



VOYAGE TO THE MOON

Education Resource

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VOYAGE TO THE MOON EDUCATION RESOURCE

Introduction

This education resource has been developed by Victorian Opera with contributions from the ARC Centre of Excellence for the History of Emotions and is designed for music teachers and upper secondary students.

It can be used in conjunction with attendance at the performance of *Voyage to the Moon*. It offers a range of information, including:

- Background context and definitions of Baroque opera, Baroque musical conventions, and pasticcio in particular.
- Composers of the time whose works are used in Victorian Opera's production
- Information about the production
- References
- Educational activities and questions relevant to key curriculum areas.



Production details

Libretto (text) - Michael Gow

Composition/arrangements - The late Alan Curtis and Calvin Bowman

Instrumentation – Strings (violin 1 & 2, viola, cello, double bass), Oboe, oboe d'amore, harpsichord

Characters

Orlando/Selena (soprano) – Emma Matthews

Astolfo (mezzo-soprano) – Sally-Anne Russell

Magus (Bass-baritone) – Jeremy Kleeman

Left: Costume design for Selena (played by Emma Matthews) © Christina Smith

Background

The Baroque period

The Baroque period in European history is seen as extending from around 1600 - 1750. As with any era spanning this breadth of time, it is difficult to identify a unified set of values or artistic purpose. However, a common observation is the strong desire exhibited by the composers of the era to communicate with their listeners, specifically, to 'move the affections' of the audience. Indeed, this goal was of such great importance that many guides to instrumental technique and performance style were based on the expressive aspects of musical communication. Among these was a famous treatise on how to play the flute by Joachim Quantz (1697 – 1773), in which he summarized the aim of musicians as being:

to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.

Johann Joachim Quantz Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752)

The term 'Baroque' was imposed after the era rather than during, and is derived from the Portuguese word 'barroco' – an imperfectly shaped pearl. Today we identify the term Baroque as meaning ornamentally excessive or complex. Musically the term Baroque is commonly associated with the composers Bach, Handel and Vivaldi, whose music is seen as being significant in the development of compositional techniques, styles and structures.

The Renaissance, the era prior to the Baroque, had brought about the desire of communities to hear music purely for pleasure, in the chamber or the theatre, outside of the church and ceremonial events. This did not mean that religious music decreased in importance, but rather that secular music increased in popularity. Baroque music was commonly enjoyed by the aristocracy, the bourgeoisie, the town folk and peasants in the countryside. Amongst the elite of society, musical accomplishment was considered important for being a well-rounded person.

Performers undertook their task by drawing on the ancient art of rhetoric (or the art of persuasion). This art form has its roots in Ancient Greek and Roman civilisations and relies on specific figures of speech, postures and gestures to engage and persuade an audience. It was a particularly useful tool in the courtroom or in the hands of a politician.

The kinds of rhetoric musicians used included associating specific musical figures like a descending stepwise melody to represent sorrow, or careful dynamic changes (getting louder and softer) in each note to describe in sound a specific emotional quality.

Baroque opera

Baroque opera was a new form of composition and marked the beginning of opera as a form. This new development brought together the elements of music, story, acting, operatic gesture, costumes, sets, scene changes, singing and orchestration in magnificent buildings, specifically created for the performances.

Baroque opera has been extensively researched and performed in recent times, for example by [Pinchgut Opera](#) in Sydney and [Les Arts Florissants](#) in France. Besides companies which specialise in opera from the Baroque era, many opera companies globally such as Royal Opera House in Covent Garden, London, or La Scala in Milan, have revived Baroque operas with great success.

The term 'monody' is commonly mentioned when discussing Baroque opera. This means a solo voice accompanied by instrumentation. This is a key feature of the opera genre through to modern compositions.

Again, the 'art of rhetoric' was central to opera, with composers and singers emphasising the delivery of the text in a clear, declamatory style.

Common conventions of Baroque opera

The age of the castrati. A magnificent castrato voice was apparently something remarkable to hear. Castrati were men who had been castrated when pre-pubescent boys to maintain a high-pitched, strong voice. So thrilling was their singing that the very best castrati became celebrities, enjoying a huge fan base and earning large sums of money to sing. Over the centuries, much secular and sacred music was created by composers for this voice type.

Gender-swapping of roles. In the early part of the Baroque period, women were banned from the stage in some parts of Europe, and so female roles were played by boys or castrati. As the period progressed and values and customs changed, women appeared on the public stage in the latter part of the 17th century. They began not only singing the female roles but also cross-dressed and played male characters. The practice of a woman playing a man in the theatre came from the *commedia dell'arte* tradition of late 16th century Italy.

As the castrato practice died out, women became more popularly associated with the high-pitched lead male role. Women also developed their own repertoire for the particular qualities of the female voice. In fact, even as early as 1720, there is evidence of male roles being performed by women. Three of the roles in Handel's opera *Giulio Cesare* (1724) were written originally for castrato voices, including the title role for the famous castrato Senesino. Yet it also featured the youthful male role of Sesto, sung in the first production by a woman, Margherita Durastanti. Similarly, *Ariodante* (1735) featured another title role written for a castrato, although the role of the villain Polinesso was first sung by Maria Negri.

Recitative. The recitative, the use of a speech-like singing style, is the part of the opera where the action of the story is propelled forward, and where the plot is advanced. This is essentially the dialogue of a Baroque opera. These are places where the delivery of the emotional meaning of the text is vital.

The aria. An aria is where the solo singer steps out of the story to express their emotions and their response to the story from that specific point. The aria does not move the plot forward, rather it allows the character to share their thoughts and feelings with the audience. The aria was the most important musical genre for arousing the emotions of audiences in the Baroque period.

Da capo aria. The da capo aria form was created during this period. It is structured in ternary (ABA) form. The first part of the aria has a particular tempo and mood, the second part is in contrast to this and then returns to the A section. In the second A section the singer embellishes the melody with ornamental or 'showy' additions. In terms of the characterisation, the return to the A section is done so with the emotion of the B section impacting on the return. An example is Cleopatra's aria "Piangerò la sorte mia", from Handel's *Julius Caesar*. In the A section, Cleopatra sings of her intense sadness at the loss of her beloved Julius Caesar, believing him drowned at sea. It is slow and beautifully written, dramatic and grief-laden. In the B section, the tempo increases dramatically and here she rages against the injustice of Caesar's death; that he could die against her wishes as the queen. She expresses deep anger, but when she returns to the A section for a second time to sing of her sadness it is with the additional understanding that there was nothing she could do to save her love, queen or not. Across the period, a number of stock types of aria were developed including lamenting or rage arias.

Overture. An instrumental introduction to a musical work which existed prior to the Baroque era and evolved throughout it. Initially the overture was played at the start of a larger scale composition and typically comprised a slow and fast section but did not contain any specific material from what was to follow. By the end of the era the operatic overture was often used to introduce the themes of the opera that would be heard within the full work.

The Harpsichord. The harpsichord is a stringed keyboard instrument. The keys are played similarly to a piano but the strings are plucked to produce the sound. It is similar in shape to a grand piano, but smaller in size. It was developed in the 16th century and is commonly used in Baroque music. It was superseded by the piano in the late 1700s.

Pasticcio (or Pastiche) 'A medley of various ingredients; a hotchpotch, farrago, jumble' as defined by the Oxford English Dictionary, although if you google Pasticcio you will get listings for a Mediterranean savoury pie – one in which different ingredients are combined to delicious effect.

In music, a pasticcio or pastiche is a whole work made up of a collection of pieces not normally used together by different composers or by a single composer. It has been used as a creative device for centuries, including during the period in which the music in *Voyage to the Moon* was created. It is used today in contemporary theatre including opera and musicals, film and dance to create new stories, new interpretations of stories or to showcase music.

There are many examples of pasticcio opera from the late 17th and early to mid 18th centuries, with Handel and Vivaldi creating a number of them. In 2012 at The Metropolitan Opera, New York, a Baroque pasticcio opera, *The Enchanted Island* was created. It is from this work that the enthusiasm was sparked in Alan Curtis to create *Voyage to the Moon* with Victorian Opera. The film *Moulin Rouge* (2001) is a pastiche musical. Many schools create their own pastiche musicals to showcase the talents of their particular students.

Using pastiche as a creative device can be very useful when there is a specific intention in mind. Some might suggest that this is an easy way to create a new work, but the research and thought behind creating a pastiche opera is detailed and time consuming, with the linking composition requiring particular care and consideration. For example, while a singer may wish to showcase his or her vocal expertise in a specific aria, the composer will need to arrange the orchestral music and write the recitative in a suitable key and style to maintain coherence in the surrounding musical context.

In the case of *Voyage to the Moon*, the idea for the story was chosen by Australian writer and director, Michael Gow. To be faithful to the pasticcio form, Richard Mills, Artistic Director of Victorian Opera, was keen to showcase Baroque opera arias and to work with musicologist and musician Alan Curtis, whose knowledge of this repertoire was extraordinary. Casting Emma Matthews, Sally-Anne Russell and Jeremy Kleeman created a perfect combination of voices for Baroque arias, having the flexibility and agility to perform the rapid and florid arias characteristic of the "vocal fireworks" associated with the form.

Common (and not so common) composers of Baroque opera.

The composers and operas highlighted have excerpts which are being used in *Voyage to the Moon*.

De Majo, Gian Francesco 1732 – 1770 (Italy) He wrote around 20 Operas including *Montezuma* (1765) and *Ricimero* (1759).



George Frederick Handel –
Thomas Hudson - Unknown, Public
Domain

Gluck, Christoph Willibald 1714 – 1787 (Germany) He is known mainly for the approximately 48 operas he composed including *Orfeo and Euridice*, *Alceste* and *Ezio*.

Handel, George Frederick 1685 (Germany) – 1759 (England) Handel is known for many works other than his more than 40 operas that include *Cesare in Egitto*, *Siroe*, *Teseo*, and *Ariodante*. His most commonly performed works include *The Messiah* and *Water Music*. Handel created many pasticcio operas while living in England.

Hasse, Johann Adolf 1699 (Germany) – 1783 (Italy) Hasse composed some 60 operas over three decades while residing in Italy. Some of these are *Arminio*, *Solimano*, *Piramo e Tisbe* and *Siroe*.

Monteverdi, Claudio Giovanni Antonio 1567 – 1643 (Italy)

Monteverdi, who was also a Roman Catholic priest, is commonly seen as the composer who took music from the Renaissance period to the Baroque period. He is renowned for contributing to two important

musical developments in the early baroque: the revival of monody and the use of basso continuo which was used by most Baroque composers. He is also renowned for writing one of the first great operas, *L'Orfeo*. He wrote 17 or so operas including *L'Arianna*. He also wrote madrigals and church music.

Orlandini, Giuseppe Maria 1676 – 1760 (Italy) Orlandini is known for his operas including *Ormisda and Berenice*. He is credited with having lead the way to the next stage of opera's development into the Classical period.

Rameau, Jean-Philippe 1683 – 1764 (France) He was the dominant French composer of opera of the period. His use of harmony was revolutionary and his publication *Traité de l'harmonie réduite à ses principes naturels* (Treatise on Harmony) propelled him to the forefront of music theory.

Vivaldi, Antonio Lucio 1678 – 1741 (Italy) A popular and well known composer to this day. Vivaldi is known mainly for his instrumental works including *Le Quattro Stagioni* (The Four Seasons) and many concertos. He also composed over 50 operas including many pasticcio operas. These include *Il Giustino*, *L'incoronazione di Dario* and *Orlando Furioso*.

THE PRODUCTION



Costume design for Astolfo (played by Sally-Anne Russell), © Christina Smith

Orlando, whose ongoing rage and anger have left him in a frenzy. In the middle of their bitter exchange, Magus releases the vapour and a magical calm soothes Orlando as his sanity is restored. The opera ends as Orlando reflects on how the passionate love he experienced for Angelica was 'madness', but the love of friendship and loyalty triumphs over all.

Synopsis

Voyage to the Moon is a moral and highly emotive tale. It is Michael Gow's interpretation of a section of Ludovico Ariosto's epic poem *Orlando furioso* from the 16th century, where we are confronted by verbal and musical manifestations of distress, frenzy, madness, anger, pathos and affection.

The story begins as we encounter the warrior Orlando, who is suffering a 'great madness' after his love Angelica has eloped with Medoro, a knight from the enemy forces. Orlando's friend and colleague, Astolfo, tries to help him.

Drawn by the power of the friendship between the two men, Magus (a wise magician) arrives to offer counsel. He conjures up a chariot to take Astolfo to the Moon, which is home to lost things, and the likely site of Orlando's missing sanity. But before Astolfo can save his friend, he has to convince the fierce Guardian of the Moon, Selena, that Orlando is worth saving.

In a desperate plea, Astolfo offers his own life in exchange for Orlando's sanity. This act of altruism and loving friendship moves Selena, and she hands over Orlando's sanity, stored as vapour in a jar.

Returning to Earth, Astolfo is forced into a fight with

The pieces in Voyage to the Moon - Before and after

The original	The new	The Characters	The original opera and composer
Overture			<i>L'incoronazione di Dario</i> , Vivaldi RV 719
	Orlando, for a year we have pursued	Astolfo, Orlando	
Deh! v'aprite, oh luci belle	Sleep gently free of torment	Astolfo	<i>Teseo</i> , Handel HWV 9
	Astolfo my loyal friend...	Orlando	
Tutti tremar dovrete	Torment and rage assail me	Orlando	<i>Ricimero</i> , GF de Majo
	Orlando, I left you to rest	Astolfo, Orlando	
Perché questa rabbia e tormento?	O why this rage and torment?	Astolfo, Orlando	<i>Sigismondo</i> Molino
E pur così in un giorno,	Can madness fall so sudden...	Astolfo	<i>Giulio Cesare in Egitto</i> , Handel HWV 17
Piangerò la sorte mia	Do not go and leave me weeping	Astolfo	<i>Giulio Cesare in Egitto</i> , Handel HWV 17
Sinfonia, Sc 1 Act 2,	Mysterious music		<i>Ariodante</i> , Handel HWV 33
	Are you a demon, have you come from Hell?	Astolfo, Magus	
Già risonar d'intorno al campidoglio io sento	Now we ride bravely	Magus	<i>Ezio</i> , Handel HWV 29
	How is this possible?	Astolfo, Magus	
Neghittosi or voi che fate?	Who dares trespass in my kingdom?	Selena	<i>Ariodante</i> , Handel HWV 33
	Across the reaches of the sky I have travelled...	Astolfo	
Passami il cor, tiranno!	Never shall I obey you	Selena, Astolfo, Magus	<i>Ezio</i> , Gluck
	Is there nothing that will persuade you?	Selena, Magus	

The original	The new	The Characters	The original opera and composer
Gelido, in ogni vena scorrer mi sento il sangue	Goddess, I stand here humbly	Magus	<i>Siroe</i> Handel HWV 24
	Fine words but your argument must fail	Selena	
Ah, se mi sei fedele	Friendship will conquer everywhere	Selena, Astolfo	<i>Motezuma</i> , GF de Majo
	A great sacrifice to give up your life...	Selena, Astolfo, Magus	
Orchestral passage			<i>Concerto No. 3</i> , Telemann
	We have flown across Africa...	Magus	
O placido il mare	As strong as an army	Orlando	<i>Siroe</i> , Hasse
	Orlando, these taunts and insults...	Astolfo	
Col versar, barbaro, il sangue	Stand and fight	Astolfo	<i>Berenice</i> , Orlandini
	Your friend offered himself to ransom...	Magus	
Entrée des Songes agréables	Beautiful, unearthly music		<i>Alcina</i> , Handel HWV 34
Fra l'ombra e gl'orrori	Now may the storm be over	Magus	<i>Fernando (Sosarme)</i> Handel HWV 30
	Orlando, is your soul now free from the fury...	Astolfo, Orlando	
<i>Doppo i nemi e le procelle</i>	Friendship triumphs	Orlando, Astolfo, Magus	<i>Il Giustino</i> – Vivaldi RV 717

IN CONVERSATION WITH THE SINGERS Jeremy Kleeman, Sally-Anne Russell and Emma Matthews

Do you think this story is relevant today?

Emma – Stories of jealousy, love, madness, ego and friendship will always be relevant.

Jeremy - *The moral of our story, that freely-offered friendship will always triumph over danger, is certainly one which will always endure. It is a reminder of how important friendship can be to people needing support in their lives. The story is drawn from the epic poem Orlando Furioso (Raging Roland!) by Ludovico Ariosto, published in 1532. Obviously at that time the idea of a man on the moon was a much more foreign and fantastical idea, but in the world of fantasy anything is possible. The magical legends of King Arthur and, more recently, Harry Potter, are arguably timeless.*

Sally-Anne - The quest for love will always be relevant for the human being. The journey to find it may be long and arduous but if there is a glimmer of hope we will follow it to find happiness. Opera equals life!

Much of this music has been chosen to suit and show off your voice. What are the particular qualities of baroque opera and your specific voice that you are able to demonstrate in this piece?

Sally-Anne - I'm a coloratura lyric mezzo soprano – there's a mouthful!! Which basically means: I sing lots of fast notes, I sing lyric repertoire by composers like Handel or Mozart versus dramatic repertoire by Verdi or Wagner and I'm a lower voice type to the soprano. The main difference is the colour of the sound, which is darker and richer in quality. I also like to sing in a style which some would call straight tone singing which means "without vibrato". I don't use it all the time but often you can hear it on a big long note and I use it to create perhaps an intensity on a specific word or to give a note a different colour or sound. All voices (speaking and singing) are completely individual just like our footprints, so each person has a whole different palate of colours available which is what makes each of our

sounds unique! I sing a lot of Baroque music - Bach and Handel and it's one of my biggest passions! Qualities of baroque opera... mmm well that's a massive question but essentially musical styles change throughout the era. Musical tastes change, musical instruments change – for example: we use a harpsichord (the early version of a piano) for Baroque music. It's a whole different sound world from hundreds of years ago. Simply put, it was the Taylor Swift of its day!

Jeremy - *It has been such a luxury to be able to have an input in how my role has been vocally shaped - this must be what it would have been like when Mozart and Puccini, for example, were composing roles for specific voices with their strengths in mind. It has been said that Mozart deliberately wrote 'Come scoglio' in 'Così fan tutte' to feature large octave leaps, because he disliked the singer he was writing for and knew of her tendency to tuck her chin in on low notes and throw her head back on the high ones... Apparently he wanted her to bob like a chicken while she sang for his amusement!*

I have three fantastic arias. The first is quite a fanfare and features much jubilation through the use of coloratura, which shows off agility in the voice. The second is a slower more flowing and beautifully lush aria, but also with a dramatic undercurrent, demonstrating beauty and control of voice. The third aria is very sweet and reflective, and also features massive leaps of 2 octaves over a single phrase which is quite unusual, but demonstrates range of voice, along with sensitivity. Even the words have been chosen to help me sing difficult phrases in the most effective way. Higher notes are easier to sing on open vowels, for example, and we have taken this into consideration.

Emma - The coloratura runs are very virtuosic. The light and dark, the simplicity of writing and the drama, these are all aspects of music I love to sing. My voice is still clean and the early music suits my lighter tone.

**What is it like to recreate music with different lyrics?
How does this impact on the way you learn the arias/duets?**

Sally-Anne - Sometimes it can be tricky adapting new texts to music or arias that you may have sung many times in different languages or have perhaps know really well. Word scanning and texts are of vital importance - both technically to produce good singing, and also to convey the story.

Often I start fresh, re-learning the aria from a different perspective – retraining vocal cord muscle memory, and re-tracking the vowels to create a strong legato line. It's just like being a runner or an athlete, our vocal cords are two muscles and we train them to do what we want in both sound and quality. Re-programming an old aria in a new way!

Jeremy - *When opera is written, the words almost always come first and inform the music. This was reversed in our process, so it became a challenge to find lyrics that would fit where our story was going and fit naturally with the music. Thanks to the late Alan Curtis, who had an encyclopaedic knowledge of the baroque repertoire, we were able to find arias which closely matched what we needed for our story. This helped make the word setting process more natural, and as a result the arias almost feel like they were written in English to start with! When setting the text, Michael Gow even tried to choose English words which had a similar sound and stress to the original Italian. It means that although we can listen to recordings to get an idea of how the pieces will ultimately sound, we will not be influenced to follow other artists' interpretations, because what we are trying to achieve with each piece is actually different. I think this is a positive because if you hear another artist singing exactly what you are about to perform, it can be hard not to mimic some elements of it.*

How are you recreating these characters for this story?

Jeremy - *The characters are inspired by the forms in which they appear in the poem, but certainly we're taking*

liberties with how we wish to portray them. My character, a magical man with the ability to appear when in need, and conjure a chariot to fly to the moon, was originally a 'John the Baptist' figure. I'm trying to work out how somebody could have such power and wisdom and appear as a man my age. Immediately I think of the way that vampires are portrayed in Stephanie Meyer's recent Twilight phenomenon, and the HBO series True Blood, as possible inspirations. I'm not saying I'm going to be playing a vampire, but it's a good framework to work with, for finding that mature wisdom in a young body. It's a challenge lower male voices can face at a younger age - the voice type lends itself to age, wisdom, and power, but the roles of fathers and older men often aren't age-appropriate.

Sally-Anne - We work with the director, 'lifting it from page to stage' so that the character comes to life and the story makes sense. Much discussion is had, trying to relate as best we can to each other to hopefully create a believable personality. It's all about telling the story as best we can!

Emma – It's just getting into the text and using the furious music to explore my singing emotions.

What other factors do you feel would be interesting to young adults seeing this production?

Emma – Voyage to the Moon is stripped back to the story telling. We have three great voices on stage. It's fast-paced, so it's certainly not going to be boring. The whole piece will be enchanting, emotional and dramatic. The audience will have to use their imaginations too, so turn your phones off, and come to the moon with us.

Sally-Anne – Voyage to the Moon is in English, so it's a perfect introduction to the artform! There are fancy costumes and swords, (real swords, so they're heavy). It's fun.

Jeremy - *We have a few different baroque composers featured in the show. Without cheating with the program, it might be fun to listen carefully and see if you can pick which ones are from the same composer.*

EDUCATIONAL ACTIVITIES

These activities are contextualised by the VCE music and drama curriculums.

Pre-visit exploration

To fully appreciate the experience of attending an opera the following activities might assist students prepare for their visit to the theatre.

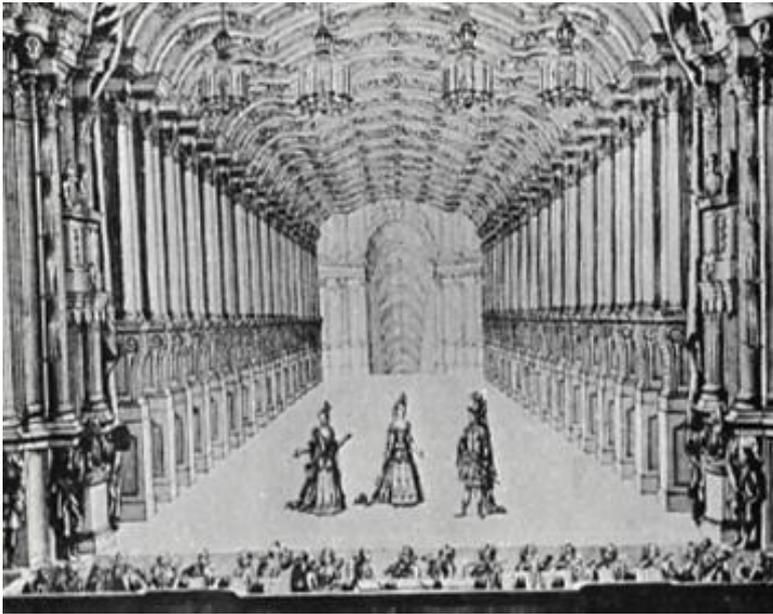


Illustration of Dresden Opera House, 1719 (Pelican History of Music)

Activity 1 – Listening

Listen to the following arias to develop a sense of the Baroque musical style. The texts you hear sung in these examples come from the original operas written in the 18th century. The words you will hear in the production *Voyage to the Moon* are modern, written in English, and form part of the new story created by the writer and director, Michael Gow.

[Handel - Deh! v'aprite, oh luci belle](#)

[Hasse - O placido il mare](#)

[Handel - E pur così in un giorno](#)

[Handel - Neghittosi or voi che fate?](#)

Questions to supplement this listening task:

- Describe the emotions you hear expressed within each of these arias. What types of musical devices are used to create this emotion?
- What moods do you think the composers were trying to convey?
- How do you feel when you listen to each aria?

Activity 2 – Research

The Baroque era is considered to be the period in which opera as we know it began.

- Listen to the [podcast interview](#) with Phoebe Briggs, the production’s musical director.

Research how opera developed by asking the following questions.

- What were the musical forms that preceded opera?
- What are the identifying characteristics of opera?
- What were the views of the composers of early opera about the relationship between words and music?
- How does the music and staging of an opera help express the emotions in the libretto?
- Explore one of the countries in which opera was popular in the 18th century.
 - What was the context of the country that allowed opera to flourish?
 - Where are some of the famous opera houses in that country today?
- Choose one of the composers of Baroque opera.
 - What other forms of music did the composer write?
 - How was the composer funded to write?

Activity 3 – Listening

The practice of castrating boys to preserve their high voices was banned a long time ago, but there is one famous case of a young boy who was castrated in the second half of 19th century, perhaps as a cure for a hernia or even as an illegal attempt to preserve the young boy’s treble voice. This boy, Alessandro Moreschi (1858-1922), became a member of the famous Sistine Chapel choir in the Vatican City. His voice was recorded when he was a fully mature man, and although the recordings come from the very first years of the 20th century and so are not technically accomplished, you can nonetheless hear the penetrating tone and high pitch of the castrato sound. Listen to the recording [here](#).

Nowadays, the closest equivalent vocal quality in male singers is found in the male soprano or countertenor, that is, a man who sings in ‘falsetto’ or a specially produced high register of the voice. Listen to these examples.

- [Radu Marian](#), is a male sopranist from Romania, born in 1977.
- [Philippe Jaroussky](#) is a French countertenor, born in 1978.
- Discuss the qualities of this voice type.

Activity 5 – Creating

- Create your own pastiche music theatre piece.
 - Find a story that you like. Keep it simple, for example a fairy tale. Try to find one with emotions that might be expressed musically – love, anger, fear.
 - List the key characters and plot the story and emotions those characters are experiencing.
 - Find a selection of songs that you think suit the characters and reflect their key emotional states. Describe why you made the selection and what emotions your characters are trying to express.
 - Insert the songs into the story.
 - You now have the beginnings of a pastiche musical or pastiche opera.
 - If you like, add linking dialogue as recitative, and pick a style that suits your song selections. You could use conventional dialogue, rap or poetry for example.



Costume design for Magus (played by Jeremy Kleeman), © Christina Smith

During your visit

Discuss or answer the following questions.

- What is the moral of Voyage to the Moon? What are your thoughts about it?
- What did you think and feel about the three roles and the fact that two women played male characters? Where have you seen this theatrical tradition elsewhere, in the past or current day?
- The set, the way the theatre is used and the props all add to the story telling in staged performances. How did the staging of Voyage to the Moon enhance the story?
- How did the other production elements, (e.g. lighting, costume, makeup) enhance your appreciation of the performance?
- How did the specific instruments contribute to the performance? What do you think is the purpose of this particular instrumentation?
- How did the use of the language affect your enjoyment of the performance?

Post show reflection

“...the old reason has held good for the association of music and drama: namely, the power of music to magnify the verbal expression of emotion.” Richard Capell

Discuss if this quote rings true for you. Does the bringing together of music and drama in opera add to your emotional journey or connection to the story? How does this work for you in terms of the linking emotion, music and story?

Which emotions were expressed in the production?

- Who were the most emotionally expressive characters and why?
- Can you think of other types of performance which use music and staging to express emotions? How are they similar or different to opera?

Have you ever felt any of the emotions which the characters in this opera feel? If so, which ones? If you could choose some songs or pieces of music to express those emotions, which ones would they be, and why?



Jeremy Kleeman ('Magus'), Phoebe Briggs (Music Director), Michael Gow (Director), Emma Matthews ('Orlando'/'Selena'), Sally-Anne Russell ('Astolfo') in rehearsal © Bri Hammond

REFERENCES

Video & Audio References

Handel - Deh! v'aprite, oh luci belle - <https://www.youtube.com/watch?v=abnXzZnWAa0>

Handel - E pur così in un giorno - <https://www.youtube.com/watch?v=xazNv6crJtc>

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