

VICTORIAN
OPERA

THE MAGIC PUDDING

THE OPERA

EDUCATION RESOURCE



Victorian Opera respectfully acknowledges the people of the Eastern Kulin Nation, the Traditional Owners of the unceded land upon which we work and create.

We recognise Aboriginal and Torres Strait Islander peoples as the custodians of the lands and waterways across the Australian continent and their continuous connection in Caring for Country.

We reflect on our shared responsibility to honour and respect this land and its stories, and pay our respects to Elders past and present.

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INFORMATION FOR TEACHERS

Welcome to Victorian Opera's Access All Areas: Livestream Program. This program is built around Victorian Opera's production of *The Magic Pudding: The Opera* and is designed for students from Foundation to Year 6.

Over a series of four live-streamed and on-demand workshops, you and your students will learn all about opera as an art form and the many production elements required to stage a show. Your class then gets to watch a performance of *The Magic Pudding: The Opera* either at the theatre or online. This resource supports the workshops through the inclusion of additional information and classroom activities.

In Workshops 1-3, your class will be learning how to sing two songs from the opera, so that they can sing along with the orchestra in Workshop 4 and during the performance. You'll find the sheet music for each excerpt in Appendix A on page 32 of this resource. You are welcome to use these materials to get a head start on learning the music or to practise between each workshop.

REPORTING TO OUR FUNDERS

Victorian Opera's Access All Areas: Livestream Program is generously supported by government grants, and philanthropic trusts and foundations. Through our agreement with these organisations, we are required to produce detailed analyses of our activities. Student and teacher feedback is invaluable for this program and helps inform future programming and funding.

To support the work we do, we would be grateful if you could take some time to provide some feedback following the program. The survey link can be found below and will also appear as a QR Code on your screen directly following each workshop: <https://culturecounts.cc/s/6rEi4s>.

If you have any questions related to the program, please don't hesitate to contact Victorian Opera's Education Team on 03 9012 6659 or via email: education@victorianopera.com.au.



ABOUT THE WORK – THE PLOT

SLICE ONE

Mr Bunyip Bluegum, a koala, follows the scent of pudding until he comes across Bill Barnacle the sailor, Sam Sawnoff the penguin and Albert the 'cut-an'-come-again' Pudding. Albert is a Magic Pudding, as the more pudding you eat the more you get. He is however, a very grumpy fellow. Bill and Sam invite Bunyip to join them for a lunch of Pudding. After their meal, as Bill sings of how they met Albert, Watkin Wombat and Possum (The Puddin' Thieves) appear. Sam punches Possum and knocks Wombat to the ground. The Puddin' Thieves scurry off without stealing the pudding. Albert sings of how terrible his life is, stuck as a pudding in a pot. Bill and Sam ask Bunyip to join them as Puddin' Owners.

SLICE TWO

Wombat and Possum have started a fire to create a huge distraction. They enter dressed as firemen to put out the fire. While everyone is distracted, Wombat makes off with Albert. The three distraught Puddin' Owners set off in search of the thieves. Along the way they encounter Rooster, Possum and Henderson Hedgehog. Bill, Sam and Bunyip arrive at Watkin Wombat's Summer Residence where Bunyip pretends to be a door-to-door salesman. Wombat and Possum fall for the trick and the Puddin' Owners are able to snatch Albert back.

SLICE THREE

The following morning Wombat and Possum once again trick the Puddin' Owners and run off with Albert. Bill, Sam and Bunyip struggle to escape. Luckily, they are rescued by a dog called Benjimen Brandysnap. Bunyip plans an Official Grand Procession to lure the Puddin' Thieves. Wombat has Albert hidden under his hat, so Bunyip tricks Wombat into removing his hat by singing 'God Save the King'. Bill and Wombat get into a fight, and the pudding falls off Wombat's head. Again, the Puddin' Thieves have been thwarted.

SLICE FOUR

As a gang of four, Bill, Sam, Bunyip and Benjimen arrive at Tooraloo. Wombat and Possum, disguised as respectable townsfolk, accuse the Puddin' Owners of stealing their pudding. They make a big commotion and the police arrive. Albert insults the policeman and then pinches him. The policeman has no option but to arrest Albert on the grounds of Puddin' Assault. In the Tooraloo court, Wombat and Possum are in the dock accused of Puddin' stealing, Bill acts as the prosecuting lawyer with Benjimen Brandysnap and Sam Sawnoff as witnesses. Albert objects to the evidence and tries to start a fight. Bunyip pretends that Albert has been poisoned, and the Judge – who has eaten seven slices – has been poisoned seven times. There is chaos in the courtroom. The Puddin' Thieves run away and the Puddin' Owners have Albert back. Bill, Sam, Bunyip, Benjimen and Albert all live happily together.

MEET THE LIBRETTIST AND COMPOSER

ANNA GOLDSWORTHY

LIBRETTIST



Professor Anna Goldsworthy is Director of the Elder Conservatorium of Music at the University of Adelaide, and an award-winning pianist, writer, and festival director.

As a pianist, Anna performs extensively throughout Australia and internationally, as a soloist and collaborator. She is a founding member of Seraphim Trio, whose most recent recordings are the ARIA-award-winning *Thirteen Ways to Look at Birds* for Decca, with Paul Kelly, James Ledger, and Alice Keath, and the ABC Classics set *Trio Through Time* for ABC Classics.

As a writer, Anna was awarded Newcomer of the Year at the Australian Book Industry Awards for her debut memoir, *Piano Lessons*, released in Australia, North America, Germany, Korea and Vietnam, and shortly to appear in China. Her most recent book, the novel *Melting Moments*, was released in 2020. She is the author of several works

for the stage, including the libretto of the Graeme Koehne's opera *A Christmas Carol*, premiered by Victorian Opera in December 2022. Her stage play, *Welcome to Your New Life* was premiered by the State Theatre Company of South Australia in November 2023.

Anna has directed numerous festivals, including the Port Fairy Spring Music Festival, the Coriole Music Festival, and the Music and Mountains Festival in Queenstown, New Zealand. In 2024, she delivered a Boyer Lecture for ABC radio and television, on the future of classical music. Highlights for 2025 include performances throughout Australia and Europe with Seraphim Trio; appearances at the Adelaide Festival; the launch of the Elder Conservatorium's new staff ensemble, Lumen, under the artistic directorship of Lloyd Van't Hoff; and collaborations with a number of Australia's most distinguished musicians, including Andrew Haveron and Teddy Tahu Rhodes.

MEET THE LIBRETTIST AND COMPOSER

CALVIN BOWMAN

COMPOSER



Calvin Bowman was born in Ararat, Victoria, in 1972. He is a graduate of the University of Melbourne and was the first Australian to graduate with a Doctor of Musical Arts degree from Yale University, with the assistance of a Fulbright scholarship. He is a former Senior Lecturer in Composition and University Organist at the Australian National University.

Dr Bowman's major focus as a composer is in the composition of art song. To date he has written nearly a hundred songs, with more constantly on the way. He is a laureate of the Ned Rorem Award for Song Composition, the Diana Barnhart American Song Competition, and the English Poetry and Song Society Art Song Award. His song *Now Touch the Air Softly*, recorded by Emma Matthews with the Monte Carlo Philharmonic Orchestra for Deutsche Grammophon, was nominated for Best New Composition in the 2009 Limelight Awards, and was recently listed in the 'ABC Classic FM - Classic 100: Love' countdown.

Dr Bowman's interest in vocal music naturally led to the composition of two operas: *Lost to the Music*, to a libretto by John Marsden, was written for the National Boys' Choir,

whilst *The Magic Pudding: The Opera* was commissioned and premiered by Victorian Opera in 2013.

Dr Bowman's major awards include an Australia Council Fellowship, and he has also been commissioned by organisations such as Ars Musica Australis and Symphony Australia, as well as by many individuals and ensembles. Commissions for 2017 include works for the Flinders Quartet, Tinalley Quartet, Greta Bradman, Stefanie Farrands, and a major song cycle for the 2017 Adelaide Festival.

As a performer he has presented the complete Bach organ works twice in public, once in 1995 and again in 2009 for the Melbourne International Festival where he performed them in a single seventeen-hour sitting. For the latter feat he was nominated for a Helpmann Award. As keyboardist he has premiered works by Philip Glass, Peter Sculthorpe, Ross Edwards, Richard Mills, Graeme Koehne, Andrew Schultz and others, and appeared as soloist with many of the major Australian orchestras.

ANNA AND CALVIN ON CREATING *THE MAGIC PUDDING: THE OPERA*

1. How did the writing of this opera come about?

ANNA - Richard Mills suggested we create a children's opera, and because we both had young sons at the time, and because it was clear to me that Calvin's great melodic gift would charm children as much as it does adults, I readily agreed.

CALVIN - Richard Mills commissioned Anna and I to write the work for Victorian Opera's 2013 season.

2. How and why did you choose *The Magic Pudding* story to create an opera?

CALVIN - We were searching for ideas, and I'd been reading *The Magic Pudding* to my son, Oscar. I suggested it to Anna, and she thought most favourably of the idea.

ANNA - I distinctly remember catching up for a coffee with Calvin on the back porch of my house at the time, in Brunswick. We threw around a few ideas – favourite children's books – and then when Calvin mentioned that he often read *The Magic Pudding* to his son it seemed clear that this was our project: its great characters; its intrinsic Australianness; the mythic quality of the Pudding; the song that infuses each of its pages.

3. How did you collaborate in terms of creating the libretto and music?

ANNA - We figured out an overall structure and sequence, discussing which parts we could bear to leave out, and then I winnowed down the existing material, versified much of it, and devised linking couplets. Sometimes Calvin came back to me with a request for an addition or modification, but for the most part he simply shut himself in a room with a piano and worked his magic.

CALVIN - We pretty much did our separate things. Although Anna took on board a couple of little ideas of mine initially, she fashioned the libretto entirely by herself, and then I set it to music. It really was that simple.

4. How do you see the story of *The Magic Pudding* speaking to a contemporary Australian audience? What do you see as its relevance today?

CALVIN - I think the emphasis on food, the knockabout characters, and Norman Lindsay's irrepressible humour all contribute to making his work a timeless classic. As such, it's every bit as relevant today as when it was penned.

ANNA - I suppose it just speaks to our ongoing need to have a national mythology, which often takes the form of celebrating the rogue.

THE MUSIC OF *THE MAGIC PUDDING: THE OPERA* – THE SCORE COMPOSED BY CALVIN BOWMAN

1. In writing *The Magic Pudding: The Opera* what were the key influences on your compositional choices?

My compositional choices are completely dictated by the feeling of the words.

2. How would you describe the music?

The music is generally light and clear. The style is mine! But I guess it's a mixture of many people I admire from throughout the ages. Beethoven makes an appearance, for example, as does Carl Stalling (who wrote the music for Warner Brothers cartoons).

The melodies I write are what I would like to think of as generous. The harmonies are fairly straightforward in the main, although as plot lines become more complicated so does the harmonic language.

3. What musical traditions did you draw on for composing this opera?

There are bits and pieces from throughout the ages which go into making up my musical language. Amongst the strongest influences, I think, are those of certain British composers of the first half of the twentieth century.

4. How did you musically create the specific characters? How did you decide on which voice types you wanted for the particular characters? Do they have their own style and themes for instance?

Characters are musically created through what they are saying and their actions. Voice types were determined by the cast available for the première. There are no particular themes or styles associated with any of the characters. In this sense, the music is 'through-composed'.

5. The instrumentation creates a very specific feel in the music. What was your intention with the instrument choices?

The instrument choices were dictated by the practical necessity of having to take the show on the road in as compact a manner as possible. That said, I can't imagine *The Magic Pudding* with a full symphony orchestra backing! The size of the orchestra is reminiscent of the salon orchestras of the nineteenth and early twentieth centuries, and as such suits the opera perfectly, I think.

THE LIBRETTO OF *THE MAGIC PUDDING: THE OPERA* – THE WORDS WRITTEN BY ANNA GOLDSWORTHY

1. What are the specific elements and requirements you need to consider when creating a libretto from an existing story?

Compression (making the story shorter); dramatic structure and dramaturgy; singability.

2. How does the existing text influence your writing?

Enormously, in this case. I wasn't especially interested in 're-imagining' it, simply in bringing the original text to life as an opera.

3. What were the particular considerations you needed to take into account for creating the libretto for *The Magic Pudding*? For example, when writing this libretto how did you decide which of the original text to incorporate, and which you needed to adapt to make it work as a libretto?

A few characters and incidents had to be eliminated, just in the interests of time. We considered whether all those incidents advanced the action but also preserved segments of the original story because of colour or comedy.

4. When writing elements of the story to be spoken, put into recitative or sung, what influenced that particular choice?

On a basic level, recitative advances the action – it represents a type of engine – whereas a song offers the opportunity to dwell within a moment. We figured out where our great moments needed to be and figured the rest out from there.

5. How do you create character in your writing of libretto?

The same way as in fiction: voice, motivation, gesture, etc. None of these characters is exactly a creature of nuance – one of the delights of the book is the cartoonish characterisation – so it was a question of figuring out each character's agenda and vocal tics and then running with that.

WORKSHOP 1: WHAT IS OPERA?



WHAT IS OPERA?

Opera as a European art form has been in existence since the 1600s and became especially popular in the eighteenth and nineteenth centuries. Today there are many styles of opera performance, but they all have one thing in common – an opera is a play that is sung.

The predominant languages of opera are Italian, French, German and English.

The main difference between opera and music theatre is amplification: music theatre is usually amplified with the use of microphones, where opera is not. In addition, music theatre usually includes spoken dialogue as well as music and dance. Opera, on the other hand, uses recitative; a singing style designed to imitate natural speech.

WHERE DID OPERA COME FROM?

The roots of opera can be traced back to the Ancient Greeks who lived over 2,000 years ago. The advances in society that this sophisticated civilisation developed included the invention of a city-state (polis) resulting in a golden age in culture, music, art, poetry and drama, including beautiful sculpture, remarkable architecture and the creation of classical poetry, such as the Iliad and Odyssey of Homer. Ancient Greece had a profound influence on the discovery and advancement of science, physics, maths, astronomy and geometry, producing the influential philosophers Socrates, Plato, Aristotle and Cicero. These philosophers approached the big questions of life often in a genuine scientific way, daring to question and challenge traditional conventions and prejudices of their age. The Ancient Greeks also loved the theatre, with playwrights including Sophocles, Aeschylus and Euripides writing enduring works that have informed the future dramatic structures of playwriting.

In the following thousand years, much of the knowledge and skills Ancient Greece had established was lost, particularly in the sciences and arts. For example, the art in what we refer to as the Middle Ages had lost some of the scientific application that had made Greek art and sculpture so lifelike. From about the 1300s, Italian scholars set out to rediscover many of the Ancient Greeks' innovations. This period was called the Renaissance, which

translates literally as “rebirth”. Founded in Florence, it marked a period of enlightenment and the rediscovery and study of culture, philosophy, art, architecture and science. Highly influential artists such as Leonardo da Vinci, Michelangelo, Botticelli, Raphael and Donatello, along with philosophers, writers and mathematicians including Galileo, Shakespeare, Erasmus and Copernicus contributed a wealth of knowledge during this era.

One art form the Renaissance scholars were particularly interested in was Greek theatre. The texts had survived time, but the performance practice indications had been lost. Scholars knew from writings by philosophers such as Aristotle and Plato that the plays were accompanied by music and this helped raise the emotional impact of the works. But how? What did the music do? How were the lines sung?

A group of thinkers and musicians from Florence called the Florentine Camerata met regularly to determine how the musical accompaniment might have sounded and supported the text. They invented a new art form in which the dialogue in a play would be sung. They decided to call the new art form 'Opera', which simply means 'a work'. The first truly successful opera was called L'Orfeo. It was composed by Claudio Monteverdi and is still performed today.

VOICE TYPES AND SINGING STYLES

There are seven voice types in opera, each of which is defined by the range of notes they can sing and their vocal quality.

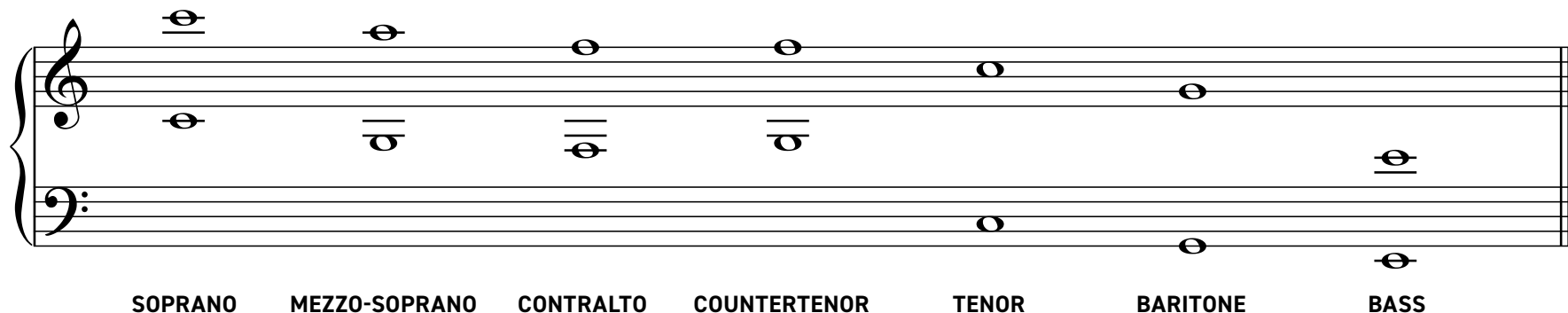
There are three female operatic voice types, although most operas only have soprano and mezzo-soprano roles.

- **SOPRANO** – the highest sounding female voice with a vocal range from middle C up to the C two octaves above.
- **MEZZO-SOPRANO** – slightly lower than the soprano with a vocal range from the G below middle C to the A two octaves above.
- **CONTRALTO** – the lowest sounding female voice and rarely used in opera today. The vocal range for this voice type is from the F below middle C to a high F one octave above.

There are four male voice types, although the countertenor voice is mainly used in operas from the Baroque period (1600-1750).

- **COUNTERTENOR** – the highest sounding male voice with almost the same vocal range as a mezzo-soprano; the G below middle C to a high F one octave above.
- **TENOR** – a high-sounding male voice that usually takes the leading male role. The vocal range for this type is roughly from the C below middle C to the C above.
- **BARITONE** – the middle sounding male voice with a vocal range from the second G below middle C up to the G above.
- **BASS** – the lowest sounding male voice which has a vocal range from the E above middle C to the E two octaves below; however, some bass singers can sing lower.

Below is a diagram that illustrates where each voice type sits on a music staff.



VOICE TYPES AND SINGING STYLES

There are further categories of voice defining the kind of voice quality and the type of music they can sing. The composer will consider voice types to highlight the different characters – for example, to differentiate between a King and a Servant, or a Princess and a Witch.

A few of these are:

- **COLORATURA** – a very high range with the ability to sing complicated parts with agility.
- **DRAMATIC** – a heavy sounding, powerful voice.
- **LYRIC** – an average sized voice with the ability to sing long, beautiful phrases.
- **HELDENTENOR** – The 'heroic tenor', a very big role that requires a powerful sound.

Follow the links below to hear examples of what these voices sound like:

Classical female voices

<https://www.youtube.com/watch?v=AIPFAww8X-U>

Classical male voices

<https://www.youtube.com/watch?v=gRL7shs23Wc>

Here are the voice types in *The Magic Pudding: The Opera*.

CHARACTER	VOICE TYPE
Narrator	Soprano
Bunyip Bluegum	Baritone
Bill Barnacle	Tenor
Sam Sawnoff	Tenor
Pudding	Bass
Watkin Wombat	Mezzo Soprano
Rooster	Mezzo Soprano
Poosum	Mezzo Soprano
Judge	Tenor
Constable	Tenor
Henderson Hedgehog	Tenor
Benjimen Brandysnap	Baritone

WORKSHOP 1 – ACTIVITIES

ACTIVITY ONE: SINGING PRACTICE

In Workshop 1, we started to learn a section of Bill's aria from *The Magic Pudding: The Opera*. Practice singing the first section that we covered in this workshop together as a class. Remember to practice it as follows:

1. Practice saying words in the correct rhythm
2. Listen to the melody
3. Sing the melody

The music can be found in Appendix A on page 32 of this resource.

ACTIVITY TWO: TESTING VOICE TYPES

Identify the voice types of the different members of your family by using a piano or keyboard and the description of each voice type range outlined on page 13 of this resource.

If you don't have a piano or keyboard available, visit <https://www.onlinepianist.com/virtual-piano> for a virtual version. To display the note names, click on 'Letter Notes' at the top of the page.

ACTIVITY THREE: READ AND RESPOND

Read about what opera is and where it came from on page 12 of this resource then answer the questions below.

1. How far back can opera be traced?
2. Who created the style of opera that we know today?
3. What are the main languages that opera is sung in?
4. List the two main differences between opera and musical theatre.

ACTIVITY FOUR: CREATE YOUR OWN OPERA CONCEPT

Answer the below questions to create your own concept for an opera.

1. What is your opera about?
2. Who are the main characters in your opera?
3. What are some of the messages in your opera?
4. What is your opera called?



WORKSHOP 2: *THE MAGIC PUDDING: THE OPERA*



***THE MAGIC PUDDING,* BY NORMAN LINDSAY**

Victorian Opera's production of *The Magic Pudding: The Opera* is based on a very popular book written 108 years ago by a Norman Lindsay, an Australian artist and writer who lived in the Blue Mountains in New South Wales.

The idea for the book came out of a debate that Norman Lindsay was having with his friend Bertram Stevens, about what children liked to read about most. Norman believed it was food while his friend thought it was fairies.

After this debate, he started to play around with some ideas for characters and wrote a few verses for the character of Bunyip Bluegum, one of the main characters in the book. He also started sketching out some drawings and ended up creating 102 drawings for the book.

The book was published in 1918 and was immediately popular. It's been translated into many languages since it was first published and is still considered an Australian classic today.

THE ROLE OF THE DIRECTOR AND STAGING THE ACTION

The Director of a production is responsible for organising the movement on stage and ensuring the performance makes sense to the audience.

Before rehearsals begin, the director usually undertakes some research of the work by studying the libretto and music score to begin working on both a concept of the story and the world they want to present on stage.

They collaborate heavily with the design team to establish a strong idea of what the set and costumes will look like, and how the lighting will help enhance the emotions and create the mood.

Over the course of the rehearsal period, the director works with the performers to stage the action in a process called 'blocking'. Through the blocking process, performers become familiar with their movements within the space before moving into the theatre to rehearse it all on stage.

WORKSHOP 2 – ACTIVITIES

ACTIVITY ONE: SINGING PRACTICE

In Workshop 2, we started to learn a section of Bill's aria from *The Magic Pudding: The Opera*. Practice singing the full excerpt that we covered in this workshop together as a class. Remember to practice it as follows:

1. Practice saying words in the correct rhythm
2. Listen to the melody
3. Sing the melody

The music can be found in Appendix A on page 32 of this resource.

ACTIVITY TWO: READ THE STORY AND EXPLORE THE LANGUAGE

Read *The Magic Pudding* by Norman Lindsay. You can read it here: <https://www.gutenberg.org/files/23625/23625-h/23625-h.htm>

Discuss the action of each 'slice' with the rest of the class and reflect on the language of Norman Lindsay, considering the following questions:

1. Do you know anyone who speaks like the characters in Norman Lindsay's story?
2. Can you guess at the meanings of some of the unusual words?
3. Are some words made-up or changed?
4. Why might Norman Lindsay have used words this way?

ACTIVITY THREE: CREATE A PERFORMANCE OF THE STORY 'SLICES'

Divide your class into four groups and assign a 'slice' to each group, found on page 5 of this resource.

Create a short play acting out each slice. Assign students to the role of director and the different characters that appear in each slice.

Write a script and work through what the important details are that you want to capture in your scene to ensure the action moves along.

When you're ready, perform each slice to the rest of your classroom to stage your own full play of *The Magic Pudding* by having each group perform in order of slice.

WORKSHOP 3: CREATING THE WORLD



THE CREATIVE TEAM

THE DIRECTOR of a production is responsible for deciding where the singers will stand and how the action in the production will be staged. They have a concept in mind of how the story should unfold and what they want the singers to do. Sometimes they have to be flexible as the direction needs to accommodate the requirements of individual artists and characteristics of the space they have available.

THE CONDUCTOR works in collaboration with the director to develop the overall concept of the work being staged. Together, they ensure that the important aspects of the music and text are equally conveyed in the development process during the rehearsal period. The conductor is also responsible for rehearsing the orchestra in orchestral readings and leads the stage orchestral rehearsals, so they can make any necessary adjustments to properly balance the voices with the orchestra in the theatre space. We'll meet the conductor in Workshop 4.

THE SET DESIGNER designs the scenery for the production. For smaller operas, the designer might devise a clever way to adapt one main set piece to convey the different scenes of an opera, while for large-scale operas, they may design a different set piece for each act. When designing the set, set designers need to take into account passages of time within the story and how practical and safe it is for the singers and actors using it.

THE COSTUME DESIGNER is responsible for designing the clothes or costumes singers wear on stage throughout a performance. This includes designing concepts for ready-made styles and drawing designs for original creations. Not only do they need to consider how the costumes correspond to the set and lighting designs, but also the actions the singers will need to perform on stage within their role, and how their costume might affect their ability to sing to their full capacity.

In theatre and opera, **THE LIGHTING DESIGNER** is responsible for creating the lighting, atmosphere and time of day around the action taking place on stage. The lighting design can completely alter the way an opera looks, regardless of the set and costume designs.

THE WARDROBE SUPERVISOR oversees the costume department and works together with the designer to bring the costumes to life. They will source fabrics to use when costumes need to be created from scratch, source hats, shoes and any other accessories from their list of suppliers and oversee costume fittings throughout the creation process.

All the designers mentioned above work closely together, but most importantly with the Director to ensure that the world they're creating aligns across the company. Depending on the size of the production, the conceptual design part of the process can begin two years before an opera is staged! This goes to show how much planning is required before an opera is ready to begin rehearsals, let alone be performed.

WORKSHOP 3 – ACTIVITIES

ACTIVITY ONE: SINGING PRACTICE

In Workshop 3, we went over the excerpt we learnt from Bill's aria in Workshops 1 and 2 and then learnt the chorus part from 'Albert's Lament'. Practice singing all three sections covered in Workshops 1, 2, and 3 together as a class. Remember to follow these steps:

1. Practice saying words in the correct rhythm
2. Listen to the melody
3. Sing the melody

The music can be found in Appendixes A and B on pages 32-36.

ACTIVITY TWO: DESIGN THE COSTUMES

Read the synopsis on page 5 of this resource and design costumes for the characters listed below.

Use the internet to research specific characteristics of each of the animals that make up the characters in the story.

Create a mood board for each character, featuring any pictures that inspired your design most and any colour palettes that are central to the character's costume.

- Narrator
- Bunyip Bluegum
- Bill Barnacle
- Sam Sawnoff
- Albert the Pudding
- Wombat
- Rooster
- Possum
- Judge
- Benjimen Brandysnap

Present your designs and mood board to your classmates, explaining how your research influenced the end result.

ACTIVITY THREE: DRAW THE SCENE

Read the synopsis on page 5 of this resource. Pick a 'Slice' and divide it into different scenes. Then, draw a picture that captures the action and essence of one or all of the scenes.



WORKSHOP 4: THE ORCHESTRA



THE TECHNICAL TEAM

THE HEAD OF PRODUCTION or **PRODUCTION MANAGER** is the head of the technical team and is in charge of hiring and organising the mechanists needed to bump-in and bump-out the set, the stage management team, as well as the designers, wardrobe and make-up teams. They also keep track of spending to make sure that all the above-mentioned elements are kept within budget.

THE STAGE MANAGERS manage the stage throughout rehearsals and performances. They work backstage and ensure that all the cast are on stage when they need to be, the props are kept in order and are also responsible for calling the lighting cues, that is, when the lights need to change throughout the show. Their job is the most important during each performance.

MECHANISTS are the people who build the set before a performance season and pull it apart at the end. The Head Mechanist oversees any extra builds or adaptations to the set or props that are discovered during the rehearsal process. Mechanists can also work during performances to operate special elements of a set or help with any elaborate scene changes.



BUMPING IN THE SET

When the set is installed in either the rehearsal room or on the stage in the theatre, the process is called a 'bump-in'. Similarly, when the set is taken out of a venue, the process is called a 'bump-out'.

In the case of *The Magic Pudding: The Opera*, which is being performed in three separate venues, the set will be bumped-in one day before the opera is performed. Once the set and lighting are installed, the cast, creative team and orchestra rehearse the work in the performance space, which usually differs quite a bit from the rehearsal space.

REHEARSAL PROCESS

The rehearsal process inside the theatre usually occurs in the following order:

PIANO TECHNICAL REHEARSAL

This rehearsal is for the stage managers who have the chance to run through the opera to make sure all the technical cues and cast entrance and exit cues are correct. This rehearsal is accompanied by a piano.

SITZPROBE

Sitzprobe is a German word that is translated literally as 'sitting down rehearsal'. It is the first time the cast come together with the orchestra and sing through the opera. The cast does not wear their costumes or perform any of their actions. This can happen in the theatre or much earlier when the production is in the rehearsal room.

PIANO DRESS REHEARSAL

The Piano Dress Rehearsal is for all the cast, stage management and crew to run through the production. The cast is dressed in their costumes and are accompanied by the piano. In opera, this rehearsal is often called the Director's Rehearsal because they run this rehearsal to ensure everything is how they planned.

STAGE ORCHESTRAL REHEARSAL

The Stage Orchestral Rehearsal is the first time the cast and orchestra come together to rehearse the work on stage. The cast is usually in costume and will perform all their actions. The conductor runs this rehearsal to ensure the music and singing is the best it can be before the audience sees the opera.

GENERAL REHEARSAL

The General Rehearsal is a final run-through of the opera before its first public performance. The cast is dressed in their costumes with full hair and make-up and are accompanied by the orchestra. Sometimes a small audience is in attendance at these rehearsals, which gives the rehearsal more of a performance feel.

THE ORCHESTRA

The orchestra is another important element of opera. Some operas have large orchestras of up to 100 musicians, while others only have a smaller group, also known as a chamber orchestra. An orchestra is made up of five families of instruments – strings, woodwinds, brass, keyboards, and percussion. Generally, the instruments do not need to be amplified.

The orchestra for *The Magic Pudding: The Opera* is a chamber orchestra and is made up of 11 musicians. Look at the table below to see what instruments are used and the instrument families they come from.

INSTRUMENT

INSTRUMENT FAMILY

KEY CHARACTERISTICS

Violin
Viola
Cello
Double Bass

String family

These instruments are generally made from wood and have strings. Sound is made by plucking or strumming the strings, or by running a bow across them.

Flute
Clarinet
Bassoon

Woodwind family

These instruments were traditionally made from wood and/or have a reed. A reed is a very thin piece of wood placed on a mouthpiece and sound is made when air is blown between the reed and the mouthpiece. Some woodwind instruments have a double reed, which means there is no mouthpiece and sound is made by blowing air between two reeds. The flute is now made from metal but was originally made from wood.

INSTRUMENT	INSTRUMENT FAMILY	KEY CHARACTERISTICS
Trumpet	Brass family	These instruments are made from different types of metal and sound is made by buzzing your lips as you blow air into a mouthpiece.
Tambourine Triangle Xylophone Snare drum Glock Bass drum Cymbal Anvil Tam tam Ratchet Woodblock	Percussion	These instruments make sound by being shaken or hit with mallets. Some of these instruments can be tuned (glockenspiel, marimba, xylophone, timpanis etc...) which means they can produce sounds with different pitches. Most percussion instruments are untuned.
Piano	Keyboard family	Instruments in the keyboard family are all played by pressing fingers down on a set of keys. Each keyboard instrument creates its own unique sound. On the piano, each key is attached to a tiny hammer which strikes the strings inside the instrument's belly to make a sound.

WORKSHOP 4 ACTIVITIES

ACTIVITY ONE: SINGING PRACTICE

Across the last three workshops, we've learnt to sing part of Bill's aria and the chorus part of Albert's Lament from *The Magic Pudding: The Opera*. Keep practising each excerpt so you can sing along with the cast members and orchestra during the performance.

1. Practice saying words in the correct rhythm
2. Listen to the melody
3. Sing the melody

The music can be found in Appendixes A and B on pages 32-36.

ACTIVITY TWO: UNDERSTAND THE INSTRUMENTS

Refer to the list of instruments found in the orchestra for Victorian Opera's production of *The Magic Pudding: The Opera* on pages 25-26 of this resource and then circle the instruments on the picture of the orchestra.

Discover the sound of each instrument using [MSO's interactive learning tool](#).

Choose your favourite instrument based on the sound then do some research and write down five interesting facts about the instrument to share with your classmates.



ACTIVITY THREE: DESCRIBE THE MUSIC

After watching a performance of Victorian Opera's *The Magic Pudding: The Opera*, discuss the types of sounds a composer might use when writing music for a story like this.

Ask students to write a list of musically descriptive words that would be suitable for Bill's Aria and Albert's Lament, which we learned to sing during the workshops. Students can select words from the list below or think of their own.

Slow – Fast – Long notes – Short notes – Low – High – Smooth – Rhythmic – Calm – Energetic – Dark – Bright – Happy – Soft – Loud – Sparse – Gentle – Exciting – Tense – Bouncy



ACTIVITY FOUR: WORD SEARCH



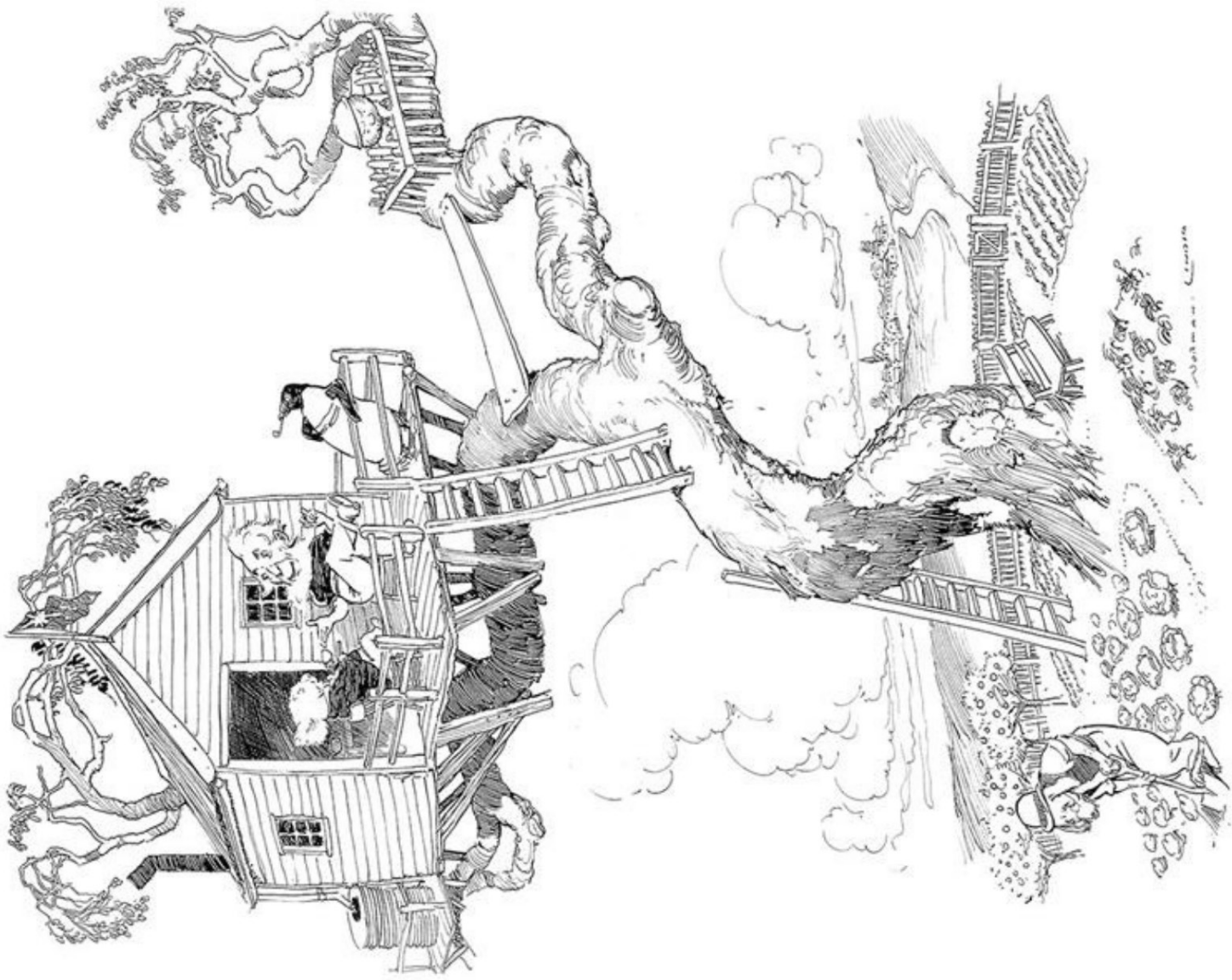
S B O N E C I L S Z F X O T O L E C F A C F H
 O O C S O K X W J Y M G B X S M U S I C W O J
 K W I A L R H G K E B R U H A A N I L C A J H
 H X V F U M M F L T V W K W M N S B O T S F
 H Z K I T E T A U C X J A L N M I M Y Z K Q V
 J K C B R I V R N A M E T J O A U W X J I V P
 Y O I X E R I O K N U G T G F I N S I O A S N
 W P R P B T R N M R G C L Y F I C E B N C E R G
 O E T D L K Z P U A E P E I P C E D H Y Q N
 M R A S A P I O P B U W B H Q J P E S T R A B
 B A P J Y X F S M L T E O R C H E S T R A B
 A S B L V I C S C L B Z R P C J K O A L A B N
 T B G W U X T U K I G X R Z F B N S Y F A O M
 A S Z I J C R M A B M L Y H T V O G O K L V J
 K A Z K G N I D D U P B U N Y I P A K I H U T
 A O T H I E V E S C N F C X H U D Z D R W R M

Magic	Watkin	Albert
Pudding	Wombat	Penguin
Norman	Wattleberry	Sawnoff
Lindsay	Orchestra	Slice
Bluegum	Opera	Possum
Koala	Music	Patrick
Buinyip	Bill Barnacle	Thieves

Name:

Age:

ACTIVITY FIVE: COLOURING



Name:

Age:

APPENDIX A: BILL'S ARIA

468 rit. A tempo ma molto rubato

Bill *p*
If there's a-ny - thin' bet-ter than

Pno. rit. A tempo ma molto rubato

474
ly - in' on leaves, It's_ ris - in' from leaves at dawn - in', — If there's a-ny - thin'

Bill

Pno.

APPENDIX A: BILL'S ARIA

481

Bill

bet-ter than sleep-in' at eve, It's wak-in' up in the mawn-in'.

Pno.

487

Bill

If there's a-ny - thin' bet-ter than camp fire light, It's bright sun -

Pno.

mf

mf

mf

APPENDIX A: BILL'S ARIA

Bill

shine on wak-in'. If there's a-ny - thin' bet-ter than pud-din' at

Pno.

Bill

night, *p* It's pud-din' when day is break-in'.

Pno.

APPENDIX B: ALBERT'S LAMENT - CHORUS PART

305

p legato

Narr. O sad, O sad, O sad in-deed the lot Of

Albert pot.

p legato

Chorus O sad, O sad, O sad in-deed the lot Of

p legato

O sad, O sad, O sad in-deed the lot Of

Pno.

APPENDIX B: ALBERT'S LAMENT - CHORUS PART

310

The musical score is set in a key with one flat (B-flat) and a 4/4 time signature. It features four staves: Narrator (top), Albert (second), Chorus (third and fourth), and Piano (bottom). The Narrator and Chorus parts have identical lyrics: "pud-din's in a pot." Albert's part has the lyrics "I would-n't be a" and includes a dynamic marking of *mp*. The Piano part includes a dynamic marking of *p legato*. The score shows the beginning of a new phrase at measure 310.

Narr. pud-din's in a pot.

Albert I would-n't be a *mp*

Chorus pud-din's in a pot.

Pno. pud-din's in a pot. *p legato*



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