ludwig van Beethoven
<i>Fidelio</i> and many symphonies and sonatas |
| 1792-1868 | Gioacchino Rossini
<i>The Barber of Seville, La Cenerentola</i> |
| 1797-1848 | Gaetano Donizetti
<i>Lucia di Lammermoor, Don Pasquale and The Elixir of Love</i> |
| 1809-1847 | Felix Mendelssohn
<i>Elijah</i> and many other oratorios |
| 1813-1901 | Giuseppe Verdi
<i>Falstaff, La Traviata, Aida and A Masked Ball</i> |
| 1813-1883 | Richard Wagner
<i>The Flying Dutchman and The Ring Cycle</i> |
| 1819-1880 | Jacques Offenbach
<i>The Tales of Hoffmann and Orpheus in the Underworld</i> |
| 1826-1864 | Stephen Foster
<i>Oh! Susanna and My Old Kentucky Home</i> |
| 1858-1924 | Giacomo Puccini
<i>La Bohème, Tosca and Turandot</i> |
| 1864-1949 | Richard Strauss
<i>Salome and Der Rosenkavalier</i> |
| 1898-1937 | George Gershwin
<i>Rhapsody in Blue and Porgy and Bess</i> |
| 1913-1976 | Benjamin Britten
<i>Peter Grimes, Gloriana and A Midsummer Night's Dream</i> |
| 1918-1990 | Leonard Bernstein
<i>Candide and West Side Story</i> |

Operatic Words to Know

A CAPELLA	Without accompaniment.
ALLEGRO	A fast tempo.
ARPEGGIO	A scale that skips every other note.
ARIA	An extended vocal solo, usually a showpiece for the singer in an opera.
BEAT	In music, a regular pulse, or unit of time.
BRAVO	Audience members shout this approval meaning "well done". BRAVA may be used if the performer is female, or BRAVI if intended for more than one artist, but BRAVO as an exclamation is appropriate for all occasions.
BLOCKING	The basic movement pattern of the performers on stage.
CHAMBER MUSIC	Pieces for a small but varied group of instruments, each playing an individual part.
CHORUS	A group of singers who sing and act together; also a piece of music sung by such a group of singers.
CHORUSMASTER	The leader of the chorus.
COLORATURA	A highly decorative singing style with many flourishes, trills and complex figures woven around it, usually for the soprano voice.
COMPOSER	One who creates musical works.
CONCERTO	A piece often in three movements for a solo instrument and orchestra, intended to show off the soloist's technique. They are usually for piano or violin, but Mozart wrote for some wind instruments, too. The first and third movements are fast and the middle one slow.
CONDUCTOR	One who leads and coordinates a musical ensemble.
COUNTERPOINT	Note against note. A style of music in which more than one melody can be heard at a time.
CRITIC	One who describes and analyzes artistic works and performances, also judging their merits and faults.
DUET	A piece for two instruments or voices.
ENSEMBLE	Together. The delicate quality of singing together in tonality and emotional contact.
FINALE	The ending. Usually a grand scene involving some recapitulation of the music and action, and involving as many members of the cast as possible.
FORTE	Loudly.
FORTISSIMO	Very, very loudly.
FERMATA	A note that is held one and a half times its normal length; the second to the last note of an aria.

Continued on next page...

GESTURE	A movement of the limbs or bodies of the characters. Gesture helps the music explain the inner feelings of the characters.
GRAND OPERA	Opera in the grand manner, signified by grandeur and size in cast, orchestra and sets.
HARMONY	Two or more tones (vocal or instrumental) sounding at the same time.
LIBRETTIST	Author of a libretto.
LIBRETTO	The text of an opera (the Italian word for <i>little book</i>).
MINUET	A courtly graceful dance, used for short piano pieces or as one section of a symphony.
OPERA BUFFA	A comic opera with elements of farce.
OPERA SERIA	A dramatic opera, usually dealing with serious or historical subject matter.
OVERTURE	An instrumental introduction, that often makes use of thematic material from the body of a work.
PIANO	Softly.
PRIMA DONNA	"Leading Lady" in opera, or the characteristic of considering oneself the chief soprano.
PROPS	Articles, other than costumes or scenery, used as part of a dramatic or operatic production (short for PROPERTIES).
QUARTET	A piece of chamber music for four instruments or voices.
QUINTET	A piece of chamber music for five instruments or voices.
RECITATIVE	A style of singing designed to be similar to the natural inflections of speech.
SCENE	The surroundings or location where the action takes place; also a subdivision of an act.
SCORE	The pages upon which all the vocal and instrumental music of an opera is written.
SERENADE	A piece for instruments or orchestra in many movements, intended to be played outdoors for evening entertainment.
SINGSPIEL	Song-play. An opera in German with spoken dialogue between the songs.
SONATA	A piece for one or two instruments in several movements.
SYMPHONY	A large scale orchestral piece, usually in four separate movements. The first and the last are usually quick, the second slow, and the third is often a minuet.
SYNOPSIS	A short summary of the opera's story.
THEME	A central melody in a piece of music. In opera, a theme may be associated with a particular character, setting, object, or emotion.
TIMBRE	Tone quality or tone color of a voice or instrument.
TRIO	A piece of chamber music for three instruments or voices.
VIBRATO	Vibrating. Slight and rapid fluctuations in pitch. The quality that produces warmth in the human voice.

Attending an OPERA Iowa Performance

Let's take a look at what traditions are associated with audience behavior:

Listening—At performances of artistic music (symphonies, operas, ballets, etc.), it is especially important to be very quiet. Talking, whispering, rustling programs, or even coughing while the music is being performed is very distracting to other audience members and to the performers. Help everyone enjoy the performance by being on your best listening behavior.

Applauding—As for applause, the performers love it. During the opera, applause is appropriate after duets, solos, and choruses. Sometimes the verbal cheer "Bravo!" is appropriate if you think the performer has done an extra good job. Feel free to show your appreciation of the performers with enthusiastic applause.

Recognizing the Artists—Following the performance, each singer is recognized again as they take a bow. The conductor (for OPERA Iowa, this person is called the Music Director) is also given special treatment at an opera performance. He or she is the last to be acknowledged and is also applauded by the audience and often the artists as well. If an orchestra is used, the conductor will acknowledge the orchestra members by shaking the hand of the first chair violinist, who is referred to as the concertmaster. Individual members of the group are asked to stand and are acknowledged by applause if they played an important part especially well. Quite often the entire group is asked to stand.

Programs—Most performances have a printed program listing the music to be performed, usually given to you when you enter the hall. An opera program looks like the program from a play, with a list of acts and scenes, and a short phrase about the setting, the time and place of the opera. Opera programs often contain a synopsis of the story.

What to Wear—The tradition that members of the audience wear tuxedos and long dresses to music performances has long since passed in most places. As an audience member, you should feel comfortable about what you are wearing. For evening concerts, a coat and tie or a dressy outfit is just fine to wear.

Knowing what is expected of you as an audience member before you attend an opera will make the experience truly enjoyable.



Des Moines
Metro Opera
History

Our History



DMMO's offices are located in the historic Carnegie building in Indianola.

Now celebrating our 37th season, Des Moines Metro Opera was founded in 1973 by Maestro Robert L. Larsen, the Company's Artistic Director, and the late Douglas J. Duncan, who was named Managing Director. The early success of the Company is a tribute to the visionary leadership of these two men. In recognition of his artistic leadership, Maestro Larsen was awarded the prestigious Iowa Arts Award by the Iowa Arts Council.

In the Company's early years, staff consisted primarily of volunteers—opera-lovers who gave freely of their time and talent—so that the meager budget of \$22,000 could be invested in the productions. But as

productions and budgets grew, so did the need for a professional staff. In 1976, Jerilee Mace joined the company as an assistant to Mr. Duncan. In 1988, following Mr. Duncan's unexpected death, Ms. Mace was named to the position of Executive Director. In 2005, when Ms. Mace announced her retirement after 30 years of service, a nationwide search was undertaken to find her replacement. That search culminated in the appointment of Thomas Smith as the Company's Executive Director and CEO, who served until the position was restructured in 2009. Robert Montana now serves as the Managing Director and Michael Egel as the Director of Artistic Operations.

Over the past three and a half decades, Des Moines Metro Opera has grown from what was once regarded as a "\$22,000 project" into one of the nation's most renowned regional opera companies. With an annual budget of \$2 million, DMMO now ranks as one of the largest performing arts organizations in Iowa.

The James M. Collier Apprentice Artist Program was initiated in 1975. This Summer Festival program provides talented young American artists a coveted opportunity to gain professional experience in an educational environment. Each year 40 young singers are selected from hundreds of nationwide auditions to participate in this tuition-free program. The seven-week program includes classes in all aspects of the professional development of an opera singer.

Apprentice Artists work with professional coaches and directors on scenes and one-act operas which they perform in free public concerts each season. The apprentice program is an invaluable resource to the Company, as well as to the artists involved. In a beneficial reciprocal arrangement, apprentices receive seven weeks of intensive, comprehensive operatic training while the Company receives the benefit of their combined talents to form the core of its nationally recognized Festival chorus for each season's performances.



World-renowned baritone Sherrill Milnes gave a series of masterclasses during the 2009 James Collier Apprentice Artist Program.

From 1985 to 1989, DMMO undertook several important initiatives, including expansion of the orchestra pit at Blank Performing Arts Center to accommodate up to 100 musicians, production of the world premiere of Lee Hoiby's *The Tempest*, and the initiation in 1987 of OPERA Iowa.

OPERA Iowa, Des Moines Metro Opera's innovative educational touring troupe, has been tremendously successful and has helped raise the visibility of the Company statewide, nationwide and worldwide. In 1992, OPERA Iowa spent two weeks in Iowa's Sister State in Japan, performing *Sid the Serpent Who Wanted to Sing* for approximately 4,000 students in 10 middle schools and 2 high schools as well as a community concert in Kofu City. In the spring of 2000, OPERA Iowa traveled to Iowa's Sister State in China for a similar residency. OPERA Iowa has also traveled to Minnesota, Arkansas, Wisconsin, Kansas, Michigan, Illinois, Missouri and Montana. Each year OPERA Iowa performs for approximately 25,000 to 35,000 students in nearly 100 performances. Since its inception, OPERA Iowa has presented over 1,000 performances of 16 operas and 3,900 classroom workshops for over 500,000 students and adults worldwide.



The summer repertory season includes three operas, consisting of both standard and contemporary repertory. The 2010 Summer Festival runs June 25 through July 18 and features Mozart's *The Marriage of Figaro*, Verdi's *Macbeth*, and Floyd's *Susannah*.

Des Moines Metro Opera's home theatre is the Blank Performing Arts Center located in Indianola, Iowa. It is a unique, intimate "theatre-in-the-half-round" that seats 488 people, where audience members sit no more than 12 rows from the stage. Due to audience demand, the total number of performances has been increased from

eight in 1983 to the current sixteen. Des Moines Metro Opera periodically performs in the 2,750-seat Civic Center of Greater Des Moines. Productions staged at the Civic Center include *Aida* in 1984, the 1991 holiday production of *Hansel & Gretel*, the January 1998 production of *Tosca* and the January 2001 production of *La Bobème*. In December, 2003 and 2005, DMMO staged a special holiday presentation of Menotti's *Amahl and the Night Visitors* at the beautiful Hoyt Sherman Place Theatre.

For over three decades of spectacular growth and accomplishment, Des Moines Metro Opera has adhered to the philosophy set forth at its inception:

PRODUCE opera as a living art form through performance and composition.

OFFER a stage for American-trained principal artists.

PROVIDE a high caliber apprentice artist program that provides greater than average opportunities to perform and to participate.

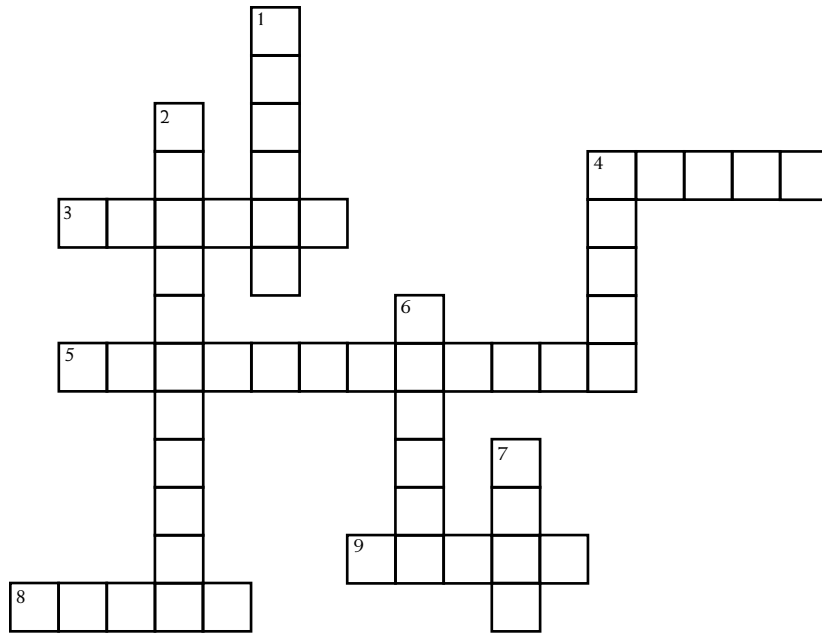
DEVELOP regional audiences of all ages through educational outreach programs.

"Larsen's dual role [as conductor and stage director] results in stagings which are never at odds with the singing, but serve to enhance and clarify the music in a logical and dramatic manner."

—Opera News

Follow-up Activities

Hansel & Gretel Crossword

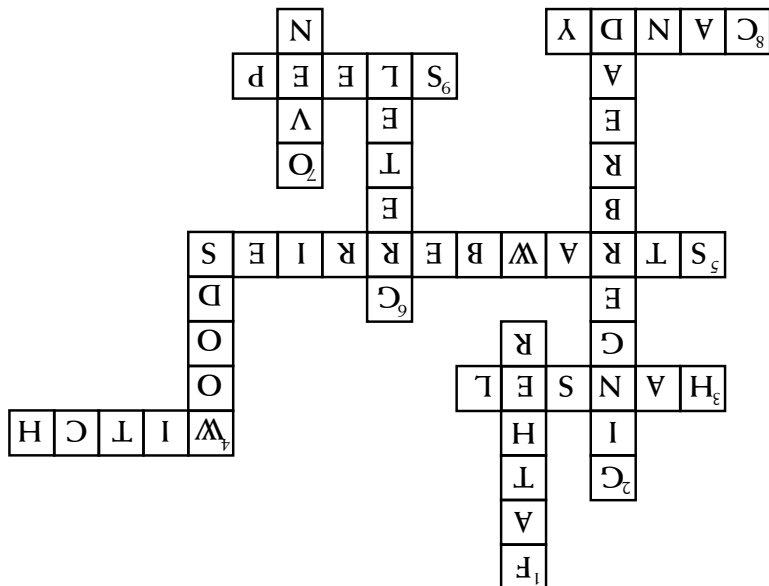


DOWN

- Hansel and Gretel's _____ is a broommaker.
- The Witch's house is made of _____.
- Hansel and Gretel were lost in the _____.
- The Witch makes _____ clean her house.
- Gretel pushes the Witch in the _____.

ACROSS

- The Witch throws _____ into a cage.
- The _____ lives in the gingerbread house.
- Hansel and Gretel go to the woods to pick _____.
- Hansel and Gretel eat _____ from the Witch's house.
- The Sandman makes Hansel and Gretel _____.



Post-Performance Suggestions

Make a quiz to help the students reflect on the performance:

1. What made the story interesting and exciting?
2. Did it build to a conflict?
3. Was the conflict resolved? How?
4. What were the students' favorite parts of the production?
5. Did the students believe in the characters' actions and reactions?
6. Were the costumes appropriate and interesting?
7. How did the opera make the students feel? Why?
8. What do opera singers have to do besides sing in an opera?

Have a group discussion about the opera. Ask the students:

1. Which characters did they like best? Why?
2. How did the costumes and make-up help them believe in the characters?
3. If they could identify which actors played more than one role?
4. Which songs were their favorites? Why?
5. If the opera was different than what they expected? How?

Identify any recurring musical themes in the opera and discuss how they may or may not be relevant today.

Use the glossary of opera words for a spelling contest.

Make a project out of bringing in newspaper articles about other arts events.

Create your own opera using a fairy tale or other story, or make up your own. Set it to a familiar tune or original music. The students can create, design and build simple scenery and costumes. Be creative!

Thank You

for your extra effort and cooperation in making this an exciting
and wonderful experience for you and your students!

Sponsors

After OPERA Iowa Leaves...

Please, please, please send thank-you letters, colorful drawings, postcards, or other interesting works of art to the donors listed below whose support has helped bring OPERA Iowa to your school. These sponsors have told us the letters of appreciation they receive from students and teachers mean a great deal to them. Sending a few letters to each sponsor works better than sending dozens of letters to one or two sponsors. For your convenience, address labels have been enclosed.

We like to get these at our office, too. We share them with troupe members and also include examples when we apply for future OPERA Iowa funding. The troupe members also like to receive mail sent by the students they have met on the tour.

THIS YEAR'S OPERA IOWA TOUR HAS BEEN GENEROUSLY UNDERWRITTEN BY:

Pioneer Hi-Bred International, Inc.
Attn: Steve Schaaf
9550 White Oak Lane
P.O. Box 1014
Johnston, IA 50131

The Bright Foundation
Attn: Lois Bright
915 Ashworth Road, #115
West Des Moines, IA 50265

**Joan Kuyper Farver and
The Kuyper Foundation**
604 Liberty Street, #311
Pella, IA 50219

WITH ADDITIONAL SUPPORT FROM:

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Des Moines, IA 50391-0002

ING
Attn: Todd Nevenhoven
909 Locust Street
P.O. Box 1635
Des Moines, IA 50306-1635

Rockwell Collins
Attn: Ron Kirchenbauer
400 Collins Road NE
Cedar Rapids, IA 52498

Ameriprise Financial Services
Attn: Jennifer Jones
108 AMP Financial Center
Minneapolis, MN 55474

Iowa Arts Council
Attn: Linda Lee
600 East Locust Street
Des Moines, IA 50319-0290

TARGET STORES
Attn: Kristin Prendergast
1111 East Army Post Road, #2204
Des Moines, IA 50315

Aviva Charitable Foundation
Attn: Karen Lynn
611 Fifth Avenue
Des Moines, IA 50309

John Deere Des Moines Operations
Attn: Susan Bowman
825 SW Irvinedale Drive
Ankeny, IA 50023

The Vredenburg Foundation
Attn: Raymond Meyer
P.O. Box 678
Chariton, IA 50049

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Des Moines, IA 50317

Meredith Corporation Foundation
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1716 Locust Street
Des Moines, IA 50309-3023

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Attn: Scott Johnson
666 Walnut Street
Des Moines, IA 50309

Bravo Greater Des Moines
Attn: Mr. MD Isley
1915 Grand Ave
Des Moines, IA 50309-3311

MidAmerican Energy Foundation
Attn: Ms. Sara Schillinger
P.O. Box 657
Des Moines, IA 50306-0657

The Coons Foundation
Attn: Ms. Christine Coons
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Chariton, IA 50049

Prairie Meadows Racetrack and Casino
Attn: Julie Stewart
1 Prairie Meadows Drive
Altoona, IA 50009

OPERA Iowa and the Education Division of Des Moines Metro Opera are supported with grants from:

William Randolph Hearst Endowment for Educational Outreach

Attn: Mr. Paul Dinovitz
90 New Montgomery Street, Suite 1212
San Francisco, CA 94105

National Endowment for the Arts

Attn: Georgianna Paul
110 Pennsylvania Avenue, NW
Washington, DC 20506-0001

BECOME AN ADVOCATE FOR THE ARTS AND CULTURE IN IOWA!

Cultural programs like OPERA Iowa are important to this great state. Please send a letter to Iowa's U.S. Senators and Representatives in Washington, DC, to tell them how much you've enjoyed OPERA Iowa. In the midst of budget cuts, it is crucial that these individuals be made aware of how valuable your experience was and that you believe in federal and state support of the arts. In 1995, five student letters were read into the U.S. Congressional Record as part of the National Endowment's request for renewed funding.

Sen. Staci Appel
State Capitol
Des Moines, IA 50319-0001

Rep. Kevin Koester
State Capitol
Des Moines, IA 50319-0001

Rep. Tom Latham
1421 South Bell Ave., Ste. 108A
Ames, IA 50010

Sen. Dick Dearden
State Capitol
Des Moines, IA 50319-0001

Rep. Chris Hagenow
State Capitol
Des Moines, IA 50319-0001

Rep. David Loeb sack
150 1st Ave. NE, Ste. 375
Cedar Rapids, IA 52401

Sen. Charles Grassley
135 Hart Senate Office Bldg.
Washington, DC 20510

Rep. Leonard Boswell
300 East Locust, Ste. 320
Des Moines, IA 50309

Rep. Kevin McCarthy
State Capitol
Des Moines IA 50319-0001

Sen. Tom Harkin
731 Hart Senate Office Bldg.
Washington, DC 20510

Rep. Bruce Braley
501 Sycamore St., Ste. 623
Waterloo, IA 50703

Rep. Jo Oldson
State Capitol
Des Moines, IA 50319-0001

Sen. Jack Hatch
State Capitol
Des Moines, IA 50319-0001

Rep. Kent Sorenson
State Capitol
Des Moines, IA 50319-0001

Rep. Rick Olson
State Capitol
Des Moines, IA 50319-0001

Sen. Matt McCoy
State Capitol
Des Moines, IA 50319-0001

Rep. Wayne Ford
State Capitol
Des Moines, IA 50319-0001

Rep. Janet Peterson
State Capitol
Des Moines, IA 50319-0001

Sen. Larry Noble
State Capitol
Des Moines, IA 50319-0001

Rep. Bruce Hunter
State Capitol
Des Moines, IA 50319-0001

Rep. Scott Raecker
State Capitol
Des Moines, IA 50319-0001

Sen. Pat Ward
State Capitol
Des Moines, IA 50319-0001

Rep. Geri Huser
State Capitol
Des Moines, IA 50319-0001

Rep. Erik Helland
State Capitol
Des Moines, IA 50319-0001

Sen. Brad Zaun
State Capitol
Des Moines, IA 50319-0001

Rep. Peter Cownie
State Capitol
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Rep. Ako Abdul-Samad
State Capitol
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Rep. Steve King
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