

INTRO TO OPERA FOR CHILDREN K-3RD GRADE

Manhattan Lyric Opera (MLO) is a touring opera company uniquely devoted to presenting concert and staged versions with projected sets of the classic bel canto operas and operettas in a **user-friendly and cost-efficient approach**. **Some of our past productions include *Die Fledermaus, Rigoletto, La Traviata, The Elixir of Love and The Merry Widow***. www.manhattanlyric.com.

In addition, we offer cabaret themed programs such as:

(Rodgers to Romberg to Webber –The Best of Broadway & More!): <http://vimeo.com/38933397> .**(The Best of MGM Musicals &More!):** https://www.youtube.com/watch?v=g7-UQNg4CDM&feature=em-upload_owner.

We now have a new exciting “Intro to Opera program for Children” to offer children specifically for schools K-3rd grade. Children act out parts in four different opera scenes while opera is sung for an immediate introduction to what opera is all about. No rehearsal is needed just a desire to have fun and be part of a dramatic scene. Costumes and props are provided and each child friendly scene is easily explained for an immediate and total introduction to the world of opera! (For virtual programs kids can improvise on costumes and props found at home or at school ahead of time for the performance).

For a first impression: <http://manhattanlyric.com/portfolio-item/intro-to-opera-for-children/>

DESCRIPTION FOR CHILD FRIENDLY “Intro to Opera” PROGRAM

ATTENTION CHILDREN K-3RD GRADE

ACTORS ARE NEEDED to assist Anne Tormela, Opera Singer, Artistic Director of Manhattan Lyric Opera, to PERFORM in 3 OR 4 OPERA SCENES.

NO SINGING OR PRIOR REHEARSAL REQUIRED; PROPS AND COSTUMES ARE PROVIDED.

NEEDED: KIDS TO PLAY THE PART OF: FAIRIES, MAIDENS, PIRATES, MAD SCIENTISTS, A MECHANICAL DANCING DOLL AND MORE!

Show should last 35 to 40 minutes.

Four arias from classic operas which involve audience participation. Each aria/scene would be explained in a child friendly manner. There will be sign-up sheet ahead of time so each child can be assigned a role (participate (acting/miming but not singing) in the main and supporting roles for each scene. There would be small props and (symbolic costumes) = scarves, pirate hats, crowns, masks, jewels etc.. which will be provided (Pre COVID) or (during COVID) can be improvised from materials at home or school.

1. Giuseppe Verdi (1813-1901)

Sul d'un soffio etesio from Falstaff

Nanetta's aria from Verdi's last opera Falstaff. Nanetta is the daughter of Alice and has been asked to play the part of the queen of the fairies and sing the fairy song in the woods at midnight. This is to punish Falstaff for being silly and teach him a lesson. Nanetta is dressed as the queen of the fairies and needs extra girls to dance around her as fairies and extra boys to dance around as little demons and goblins. We would also need someone to play the part of Falstaff who is cowering in fear as he naively believes that if he is dressed as the black oakman and is in the woods at midnight and he happens to see a fairy he will die.

2. Charles Gounod (1818-1893)

Ah Je ris! From Faust

This is Marguerite's aria from Faust by Charles Gounod. Marguerite is a young pure woman whom the elderly Faust has taken an interest in. He wants to be young again so he makes a pact with the devil to give up his soul to be young and court Marguerite. This being done the devil helps Faust by placing a large chest of jewels in front of Marguerite with a mirror so she can see herself. I would need a volunteer to play Faust and another boy to play the devil. They would watch Marguerite try on the jewels and admire herself. Several girls could shadow me doing the aria with a big basket of jewels.

3. Jacques Offenbach (1819-1880)

Les oiseaux dans la charmille ("The Doll Song") from **Tales of Hoffman**

Hoffmann's first love is Olympia, an [automaton](#) created by the scientist Spalanzani. Hoffmann falls in love with her, not knowing that Olympia is a mechanical doll (Nicklausse, who knows the truth about Olympia, sings a story of a mechanical doll that looked like a human to warn Hoffmann, but is ignored by him Coppélius, Olympia's co-creator and this act's incarnation of Nemesis, sells Hoffmann magic glasses which make Olympia appear as a real woman Olympia sings one of the opera's most famous [arias](#), *Les oiseaux dans la charmille* ("The Doll Song"), in which she periodically runs down and needs to be wound up before she can continue. Hoffmann is tricked into believing that his affections are returned, to the bemusement of Nicklausse, who subtly tries to warn his friend. (While dancing with Olympia, Hoffmann falls on the ground and his glasses break. At the same time, Coppélius appears and tears Olympia apart, in retaliation for having been tricked out of his fees by Spalanzani. With the crowd laughing at him, Hoffmann realizes that he was in love with an automaton.

I would need two boys to play the part of the two inventors,(they would have a large key to wind up Olympia with) one boy to play Nicklausse and one boy to be Hoffman.

4. Sir Arthur Seymour Sullivan (1842-1900)

Poor wandering one from **The Pirates of Penzance**;

Mabel is the head of her large family of sisters and they have gone off to do something very naughty for the 1850s they take off their stockings and are dangling their bare feet in the water. When a young (newly ex pirate named Frederick) approaches them and asks them to help him reform. His nursemaid apparently (being hard of hearing) mistakenly apprenticed him to a band of pirates as a youth instead of a pilot of a ship. They all shun him except mabel who finds him very attractive. Needed for the scene several girls to be the sisters and one boy to play Frederick.