

AN INVESTIGATION INTO CHILDREN'S OPERA:
A HISTORICAL SURVEY, ITS NATURE AND
CONDITION IN CANADA TODAY

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Abstract

Opera is a unique collaboration of music, dance, literature, theatre, and visual arts which some observers believe is the greatest of all art forms. From its origins in Florence, opera has existed as a significant source of cultural and national identity through sharing stories from different nations, addressing social and political issues, and creating new meanings and trends through the combination of old and new. In parallel with contemporary globalization developments, opera continually attempts to reinvent itself by becoming ever more communal, more accessible, and cross-culturally adaptable.

This dissertation considers the involvement of children in the merging of music and drama as part of the unbroken tradition dating back to ancient Greece. Opera is capable of entertaining and educating younger generations either as active participants or audience members. It offers the potential to reveal new ideas, illustrate aspects of diverse cultures, support intellectual progress, and facilitate educational and artistic creativity.

As a composer and a teaching artist with many years of experience working with children and youth, my teaching philosophy encompasses informing the younger generation about their own cultural values in addition to those of others. This approach supports educational development and encourages the development of strong creative voices in a more diverse society of the future.

Through its history, opera has served as a kinaesthetic pedagogical tool for children to assist them in locating their own unique creative selves and artistic personalities. Unfortunately, there are limited resources and references available to facilitate opera production aimed at children. This dissertation seeks to partially remedy this situation by providing a historical overview and analytical and pedagogical resources for individuals (educators, composers, ensemble directors, producers, etc.) who are interested in creating children's opera or employing opera as a pedagogical approach for children.

Dedication

*This thesis is dedicated to the love of my life,
A man who stood by me and shared his life and heart with me,
Without his love and support I was not able to get here.
To my husband, my only and true love:
Dr. Nima Eslaminasab*

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Chapter 1 Introduction

1.1 Research Purpose

My love for opera began around the age of 14. Although I had heard the sound of the operatic voices on my parent's recordings at home – including Bizet's *Carmen* which was my favorite – my love for opera only began when I saw the video of *Carmen* for the first time. Opera was banned after the Iranian revolution and females were not allowed to sing on the stage. Having access to such a video recording during wartime was a forbidden act, but brought feelings of excitement and achievement and I felt as if I lived in a fantasy world. I remember how exciting it was to listen or watch an opera and pretend to be one of the characters and dance and sing with the music around the house. Sometimes these joyful moments were cut off by the sirens, warning us to leave the house and find a secure place due to an air raid. I had my first real experience of watching a live performance of Andrew Lloyd Webber's *Phantom of the Opera* at the San Francisco Opera at the age of 19 during a short family trip to the USA. I was crying and captivated by the power of the performance. Since then I have developed a lifelong passion for opera which remains treasured to this day. Today I realize that these experiences made me appreciate and love opera long before I developed my musical skill and knowledge of opera.

Many years later, when I came to Canada and began my academic studies in composition, I found that stories inspired me to write music. I prefer to have some theatrical aspects added to the performance even when I create music for solo

instruments. I attended many operas and musicals and started to sing with the school chorus. In addition to my studies, I became a music educator and worked with various age groups in different organizations until I founded my own music studio, MUSIC NEST. I developed new methods to combine the musical learning process with storytelling and games to create a joyful experience for my students. After completing my master's degree in composition in 2010, I combined my educational experience with my composition skills and my lifelong passion for opera. I created my first opera, a children's opera called "Little Heart" which was supported by a Toronto Arts Foundation grant. During the creation process, I became curious about finding resources and investigated the children's opera as a genre. Although I found that Canada was one of the world leaders of children's opera, my research revealed that information about children's opera in general, and children's opera in Canada in particular, was scattered. There were no compiled resources for reference if a composer or an educator needed to know about the history, major works, and relevant guidelines. Thus a new journey began for me and led me to begin to study and research the topic.

Since then, I have facilitated many opera workshops for children and have composed three operas, two for adults and one children's opera "Little Heart" which will be discussed in detail as part of the last chapters. My opera "Forbidden" was commissioned and performed by Tapestry Opera in 2017 and gained international attention on the BBC.

1.2 Significance of Study

This dissertation seeks to create a reference for musicians and educators in the field of children's opera by providing a historical survey of the field and a guide for composers and educators who are interested in creating an opera with children or youth participation. I have chosen to concentrate my research on reviewing the history and actual repertoire rather than on the pedagogical methods or compositional analysis because of the large scope of the work.

My research is limited to Europe and North America with a strong focus on Canada. The following questions are considered:

- 1) What is the history of the children's opera? What is children's opera and how is it categorized? Which countries had a significant role in the development of the art form? When, where and how did children's opera first begin to educate young children? (Chapter 2)
- 2) What is the history of Canadian children's music? How and when did Canadian children become involved with music in both the performance and education streams? When did the opera educational program start in Canada and which organizations pioneered and offered such programs? (Chapter 3)
- 3) Who are the major composers, operas, and organizations in this field? When did opera educational aspect start to develop in Canada? (Chapter 4)
- 4) How can opera be used as a kinaesthetic pedagogical tool to develop children's intelligence? (Chapter 5)

- 5) How can the research generated in chapters 5 and 6 be applied to my children's opera "Little Heart" to modify it as an interactive workshops or other forms for children and adults as an example (Chapter 6)
- 6) What aspects must music educators and composers consider when creating an opera with children as participants? (Chapter 7)

1.3 Related Literature and Resources

My dissertation is divided into historical background and educational guidance. The review of the literature is divided into three main sections: historical research, educational research, and curriculum development.

- 1) Historical Research: To provide the historical background information gathered in chapters 2, 3, and 4, information is presented from three source areas.
 - a. Review of existing reference books, and encyclopedias and gathering related information in the field of music history, history of opera, history of music education and children's music.
 - b. Participation in numerous workshops, opera performance, school performances and conferences offered by organizations such as the Canadian Opera Company (COC) and the Canadian Children's Opera Company (CCOC) and notating and compiling observations related to the chapter topics.
 - c. Archival research both at the Canadian Children's Opera Company (CCOC), and through professional contacts with individuals in the education departments of Canadian and non-Canadian opera companies.

2) Educational Research: The educational guide for composers and educators in the field of children's opera presented in chapters 5 and 6 was collected from these specific areas:

- a. General Art History offered information from diverse artistic disciplines such as storytelling and visual arts.
- b. Children and Youth, Music Education References: Colwell (2002) has collected a comprehensive reference handbook, which is an essential reference for music education programs.
- c. Children and Youth, Arts Education: In Art Education and Human development, Gardner (2008) has described "the various strands of knowledge that are relevant to a viable and effective art education" (p.49)
- d. Theory of Multiple Intelligences: Gardener's theory of the existence of eight different intelligences, each equally important.
- e. Children and Youth Characteristics: *The Kindermusik* teaching guide, as well as the series of reference book edited by Ames and Ilg, provides a useful resource.
- f. Opera Education: Hannahs (1963) observed "in spite of phenomenal growth in popularity in the past decades, opera still is viewed with prejudice by many young people", and believes that "Better than telling them, the way to conceive a student of the charms of an opera is to have them perform one."(p.

75). Ames (1993) believes that “opera is the most collaborative of all art forms and having a collaborative model is useful for teachers to create an opera” (p. 31). Bland (1993) believed that engaging students with opera creation workshops “turned a large group of irresponsible children into a cadre of focused and motivated middle school young adults” (p. 28). Le Vier (1971), offers a guide including hardware and time management to teachers who are interested in creating an opera. La Valley (1977), describes how Cynthia Auerbach, who began an opera program for children with a low budget in Manhattan (p. 77). Miller (1984) proposed to expose children from an early age to opera “because of lack of long-term exposure. Older children may resist opera and express discomfort with it” (p. 54). Sims (1992), runs a study that indicates that attending a short opera performance has a positive effect on elementary school-aged children. In his study, he suggests “Research into the development and effectiveness of various teaching strategies would be of valuable assistance to teachers who wish to optimize the possibility that their students will respond positively to opera, pleasure, and enrichment in their students' lives” (p. 57). Janice P. Smith (1993) explains, “How opera combines the best of all the arts to make a powerful tool for communication and sharing” (p. 21). Speake (1993) calls opera “a wonderful vehicle for learning music concepts and skills for developing an interest in or love for a specific art form.” (p. 25). Tambling’s (1999) research proposes that “Arts

education can be most effective when students are encouraged to see themselves 'as artists' and by creating their own work they can then engage with the work of other artists, both living and from other generations.” (p. 139). Donnalee Smith (2004) examines the development of opera educational programs at school and in the community and considers the United States the leader in offering such programs. While she examines the Canadian Opera Company's role as a pioneer of facilitating opera educational programs for children and youth in Canada, she makes a suggestion on the areas that need improvement including teacher training manuals and systematic archival records, in order to sustain the opera educational programs. As a code to her research, she recommends “A Foundation to foster opera education in Ontario schools could also be established.” (p. 169)

Chapter 2 A Survey of Children's Opera

Throughout history, music for children fulfilled both entertainment and educational functions. Composers had different reasons to create music for children and some hoped to educate children about moral values, cultural issues, other countries, beliefs, and behaviors. Other composers wrote music for certain sacred or secular events such as ceremonies, festivals or court entertainment, using children as performers for their works. Whether the composers had educational or performance purposes in mind, their works can be divided into two broad categories:

1. Compositions performed by children
2. Compositions performed for children

These two categories also apply to operas (or any musical drama):

1. Operas written to be performed by children
2. Operas performed for children

Through a comprehensive background survey, this chapter explores the history of children's opera.

2.1 Early Background- Ancient and Secular Ceremonies

Around 500 BC, music education in Greece was part of the fine arts and sought to influence both body and soul. Music was vital and was used in many festivals, contests and singing societies which were fundamental to the Greek culture. Boys had to learn poetry and to play an instrument (normally *lyra* or *aulos*) and engage in choral singing at

schools.¹ By the 5th century, Greek choral singing had become very complex and required many technical skills. Plato (427-347 BC) believed that education had two essential elements: music and gymnastics. He also believed that children should learn music to develop a perception of idealized community life and to prepare them to participate actively as responsible citizens.² Aristotle (384-322 BC) believed that the school curriculum should reflect the needs of both the community and the individual. He thought that students should study music to develop musical taste.³

It seems that the involvement of children with music and education, particularly music that accompanied drama, started as chorus performers in sacred ceremonies. The earliest examples of ancient musical drama fall in the category of children as vocal performers in choirs in religious ceremonies. Organized choruses existed in several cultures of the ancient world. Two pre-Christian cultures, those of Greece and Palestine, fostered choral singing, which had an immense impact on later developments of Western choral music. In ancient Greece, the chorus was both a dancing and singing ensemble performed in a religious ceremony. It consisted of four possible groupings – men, women, men and women together, or men and boys – and performed only monophonic music. An example is a dithyrambic chorus singing the *dithyramb*, an ancient Greek

¹ Michael L. Mark *A Concise History of American Music Education* (New York: Rowman and Littlefield Education, 2008), p. 2.

² Pelosi, Francesco. *Plato on Music, Soul and Body*. Translated by Sophie Henderson (UK: Cambridge University Press, 2010), p. 186.

³ Mark, Michael. L., ed. *Music Education, Source Reading from Ancient Greece to Today* (NY: Routledge, 2002), pp. 6-10.

hymn sung by a male chorus including boys dancing and dressed as satyrs (with goat-like features) and probably accompanied by the *aulos*⁴. The performance of a dithyrambic chorus was an important part of Dionysiac festivals in the first half of the seventh century B.C. It was sung and danced in honor of *Dionysus*, the god of wine and fertility. The dithyrambic chorus played an essential role in the development of Greek drama and evolved from religious and ceremonial performances of a chorus of masked dancers including young boys.⁵ Greek drama - the foundation of so many other dramatic and theatrical works - is the oldest example of Western musical genres, which included young boys in performance.⁶

In ancient Rome, music was considered a science and one of the seven liberal arts. The liberal arts in Rome included two levels: 1) *Trivium* (lower level education) which consisted of grammar, logic, and rhetoric; 2) *Quadrivium* (secondary education) including arithmetic, geometry, astronomy, and music. Clearly, music was treated at a high level in the educational system and perhaps belonged to high-class society. The Roman scholar Boethius (480 - 524 AD) summarized ancient Greek thoughts on music in his *De Institutione Musica* (The Principles of Music), in which he described the Pythagorean unity of mathematics and music, and discussed the Platonic concept of the

⁴ An ancient Greek wind instrument

⁵ West, M.L. *Ancient Greek Music* (USA: Oxford University Press, 1994), p. 20.

⁶ Golden, Mark. *Children and Childhood in Classical Athens* (USA: John Hopkins University Press, 1990).

relationship between music and society.⁷ Like the Greeks, the Romans had many ceremonies and festivals that included music. Actors began adapting dances and games into performances by acting out texts set to music and simultaneous movement, which led to the emergence of Roman theatre.

Roman drama spread across the Mediterranean and Europe. In contrast to Greek drama, it included a broader variety of theatrical entertainments and diverse art forms including festival performances. Among these dramatic works were *Ludi* (Latin plural “games”), public games held for the benefit and entertainment of the Roman people. As one of the major Roman religious festivals, *Ludi* was performed to celebrate Roman gods and goddesses. Existing records show that children often performed in these events. For example the founder of the Roman Empire, Augustus (63 BC –14 AD), commissioned the Roman lyric-poet Horace (65 BC –8 BC) to write *Carmen Saeculare* (Song of the Ages) in 17 B.C. Performed by a children’s chorus, this mythological and religious song was performed in a temple dedicated to Apollo as part of the *Ludi Saeculares* (Secular Games)⁸, an ancient festival that Augustus revived to recreate ancient traditions.⁹ Other examples of children performing music in the Roman drama are the plays by the poet and dramatist Lucius Livius Andronicus (c. 280/260 – c. 200 B.C.). Livius composed a

⁷ De Institutione Musica, Book 1 - University of Kansas, <http://cmed.faculty.ku.edu/private/boethius.html> (accessed February 17, 2019).

⁸ A pagan ceremony, involving sacrifices and theatrical performances, held in ancient Rome for three days and nights.

⁹ Putnam, Michael C.J., *Horace’s “Carmen Saeculare”* (USA, Yale University Press, 2008), pp. 80-140.

hymn for a chorus of 27 girls in honor of *Juno*, the queen of the gods, to be performed in public as part of religious ceremonies in 207 BC.¹⁰

2.2 Middle Ages and Early Renaissance¹¹: Children and Church Music

By the 6th century, education existed in the monasteries, cathedrals, and parishes of the Roman Catholic Church. During the Middle Ages, proper singing was trained aurally until the invention of musical notation enabled documentation of the music. The manuscripts and documents found so prove that in general vocal music of that period was sacred and belonged to the Catholic Church. Monophonic chant followed the natural flow of the sacred Latin texts and some melismatic settings were also developed. Monophonic chant in the form of masses and hymns were sung during the 9th and 10th centuries.

Children's education including music education was the responsibility of the churches. Children were involved in the performance of chants, hymns, and masses, medieval pageantries such as liturgical dramas, plays, and miracles mostly as choir singers. Young boys were always part of the chorus of medieval churches and monasteries because their high treble voices were considered closest to sound of angels.

By the Early Middle Ages, European churches initiated stage performance of dramatized biblical events on specific days of the year. These performances developed

¹⁰ James Boyle, Anthony, *An Introduction to Roman Tragedy* (New York: Routledge, 2006), pp. 27-56.

¹¹ The Middle Ages or Medieval period lasted from the 5th to the 15th century. It began with the fall of the Western Roman Empire and merged into the Renaissance. The Renaissance, meaning "rebirth" in French, is a period covering the span between the 14th and 17th centuries. It is an extension of the Middle Ages, and is bridged by the Age of Enlightenment to modern history.

into liturgical dramas. Around the 12th century, liturgical drama found its way outside of the church and became secularized. One of the earliest example of Medieval musical, liturgical drama (a secular or vernacular genre) where music and text have survived is *Ordo Virtutum*, composed in 1151 by the German abbess Hildegard of Bingen (1098-1179) who is also known as Saint Hildegard. The structure alternates between solo passages and chorus and melody, which are both melismatic and syllabic. One of the impressive musical parts of this work is the final word “*porrigot*” - which means stretch and is elongated to thirty-nine notes!¹² Since the birth of liturgical drama, the singing boys in chapels and cathedrals took part in lavish dramatic entertainments on holy days and to celebrate events such as weddings and coronations.¹³

Around the 12th century, Churches began to establish music schools associated with royal courts, training young boys and forming a chorus to sing in regular services in the chapels and homes of aristocrats. *The Children of the Chapel Royal* and *Children of Paul's* in England are the oldest examples of organizations that formed boys' choir. *The Children of the Chapel Royal* normally did not receive any payments for their

¹² Potter, Robert. "The "Ordo Virtutum": Ancestor of the English Moralities?" *Comparative Drama* 20, no. 3 (1986): pp. 201-10.

¹³ Linda Phyllis Austern, *The Children's Dramatic Companies* (USA:Gordon and Breach, 1992), p. 1.

performances directly.¹⁴ However, in later years, it seems the *Children of Paul's* would sometimes demand money called "spur money."¹⁵

In many church-related ceremonies in England and France, the *boy bishop* was elected on December 6, the feast of St Nicholas (patron of children) to symbolically take the seat of the real Bishop. The elected *boy bishop's* authority lasted till Holy Innocents day on December 28. The boy bishop dressed in full bishop's robes, took the custody of the cathedral and performance of all the ceremonies and office tasks, except Mass.¹⁶ A church record in 1497 shows that at St Martin of Tours (France), on the second day of Advent marked "innocence"¹⁷ would go into the city, where farces, moralities, and miracles would be played with music.¹⁸ Existing documents from the last few decades before the renaissance show that cathedral choirs usually consisted of four to six boys and ten to thirteen men. There is evidence that eight boys and eighteen men were employed in 1397–8 at Notre Dame, Paris, forming for that period, a large choir.¹⁹

¹⁴ Wallace, Charles William. *The Children of Chapel at Blackfriars, 1597-1603, Introductory to the Children of the Revels, Their Origin, Course and Influences, a History Based Upon Original Records, Documents and Plays, Being a Contribution to Knowledge of the Stage and Drama* (USA: University of Nebraska, 1908).

¹⁵ Hentschell, Roze F, "Our Children Made Enteluders": Choristers, Actors and Students in St Paul's Cathedral Precinct. *Early Theatre*. 19.2, 2016. pp. 181–182

¹⁶ Chisholm, Hugh, ed. "Boy Bishop" in *Encyclopedia Britannica*. 11th ed., (UK, Cambridge University Press, 1911).

¹⁷ Masked innocence means masked children.

¹⁸ Cole, Hugo. (1990) Children's Opera. *The New Grove Dictionary of Opera*, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/O901058> 29th May 2009.

¹⁹ Sadie, Stanley. "Chorus". *The New Grove Dictionary of Music and Musicians. Vol.4* (London: McMillan Publishers: 1980), p. 344.

Beginning in the 13th century singing Christmas carol became a tradition in European countries. Carols were originally public songs (hymns) sung during celebrations like harvest tide or winter solstice and dated back to ancient Greek and Rome. The Christmas carol *Personet Hodie* is among the oldest carols still regularly sung.²⁰ It seems Christmas carol singing lost some popularity in mid-16th with the emergence of the protestant denominations.

In 1517 when the German Martin Luther (1483-1546) initiated the Protestant Reformation against the Roman Catholic Church, the musical training of children expanded to Lutheran churches and the competition between the two denominations to attract students started. Martin Luther believed "singing good music makes a man more reasonable and well-mannered."²¹ Luther required church singing to move away from the *ars perfecta* (Catholic sacred music of the late Renaissance) and towards singing as a *Gemeinschaft* (community and society art). He composed carols and encouraged their use in worship. Obviously, this transition affected the musical training and performance of Protestant children. German hymns could be sung in connection with worship, school, home, and the public arena. Lutheran church music was often accompanied with a lute, later recreated as the *waldzither*, a German plucked instrument which became the national instrument of Germany in the 20th century. Johann Gutenberg (1398-1468)

²⁰ Hugh Keyte, Andrew Parrott, Clifford Bartlett. "*Personet hodie*" *The New Oxford Book of Carols* (UK: Oxford University Press, 1998)

²¹ Michael L. Mark *A Concise History of American Music Education* (New York: Rowman and Littlefield Education, 2008), p. 6.

invented movable type printing and published the Gutenberg Bible around 1455, prior to Petrucci inventing music printing circa 1501 so that published music started to spread throughout Europe.²²

2.3 Late Renaissance: Boy Companies and Court Entertainments

During the sixteenth and seventeenth centuries, the production of live theatre, as well as the importance of the court theatrical performances in Europe, saw an enormous increase. The development of the printing industry made music scores more accessible to a broader audience. The growth in production of instruments such as guitar, violin, and keyboard instruments made music a medium for individual expression thus enabled more variety in terms of range, rhythm, harmony, form, and notation. New techniques made compositions more complex and gave composers more choices when writing vocal music.

The demand for music as entertainment increased as the bourgeois class grew significantly during this period. Courts started to employ skilled musicians and this affected the churches' musical education system as they began to train larger numbers of singers, instrumentalists, and composers who could be hired around European aristocratic

²² Christopher Boyd Brown, *Singing the Gospel: Lutheran Hymns and the Success of the Reformation* (USA: Harvard University Press, 2005), pp. 43-105

courts. During the Tudor period (1485-1603)²³, and the Jacobean era (1567-1625)²⁴, it was customary to include music and at least one song in every play performed at courts.²⁵ English Renaissance theatre, also known as Elizabethan theatre was popular between 1562 and 1642. The performance of Medieval religious drama was prohibited from 1545 to 1563 which created more opportunities for other types of dramatic performances. Italy became Europe's musical epicentre by the end of the 16th century. This is the time when opera was developed and became popular. Dramatic staged works found their way from courts to public eyes when many public theatres and opera houses were built throughout Europe.

The involvement of children in music performance during the 16th and 17th centuries fell into the category of entertaining adults. Although children were still performing in many religious ceremonies and monarch's chapel services, they also

²³ The Tudor period, preceded by middle ages, coincides with the dynasty of the House of Tudor in England whose first monarch was Henry VII in England and Wales and includes the Elizabethan period during the reign of Elizabeth I until 1603.

²⁴ The Jacobean era refers to the period in English and Scottish history that coincides with the reign of James VI of Scotland, who also inherited the crown of England in 1603 as James I.

²⁵ Springfels, Mary, "Music in Shakespear's Plays", *Encyclopedia Britannica*. 2005.

became more involved in court entertainments with the performance of *masques*²⁶ or *intermedios*²⁷ or the French *ballets de cour*.²⁸

The music for these court entertainments was composed by the leading musical figures at the courts such as, the Master of the Chapel Royal, the Master of the King's Music or the organist of important churches. Sebastian Westcott (1524 – 1582) who was the Master of the *Children of Paul's* from 1557 to 1582, arranged 27 performances for the *Children of Paul's* at the English court. There is evidence showing that *Children of Paul's* also performed a play by Sixt Birk (1501-1554), called *Sapientia Solomonis*, for Queen Elizabeth I and her guest, Cecilia of Sweden in 1566.²⁹ One of the well-known English dramatists whose works were used for children's performance was John Lyly (1554-1606). From 1587-1590, Master Thomas Giles (1584–99?), introduced Lyly's plays to the court and public theatre, using the *Children of Paul's* at court nine times. Among Lyly's works performed at court are *Gallathea* (1588), *Endymion* (1588), *Midas* (1590).³⁰

Children's performances outside of court became popular during the Elizabethan period (1558-1603) in England when children's companies known as 'boy companies'

²⁶ a form of courtly entertainment flourished in 16th and early 17th-century, originated in Italy. It involved music and dancing, singing and acting, performed by professionals within an elaborate stage design. The masquers, who did not speak or sing, were courtiers.

²⁷ a theatrical performance or spectacle with music and/or dance, performed between the acts of a play to celebrate special occasions in courts. Originated in Italy, used from the late 15th century through the 17th century. The peak of development was in the late 16th century.

²⁸ Ballets performed in the 16th and 17th centuries at courts.

²⁹ Shapiro, Michael. "Boy Companies and Private Theatres", In Kinney, Arthur F. *A Companion to Renaissance Drama* (USA: Blackwell Publishing Ltd, 2005), p. 315.

³⁰ *ibid.*

flourished. These companies consisted of eight to twelve boy players, ranging in age from six or seven up to the teens. All of them, trained as actors and musicians, were from choir schools attached to the great chapels and cathedrals and gave public performances outside the court. The choirmasters of the boy companies were responsible for managing, directing, writing the music and plays, and designing the *masques*, in addition, to training the boys to sing and act.³¹ Some of these boys performed female roles, as women did not perform on the stage at that time.³²

One of the best-known venues for boy companies to perform in London was the *Blackfriars* theatre. In 1576, English composer Richard Farrant (1525-1580) who was also the Master of Windsor Chapel opened *Blackfriars* first theatre for the *Children of the Chapel Royal and Windsor*. Farrant not only used the theatre as a rehearsal space for his child choristers to practice plays for Queen Elizabeth I but also staged plays for paying audiences.³³ The *Blackfriars* first theatre was small, and the audience was often a selected group of wealthy nobles due to the high admission fee. During the 1580s the *Children of Paul's* and *Children of the Chapel Royal* joined for their first public performances at *Blackfriars* first theatre. Some records show that they performed Lyly's earliest comedy-drama *Campaspe* in 1584 which was first performed at court before Queen Elizabeth I,

³¹ *ibid.*

³² *ibid.*

³³ Smith, Irwin. *Shakespeare's Blackfriars Playhouse: Its History and Design* (New York; New York University Press, 1964), pp. 150-1.

then for the public at the *Blackfriars* first theatre.³⁴ The *Children of Paul's* were suppressed in 1590, due to Lyly's publication of a tract in the *Martin Marprelate* controversy. Later a *Children of the Chapel* ensemble was formed including boys with unbroken voices and choristers who formed part of the *Chapel Royal*. There are some records indicating that the play *Queen of Carthage* written by Christopher Marlowe (1564-1593) was premiered by the *Children of the Chapel* in 1594.³⁵

In 1596, English actor James Burbage (1530-1597) built the *Blackfriars* second theatre, a larger space, with high ceilings and two galleries, increasing audience size to 1000.³⁶ After 1600 the *Children of the Chapel* - also known as *Children of the Blackfriars*, and *Children of the Whitefriars Theatre*-returned to the public performance on *Blackfriars* second theatre. One of the most famous works performed was *Poetmaster* a comedy written by Benjamin Jonson (1572-1637) and performed in 1601 by a boys cast, some of whom later joined the *King's Men*³⁷, an acting company which performed many plays of William Shakespeare (1564–1616) both in the *Blackfriars* theatre as well as the *Globe* theatre.³⁸ Shakespeare also composed song lyrics for his plays and called for vocal and instrumental music in his stage directions including tragedies such as *Macbeth*

³⁴ Chambers. E.K. *The Elizabethan Stage*. 4 Volumes, Vol 2 (Oxford: Clarendon Press, 1923), p. 18.

³⁵ *ibid.* vol. 3, p. 426.

³⁶ Gurr, Andrew "London's Blackfriars Playhouse and The Chamberlain's Men". Menzer, Paul. *Inside Shakespeare: Essays on the Blackfriars Stage* (USA: Susquehanna University Press, 2006). pp. 17-35.

³⁷ also known as Lord Chamberlain's Men.

³⁸ a theatre built in 1599 by Shakespeare's playing company, the Lord Chamberlain's Men in London.

and *Othello*, which include dance and music. Many of these plays included a lament to be sung by a boy with a treble voice and accompanied by a consort of violas.³⁹

By 1600, the *Children of Paul's* were permitted to perform again, but in a smaller scale. They performed works by prominent writers such as John Marston (1576-1634), George Chapman (1559-1634), and Thomas Middleton (1580-1627). Unlike the *Children of the Chapel*, who could work in the second *Blackfriars* theatre, the *Children of Paul's* had no theatrical space of their own and had to perform at court or church thus limiting their activities. For unknown reasons they ceased performing around 1606. Some scholars believed that the company name changed to *King Revels Children* while some believe they merged with the *Children of the Blackfriars*.

King Revels Children were active from 1607-1611, and played many works among them *Cupid's Whirligig* (1607) by Edward Sharpham; *The Family of Love* (1608), by Thomas Middleton; *Humour Out of Breath* (1608) by John Day; *The Dumb Knight* (1608) by Gervase Markham and Lewis Machin; *The Two Maids of Moreclack* (1609) by Robert Armin 1609, *The Turk* (1610) by John Mason; and *Ram Alley* (1611) by Lording Barry.⁴⁰ Among famous and popular boy players are Christopher Beeston (1579-1638) who became the most influential man in the world of London theatre during the 1620s.

³⁹ Nagler, A.M *Shakespear's Stage* (USA: Yale University Press, 1958), p. 7.

⁴⁰ Gurr, Andrew "London's Blackfriars {layhouse and The Chamberlain's Men". Menzer, Paul. *Inside Shakespeare: Essays on the Blackfriars Stage* (USA: Susquehanna University Press, 2006), pp. 17-35.

Nathan Field (1587-1620) was known as the best actor in the Jacobean comedy *Bartholomew Fair* (1614) by Jonson, who called Field as the "best" of the young actors. Solomon Pavy (1590-1603) is another player who joined the *Children of the Chapel* in 1600 when he was ten. He performed in Jonson's *Cynthia's Revels* and *The Poetaster*. After he died at the age of 14, Jonson wrote an epitaph for him, praising Pavy's talent for playing old men. Charles Hart started performing with the King's Men, became famous for his role as the Duchess in *The Cardinal* (1641) by James Shirley (1596-1666). He was a leading man and a star during the Restoration period (1660-1685).⁴¹

The performance of pieces, particularly those acted by children and teenagers, reached a climax during the restoration period and reign of King Charles II (1660-1685). The peak was the performance of *Calisto* in 1675 by John Crowne (1641-1712) with music by Nicholas Staggins (1650-1705). The story is based on the Greek mythological character, *Calisto*, who was seduced and impregnated by the God of sky and thunder, Jupiter (also known as Zeus in Greek mythology), then expelled and transformed into a bear.⁴²

Calisto represents a merging of many genres including English court masque, a fashionable youth-centered play, and some concepts adopted from French operatic and

⁴¹ Chambers. E.K. *The Elizabethan Stage*. 4 Volumes, Vol 2 (Oxford: Clarendon Press, 1923), p. 18.

⁴² Barbillon, Clair and Francios Lissarague, *Gods and Heroes of Classical Antiquity* (New York: Random House Inc, 1996), pp. 77-78.

musical-theatrical practice of the time.⁴³ It consisted of a prologue, four linked pastoral interludes, and an epilogue, accompanied by professional French dancers. A considerable number of instrumentalists were from King's Music, and the dancing was directed by Josias Priest (1645-1735), a dancing master who established first boarding schools for girls in London and Chelsea in 1675. The cast included young actresses coached by leading actor, Thomas Betterton (1635-1710) and the leading singer was a celebrated female actress, Mary (Moll) Davis (1648-1708).⁴⁴ Mary was a courtesan, who became one of King Charles II's mistresses.⁴⁵ It worth mentioning that *La Calisto* is also another opera composed by Francesco Cavalli (1602-1676) based on the Greek mythological character *Calisto*. The opera received its first performance in 1651 at the Teatro Sant 'Apollinare, Venice.⁴⁶ This shows the impact of Italian opera on the English court at that time.

By the end of the 17th century, female roles were given to female actresses, and children's companies featuring boys declined in popularity.

⁴³ Walkling, Andrew R., *Masque and operas in England 1656-1688* (London: Routledge, 2017), pp. 88-102.

⁴⁴ Baldwin, Olive, and Thelma Wilson. "An English Calisto." *The Musical Times* 112, no. 1541 (1971). pp. 651-53.

⁴⁵ Olive Baldwin & Thelma Wilson. "*Davis, Mary*". In Deane L. Root. *Grove Music Online*. Oxford Music Online. Oxford University Press.

⁴⁶ Cavalli, F., Leppard, R. (ed.), *La Calisto: An Opera in Two Acts with a Prologue*. (London: Faber Music, 1975), pp.1-10.

2.4 17th Century: School Operas

The idea of ‘childhood’ flourished during the 17th and 18th centuries during Baroque and the classical period after English philosopher and father of *liberalism*, John Locke (1632-1704) shared his educational theories. Before this time, children were often seen as incomplete versions of adults.⁴⁷

Towards the end of the 17th Century, Italian-style opera gained popularity across Europe. After the first public opera house *Teatro S. Cassiano* was built in Venice, opera was referred to as *dramma per musica*, or “drama in music.”⁴⁸ Seventeenth-century composers started to establish their own national traditions and used national idioms in their music. One of the critical events in the educational system during this period was the foundation of boarding schools for girls in European towns.⁴⁹ The French Catholic church became influenced by the Jesuit religious order.⁵⁰ The Jesuits made a strong effort to establish colleges, schools, and universities in central and eastern Europe, in the hopes of strengthening Catholics in their faith and winning over some Protestants. Many Jesuit colleges were built across Europe especially in France. Jesuit and Protestant schools were competing for new students, using theatrical works and musical concert programs as a

⁴⁷ “Childhood definition and meaning.”.2019. *Collins Dictionary*. 2 February 2019<<https://www.collinsdictionary.com/dictionary/english/childhood>>

⁴⁸ "Italian Opera in the Seventeenth Century." Arts and Humanities through the Eras. *Encyclopedia.com*. 13 Feb. 2019<<https://www.encyclopedia.com>>.

⁴⁹ Lambert, Tim. “*Brief History of Education*.”. 2018.<<http://www.localhistories.org/education.html>>.

⁵⁰ The Jesuits also known as The Society of Jesus, is a Roman Catholic religious order founded in 1534, by Saint Ignatius of Loyola (1491-1556).

marketing tool.⁵¹ The involvement of school age children in the performance of school musical dramas increased during the 17th century. These dramatic works ranged from musical dramas (plays with a few musical sections) to full sung operas.

One of the earliest examples of such works is *belle et ingénieuse action théâtrale*, composed by Sauvaire Intermet (1573-1657) and staged at Avignon's Jesuit college in 1622 to honor the visit of Louis XIII. This work is considered the first school entertainment and the first French musical comedy of any description.⁵²

David et Jonathas, composed by Marc-Antoine Charpentier (1643- 1704), is another example of an early school opera. It is in five acts and a prologue and was performed in 1688 at the Collège Louis-le-Grand, a public secondary school in Paris which housed up to 3000 students.⁵³ *David et Jonathas* is considered a French *tragédie en musique*⁵⁴ because of its biblical subject matter inspired by the story of David and Jonathan's friendship from the Old Testament. This opera has almost no recitatives and it

⁵¹ Grendler, Paul F. "Jesuit Schools in Europe. A Historiographical Essay" *Brill*. 2014. https://brill.com/view/journals/jjs/1/1/article-p7_2.xml

⁵² Anthony, James R. "A Source for Secular Vocal Music in 18th-Century Avignon: MS 1182 of the Bibliothèque Du Muséum Calvet." *Acta Musicologica* 54, no. 1/2 (1982): 261-79.

⁵³ "David et Jonathas". by John S. Powell, *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: McMillan, 1992).

⁵⁴ Also known as *tragédie lyrique*, a genre of French opera introduced by Jean-Baptiste Lully, used until the second half of the 18th century. The subject is usually based on stories from classical mythology or Italian romantic epics.

gives importance to monologues and a striking glorious prologue. Charpentier's work was so successful that it was repeated in other Jesuit colleges in 1706, 1715 and 1741.⁵⁵

The closure of London theatres from 1642 to 1648 followed by the period of English Civil War (1642–1651) increased the performance of school operas. Many court musicians lost their jobs and had to earn a living as schoolteachers. This resulted in the creation of many school operas during this period. Among these musicians, James Shirley (1596-1666), a prolific English dramatist, produced more than thirty works in almost eighteen years of his career. Before his teaching career, most of his plays were performed by *Queen Henrietta's Men*, a company which had an essential role in presenting plays in London's Caroline era (1603–1714).⁵⁶

Among Shirley's last works, *Cupid and Death* can be considered a school semi-opera. It was performed before the Portuguese ambassador to Great Britain in 1653.⁵⁷ The subject is based on a traditional Greek tale found in *Aesop's Fables*.⁵⁸ In Shirley's version, the arrows of *Death and Cupid* (god of desire and love) were exchanged by accident which resulted in chaos: *Cupid* kills lovers and *Death* makes old people ready to die, ardent. The work contains a comic anti-masque scene and a '*Satyrs and Apes*' dance.

⁵⁵ "David et Jonathas" by John S. Powell, *The New Grove Dictionary of Opera*, ed. Stanley Sadie. (London: McMillan, 1992).

⁵⁶ Rovelhofer, Barbara, Ed. *James Shirley and Early Modern Theatre, New Critical Perspective* (London: Routledge, 2017), pp. 3-174.

⁵⁷ Grout, Donald J. *A History of Western Music* (London: J.M. Dent & Sons Ltd, 1962), p. 318.

⁵⁸ Aesop (620 - 564 BCE) was a Greek fabulist and storyteller credited with a number of fables now collectively known as *Aesop's Fables*.

The balance between spoken dialogue, recitative and songs carries the performance away from masque and puts the work into the category of opera.⁵⁹ The music of *Death and Cupid* was composed by Matthew Locke (1621-1677) and Christopher Gibbons (1615-1676) - who sang at the Chapel Royal as a child. The final works of Shirley's career were two other school operas: *Honorio and Mammon* and *The Contention of Ajax and Ulysses*. These two works were published in 1659, but there is no record showing the stage performance history of these pieces.⁶⁰

It is noteworthy to mention that Shirley's school operas were written around the same time as the premiere of the first English adult opera, *The Siege of Rhodes* in 1656, written by William Davenant (1606-1668). The opera and music by five composers: Henry Lawes (1595-1662), Matthew Locke (who also composed *Death and Cupid*), Henry Cooke (1616-1672) (commonly known as Captain Cooke), Charles Coleman (1605-1664) and George Hudson (d. 1672)⁶¹. *The Siege of Rhodes* has an important place in the history of opera not only because it introduced Mrs. Coleman, the first female singer-actress to the English stage, but also as it was an attempt to introduce the English court masque to the public stage.⁶² Comparing the performance premiere of Shirley's

⁵⁹ Corns, Thomas N., *A History of Seventeenth-Century English Literature* (London: Blackwell, 2007), p. 276.

⁶⁰ Grout, Donald J. *A History of Western Music* (London: J.M. Dent & Sons Ltd, 1962), chapter 10.

⁶¹ J.Dent, Edward, *Foundations of English Opera, A Study of Musical Drama in England during the seventeenth Century* (UK: Cambridge University Press, 1928), p. 54.

⁶² Howe, Elizabeth. *The First English Actresses: Women and Drama, 1660-1700* (UK: Cambridge University Press, 1992). P. 23.

Death and Cupid with *The Siege of Rhodes*, it is possible to claim that English children's school operas were developed and popularized around the same time as English opera was introduced and were musically treated as an adult opera. After the mid-17th-century operas showcased more females on the stage, this also influenced school operas with girls acting and singing.

Dido and Aeneas is an example of the first school opera entirely sung with a cast of girls. The libretto by Nahum Tate (1692-1715) was adapted from a chapter of the *Aeneid* by the Roman poet, Virgil. The music, composed by English baroque composer Henry Purcell (1659-1695), was premiered in Josias Priest's girls' school in Chelsea in 1689.⁶³ Although there were many musical staged works before *Dido and Aeneas* was presented in school performances, but *Dido and Aeneas* was the first school opera fully sung throughout. Purcell was one of the pioneer English composers who experimented writing Italian-style, all-sung comic opera.⁶⁴

Begun in the 17th century, the production and performance of school operas have continued until today. However, after 1836 when singing became mandatory at school, vocal music and school operas found more importance in the educational system.⁶⁵

⁶³ White, Bryan. "Letter from Aleppo: Dating the Chelsea School Performance of 'Dido and Aeneas'." *Early Music* 37, no. 3 (2009): pp. 417-28.

⁶⁴ Price, Curtis Alexander. *Henry Purcell and London Stage* (UK: Cambridge University Press, 1984), p. 225.

⁶⁵ Cox, Gordon and Stevens, Robin (ed). *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling* (London: Continuum International Publishing Group, 2011), p. 30.

2.5 18th and 19th Century: Fairytale and Savoy Operas

2.5.1 Fairytale Opera

During the 18th century or the Enlightenment period, the expansion of knowledge and advancement of technology, such as printing plus innovations of new instruments, affected the works of artists including composers who created operas and dramatic staged works. The musical style of this century extended from Baroque to Classical. Symphonic, choral music and opera reached its climax of popularity and virtuosity. Works of masters such as Bach, Handel, and Mozart and many other great composers changed the musical scene in Europe. The rise of the middle class, who demanded entertainment, caused the building of many more new theatres and playhouses across Europe. Some of the most important dramatic contributions in the 18th century were in the field of comedy. As a result, English ballad opera, French *opéra-comique*, Italian *opera buffa*, and German light opera emerged. America witnessed its first theatres in Williamsburg, Charleston, and New York by the mid-18th century and visiting theatre companies from Europe performed there.⁶⁶

During the 18th century, children became more involved in public theatrical entertainments such as circuses. In 1782, composer and songwriter, Charles Dibdin (1745-1814) -the most prolific English singer-songwriter with over 600 songs and 30 dramatic pieces- founded the *Royal Circus and Equestrian Philharmonic Academy* also

⁶⁶ Rea, Kenneth Graham, "The 18th Century Theatre", *Encyclopedia Britanica*. 2017. <<https://www.britannica.com/art/Western-theatre/The-18th-century-theatre>>.

later known as *The Surrey Theatre* in London, creating a venue for young actors and children's performance.⁶⁷ Dibdin's famous opera *Liberty Hall*, which was produced at the Drury Lane public theatre in 1784, contained famous tunes such as *Jock Ratlin*, *The Highmettled Racer* and *The Bells of Aberdovey*.⁶⁸

The popularity of fairy tale and old folk tales and the publication of over 100 fairy tales and folk stories between 1690 and 1710 led to the development and emergence of a new opera genre, *Fairytale* opera. The earliest example of this genre with the performance of children is Purcell's *The Fairy Queen*, premiered in 1692 at the Queen's London and was choreographed by Josias Priest, who also helped Purcell with his school opera *Dido and Aeneas*. The story is an adaptation of Shakespeare's comedy *A Midsummer Night's Dream* about the marriage of *Theseus*, Duke of Athens, and the *Hippolyta*, the Amazon queen. The setting was in the kingdom of fairyland under the moonlight. Purcell highlights the characters *Oberon* and *Titania* (the King and Queen of the fairyland), and the fairy train by his music.⁶⁹ The fairy characters were played by children aged almost eight.⁷⁰

⁶⁷ Tuttle, George Palliser, *The History of the royal Circus, Equestrian and Philharmonic Academy, 1782-1816. George's Fields, Surrey, England* (USA: Tufts University, 1972)

⁶⁸ "Charles Dibdin", *Encyclopaedia Britannica*, 2018. < <https://www.britannica.com/biography/Charles-Dibdin>>

⁶⁹ Zipes, Jack. (ed.). "Purcell, Henry", *The Oxford Companion of Fairy Tales*, 2nd ed. (UK: Oxford University Press, 2015) .p. 496.

⁷⁰ Burden, Michael. "Casting Issues in the Original Production of Purcell's Opera 'The Fairy-Queen'." *Music & Letters* 84, no. 4 (2003): pp. 596-607.

Fairytale opera known as *Opéra féerie* in French became popular in France through the works of composer Jean-Philippe Rameau (1683-1764). His famous operas, such as *Dardanus* (1739), *Les Platée* (*Plataea*) (1745), *Les fêtes de Polymnie* (*The Festivals of Polyhymnia*) (1745), and *Les Paladin* (1760), all have fairy tale characters⁷¹ but no evidence of children performance in these works could be found. Almost all of these operas were performed at French courts and it can be assumed that aristocrat children were among the audience.

The German forerunner of this genre is the fairytale singspiel *Der Stein der Weisen, oder Die Zauberinsel* (*The Philosophers Stone, or The Enchanted Island*) premiered in 1790 at *Theater auf der Wieden* also known as *Schikaneder's* theater, in Vienna.⁷² The libretto, which was written by Emanuel Schikaneder (1751-1812), was based on a fairy tale adapted from *Dschininsta-* a fairytale collection edited by German poet Christoph Martin Weiland (1733-1814), published in the late 1780s. There is evidence that this opera was composed by several composers: Johann Baptist Schenck (1753-1836), John Baptist Henneberg (1768-1822), Benedikt Emanuel Schack (1758-1826), Franz Xaver Gerl (1764-1826), Emanuel Schikaneder and Mozart.⁷³ (See Figure 1) One year later and two months before his death, Mozart saw his *Die Zauberflöte* (*Magic Flute*) premiered at the same theatre in Vienna.

⁷¹ Barlet, M Elizabeth C, “*Opéra féerie*”, *The New Grove Dictionary of Opera*. Sadie, Stanley (ed.). London: McMillan, 1992.

⁷² *ibid.*

⁷³ Buch, David J., *Der Stein der Weisen* (USA: A-R Editions Inc.: 2007), p. x.

Figure 1- Composers of *Der Stein der Weisen*⁷⁴

TABLE 1
Attributions in the Hamburg Copy
of *Der Stein der Weisen* (D-Hs)

ACT 1	
Ouverture	Henneberg
No. 1. Introduction	Henneberg
No. 2. Aria	Henneberg
No. 3. Aria	Henneberg
No. 4. Chorus	Schack
No. 5. Duetto	Gerl
No. 6. Recitativ und Aria	Gerl
No. 7. Chorus	Henneberg
No. 8. Aria	Henneberg
No. 9. Recitativ und Aria	Schack
No. 10. Finale, mm. 1–315	melodies by Schikaneder, orchestration by Henneberg*
	mm. 316–478 unattributed [Henneberg] [†]
	mm. 479–end Henneberg
ACT 2	
Ouverture	unattributed
No. 1. Chorus	Henneberg
No. 2. Aria	Henneberg
No. 3. Marsch	unattributed
No. 4. Duetto	Mozart
No. 5. Aria	unattributed
No. 6. Aria	Gerl
No. 7. Chorus	Schack
[No. 8. Aria]	not in D-Hs; unattributed in the Frankfurt score [‡]
No. 9. Aria	Schikaneder
No. 10. Finale, mm. 1–77	Mozart
	mm. 78–261 unattributed
	mm. 262–324 Mozart
	mm. 325–632 unattributed
	mm. 633–end Schack

*“Henneberg instrumentirt [sic] das Gesang von Schikaneder.”
[†]The material in measures 316–478 should be attributed to Henneberg as well, since it is mostly a repetition of act 1, no. 7.
[‡]See the critical report for more information on the source for this aria.

Parallel to the publication of various German children's books and fairytales (collections such as Brothers Grimm's German fairy tales in 1812), German Romantic composers created many fairytales incorporating the elements of romantic nationalism with cross-cultural influences. Table 1 introduces some of the 19th-century German fairytale operas. Among them, *Hänsel und Gretel*, the most well-known children opera by Englebert Humperdink (1854-1921) is still performed today.

⁷⁴ *ibid.* p. xi.

Table 1- Famous German Fairy Tale Operas

Opera Title	Premiere Date	Composer
<i>Rübezahl</i>	1804	Carl Maria von Weber (1786-1826)
<i>Alruna, the queen of Eulen</i>	1808	Luis Spohr (1784-1859)
<i>Cendrillon</i>	1810	Nicolas Isouard (1773-1818)
<i>Undine</i>	1816	ETZ Hoffman (1776-1822)
<i>La Belle au bios Dormant(The Sleeping Beauty)</i>	1825	Michele Carafa (1787-1872)
<i>Der Vampyr (The Vampire)</i>	1826	Heinrich Marschner (1795-1861)
<i>Hans Heilinh</i>	1833	Heinrich Marschner
<i>Die Feen (The Fairies)</i>	1833	Richard Wagner (1813-883)
<i>Der fliegende Holländer (The Flying Dutchman)</i>	1840	Richard Wagner
<i>Undine</i>	1845	Albert Lortzing (1808-1851)
<i>Hänsel und Gretel</i>	1893	Engelbert Humperdinck (1854-1921)

Various composers created operas based on works of other writers including Hans Christian Andersen (1805-1875) and George MacDonald (1824-1905).⁷⁵ Among them are Danish operas *Liden Kristen (Little Kristen)*, composed by J.P.E Hartmann (1805-1900) and premiered in 1846 as well as *Drot og Marsk (King and Marshall)* composed by Peter Heise (1830-1879) in 1878.⁷⁶

In England, novels written by Oscar Wilde (1854-1900) captured the attention of many composers who were interested in the fairy-tale subject. The first opera based on his text is Strauss's *Salome* (1905) in German. Among Wilde's stories suitable for children, *The Selfish Giant* has been transformed to various versions of children's musicals and operas composed by different composers from around the world, among

⁷⁵ *ibid.*

⁷⁶ Det Kongelige Bibliotek. "Hans Christian Anderson Music" 2004. <http://wayback.01.kb.dk/wayback/20101108104712/http://www2.kb.dk/elib/noder/hcamusik/komponister_en.htm>

them, *The Phantasy Orchestra* by Eric Coates (1886-1957), and Canadian composer Barry Cabena (b.1933).⁷⁷

One can conclude that 18th-century composers were still not creating operas with the primary purpose of children's entertainment; however, children from wealthy families could enjoy the performance of staged works including fairytale operas.

2.5.2 Savoy Opera

By the end of the 19th century, many opera companies continued to produce and perform works for adults, including children in their casts. Many opera companies started to tour their productions around Europe and North America. In England, The *Savoy Operas* emerged as a new style of political comic opera, which is considered a forerunner of today's modern musicals. The title 'Savoy' is derived from the *Savoy* theatre built in 1881 in the city of Westminster, London to present works of English composer Arthur Sullivan (1842–1900).⁷⁸

A famous example of a Savoy Opera is *H.M.S. Pinafore (The Lass That Loved a Sailor)*, a comic opera composed by Sullivan, and libretto by W.S. Gilbert (1836-1911). The opera was premiered in 1878 and ran for 700 performances.⁷⁹ The story takes place

⁷⁷ Englebert, Tine. "Music for Wilde: An Annotated Listing of Musical Adaptations of Works by Oscar Wilde." 2017 <<https://doi.org/10.21825/aj.v7i1.8617>>

⁷⁸ Grout, Donald and Hermine Weigel Williams. *A Short History of Opera*. 4th ed., (USA: Columbia University Press, , 2003), p. 564.

⁷⁹ Oost, Regina B. *Gilbert and Sullivan, Class and Savoy. Tradition .1875-1896* (USA: Ashgate Publishing Co. 2009), p. 52.

on the Queen Majesty's ship, *Pinafore* where Josephine (the captain's daughter), falls in love with Ralph Rackstraw, a lower-class sailor. The comedy is considered political as it focuses on the love between members of different social classes and sarcasm towards the British class system. For example, the title of the piece '*Pinafore*' applies the little girl's garment, to the formidable symbol of a naval warship, which usually carry heroic names such as *Victory*, *Goliath*, *Audacious* and *Minotaur*.⁸⁰ The ending of most Savoy operas is patriotic and a celebration of British identity.⁸¹

In 1880, Francois Arsène Cellier (1849 1914) an English conductor and composer and director of the *D'Oyly Carte* opera company, adapted the *Pinafore* score for children's voices. It was not very well received by the public and was criticized by London critics for using children singing inappropriate words. One of the critics, Lewis Carroll (1832 –1898) wrote:

...Damn me!' I cannot find words to convey to the reader the pain I felt in seeing those dear children taught to utter such words to amuse ears grown callous to their ghastly meaning ... Sir Arthur Sullivan could have prostituted his noble art to set to music, such vile trash. It passes my skill to understand.⁸²

It is noteworthy to mention that England passed the child labor and Factory act law in 1833, three years after the performance of *Pinafore*.

⁸⁰ Benford, Harry. *The Gilbert and Sullivan Lexicon in which is Gilded the Philosophic Pill*, 3rd Edition. (Houston, Queensbury Press, 1999), p. 39.

⁸¹ Oost, Regina B. *Gilbert and Sullivan, Class and Savoy. Tradition. 1875-1896*. (London: Rutledge, 2016), p. 52.

⁸² Varty, Ann. *Children and Theatre in Victorian Britain, 'All work, no Play'*. New York: Palgrave McMillan, 2008, p. 95.

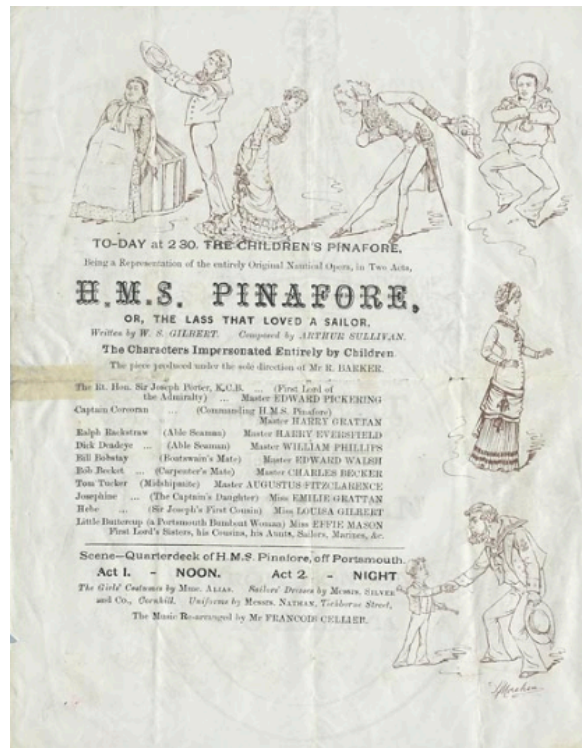


Photo 1: 1880 production program for children's *Pinafore*

Another famous example of Sullivan's Savoy operas is *Mikado* premiered in London in 1885. The libretto was adapted from a children's book by W. S. Gilbert (1836-1911) entitled *The Story of The Mikado*. One of Gilbert's last literary works, the opera retells the story with changes to simplify language and make it more suitable for children.⁸³ *Mikado*, a term that the English used to refer to Japanese Emperors, is now considered obsolete. The scene is set in Japan, which allowed Gilbert to write in a highly

⁸³ Gilbert, W. S. *The Story of the Mikado*. (London: Faber & Company Limited, 2016)

satirical way about British institutions and politics by disguising them as Japanese.⁸⁴ The story is about the love of Prince *Nanki-Poo* who fled his father's court to escape an arranged marriage with an elderly lady *Katisha*. Pretending he is a traveling musician, he meets *Yum-Yum*, ward of a cheap tailor who stays loyal to her guardian and leaves Nanki-Poo in despair.⁸⁵

Although no evidence could be found of the involvement of children in any performance of this piece in the early years, the song '*Three little maids from school*' and the chorus of noble school-girls, made the opera very popular among amateur and school productions. The opera has been translated into numerous languages. Many phrases from *Mikado* has appeared in conversation and entered the English language. For example, '*Let the punishment fit the crime*' or '*Poo-Bah*,' which refers to a person who holds many titles and is arrogant. In the U.S. the term has come to describe and mock people who hold impressive titles.⁸⁶ The *Gilbert & Sullivan Very Light Opera Company* provides an online list of examples of such references.⁸⁷

⁸⁴ *ibid.*

⁸⁵ Gilbert and Sullivan Archive, "The Mikado", 2004.< <https://gsarchive.net/mikado/html/summary.html>>

⁸⁶ Safire, William. "Whence Poo-Bah". GASBAG, vol. 24, no. 3, issue 186, January/February 1993, p. 28.

⁸⁷ The Gilbert & Sullivan Very Light Opera Company "Gilbert & Sullivan in Popular Culture:The Mikado", 2017. <<http://gsvloc.org/gilbert-sullivan-resources/gilbert-sullivan-in-popular-culture/the-mikado/>>

2.6 20th Century Children's Music

Towards the end of the 19th century and early in the 20th century, many music organizations and companies considered performing music by adults with the purpose of entertaining children. Symphonic works for children in North America started in late 19th century when conductor Theodore Thomas (1835-1906) began to program light concerts such as Rossini's *William Tell Overture* or Strauss's *The Blue Danube Waltz* for children in New York.⁸⁸ He created a new global movement in the 20th-century by increasing the tendency towards entertaining and educating children through music especially in North America and England. Symphony orchestras started to consider adding programs with the main purpose of children's entertainment. Even radio and television stations started programs specifically for children and the recording industry created new labels targeting children and young audiences. Walt Disney changed the genre of children's entertainment with the first successful full-length animated feature film, *Snow White and the Seven Dwarfs*, which was released in 1937.

By the end of the 20th-century artists and producers became more and more interested in involving children in acting and/or singing as part of their seasonal programs. Schools and music teachers were creating many staged works around the globe for their students. Different music educational programs were developed, emphasizing the importance of music education in children's lives. Several opera companies were

⁸⁸ Larkin, Irfôna, and Ezra Schabas, "Children's Concerts". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified January 20, 2014.
<<https://www.thecanadianencyclopedia.ca/en/article/childrens-concerts-emc>>.

established using a children's chorus as casts and started educational programs and school projects in which children, guided by professionals, could create and perform an opera.

Some notable highlights, which affected children's opera and other dramatic staged works for children, are discussed in the following sections.

2.6.1 Russia: The Birth Place of Artistic Children's Symphonic Production

After the October Revolution, in Russia 1917, Natalya Sats (1903-1993) pioneered the first theater for children and founded the *Natalya Sats Musical Theater* in 1921. The theatre - formerly known as the *Moscow State Academic Children's Music Theater* - became the birthplace for many stage works such as opera, ballet and dramatic productions created explicitly for children. In 1936 Sergei Prokofiev (1891-1953) was commissioned by the theatre to write a new symphony for children to cultivate musical tastes in children. As a result of this effort, both the text and music for *Peter and the Wolf* were created in just four days. *Peter and the Wolf* is a symphonic fairy-tale, spoken by a narrator and accompanied by the orchestra. The American premiere took place in 1938, with Prokofiev himself conducting the Boston Symphony orchestra. The music was included in Walt Disney's *Fantasia* in 1946, and it has become one of Prokofiev's most frequently performed works.⁸⁹

⁸⁹ Prokofiev, Sergei (2000); Prokofieva, Rose (Translator). Shilfstein, S, ed. *Autobiography, Articles, Reminiscences*. (Hawaii: University Press of Pacific. 2000), p. 194li

2.6.2 Germany: First Children's Radio Opera

Radio opera refers to operas composed specifically for radio broadcast and should not be confused with broadcasts of operas initially written for the stage performance. Radio operas usually are shorter than staged operas. Among the early radio operas, *The Red Pen*, composed by English composer Edward Geoffrey Toye (1889-1942) and libretto by A. P. Herbert (1890-1971) was aired by the BBC in 1925.⁹⁰

The first children's radio opera seems to have been produced in Germany. It was a Christmas Opera for children called *Christkinds Erdenreise* (The Christ-child's journey on Earth), composed by Gustav Kneip (1905-1992) and libretto by Franz Peter Kurten (1891-1957) which was commissioned and produced by WERAG in 1929.⁹¹

Many radio operas were produced in the 1930s, but the genre declined after World War II, perhaps due to the invention of television. There is no evidence of children performing a radio opera.

2.6.3 Germany: *Schulopern* and *Lehrstücke*: New Genre of School Operas

During the 1930s, a new genre of school opera emerged in Germany called *Schulopern*. This genre is staged; normally a beautiful cantata performed by 8 to 20

⁹⁰ Jacobs, Arthur, 'Toye, Geoffrey' in *The New Grove Dictionary of Opera*, ed. Sadie, Stanley (ed) (London: McMillan, 1992)

⁹¹ Schmieding, Von Karl-Heinz. "Happy Saturday afternoon and "sparrow's colourful stage" Gustav Radio Career from Cologne to Saarbrücken" SR1
<https://www.sr.de/sr/home/der_sr/wir_uber_uns/geschichte/fundstuecke/20171001_fundstuecke_gustav_kneip100.htm
>

children, and was used as a new teaching method at schools in the Weimar Republic during the early 20th-century. German composers such as Paul Hindemith (1895-1963), Kurt Weill (1900-1950) and Werner Egk (1901-1983) are among the composers who wrote in this style. Hindemith's children's opera *Wir Bauen eine Stadt (Let's Build a Town)* with a German libretto by Robert Seitz (1955-) was commissioned by and premiered at Festival *Neue Musik Berlin* in 1930. The story is about children who are living in a town of their own with no adults.⁹² Hindemith also composed *Plöner Musiktag (A Day of Music in Plön)* in 1932, which is a series of instrumental and choral pieces written for the school children in Schleswig-Holstein.⁹³

A radical and experimental form of theatre called *Lehrstücke*, was developed by Bertolt Brecht (1898-1956) from the 1920s to the 1930s. The German term means *teaching-play* but Brecht translated the term as *learning-play*, emphasizing the aspect of learning through participation. *Lehrstücke* explores the potential boundaries of learning through acting, adopting postures and attitudes and includes audience participatory. The children invite the audience to participate and explore the possibilities of learning through acting. This helped decrease the division between the actors and audience.⁹⁴

⁹² "Let's Build a Town (Wir bauen eine Stadt)". *The National Opera America Centre*. 2015. <<https://www.operaamerica.org/applications/ofyd/details.aspx?id=310>>

⁹³ Kennedy, Michael, Joyce Kennedy. Rutherford-Johnson, Tim (ed). 'Hindemith'. *The Oxford Dictionary of Music*. 6th edition (UK: Oxford University Press: 2013), pp. 392-4.

⁹⁴ Steinweg, Reiner. *Lehrstück and Epic Theatre: Brechts Theorie Theatre Practice* (Frankfurt: Brandes & Apsel. 1995), pp. 179-188.

The opera *Der Jasager (The Yes Man)* (1930) is a *Schulopern* in the style of *Lehrstücke* composed by Kurt Weill (1900-1950), using Brecht's libretto with children's cooperation and alternative instrumentations. It was premiered in Berlin by students of the *Akademie für Kirchen- und Schulmusik at the Zentralinstitut für Erziehung und Unterricht* and broadcast simultaneously on the radio. By 1932, *Der Jasager* had been performed in more than 300 German schools.⁹⁵ Weill stated he had three aims with composing this opera:

A schooling for composers or a generation of composers, in order to place the genre of opera on new foundations; schooling in operatic presentation requiring simplicity and naturalness; and the placing of music at the service of institutions such as schools rather than its being created as an end in itself.⁹⁶

Der Jasager is divided into two acts, each of which begins with a chorus standing on either side of the stage, and singing the exordium, a musical and a moral canon "Above all, it is important to learn consent!" The subject is on morality and community and the consequences of one's decisions in life. The story is about a boy whose mother is quite ill, and joins a school mountain hike to find medicine for his mother, but during the journey the boy falls ill as well. He asks whether he should be abandoned by his fellow hikers, and sacrifice himself for the community. The answer is 'yes.'⁹⁷

⁹⁵ Hinton, Stephan. *Weill's Musical Theatre: Stages of Reform* (USA:University of California Press, 2012), p. 190.

⁹⁶ *ibid.* p. 189.

⁹⁷ *ibid.* p. 190.

2.6.4 England: English School Operas

It seems that *Schulopern* and *Lehrstücke* affected works of many European composers of the time who were creating works for children and more works explicitly of mid to late 20th-century English composers. Table 2 shows the works of some selected British composers, who primarily wrote operas as an educational tool, for learning and school use.

Table 2: List of Selected English School Operas

Composer	Date	Title of Composition
Alan Bush (1900-1995)	1953	The Spell Unbound
	1961	The Ferryman's Daughter
Richard Rodney Bennett (1936-2012)	1963	The Midnight
	1968	All the King's Men
John McCabe (b.1939)	1968	The Lion, the Witch, and the Wardrobe
John Gardner (1933-1982)	1973	Bel and the Dragon
Stephen Oliver (1950-1992)	1973	Three Instant Op
	1978	Unicorn
	1980	Jacko's Play

In 1946, Benjamin Britten (1913-1976), one of the most renowned 20-century British musicians, created *The Young Person's Guide to the Orchestra*, Op. 34. It was commissioned for an educational documentary film called *Instruments of the Orchestra*, featuring the London Symphony Orchestra.⁹⁸ After this success, he composed 'Let's

⁹⁸ Kennedy, Michael, Joyce Kennedy. Rutherford-Johnson, Tim (ed). 'Britten' and 'The Young Person's Guide to the Orchestra'. *The Oxford Dictionary of Music*. 6th edition. (UK: Oxford University Press, 2013), pp. 118 - 936.

Make an Opera! in 1949, on a libretto written by Eric Crozier (1914-1994). The work has two parts, the first, shows a group of children who help two or three of their elders to plan, write, compose and rehearse an opera; and the second called *The Little Sweep*, which is an entertainment for young people, with audience participation in four songs. The story of the opera is about the life of a number of children living at Iken Hall, Suffolk in 1810 who meet a new sweep-boy and succeed in rescuing him from his bullying master. Britten composed this work to engage local young people and adult amateurs, who, in the first two scenes, plan the opera of the third scene and rehearse four songs with the audience. The opera has six roles for children aged 8 to 15, singing in treble clef and five adults and it is orchestrated for string quartet, piano duet (four hands) and percussion. The music is not continuous and consists of eighteen musical numbers with spoken dialogue. The first performance was given for the second *Aldeburgh Festival* in England in 1949.⁹⁹ The British composer Imogen Holst (1907-1984) describes the performance:

a hubbub of excited comment from the first audience as even seasoned opera-goers raised their eyebrows at the standard expected of the audience/chorus.¹⁰⁰

Britten composed and performed many works for amateur performers and children performed in unique venues rather than the theatre. Among them is the one act

⁹⁹ Walter White, Eric. Evans, John (ed). *Benjamin Britten, His life and Operas*. 2nd edition. (Berkeley: University of California Press: 1983), pp. 169-171.

¹⁰⁰ Holst, Imogen, *The Great Composers: Britten* (UK: Faber and Faber, 1966), pp. 47–49.

Chester miracle play¹⁰¹ called *Noye's Fludde* (1957), which is to be performed at a large building or church. The story is based on Noah's Ark adapted from the Old Testament. Children age 11 to 15 perform most of the roles, and there are only two characters for adults. A large children's chorus represents the pairs of animals and birds and worshippers, marching in and out. A small professional ensemble accompanies the mainly amateur orchestra containing numerous unconventional instruments such as bugle (a brass instrument) to present animals; hand bell chimes for the rainbow and improvisational sections to musically replicate the sounds of a storm. The opera received its American and German premieres in 1959 and 1960.¹⁰²

¹⁰¹ Cycle of mystery plays dating back to at least the early part of the 15th century.

¹⁰² Walter White, Eric. Evans, John (ed). *Benjamin Britten, His life and Operas*. 2nd edition. (Berkeley: University of California Press, 1983), pp. 215-218.



Photo 2: *Noye's Fludde* by Benjamin Britten - Guildford Cathedral, 1964

Photo credit: Laura Lewis¹⁰³

2.6.5 United States: First Children's Television Operas

After The National Broadcasting Company (NBC) established *The NBC Opera Theatre* in 1926, it gave birth to a new opera genre: Television opera (TV opera). By 1964 the theatre produced 43 operas for the NBC, the majority of which were broadcast. Most of

¹⁰³ Farnborough Grammar school." Noye's Fludde- Guildford Cathedral". < http://www.f-g-s.co.uk/activities/drama/noyes_fludde/photos.htm>

the performances were done live. Some of these TV operas were created specifically for children. *Amahl and the Night Visitors* (1951) was the first television opera in America, created by Italian-American composer Gian Carlo Menotti (1911-2007). Menotti is one of the composers who wrote many works for children and Table 3 offers a detailed list of his dramatic works for children.¹⁰⁴

Two other early TV operas for children by *The NBC Opera Theatre* are *Griffelkin* (1955) composed by Lukas Foss (1922-2009) and *Golden Child* (1960) by Philip Bezanson (1916-1975).

Table 3: List of Gian Carlo Menotti: Dramatic Works for Children

Title	Date	Description
The Little Mermaid	1922	Written when the composer was only 11 years old
Martin's Lie	1964	Chamber TV opera in 1 Act for CBC with children as actors and singers
Help, Help, the Globolinks!	1968	Opera in four scenes, commissioned by the Hamburg State Opera in German. English language premiere 1969 at the Santa Fe Opera
The Egg	1976	Church Opera/Operatic riddle
Chip and his Dog	1979	A mini-opera for young audiences
A Bride from Pluto	1982	Short chamber opera ¹⁰⁵
The Boy who Grew too Fast	1982	"one-act opera for young people," premiered: OperaDelaware, Wilmington; Including children (treble chorus)
The Singing Child	1993	For Charleston Spoleto Festival; Two boys in principal roles

¹⁰⁴ “*Amahl and the Night Visitors*”, *The Grove book of Operas*. Ed. Stanley, Sadie. Macy, Laura (UK: Oxford University Press, 2009), p. 26.

¹⁰⁵ An opera written for chamber ensemble. Benjamin Britten invented the term in 1940.

2.6.6 United States: Mini Musicals and Broadway Musicals for children

During the twentieth century, the popularity of commercial musical theatre grew rapidly, especially in New York with the performance of Broadway shows.

Annie Get Your Gun, a Broadway hit which premiered in 1946 was based on a book by Dorothy Fields (1904-1974) and Herbert Fields (1897-1958) with lyrics and music by Irving Berlin (1888-1989). The story is based on the life of Annie Oakley (1860–1926), who was an American sharpshooter who, at age fifteen, won a shooting match against the famous Western sharpshooter, Frank E. Butler (1847-1926), whom she later married. Many songs of this show became hits including *"There's No Business Like Show Business"*, *"Doin' What Comes Natur'lly"*, *"You Can't Get a Man with a Gun"*, *"They Say It's Wonderful"*, and *"Anything You Can Do"* There is a record showing the involvement of children as performers in this show. For example, Heller Holiday (1941-) the daughter of famous actress Mary Martin (1930-1990) and producer Richard Halliday (1905-1973) acted in this show (when she was almost six years old¹⁰⁶) playing the part of *Nellie*, the younger sister of the main character.

¹⁰⁶ Dietz, Dan. *The Complete book of 1930s Broadway Musicals* (USA: Rowman & Littlefield, 2018), p. 301.

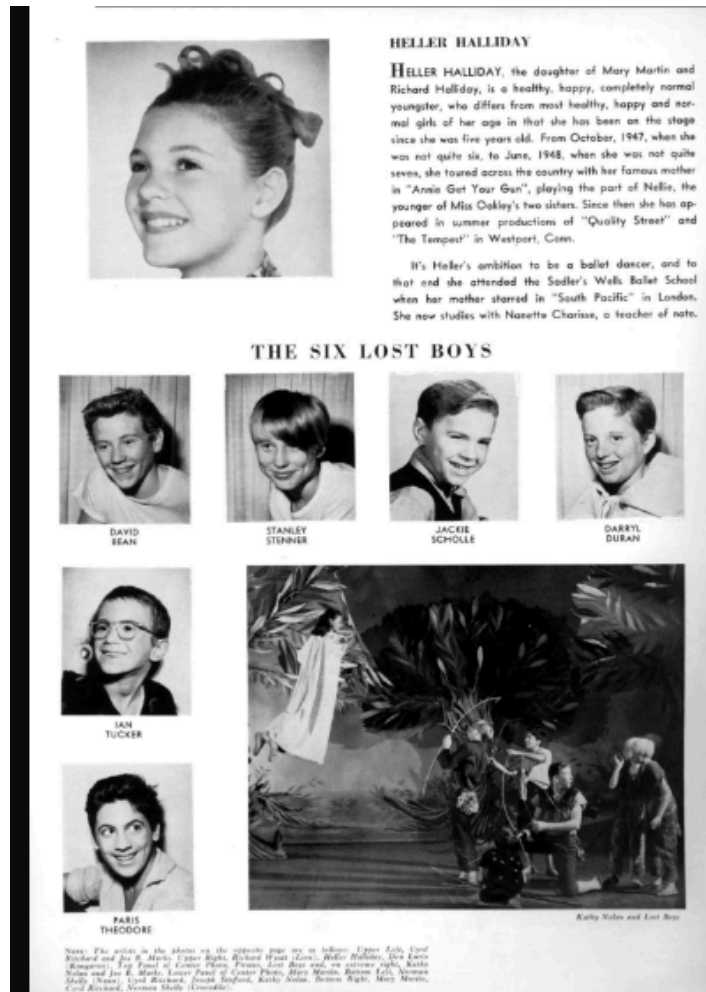


Photo 3: Heller Halliday¹⁰⁷

One of the most famous children's musicals was *Peter Pan*, based on Scottish novelist J. M. Barrie (1860-1937). In 1902, J. M. Barrie wrote a novel called *the little white bird*, which introduces a baby who ran away from home seven days after he was born. In 1906 *the little white bird* was published in separate illustrated book called *Peter*

¹⁰⁷ Internet Broadway Database. "Peter Pan": 2008 <http://jackscholle.gayleboim.com/peter_pan.htm>

Pan in Kensington Gardens and finally in 1911, Barrie created a novel and a play *Peter and Wendy*, which tells the story of an innocent boy, *Peter Pan*, who can fly and goes on an adventure to *Neverland* inhabited by mermaids and fairies.¹⁰⁸ The music is mostly composed by Mark "Moose" Charlap (1928-1974), with additional parts composed by Jule Styne (1905-1994). Lyrics were mostly written by Carolyn Leigh (1926-1983), with additional lyrics by Betty Comden (1917-2006) and Adolph Green (1914-2002).

Peter Pan gained fame as a silent film in 1924, starring Elizabeth Ada Bronson (1906-1971), known as Betsy, an American actress who played the role of *Peter* at the age of 17. And finally, the original Broadway show was produced in 1954, starring Mary Martin and her thirteen years old daughter Heller Halliday along with other children acting as Lost Boys and other characters.¹⁰⁹

¹⁰⁸ Hanson, Bruce.K, *Peter on Stage and Screen, 1904-2010*. 2nd edition. (USA: McFarland, 2015) p. 5.

¹⁰⁹ Davis, Ronald. L., *Mary Martin, Broadway Legend* (USA: University of Oklahoma Press, 2008), pp. 182-186.



Photo 4: Mary Martin in *Peter Pan*, 1954¹¹⁰



Photo 5: Mary Martin and her daughter Heller Halliday in *Peter Pan* 1954¹¹¹

¹¹⁰ *ibid.*

Mini-musicals were popular at school productions during the twentieth century. British composer Andrew Lloyd Webber (b.1948), known as the pioneer of jazz and pop opera and musicals, created *Joseph and the Amazing Technicolor Dreamcoat*, a 15-minute pop cantata, musical lyrics by Tim Rice (1944-), premiered at *Colet Court School* in London in 1968 and sung by the school choir. The story is based on the Joseph biblical story of “Coat of Many Colours,” a symbol of Joseph’s father’s preference for him over his jealous brothers. The musical was gradually revised, expanded and performed in the UK at a variety of venues such as Edinburg Festival. In 1973, it was premiered as a full production at London’s Albery Theatre and ran for 243 performances. Throughout the 70s, the show was often presented in and around London, with famous pop stars until 1976 when it was premiered at New York’s Brooklyn Academy of Music. It opened on Broadway in 1981 and ran for 824 performances. *Joseph and the Amazing Technicolor Dreamcoat* has seen many arrangements but the instrumentation of early versions includes electric organ and harpsichord. The pop music features in the music incorporate short and simple melodies and simple harmonic progressions, repetitive rhythmic patterns. “*Any Dream We Do*” and “*Close Every Door to Me*,” are among the musical’s most popular songs with children’s chorus accompaniment.¹¹² In 2001 *The New York*

¹¹¹ *ibid.*

¹¹² Snelson, John. *Andrew Lloyd Webber* (USA: Yale University Press, 2009), pp. 58-62.

Times referred to Andrew Lloyd Webber as "the most commercially successful composer in history."¹¹³



Photo 6: The original 1968 Joseph album back cover

In 1976, Jeremy James Taylor produced *The Ballad of Salomon Pavey* (Music arranged by Ralph Alwood and Brian Bennett) in Belmont School in London. The production's style was based on Elizabethan ballad opera and performed by twenty boys aged between eleven and thirteen who were accompanied by a consort of instruments such as the lute, cornet, and sackbut. The twenty-five songs composed for this production tell of a young boy actor, *Salomon Pavey*, and the competition among two groups of boy

¹¹³ Citron, Stephan. *Stephan Sondgeim and Anderw Lloyd Webber: The New Musical* (UK: Oxford University Press. 2001), p. 311.

actors at the court of the Virgin Queen, Elizabeth I. Pavey becomes involved in the politics of the Royal Court with tragic results. After the work was successfully performed in London as part of the Queen's Silver Jubilee celebrations at The Young Vic, James Taylor founded the *National Youth Music Theatre (NYMT)*, which has had a major role in producing staged works for children. Appendix A shows a complete list of children's staged works produced by the *NYMT* and serves as a useful reference for music educators.

2.6.7 United States: School Operas and Opera Educational Programs

In 1968, American choral director and teacher Cynthia Auerbach (1943-1987), developed a unique opera program at the preparatory division of Manhattan School of Music at New York City. They presented Benjamin Britten's *Noye's Fludde*, *The Piper of Hamelin* by Nicholas Flagello (1928-1994), *L'Enfant et les Sortilèges* by Maurice Ravel (1875-1937), *Háry János* by Zoltán Kodály, *Königskinder* by E. Humperdinck, and *The Cunning Little Vixen* by L. Janacek in a short period of time. In 1975, through a grant from the Edward John Noble Foundation and with the support of the Manhattan School, a children's educational opera project was initiated at Public School 75 in New York City to introduce opera to the public. Appendix B shows the list of operas suitable for school performance as recommended by Cynthia Auerbach.¹¹⁴

¹¹⁴ La Valley, Josanne. "Opera: Not for Adults Only." *Music Educators Journal* 64, no. 1 (1977): pp. 36-41.

In 1985, Henry Holt, the Music and Education Director of Seattle Opera and Symphony published his resource guide for developing successful opera education programs in North America which inspired many opera companies in the United States to use his ideas.¹¹⁵ The Sarasota Opera Company and the San Francisco Opera Guild were among the pioneers of offering educational programs in the United States. Since 1985 *Opera America* started to publish articles known as *Working Ideas* written by professional opera educators, sharing their thoughts and ideas and experiences with other educators who are interested.¹¹⁶

Whether as a school production, public stage or private performance, children's opera increased in popularity around the world during the twentieth century. The following sections review some notable children's operas.

2.7 Other Notable Children's Operas

2.7.1 *El retablo de Maese Pedro* 1923

In 1919, Spanish composer Manuel de Falla y Matheu (1876-1946), was commissioned by Winnaretta Singer (1865-1942) - known as Princess Edmond de Polignac who owned the Polignac salon in Paris- to create a dramatic musical stage work. De Falla decided to create a comic 'play within a play' by utilizing puppets. He chose an

¹¹⁵ Smith, Donnalee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools*. 1950-1990. (Canada: University of Victoria: 2004), pp. 3-16.

¹¹⁶ *ibid.*

episode from *Don Quixote*, a Spanish novel by Miguel de Cervantes (1547-1616) in which the character *Don Quixote* reacts negatively to a puppet show. His misguided effort to rescue one of the puppet characters leads to destruction of Master Peter's puppet theater. A puppet opera, *El retablo de Maese Pedro* (*Master Peter's Puppet Show*) was created and premiered in 1923 in Paris and Spain. De Falla used large size puppets. One of the main characters, *Trujaman* (*the boy*) is written for a boy treble clef voice. The vocal part is very challenging for a child as it includes long vocal lines to be sung while manipulating a puppet. De Falla's *El retablo de Maese Pedro* is an excellent example of Hispanic neo-classicism.¹¹⁷



Photo 7: de Falla's *El retablo de Maese Pedro* at the Polignac salon, 1923¹¹⁸

¹¹⁷ Armero, Gonzalo, de Persian, George. *Manuel de Falla: His life and Works* (UK: Omnibus Press, 2012).

¹¹⁸ Etcetra. "The alterpiece of Master Pedro, alive and bright, op years later": 2013
<<http://titeresetcetera.com/archivos/2292>>.



Photo 8: Jose Carreras, 11, performing de Fallas's *El retablo de Maese Pedro*¹¹⁹

2.7.2 *The Cunning Little Vixen* 1924

The Cunning Little Vixen also known as *The Adventures of Vixen Sharp-Ears* is a comic Czech-language opera composed by Czech composer Leoš Janáček (1854-1928). The story, adapted from a cartoon strip called *Bystrouška* (Sharp-ears) by Rudolf Těsnohlídek (1882-1928), concerns a vixen (female fox) and her adventures in the forest. Trapped by a forester, she meets other animals, falls in love and plans to escape. Janáček made some changes and cut some of the characters while also changing the order of the story to make it more dramatic. Some of the little animals such as the grasshopper, frog, and crickets are performed by children. Musically the opera incorporates lots of

¹¹⁹ Peccei, Jean. *Biography of Jose Carreras*. Dec 6, 2006 < <https://jcarreras.homestead.com/CarrerasBio.html> >

Moravian folk tunes and rhythms plus seventh and ninth chords in harmony. The music of the ending is the repetition of the beginning suggesting the real life carries on no matter what circumstances are present. The opera was premiered at National Theatre Brno in 1924. The final scene was also performed¹²⁰ at his request at Janáček's funeral in 1928



Photo 9: Janáček's *The Cunning Little Vixen*, June Barnhill, Sadler's Wells Opera¹²¹

¹²⁰ Chisholm, Erik. *The Operas of Leos Janacek* (Oxford: Pergamon Press, 1971), pp. 135-175.

¹²¹ *ibid.* p. 136.

2.7.3 *L'Enfant et les Sortilèges* 1926

L'Enfant et les Sortilèges (*The Child and the Spells*) is a one act, forty-five minute fairy-tale opera by Maurice Ravel (1875-1937) and the librettist Sidonie-Gabrielle Colette (1873-1954) who was nominated for the Nobel prize for literature in 1948. Ravel's second opera tells the story of a spoilt child who is destroying toys and room objects including a fairy princess. All the objects and toys come to life, 'sing out' the pain inflicted on them and decide to punish the child for his misdeeds. Scored for large orchestra and a mixed chorus of adults and children, the opera has not been performed often due to the large scale of the cast and the demanding setting. Although various leitmotifs are used throughout the work, the orchestra plays a secondary role compared to the sung melodies as Ravel was imitating the style of American composer George Gershwin (1898-1937) and American operettas of the time. The premiere was in Monte-Carlo at the *Opéra-Comique* in 1926.¹²²

2.7.4 *The Second Hurricane* 1937

The first American school opera, *The Second Hurricane* was premiered in 1937 at the New York Henry Street Settlement Music School in 1937. Composed by Aaron Copland (1900-1990) with a libretto by Edwin Denby (1903-1983), the two-act opera is explicitly written for school children and tells the story of a group of high school students

¹²² Christians, Ian and Groves, Sir Charles *Discovering Classical Music: Ravel: His Life, The Person, His Music* (UK: Pen and Sword, 2016).

trapped on an island while working to save the victims of a hurricane.¹²³ Stylistically the opera follows the Kurt Weill and Bertolt Brecht examples of *Lehrstücke* which had been performed in the same school. Composed very simply compared to other works of Copland, the opera has an American personality, capturing the natural rhythms of everyday speech in many parts including the parent's chorus "*What's Happened, where are they?*" Some of the songs, such as "*Gyp's song*," open with wind instruments, suggesting the vastness of the American landscape before merging into a jazzy style. The climax of the opera is "*The Capture of Burgoyne*" and "*Queenie's Song*," musically addressing the American revolutionary songs and Anglo American folk songs.¹²⁴

2.7.5 Brundibár 1941

The World Wars did not stop composers from producing childrens' opera. In 1938, Czech Jewish composer Hans Krása (1899-1944) and Librettist Adolf Hoffmeister (1902-1973) created Brundibár, sharing the story of Aninka and Pepíček, who need milk for their ill mother's recovery. Brundibár, the evil organ grinder, chases them away until they get help from a sparrow, a cat, a dog, and the children of the town. The opera was premiered in 1941 at a Jewish orphanage in Prague. The cast included children separated from their parents by the war. However, during the premier, Krása and set designer

¹²³ Rockwell, John. "Opera: Copland's 'Second Hurricane'" New York Times, 15 November 1985. Retrieved 11 January 2012. <<https://www.nytimes.com/1985/11/15/arts/opera-copland-s-secong-hurricane.html>>

¹²⁴ Pollack, Howard. *Aaron Copland: The life and Work of an Uncommon Man* (Chicago: University of Illinois Press, 2000), p.305-313.

František Zelenka (1904-1944) were sent to Theresienstadt, a Nazi concentration camp in Czechoslovakia. By July 1943, most of the children and the orphanage staff were transported to Theresienstadt. The score was lost and Krása had to reconstruct the opera based on his memory and rearranged the score for the musical instruments available in the camp (flute, clarinet, guitar, accordion, piano, percussion, four violins, a cello, and double bass). Zelenka designed a new stage, and the opera was performed in 1943, in Theresienstadt, where the imprisoned children performed the opera more than 50 times.¹²⁵



Photo 10: Cast of *Brundibár*, 1943, Theresienstadt¹²⁶

2.7.6 Cassations 1967-1982

Malcolm Williamson (1931-2003), an Australian composer who became Master of the Queen's Music¹²⁷ from 1975 until his death, composed a series of ten mini-operas

¹²⁵ Music and Holocaust. “*Brundibár*”, < <http://holocaustmusic.ort.org/>>.

¹²⁶ Cannolly, Kate. *Greta Klinsberg, Child Opera Star of the Nazi Death Camp*. The Gaurdian 9 Feb 2015 < <https://www.theguardian.com/culture/2015/feb/09/greta-klingsberg-child-opera-star-of-nazi-death-camp>>

called *cassations*, involving audience participation, especially children. *The Moonrakers* (1967), *Knights in Shining Armour* (1968), *The Snow Wolf* (1968), *Genesis* (1971), *The Stone Wall* (1971), *The Winter Star* (1973), *The Glitter Gang* (1973-4), *The Terrain of the Kings* (1974), *The Valley and the Hill* (1977), and *The Devil's* (1982). His primary intention was to teach children the mechanics of putting on an opera. His *cassations* have been performed in Britain, Australia, France, the USA, and even hospitals in Tanzania and Zambia. *The Valley and the Hill* is one of his *cassations* which has eight scenes, written for the Silver Jubilee of Elizabeth II in 1977 and performed by 18,000 children. They include a few quickly-learned songs, which form an opera quickly.¹²⁸ His other known children's operas include the operas *The Happy Prince* (1965), *Julius Caesar Jones* (1966), and *Dunstan and the Devil* (1967).

2.8 Conclusion

Since the ancient Greek and Roman periods, children have always been part of dramatic performances and their performance level matched that of adults. They were not treated differently when it came to performance. Childhood had a different meaning than today's modern world. Everyone's involvement in terms of music performance had both

¹²⁷ Master of the Queen's Music (or Master of the King's Music) is a post in the Royal Household of the Sovereign of the United Kingdom.

¹²⁸ Humberstone, James, "Cassations Malcolm Williamson's operas for Musically-Untrained Children." PhD diss., Faculty of Arts and Social Science, University of New South Wales, Australia, 2013.

educational and performance aspect as music was of the educational system as well as sacred ceremonies and festivals. During medieval and early renaissance, only boys were performing at chorus and in a dramatic stage work for churches, monarch's chapels or courts. Foundation of many public live theatres during the late renaissance, gave children an opportunity to perform in public. So many companies called *boy companies* were established to train young music professionals for such public performances and use them for performance with salary much cheaper than adults. Up to the 17th century, children were often seen as incomplete versions of adults.

After seventeenth century and along with popularity of opera in Europe, children's school operas began to emerge, starting in France and England. School operas were composed by established composers and educators for a specific private school and performed by students. This is a period that girls are allowed to attend public schools thus they can also be part of an opera creation process.

In the eighteenth and nineteen centuries, while opera lost its aristocratic characteristic and gained a public reputation, music continued to be part of the Western educational system. Popularity of folk tales and fairy tales as well as comedy, led to the creation of fairytale operas with English, French, and later German composers leading this genre. Societies make a difference between children performers and adult professionals and offer children more social rights, and performance expectations are more aligned with children's skills and age ability levels.

The movement of entertaining children by adult professionals started in the twentieth century for the first time in the history in Russia. The increase of communication and advancement of technology allowed artistic ideas to be shared and influenced more quickly and effectively around the globe.

Creation of dramatic works for children's entertainment started in the twentieth century, with Germany and England being the forerunners of school operas with children's participation, a genre that played a major role in the development and creation of contemporary Broadway-style musicals. United States had the leading role in developing Broadway-style musicals, TV operas and "singing" films for children.

Some children operas, especially those with children's participation, are in fact operettas - popular genre in 19th century - with simpler music and subject matters and shorter run times when compared to adult repertoire. In general, the nature of the music for children's opera is not different than "adult" opera except that works with children's participation are mostly tonal and feature vocal lines for treble voices that are more diatonic. They exhibit limited range, smaller melodic intervals, and memorable repeated patterns to match the ability of the children performers. The texture, orchestration and harmonic progressions varies immensely and is closely related to the style and taste of an individual composer and the story. Like adult operas, the music style of children's operas can vary from classical music, incorporating folk tunes, be a totally a modern musical style. Because of the simpler vocal lines sometimes it is hard to clearly set the boundaries between a children's opera and a musical drama especially when the work includes

narration. However, the complexity of the instrumental music well defines its category, the simpler the instrumental music is, alongside with simpler vocal lines and narration, the work is closer to musical drama, and vice versa, the more complex the vocal and instrumental music is, the work is closer to be an opera. Many children's school operas which were composed for educational purposes are simple and closer to musical drama rather than an actual opera.

Aside from entertainment, the importance of opera education grew strongly during the twentieth century. Opera educational programs for children and youth found their way into many schools and music organizations with the United States being the leader, assisting young performers to experience participating in the creation process of an opera. US leadership in creation of staged dramatic works and opera education for children impacted Canada as well. In the next two chapters, involvement of Canadian children with music and opera will be discussed.

Chapter 3 A Survey of Canadian Children's Music

3.1 Early Canadian Children's Folk and Nursery Rhymes

According to the Canadian Encyclopedia, children's songs are songs which children learn from each other orally, used for games such as skipping, ball bouncing, clapping, or merely to be sung for fun. The Canadian children's songs are old - even centuries old - and aside from aboriginal songs, most of them came originally from Britain or France. Table 4, shows a list of the most popular early Canadian folk songs performed for/by children and mostly in games such as the twirling of skipping ropes or the bouncing of balls.¹²⁹ Table 5 provides a list of some resources for Canadian children's folk songs.¹³⁰ One of the examples of early Canadian children's songs is *The Huron Carol* (1642), by Jean de Brébeuf (1593-1649), a Jesuit missionary at Sainte-Marie. Although based on a French folk song, the lyrics were written in the native language of the Huron/Wendat by Brébeuf and the original title is *Jesous Ahatonhia* (*Jesus, he is born*).¹³¹

¹²⁹ Fowke, Edith, "Traditional Children's Songs". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified January 20, 2014. <https://www.thecanadianencyclopedia.ca/en/article/traditional-childrens-songs-emc>

¹³⁰ *ibid.*

¹³¹ Timothy J. McGee, *The Music of Canada* (USA: W. W. Norton & Company, Inc., 1985)

Table 4 - Early Children's Folk Songs Used in Canada

Date	Song Title
15 th Century	<i>Sur le Pont d'Avignon</i>
17 th century	<i>Trois Fois passera (three times will pass)</i>
17 th century	<i>London Bridge</i>
17 th century	<i>Alouette</i>
1604	<i>À la Claire Fontaine (Chop the Wood)</i>
1642	<i>The Huron Carol</i>
1700	<i>There is a hole in the bucket</i>
1704	<i>Auprès de ma blonde (By my Fair One's Side)</i>
1753	<i>Nous n'irons plus au Bois</i>
1780	<i>Frère Jacques (Brother John)</i>
1790	<i>Oats and Beans and Barley Grow (Avoine, avoine)</i>
1896-99	<i>The Klondike Gold Rush</i>
1826	<i>The Farmer in the Dell</i>
1852	<i>Row, Row, Row your Boat</i>
1879	<i>Alouette, gentille alouette</i>
1875	<i>The wind, the wind, the wind blows high</i>
1877	<i>The Green Grass Grew All Around</i>
1880	<i>O Canada</i>
1880	<i>The little old Shanty</i>
1883	<i>On the Mountain Stands a Lady</i>
1894	<i>Nuts in May (Here We Go Round in Mulberry Bush)</i>
1896	<i>Red River Valley</i>
1898	<i>When the Ice-Worm Nest Again</i>
1914	<i>Farewell to Nova Scotia</i>

Table 5: A Guide to Canadian Children's Folk Songs Resources¹³²

Resource Title	Description
<i>Roundelays: Dansons à la Ronde (1958)</i>	Collection of French-Canadian children's songs by Marius Barbeau
<i>Sally Go Round the Sun (1969)</i>	Collection of Anglo-Canadian children's songs by Edith Fowke
<i>Ring Around the Moon (1977)</i>	Collection of Anglo-Canadian children's songs by Edith Fowke
<i>All in Together, Girls: Skipping Songs from Regina (1980)</i>	Collection of Canadian children's songs by Robert Crosby
<i>The Eskimos of Hudson Bay and Alaska</i>	Recording Album by Laura Boulton Including two Inuit children's game songs
<i>Game Songs of French Canada</i>	Recording album by Sam Gesser
<i>Canada's Favourite Folksongs for Kids (1977)</i>	Recording album by Berandol

Folk and popular children's songs grew in Canada during the 20th century, mainly in the field of commercial music. So many artists produced their own children's recordings. Raffi's *Troubador*, Sharon, Lois & Bram's *Elephant Records*, and Fred Penner's *Oak Street Music* are a few examples of well-known Canadian children's music recordings. By 1991 Canada had become one of the world's leading producers of quality recordings for children. Appendix C provides a list of prominent Canadian folk and pop

¹³² Fowke, Edith, "Traditional Children's Songs". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified January 20, 2014. <<https://www.thecanadianencyclopedia.ca/en/article/traditional-childrens-songs-emc>>

artists who have music recordings for children. More information can be found later in this chapter about recording labels and children's albums.

3.2 1600s: Canadian Children's Choral Music

Although indigenous peoples, including children, sung in many of their own ceremonies before the 16th century, it can be said that children choral singing in Canada started in New France and shaped by missionaries. The earliest example of a children's choral program in Canada dates back to 1610 when French Jesuit missionaries practiced Latin hymns such as *Pater Noster* with native children. Apparently, indigenous children were more attracted to learning music and playing instruments rather than academic studies when going to school. Father Le Jeune (1591-1664), was among French Jesuit missionaries who established a schoolhouse in Quebec and taught children (including native children) with systematic instructions on how to sing Georgian chant and read musical notation.¹³³ He has described the scene in his classroom:

when everyone is seated, I repeat slowly the Pater or the Credo which I have arranged in verse so that it can be sung; they follow me word for word, learning it very nicely by heart, and have learned several couplets or strophes, we sing it which they take much pleasure; the older ones even sing with them.¹³⁴

¹³³ Abe, Takao, *The Jesuit Mission to New France* (UK: Brill, 2011). P72-188

¹³⁴ Woodfield, Ian. *English Musicians in Age of Exploration*. Sociology of Music, Vol.8 (NY: Pendragon Press, 1995), p143-148.

Early Canadian choral music was introduced by the works of French-Canadian composers. The earliest example known is a song from *Great God Neptune*, composed by Marc Lescarbot (1570-1641) as part of a masque titled *Théâtre de Neptune* premiered at Port Royal, Nova Scotia in 1606. It is known to be the first European theatrical production in North America outside of New Spain. The premiere took place outdoor as welcoming the arrival of Jean de Biencourt (1557–1615) as a commander of the French colonial empire known as *Acadia*. As described in the play, the performance was outdoor: “before the Habitation in the Harbor of Port Royal; Acadia, New France” and the scene is described as “on the waves of Port Royal Harbor in the shallop and canoe.”¹³⁵ The work depicts a New World setting with "Indian" roles and a smattering of native words.¹³⁶ Although there are no records showing the involvement of children in the premier the songs were sung by many church choirs which included children.

Like Europe, the churches in Canada played a significant role in children’s education thus children were involved with singing religious songs, and it is crucial to not differentiate between adult and children repertoire when studying the history of sacred music. One of the first Canadian sacred compositions is *Office de la Sainte Famille*, the chant of the Mass and the Office of the Holy Family in its present form, composed by

¹³⁵ Lescarbot, Marc. Translated by Richardson, Harriet Taber. *The Theatre of Neptune in New France* (Boston: Riverside Press, 1927). p.1-16.

¹³⁶ Marsh, James H., "Théâtre de Neptune en la Nouvelle-France". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 08, 2016. <https://www.thecanadianencyclopedia.ca/en/article/theatre-de-neptune-en-la-nouvelle-france>

Charles-Amador Martin (1648-1711), in 1670.¹³⁷ By 1775 the introduction of what Anglican and Protestant resulted in more church choirs which continued the tradition of singing masses and the psalms and hymns associated to Lutheran Church.¹³⁸

Sadly, the involvement of children increased with church music after 1880, and during the assimilation period when native children, separated from their families, were placed into residential schools under the guidance of a proper Christian education.¹³⁹ Canadian choral music compositions and publications grew immensely during the early nineteenth century in Canada. English-Canadian composers contributed to the Canadian choral music from the late nineteenth century. The dramatic Cantata *Daniel before the King* (1884) composed by Charles A.E. Harris (1862-1926) is an early example which was premiered by the *Montreal Philharmonic Society* conducted by Guillaume Couture (1851-1915).

¹³⁷ Kallmann, Helmut, "Charles-Amador Martin". In *The Canadian Encyclopedia*. Historica Canada. Article published July 02, 2007; last modified December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/charles-amador-martin-emc>

¹³⁸ Bryant, Giles, "Religious Music". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/religious-music>

¹³⁹ Fiddler, Alvin. "Doug Ford needs Education on Reconciliation". Toronto Star. July 11, 2018
<<https://www.thestar.com/opinion/contributors/2018/07/11/doug-ford-needs-education-on-reconciliation.html> >



Photo 11: Residential School for Indigenous Children¹⁴⁰

During the late 19th century many music organizations and associations started to emerge in Canada, which involved children in performances of choral music. One of the earliest choruses formed in Toronto which included a children's chorus was the *Toronto Philharmonic Society*. After Frederick Herbert Torrington (1837-1917) re-formed the *Toronto Philharmonic Society*, it became a central figure in the musical life of Toronto. He conducted the Society, performed Canadian premieres of Mendelssohn's *Elijah* (1874) and *St Paul* (1876). He later organized the first *Toronto Music Festival* (1886) with an adult choir of 1000, a children's choir of 1200, and an orchestra of 100. *Toronto Philharmonic Society's* performance of the opera-oratorio by Handel, *Israel in Egypt* and

¹⁴⁰ Zilio, Michello. *Mulclair Demands PM ask Pope to Apologize for Church's Role In Residential Schools*. 7 June 2015 < <https://www.ctvnews.ca/ctv-news-channel/mulclair-demands-pm-ask-pope-to-apologize-for-church-s-role-in-residential-schools-1.2410594> >

Gounod's *Mors et vita* played an essential role in Hart Massey's decision to build the Massey Hall Performing Arts Theatre in Toronto in 1894.¹⁴¹

Most schools added choral music to their curriculum by the middle of the 20th century, and elementary and secondary schools and university music departments began to develop excellent choral groups. By the beginning of 21st-century children and youth, choirs could be found in almost all of the Canadian provinces and territories. Whether as an independent organization or attached to a school, church, or a specific community, these choirs have contributed significantly to the Canadian musical scene and provide large, diverse musical programs. The Canadian Music Centre provides a great resource listing Canadian composers who have written major choral works for children and youth among them are Jean Papineau-Couture (1916-2000), Godfrey Ridout (1918-1984), Robert Fleming (1921-1976), Keith Bissell (1912-1992), John Beckwith (b.1927), Harry Somers (1925-1999), Harry Freedman (1922-2005), Derek Homan (1933-2019), R. Murray Schafer (b.1933).¹⁴² Appendix D shows a list of notable Canadian children's choirs.

¹⁴¹ Pincoe, Ruth, and Helmut Kallmann, "Toronto Philharmonic Society". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/toronto-philharmonic-society-emc>

¹⁴² Mills, Isabelle M., "Choral Music". In *The Canadian Encyclopedia*. Historica Canada. Article published February 06, 2006; last modified May 28, 2018. <https://www.thecanadianencyclopedia.ca/en/article/choral-music>

3.3 1820: Community Bands and Music Camps

The word "band" comes from the middle French word *bande* meaning troop. Originated in Germany around the 15th century, bands were mostly formed with bassoons and oboes. During the 18th century American Revolutionary wars, many military bands emerged to accompany soldiers during battles. After the war, town bands took over military bands, made up of local musicians performing on special occasions such as national holidays. American composer John Philip Sousa (1854-1932) had a significant role in the promotion of band music.

The earliest Canadian band was a community band called *Children of Peace*, organized at Hope (now known as Sharon, near Newmarket) in 1820. In 1833 *Société Ste-Cécile*, the earliest school ensemble was organized at the University of Quebec. After the Foundation of the Salvation Army in 1865, composer Charles William Fry (1836-1882) formed a brass quartet with his sons in 1878.¹⁴³ The earliest Canadian music camp for children was formed by the Salvation Army in the 1940s and early 1950s. The first musical band camp titled *Bandberg* was organised for boys in Waterloo in 1946 by American Band leader Charles Fredrick Thiele (1884-1954).¹⁴⁴

After the 1950s the interest for such camps increased, and by 1970s music camps and school bands could be found in every Canadian province. Many prolific Canadian

¹⁴³ Kallmann, Helmut, "Children of Peace". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/children-of-peace-emc>

¹⁴⁴ Rehrig, Willam H. and Bierley, Paul E. (ed). *The Heritage Encyclopaedia of Band Music: Composers and Their Music*. Vol 2 (USA: Integrity Press, 1991), p.755

composers wrote music for school bands among them Harry Freedman's *Laurentian Moods* (1957) is one of the oldest and well-known examples. Since the 1970s wind bands and wind ensembles in Canada shifted away from the traditional band literature of marches, towards a unique repertoire of original concert music for winds. Many school competitions are held across the country and bands commissioning new pieces by composed by Canadian composers. Appendix E shows a timeline of some music camps around Canada in the twentieth century.¹⁴⁵

3.4 1886: Foundation of Music Organizations for Children

The Royal Conservatory of Music is considered the oldest music organization offering music programs to children in Canada. Founded by Edward Fisher (1848-1913) in 1886, it served almost 200 students and by 1892 with one of its significant departments being the academic department catered to young students and amateurs. In 1936, they started the summer school program.¹⁴⁶

¹⁴⁵ Kopstein, Jack, and Barclay Mcmillan, and Helmut Kallmann, and Patricia Wardrop, "Music Bands". In *The Canadian Encyclopedia*. Historica Canada. Article published January 21, 2010; last modified October 17, 2016. <<https://www.thecanadianencyclopedia.ca/en/article/bands-emc>>

¹⁴⁶ Schabas, Ezra *There is music in These Walls: A History of the Royal Conservatory of Music* (Toronto: DunDurn. 2005), p.17-38



Photo 12: 1899, Theory Examination, Royal Conservatory of Music, Toronto¹⁴⁷

In 1919, the *Ontario Music Association (OMEA)* was established as the music section of the *Ontario Educational Association*, to promote vocal music instruction in elementary schools, establishing the system of 'note-name' versus 'tonic sol-fa' taught at the conservatory. The association began to lobby for music courses in high schools and for instrumental music instruction at all levels. From 1933 to 1960 they arranged an annual concert featuring elementary and high school music groups from across the province. Some concerts were broadcast by the CBC network in 1938 and expanded into mass concerts at Toronto's *Varsity Stadium* during World War II.¹⁴⁸

¹⁴⁷ *ibid.* p. 31.

¹⁴⁸ Cox, Gordon and Stevens, Robin. *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling* (NY: Continuum International Publishing Group, 2010), p. 109-120

After the foundation of the *OMEA*, many other Canadian associations for music educators started to emerge including the *Canadian Music Educators' Association (CMEA)* (1959) and *The Coalition for Music Education* (1992). Their mission leans more towards educator's development and is not performance oriented.

In 1966 *The Prologue to the Performing Arts* was established to give art access to all children in Ontario. It matched various artists from different arts organizations, including *Young Peoples' Theatre*, the *Canadian Opera Company* and *The National Ballet of Canada*, to give school performances. In their first season, *Prologue* placed 111 performances in Ontario schools, by these three companies. The program was a bundled series of a comic opera *La Serva Padrona* by Giovanni Battista Pergolesi (1710-1736), a ballet by Celia Franca, and *This property has been Condemned*, a play by Tennessee Williams (1911-1983). Each lasted an hour, customized for students in grades 7, 8, and 9, and available to a client-school at CAN\$1000.¹⁴⁹

Table 6 shows the list and description of some of the Canadian organizations pioneered in offering music education programs to Canadian children.

¹⁴⁹ Petric, Joseph, and Christopher Moore, "Prologue to the Performing Arts". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 15, 2013.
<<https://www.thecanadianencyclopedia.ca/en/article/prologue-to-the-performing-arts-emc>>

Table 6 – Early Canadian Music Organization for Children

Date	Title	Description
1886	Royal Conservatory of Music	Music Education program for children
1910	Mount Royal University Conservatory	School established by the Methodist (later United) Church as a residential high school.
1919	Ontario Music Education Association	
1942	Les Amis de l'art	founded by Mesdames Aline Hector Perrier and J.-E. Perrault; facilitating students' access to the arts and encouraging young talent
1951	Jeunesses Musicales du Canada (JMC)	originally known as <i>Youth and Music Canada (YMC)</i>
1953	CAMMAC	<i>Canadian Amateur Musicians</i> encourage the pursuit of music among Canada's young people
1960	National Youth Orchestra	founded by Conductor Walter Susskind (1913-1980)
1964	Confederation Centre of the Arts	Cultural center in the city of Charlottetown
1966	Prologue to the Performing Arts	Volunteer organization founded in Toronto to serve as a link between boards of education and the Canadian opera company, the National Ballet of Canada, and Young People's Theatre to present live school productions
1968	Canadian Children's Opera Chorus (CCOC)	Founded by Ruby Mercer and Music Director Lloyd Bradshaw, the company was designed to offer young people top quality instruction in operatic and choral singing, stagecraft and drama. See Chapter 4 for more information
1987	Canadian Institute of the Arts for Young Audiences (ASSITEJ)	Arranging programs and Festivals for youth in Vancouver

3.5 1897: Canadian Children's Music Pedagogy

Parallel with the establishment of many music schools, organizations and associations offering music educational, many musical pedagogical systems were developed and offered. In what follows, some of the methods which have been practiced in Canada will be discussed briefly:

3.5.1 Fletcher Method-1897

Developed by Ashton Fletcher (1872- 1944), the Fletcher method is the oldest Canadian musical education pedagogical system, also known as 'musical kindergarten.' It was designed to teach young children the basics of music in a way they could enjoy, employing toys, puzzles, songs, and stories taken from music history. Once assimilated, Fletcher techniques enabled children to read and play simple piano pieces. By 1901 approximately 250 music teachers were using the method, and it had been adopted at several schools and conservatories in the USA and Canada. During the early 1900s, a Fletcher Music Method and Piano School was established in Montreal, offering both classes for beginners and instruction in the method for teachers.¹⁵⁰

¹⁵⁰ Cox, Gordon and Stevens, Robin. *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies Of Music in Compulsory Schooling* (NY: Continuum International Publishing Group, 2010), p.109-120.

3.5.2 Martenot Method-1954

Created by the French cellist Maurice Martenot (1898- 1980), the inventor of the electronic instrument *ondes Martenot*, this method was first used in Quebec in 1954 to train kindergarten teachers at the *Institut pédagogique* of the Congregation of Notre-Dame, Montreal. According to Martenot, the fundamental principles of music education may be applied to art and dance as well as to *solfège* and piano. The Martenot method is known mainly in France, Spain, and Portugal, but is also taught in Quebec and South America. His method is similar to 'three Montessori steps': imitation, recognition, and reproduction and is in contrast to traditional methods by focusing on developing the personal qualities of young practitioners as opposed to imparting a teaching method.¹⁵¹

3.5.3 Orff Method - 1955

The Orff method, also known as *Orff-Schulwerk*, is an approach to music education developed by the German composer Carl Orff (1895-1982) that combines dance, music, drama, movement, and speech into lessons. The term "*schulwerk*" means "school work" or "schooling" in German. Orff considered the rhythm as a natural basic form of human expression. Orff co-composed *Music for Children* with his colleague Gunild Keetman (1904-1990) published in 1950, which is still available and used today. Orff instruments

¹⁵¹ Corneille, Marcelle, "Martenot". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 16, 2013. <<https://www.thecanadianencyclopedia.ca/en/article/martenot-emc>>

are simple percussion instruments such as miniature xylophone, marimbas, and glockenspiels.

The method became popular in Europe and globally during the 1930s. In 1955, Canadian musicologists and educators Professors Doreen Hall and Arnold Walter (Director of Music at University of Toronto) translated and published *Music for Children* and introduced the *Orff* approach at the RCMT. After years of offering courses, workshops and seminars around the topic, Hall founded the Orff-Schulwerk Society of Canada in 1974 which later changed to *Music for Children - Carl Orff, Canada - Musique pour Enfants*, currently include over 1000 educators across Canada and publishes OSTINATO (The National Journal of *Carl Orff Canada*), three times a year.¹⁵²

3.5.4 Kodály Method -1964

The *Kodály* method was developed in Hungary under the guidance of Hungarian composer, ethnomusicologist, and educator Zoltán Kodály (1882-1967). In 1964, Richard Johnston (1917-1997), director of the RCMT Summer School, went to Budapest to gain information on the concept as the first representative of a Canadian institution. The following year RCMT offered Kodály courses for teachers at its summer school. Also in July 1965 Professor Erzsébet Szönyi, assistant to Kodály in Budapest, presented a series of introductory courses in Montreal. The *Kodály Society of Canada* was founded in 1973

¹⁵² Hale, Marjorie, "Doreen Hall". In *The Canadian Encyclopedia*. Historica Canada. Article published October 31, 2011; last modified December 16, 2013. <<https://www.thecanadianencyclopedia.ca/en/article/doreen-hall-emc>>

known as the *Kodály Institute of Canada*. The *International Kodály Society* changed the name of the Canadian organization to the *Kodály Society of Canada* in 1986, currently offering this method in five branches: British Columbia, Alberta, Manitoba, Ontario and Nova Scotia with *Alla Breve* as their official publication.¹⁵³

The *Kodály* method is interactive, collaborative, and highly kinesthetic while considering the voice the most important instrument which helps the development of a child in the most direct way. Most of his method includes singing games which can be imitated by children as the *Kodály* method progresses from simple to complex.¹⁵⁴

3.5.5 Suzuki Method - 1965

The *Suzuki Method* is a teaching system developed by the Japanese violinist and educator Shinichi Suzuki (1898-1998) and disseminated after World War II under the name *Talent Education (Sai-no-Kyoiku)*. In July 1965, music educator and violinist, Thomas Rolston (1943-2010) founded the *Society for Talent Education* in Edmonton and introduced the Suzuki method in his music program for the first time in Canada. By 1974, more than 600 students had been taught in Edmonton. In 1966 Claude Létourneau (1924-2012) founded *Les Jeune's violinists*, later became *Société musicale Le Mouvement*

¹⁵³ Corneille, Marcelle, and Emily-jane Orford, and Lois Choksy, "Kodály method". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 16, 2013. <<https://www.thecanadianencyclopedia.ca/en/article/kodaly-method-emc>>

¹⁵⁴ Houlahan, Michael and Tacka, Philip. *Kodály Today: A cognitive Approach to Elementary Music Education* (UK: Oxford University Press, 2015), p.14-48.

Vivaldi in 1973, combining principles of the Suzuki and *Kodály* methods for group string lessons.¹⁵⁵

Children trained in the *Suzuki* method learn to play the same way they learn to speak, by imitation. Suzuki calls it “the mother-tongue” method. There are six necessary steps in their learning process: exposure, imitation, encouragement, repetition, addition, improvement and refinement. The method has been taught to children as young as three years old on instruments such as the violin, viola, cello, and piano.¹⁵⁶

3.5.6 *Kindermusik* - 1980

In the late 1960s, Dr. Lorna Heyge and Dan Pratt, two American post-graduate students studying ethnomusicology at the University of Cologne in Germany developed the original *Kindermusik* curriculum, which was adopted by the East German school system. Later they were commissioned to publish an American version upon their return to the United States. Dr. Lorna Heyge introduced the program in Canada in the mid-1980s at the University of Brandon in Manitoba as well as in the Toronto Montessori Schools. At the same time, she offered the first *Kindermusik* teacher training workshop at the University of Toronto in 1985. Michelle Jacques is one of the first Canadian

¹⁵⁵ Bailey, Patricia G., and Donald J.c. Phillipson, "David Suzuki". In *The Canadian Encyclopedia*. Historica Canada. Article published February 10, 2011; last modified October 19, 2018. <<https://www.thecanadianencyclopedia.ca/en/article/david-suzuki>>

¹⁵⁶ Behrend, Louis and Ketas, Sheila. *The Suzuki Approach* (USA: Alfred Music, 1998), p.6- 15.

Kindermusik licensed educators who started her own program in Cambridge in 1987. She became one of the leading Canadian distributors, teachers' trainers, curriculum writers, mentors and educators of this method in Canada. Currently, *Kindermusik International, Inc.* with its headquarters in North Carolina is one of the most recognized music programs for young children. Today, there are over 5,000 licensed *Kindermusik* instructors teaching classes around the world. *Kindermusik* classes are structured around singing, games, movement to music, and listening activities with emphasis on involving parents as the most important teachers to learn the foundations of music and how music affects children's development. Children can start the program as early as infancy until they are old enough to begin formal music instruction at age seven.¹⁵⁷

3.5.7 Music for Young Children (MYC) - 1980

This method also known as MYC was developed by Frances Balodis in Dartmouth, Nova Scotia in 1980. By 1990, over 300 teachers across Canada used this method. In 1989 it was expanded to the United States and currently has 900 educators in three continents around the globe. The method introduces the musical concepts through the four learning styles: auditory, tactile, analytical and visual and engages children with activities such as singing, listening, homework, keyboard performance, composition, and group performances.¹⁵⁸

¹⁵⁷ Kindermusik International, Inc., 2018. <<https://www.kindermusik.com/about/our-history>>

¹⁵⁸ Music for Young Children, 2016 <<https://www.myc.com/>>

3.6 1913: Canadian Symphonic Music for Children

Programming orchestral works for children in North America started in late 19th century when conductor Theodore Thomas (1835-1906) began to program light concerts and pieces such as the *William Tell Overture* or *The Blue Danube Waltz* for children in New York. After 1950 orchestras and many ensembles began to include concerts for children or offer educational school programs and sometimes partnered with radio or television stations to broadcast music education programs for children and youth. In Canada, performers from local orchestras made informal appearances in public places such as schools, gymnasiums, and libraries, and played music for children. These programs frequently had corporate sponsors. One of the most important corporate sponsors was *Shell Canada*, which in the 1970s began sponsoring educational concerts in Quebec and later expanded it across the country.¹⁵⁹

The *Calgary Symphony Orchestra*, the *Toronto Symphony Orchestra*, the *One Third Ninth* trio, and the *Canadian Brass* are among the pioneers to offer musical works for children in Canada. Canadian conductor Mario Duschenes (1923-2009) is known as Canada's foremost directors of symphonic concerts for children during the 20th century who took great interest in the musical development of Canadian children.¹⁶⁰

Collected from different archives such as Canadian Music Centre and Canadian

¹⁵⁹ Larkin, Irfõna, and Ezra Schabas, "Children's Concerts". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified January 20, 2014.
<<https://www.thecanadianencyclopedia.ca/en/article/childrens-concerts-emc>>

¹⁶⁰ Cornfield, Giveon. 'Mario Duschenes': *Note-Perfect: Thirty Years in Classical Music Recording* (USA:Xlibris Corporation, 2013).

Encyclopaedia and some individual artists' websites, Table 7 shows the list of Canadian orchestras and chamber ensembles, which offered concert series specifically for children in Canada during the 20th century.

Table 7: Canadian Orchestras and Ensembles Offering Children Programs

Year	Symphony Orchestras and Chamber Ensembles
1913	Calgary Symphony Orchestra's young people's matinées
1925	Toronto Symphony Orchestra: first children's concerts
1930	Montreal Symphony Orchestra children's concerts
1942	Quebec Symphony Orchestra afternoon children concert
1950	Ottawa and Vancouver Symphony Orchestra's children's series began.
1960	The Hamilton Philharmonic Orchestra school programs
1968	Calgary Youth Orchestra
1970	One Third Ninth Trio: Children's series and School performances in Calgary
1970	Canadian Brass: Children's Music: founded by Charles Daellenbach and Gene Watts
1973	Ottawa National Arts Centre Orchestra's family series
1973	Vancouver Opera Guild ' <i>Opera in the Schools</i> ' program
1984-5	Saskatoon Symphony Chamber Players: children's series called Great Music for Kids
1986	Robert Minden Ensemble: Founded by Robert Minden, Vancouver
1989	Niagara Symphony Orchestra: New Children Series
1990	Kitchener-Waterloo Symphony Orchestra: Series for children

Canadian compositions for young audiences significantly improved during the 20th century with variety from full orchestral, operas, and musicals, to chamber music and songs. *The Dwarf and the Giant* composed by Tibor Polgar (1907-1933), a musical fairy-tale written initially in 1939 for soloist and orchestra is an example of early Canadian orchestral works for children. Appendix F provides an in-progress list of 20th century selected composers and the works they have created for children, collected from different archives such as the Canadian Music Centre and Canadian Encyclopaedia and some individual artists webpages.

3.7 1927: School Music Broadcasts

Radio programs for children were used as a supplement for school classes. BBC radio, which was the pioneer in this field, began school broadcasts in 1927. Radio school broadcasts in Canada were initiated and developed in the individual provinces. Before the establishment of the CBC in 1936, private Canadian radio stations experimented with school broadcasting as early as 1927. For example, the Vancouver station CNRV (Canadian National Railway Radio Network) offered a weekly program including a music program directed by Miss A. Roberts, the assistant music supervisor for Vancouver schools. In 1928, the Halifax radio station (CHNS) produced an experimental two-hour program that included the *Harmonica Band* of St Patrick School directed by Cyril C. O'Brien. After the creation of the Maritime school broadcast network in 1943, provincial and regional school programs offered joint educational programs at the CBC. Appendix

G shows the timeline and description of the school radio broadcast in Canada.¹⁶¹

Many musicians, educators, and music organizations contributed to Canadian school broadcasts programs. Among them were C. Laughton Bird (1914-1979), Lloyd Bradshaw (1929-1994), Hugh Morton Orr (b.1932), R. Murray Schafer, Harry Somers, and the *Toronto Symphony Orchestra*, the *Hamilton Philharmonic Orchestra*, and the *Hart House Orchestra*. The advancement of recording technology along with TV programs and film productions affected the live radio school broadcasts. Canadian school telecasts were first produced in Toronto in 1954 with the *Magic of Music* offered by Eugene Kash (1912-2004). Production of regular TV series took place in 1960 with a program titled *Rhythm and Melody*. In the early 1970s more TV series were developed, and after the late 70s, production of school telecasts had ceased. Table 8 shows some of the earliest examples of children's telecasts in Canada.¹⁶²

Table 8: Example of Canadian Children's Music Telecast

Date	Description
1954	<i>The Magic of Music</i> and <i>Music To See</i> by Eugene Kash (1921-2004)
1960	<i>Rhymes and Melody</i> for grade 2 and 3
1961-2	Music programs for high-school students

¹⁶¹ Lambert, Richard S. *School Broadcasting in Canada* (Toronto: University of Toronto Press, 1963).

¹⁶² King, Betty Nygaard, and Ian Grant, "Eugene Kash". In *The Canadian Encyclopedia*. Historica Canada. Article published June 28, 2009; last modified December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/eugene-kash-emc>

Date	Description
1969	<i>'Music - From Bach to Rock'</i> by Rena Elmer with Boris Brott
1969	Frances Martin's sight-singing series
1972	Edna Knock's sight-singing series
1975	<i>'Orchestraally Speaking'</i> for secondary schools with Winnipeg Youth Orchestra

3.8 1953: First Canadian Theatre Companies for Young Audience

During the two World Wars and after Natalie Sats established the first theatre to entertain children by adult professionals in Moscow, similar theatres around the globe were established with the same mission. In Canada, the 1950s to 1980s saw the emergence of theatre companies creating works for a young audience:

Vancouver became the first Canadian city entertaining children by opening *Holiday Theatre* in 1953, founded by Joy Coghill and Myra Benson. Around the same time, *Theatre Hour* in Toronto and *Les Jeunes Comédiens* in Montréal started shows for the young audience. The productions were plays produced formerly in the US, England, and France, with fairy tale subjects, or classic plays suitable for high-school audiences.¹⁶³

In 1964, *La Nouvelle Compagnie Théâtrale* in Montréal was a pioneer of staging productions for youth based on Canadian writers. Paddy Campbell (1895-1963), Len

¹⁶³ Doolittle, Joyce, and Joanne James, "Theatre for Young Audiences". In *The Canadian Encyclopedia*. Historical Canada. Article published July 25, 2007; last modified March 04, 2015.
<<https://www.thecanadianencyclopedia.ca/en/article/theatre-for-young-audiences>>

Petersen (1917-2008) and Rex Deverell (b.1941) were among the first playwrights creating new works for young people in Canada.

In 1966, the *Young People's Theatre (YPT)* was founded by Susan Douglas Rubes (1925-2013) in Toronto, producing professional works from Canada and around the world, written just for children. Their first production was the play '*The Looking Glass Revue*' written by Anton Chekov (1860-1904).

In 1972 *Alberta Theatre Projects*, established to bring history to life for schoolchildren, and took the young audience to the historic *Canmore Opera House* in Calgary's Heritage Park.

The *Green Thumb Theatre for Young People* was another theatre which was established in 1975 with a mandate to create original Canadian plays based on social issues concerning to young audiences. One of the well-known Canadian works they produced was *New Canadian Kid* in 1981. Written by Dennis Foon (b.1951), it is one of the most famous and unique Canadian plays, telling the story of *Nick*, a newcomer boy who is trying to fit in with new Canadian friends *Mench* and *Mug* while trying to find his new identity. One of the features of this play is that the Canadians of the story speak gibberish while the neo-Canadians speak English.¹⁶⁴

Theatre Direct is another Toronto based theater company for children formed in 1982 with their first production *How I Wonder What You Are*, a play written by Robert

¹⁶⁴ *ibid.*

Morgan (b.1944). The story is about acceptance, depicting the lives of three young characters: a gifted student, a student with intellectual delays and one whose family is plagued with conflict. Each character is given a label that affects the quality of their lives and their struggles.¹⁶⁵

During the 1970s and 1980s, theatre company productions for young audiences increased across Canada. Many companies offered both stage productions and school programs. One of these unique theatres in Canada is *Manitoba Theatre for Young Audiences* presenting professional productions for children and since 1982.

After the 1980s there was a shift away from theatre for young audiences and a concentration on producing work for adults. Some others focused more on school programming and Festival appearances through workshops, which cost less.¹⁶⁶ Table 9 shows the list of early theatre companies producing works for young audiences in Canada.

Table 9: Selected Early Canadian Theatre Companies for Young Audiences

Date	Company	Location
1953	<i>Holiday Theatre</i>	Vancouver
1964	<i>La Nouvelle Compagnie Théâtrale</i>	Montréal
1966	<i>Les Jeunes Comédiens</i>	Montréal

¹⁶⁵ Theatre Direct. "1982-1987: pushing boundaries", < <http://theatredirect.ca/celebrating-40-years/1982-1987-pushing-boundaries/>>

¹⁶⁶ Doolittle, Joyce, and Joanne James, "Theatre for Young Audiences". In *The Canadian Encyclopedia*. Historical Canada. Article published July 25, 2007; last modified March 04, 2015. <<https://www.thecanadianencyclopedia.ca/en/article/theatre-for-young-audiences>>

Date	Company	Location
1966	<i>Young People's Theatre (YPT)</i>	Toronto
1968	Théâtre des Pissenlits	Lac-Saint-Jean/ Quebec
1968	Youtheatre	Quebec
1972	<i>Alberta Theatre Projects</i>	Calgary
1972	Mermaid Theatre	Windsor
1972	Carousel Players	Niagara
1972	Théâtre de Carton	Quebec
1973	Théâtre de L'Oeil	Montreal
1973	Axis Theatre	Vancouver
1973	Kaleidoscope Theatre for Young People	Victoria
1974	Carousel Theatre	Vancouver
1975	<i>Green Thumb Theatre for Young People</i>	Vancouver
1975	Green Thumb Theatre	Vancouver
1977	<i>Theatre Direct</i>	Toronto
1978	TNB Young Company	New Brunswick
1980	Trickster	Calgary
1982	<i>Manitoba Theatre for Young Audiences</i>	Manitoba
1984	Quest Theatre	Calgary

3.9 1972: Early Children's Music Festivals in Canada

The idea of a music festival became fashionable in Canada during the second half of the 19th century. The first Canadian Music Festival happened in Quebec in 1834 by the performance of “*A Grand performance of Sacred Music*” under the direction of Stephan Codman (1796-1852) which included 64 instrumentalists and 111 singers.¹⁶⁷

Perhaps *MusicFest Canada* can be considered the first Canadian music festival, which included works for children. Formed in 1972 by Robert Richmond, Gary

¹⁶⁷ "Music Festivals". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified November 02, 2016. <<https://www.thecanadianencyclopedia.ca/en/article/festivals-emc>>

Wadsworth, and Paul Miner, the festival was initially known as the *Canadian Stage Band Festival (CSBF)*, showcasing the stage bands from Canadian high schools and universities. Later in 1981, they added the vocal component and in 1987 changed their name to *MusicFest Canada*. Around 2008 they also added an orchestral competition category. Since its establishment, *MusicFest Canada* brings together more than 10,000 of young and talented Canadian musicians, from age 12 to 25 every year to showcase their musical skills.¹⁶⁸

In 1978, the *Heritage Festival Society* produced two mini Festivals: *Vancouver Folk Music Festival* and the *Vancouver Children's Festival*. During 1981 the society focused more on youth programming, and since 1987 they are known as the *Canadian Institute of the Arts for Young Audiences*.¹⁶⁹ Table 10 shows the list of selected early Canadian Music Festivals for Children.

Table 10: Early Canadian Music Festivals for Children

Date	Festival Description
1972	<i>Music Fest Canada</i> : Canadian Stage Band Festival (CSBF)- Toronto
1977	Vancouver Children's Festival Produced by Heritage Festival
1978	Vancouver Children's Festival Produced by Canadian Institute for Arts for Young Audiences
1983	Winnipeg International Children's Festival

¹⁶⁸ The National MusicFest Canada. "About MusicFest Canada". <<https://musicfest.ca/about/>>

¹⁶⁹ "Music Festivals". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified November 02, 2016. <<https://www.thecanadianencyclopedia.ca/en/article/festivals-emc>>

Date	Festival Description
1985	Ottawa Children's Festival
1985	Festival de musique de Lachine, Quebec; Produced by JMC offered free music for children
1985	Fort Festival, Langley, BC; Including Children's activities
1986	Vancouver Chamber Music Festival presented young performers in Chamber Ensembles
1987	Calgary International Children's Festival (CICF)
1987	MusicFest Canada
1988	St Albert's International Children's Festival of the Arts

By the end of the 20th century, children became more and more involved in festivals and competitions as performers. Many festivals started to showcase children's and youth artistic talents in different categories and in different sizes and scopes from minor communities to the national level and programming for young audiences. Currently, the *International Association of theatres for Children and Young People (ASSITEJ Canada)* promotes high quality and diversity of performing arts for the young audience. So many children's festivals are ASSITEJ members including *The Ottawa Children Festival, The Banff Centre Children's Festival, Winnipeg International Children's Festival, Vancouver International Children's Festival, The Calgary International Children's Festival (CICF), Children's Festival of Saskatchewan, St. Albert's International Children's Festival of the Arts, Surry International Children's Festival, Wee Festival and Canada KidsFest.*

3.10 1974: Recording Labels and Canadian Children Albums

Appendix H provides the list of some of the best Canadian children's albums with the first recorded music for children is an LP recorded by Canadian bass Jan Rubeš (1920-2009) in 1974 called *Jan Rubeš Sings Guess What*, including folk and children's songs. The LP was a result of a Canadian children's TV show called "Guess What?" produced in the 1960s by the group 'Four Productions' and OECA (The Ontario Educational Communications Authority). *Rubeš* played the role of the leading artist, and the Canadian composer Louis Applebaum (1918-2000) wrote most of the songs.¹⁷⁰

The first manufactured Canadian sound recording was done by the *Berliner Gramophone* Company in Montreal in 1900. However, *Berandol Music Limited* - which was formed in 1969 by Andrew Twa (1919-2009) can be considered the first recording label of Canadian Children's music. In 1975 *Berandol* published the first children's album titled *If Snowflakes Fell in Flavours* sung by one of the pioneers of Canadian children's music, singer and songwriter Sandy Offenheim. Her songs have been used on many children's television programs, and educational series, among them *Berandol's Music Builders*, a manual guide for elementary school music teachers with two CDs published in 1980, composed by Marilyn Hardie (1943-2013) and Elaine Mason.¹⁷¹

¹⁷⁰ Schabas, Ezra. *Jan Rubes, A Man of Many Talents* (Toronto: Dundurn., 2007), p.155-158.

¹⁷¹ Canadian Music Centre <<https://www.musiccentre.ca/node/141479>>



Photo 13: 1973, Jan Rubeš in *Guess What?*¹⁷²

After *Music Builders* and *Canada's Favourite Folksongs for Kids* (1977), *Berandol* published *Musique S'il Vous Plait* by Suzanne Pinel (known by stage name Marie-Soleil) in the 1980s. These three albums are the oldest examples of children's recording labels, providing all the elements for the foundation of music education for young children. Other *Berandol's* educational music publications include recorder music by Mario Duschness and Hugh Orr as well as multi-media performances materials by R. Murray Schaefer.¹⁷³ Since 2016, the Canadian Music Centre has the responsibility for *Berandol Music Ltd* collection of over 1000 Canadian works including children's music.

¹⁷² Schabas, Ezra. *Jan Rubes, A Man of Many Talents* (Toronto: Dundurn., 2007), p.157.

¹⁷³ <http://berandolmusic.com>

Among the other well-known Canadian labels published children's music are *Elephant Record*, *Kids Record*, *Classic Kids*, *Oakstreet Music*, and *Casablanca Kids Inc.*

After the 1970s, many Canadian artists began to record albums of favourite or folk songs for children, including Sharon, Lois & Bram and Raffi. Sharon, Lois & Bram's first album *One Éléphant, Deux Éléphants* was released by Elephant Records in 1978 and became one of the best-selling children's folk albums ever produced in Canada.¹⁷⁴

Appendix G shows a list of some of the most recognized Canadian children albums in the twentieth century based on Juno Award archives. According to the collected information, the recorded music mostly falls into the category of pop and folk music. Also, it seems that Toronto musician Susan Hammond has done notable recordings for young audiences, by making classical music more understandable to kids. She has received numerous Juno awards with her recordings with *Classical Kids* recording label. Her recordings are story oriented, and biographical and include a teacher's guide called *The Classroom Collection*.

¹⁷⁴ Patch, Nick. "Sharon&Bram continue on a year after Lois's Death.", Toronto Star, May 13, 2016. p E7. < <https://www.thestar.com/entertainment/2016/05/13/sharon-bram-continue-on-a-year-after-loiss-death.html> >.

3.11 Conclusion

Canadian aboriginal children were singing their native songs, rhymes, and lullabies long before European settlement, until they became familiar with sacred choral and church music. In 1610 New France, French Jesuit missionaries practiced the Latin hymns such as *Pater Noster* with native children. Children learned French old folk tunes and Carols passed to them from adults. New land invited composers to create new songs. *The Huron Carol* in 1642, written by Jean de Brébeuf is one of the oldest examples of sacred songs written for children. Aside from folk tunes and Carols, up to the early 19th century, Canadian children were mostly learning and performing choral music. At first their performances were limited to schools and churches but by mid 19th century, the foundation of the organizations such as the *Toronto Philharmonic Society*, exposed Canadian children to public performance of choral works.

Public music education in Canada started the late 19th century when Toronto's *Royal Conservatory of Music* was established as the first music organization offering music programs to Canadian children in 1886. Since 1987, many music methods have been developed and practiced, among them, *the Fletcher method* is known as the oldest Canadian musical education pedagogical system for children, designed to teach young children the basics of music.

Canadian children were exposed to symphonic and chamber music through student matinees in the early 20th century. The Calgary symphony orchestra became the leader of such programs in 1913.

As music education grew in schools, churches and various organizations across Canada, radio programs started to provide a supplement for school classes during the late 1920s. The Vancouver station CNRV became the pioneer of such programs in 1943. Later Canadian school telecasts were first producers of music programs for children starting in Toronto in 1954.

Musical camps, musical bands and community music for children and youth began to emerge during the mid-19th century. *Children of Peace* is known as the earliest Canadian community band formed in 1820. The foundation of Salvation Army in 1865 had a considerable impact on the formation of many bands and music camps for Canadian children and youth.

After the mid-20th-century many theatre companies and festivals were founded to produce works to entertain children and young audiences. Vancouver and Toronto are among the first Canadian cities entertaining children by opening theatre companies and organizations such as *Holiday Theatre* and the *Young Peoples Theatre (YPT)* during the mid-twentieth century. Since 1972, *MusicFest* is known as the most important music festival, showcasing the works of thousands of Canadian children and youth across the country.

As the interest in children's music grew, recording labels became involved with recording and manufacturing works targeting children. *Berandol Music Limited* can be considered the first recording label of Canadian children's music with the publication of the first children's album titled *If Snowflakes Fell in Flavours* in 1975.

By the end of the 20th Century, children's opera found its way onto the stages of most prominent Canadian music companies and many schools. The next chapter explores pioneers and notable highlights in the children's operatic scene in Canada and introduces different categories of the genre.

Chapter 4 Canadian Children's Opera

The popularity of engaging children as performers increased during the second half of the 20th century among Canadian artists, educators, and producers. One of the results of this popularity was the emergence of Canadian children's opera and the fact that opera companies started employing children choruses in casts, and developing educational and outreach programs to offer opera workshops and school tours to children. The establishment of the Canadian Music Centre in the 1950s, followed by the Centrediscs recording label in 1981, encouraged more Canadian composers to create new compositions for children. Children's opera found its way into Canadian schools and stages of most prominent music companies. This chapter explores some notable highlights in the children's operatic scene in Canada, especially in Toronto which became the most important Canadian city in terms of producing children's operatic works.

4.1 Early Canadian School Operas - 1956

Canadian children's school operas can be divided into two categories:

- 1) Operas performed by professional adults as a stage production for audience participation from schools.
- 2) Operas created for children performers in a school setting

The first category, opera production for school students as the audience began in 1956 when a partial performance of *Don Giovanni* was presented to high school students at the *Royal Alexander Theatre*. Organized by the *Opera Festival Association of Toronto*, this

production featured a discounted ticket price of almost \$1.00.¹⁷⁵ In the following year, the festival presented the opera *Hansel and Gretel* to children.¹⁷⁶ In 1959, the Women's Committee of the Festival, also known as WOC, planned a dinner sponsored by the O'Keefe Centre to help unite music teachers from the School Boards of Education with the Canadian opera company. Seventy-one high school music teachers and superintendents were invited to hear speeches promoting student operas and delivered by key members of the Opera Festival Association of Toronto. As a result, *The Barber of Seville* was performed for 1393 students from 30 schools in Toronto in 1959.¹⁷⁷

After the formation of the *Prologue to the Performing Arts* in 1966, a company that serves as a liaison between boards of education and the *Canadian Opera Company*, the *National Ballet of Canada*, and the *Young People's Theatre*, many productions were staged for young audiences. The first Canadian school opera which *Prologue to the Performing Arts* arranged was in 1966 with a performance of *La Serva Padrona*, a comic opera by Pergolesi, about a servant girl who lures her master into marrying her.

Among the active Canadian artists who performed many works for children through *Prologue to the Performing Arts* are singer Jan Rubeš and Margaret Zeidman (playing piano, harp, and guitar). Together they gave 32 school performance during 1970

¹⁷⁵ Smith, Donnalee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools. 1950-1990*. (Canada: University of Victoria: 2004), p. 40.

¹⁷⁶ *ibid.* p. 41.

¹⁷⁷ *ibid.* p. 45.

season.¹⁷⁸ Jan Rubeš played a major role in developing the *Canadian Opera Company's* educational program for young people which will be discussed later in this chapter.



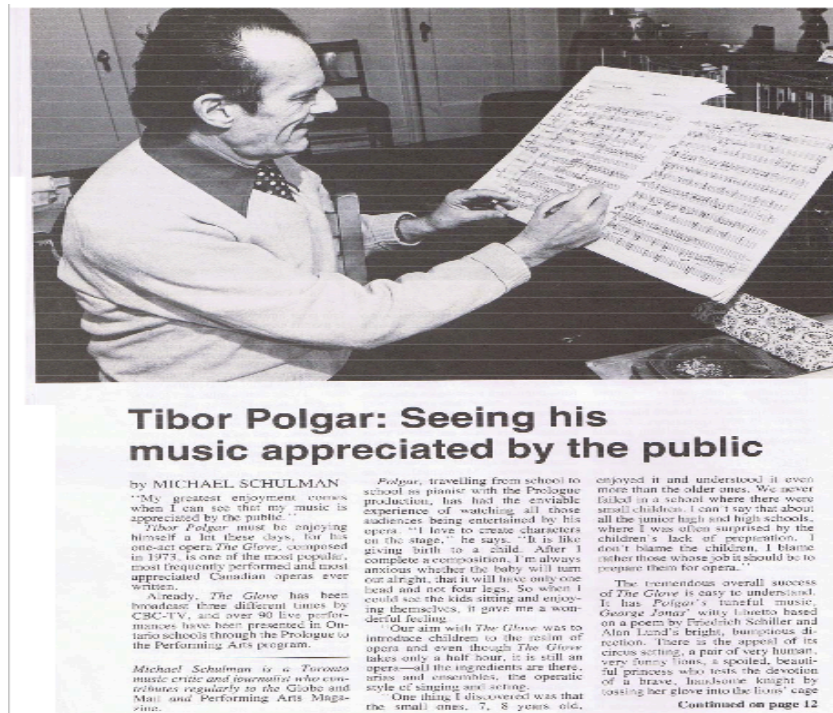
Photo 14: 1971, Jan Rubeš performing for school children¹⁷⁹

The first commissioned Canadian operas for children was *Charnisay Versus LaTour (The Spirit of Fundy)* composed by Norman Symonds (1920-1998) in 1972 and the comic opera, *The Glove* by Tibor Polgar (1907-1968) in 1973, commissioned by the

¹⁷⁸ Schabas, Ezra. *Jan Rubes, A Man of Many Talents* (Toronto: Dundurn, 2007), pp.149-150.

¹⁷⁹ *ibid.* p.150.

Canadian Opera Company.¹⁸⁰ *The Glove* received over 100 performances by 1980 in Ontario schools while Polgar was the pianist for some of the shows. He described his delight in watching children react to the opera, which he says, “gave me a wonderful feeling.”¹⁸¹



Tibor Polgar: Seeing his music appreciated by the public

by MICHAEL SCHULMAN

"My greatest enjoyment comes when I can see that my music is appreciated by the public."

Tibor Polgar must be enjoying himself a lot these days, for his one-act opera *The Glove*, composed in 1973, is one of the most popular, most frequently performed and most appreciated Canadian operas ever written.

Already, *The Glove* has been broadcast three different times by CBC-TV, and over 90 live performances have been presented in Ontario schools through the Prologue to the Performing Arts program.

Michael Schulman is a Toronto music critic and journalist who contributes regularly to the *Globe and Mail* and *Performing Arts Magazine*.

Polgar, travelling from school to school as pianist with the Prologue production, has had the enviable experience of watching all those audiences being entertained by his opera. "I love to create characters on the stage," he says. "It is like giving birth to a child. After I complete a composition, I'm always anxious whether the baby will turn out alright, that it will have only one head and not four legs. So when I could see the kids sitting and enjoying themselves, it gave me a wonderful feeling."

"Our aim with *The Glove* was to introduce children to the realm of opera and even though *The Glove* takes only a half hour, it is still an opera—all the ingredients are there, arias and ensembles, the operatic style of singing and acting."

One thing Polgar discovered was that the small ones, 7, 8 years old,

enjoyed it and understood it even more than the older ones. We never failed in a school where there were small children. I can't say that about all the junior high and high schools, where I was often surprised by the children's lack of perception. I don't blame the children, I blame rather those whose job it should be to prepare them for opera."

The tremendous overall success of *The Glove* is easy to understand. It has Polgar's tuneful music, George Janay's witty libretto based on a poem by Friedrich Schiller and Alan Land's bright, humorous direction. There is the appeal of its circus setting, a pair of very human, very funny lions, a spoiled, beautiful princess who tests the devotion of a brave, handsome knight by tossing her glove into the lions' cage.

Continued on page 12

Photo 15: Tibor Polgar playing his opera *The Glove*¹⁸²

¹⁸⁰ Petric, Joseph, and Christopher Moore, "Prologue to the Performing Arts". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified December 15, 2013. <<https://www.thecanadianencyclopedia.ca/en/article/prologue-to-the-performing-arts-emc>>.

¹⁸¹ Schulman, Michael. "Tibor Polgar: Seeing his music appreciated by public", *Canadian Composer*: May 1976. p. 11-12.

¹⁸² Ibid.

The earliest examples of the second category, Canadian school opera written for children to perform at the school, are operas of Alfred Kunz (b. 1929). He was one of the first Canadian composers who created dramatic works for children with their participation. After he composed his chamber work *The Song of the Clarinet* in 1961, he created a school operetta in two scenes called *The Watchful Gods* in 1962. Both the libretto and music were written by Kunz. Kunz composed *Let's Make a Carol* in 1965 a Christmas musical play for SAB children's chorus, children actors and piano.¹⁸³

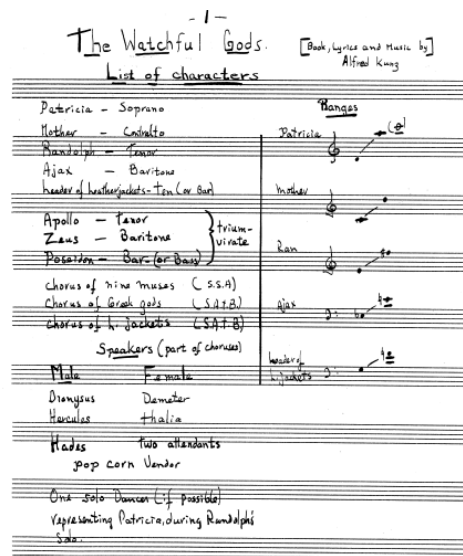


Photo 16: Kunz's Handwritings on the first page of *The Watchful Gods*¹⁸⁴

¹⁸³ Canadian Music Centre. "The watchful gods an operetta for high school students in two scenes by Alfred Kunz (Score)" < <https://www.musiccentre.ca/node/89478>>

¹⁸⁴ *ibid.*

After the mid-20th century and the founding of the Canadian Children's Company (CCOC), many school operas were created. Today children's school opera has expanded so children often make an opera from scratch and perform it in a classroom setting within a week. Appendix F shows an in-progress list of Canadian music for children including children's operas.

4.2 Pioneers of Musical Theatre for Children in Canada - 1964

Pat Patterson (b.1921) is one of the well-known composers of musical theatre works for children in Canada. Among her early musicals are *Dandy Lion* (1964), *Mrs. Red Riding Hood* (1968), *The Popcorn Man* (1969), *Henry Green and the Mighty Machine* (1970), and *Cabbagetown Kids* (1978). Pat started her career creating programs for children in radio such as *Pat's Music Room* (1948-64) and *Light and Lyrical* (1950) and for the children's show *Musical Playroom* (1951). In the mid-1950s she composed many songs for the CBC TV's children's program 'Telestory Time'.¹⁸⁵

Another example of a very successful 20th-century Canadian children's musical is *Magic Trumpet* composed by Victor Davies (b.1939). It is a musical comedy for Grade 3 children written for choir, voice, and orchestra. It was premiered in 1969 by the *Manitoba Theatre Company* and subsequently was produced by several children's theatre

¹⁸⁵ Mcmillan, Barclay, and Margaret Frazer, "Pat Patterson". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; last modified February 23, 2015. <<https://www.thecanadianencyclopedia.ca/en/article/pat-patterson-emc>>

companies across Canada. The *Magic Trumpet* was produced on the CTV network as a children's TV special series in 1974 and had an American premiere in 1980 performed by the *Children's Theatre Place Company* of New York. The musical has ten movements: 1- Holiday Song, 2- Magician's Song, 3- Kind Heart Song, 4- Food Song, 5- I'll Save the Animals, 6- Circus Song, 7- Talking Tree Song, 8- Finale, 9- I'll Save the Animals and 10- Circus Song.¹⁸⁶

Among the contemporary female Canadian musicians who have influenced the field of children's musical is Leslie Arden (b.1957). She has created over 100 Broadway productions. Her children's musicals *Rumpelstiltskin*, *The Dog That Ran Away* as well as *A Fairy Tale* was commissioned by *Prologue to the Performing Arts* and saw many school performances performed in the 1980s.¹⁸⁷

4.3 Major Canadian Opera Companies for Children and Youth

Opera programs for children and youth fall into different categories:

- 1) Performance of main stage productions for school students

¹⁸⁶ Cowie Victor and Victor Davis. "The Magic Trumpet: A Musical Comedy for Children and Others" Winnipeg, *Turnstone Press*, November 1984. Vol. 13, No 6.

¹⁸⁷ Petric, Joseph, and Christopher Moore, "Prologue to the Performing Arts". In *The Canadian Encyclopedia*. Historical Canada. Article published February 07, 2006; last modified December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/prologue-to-the-performing-arts-emc>

- 2) School tour performances through collaboration with other organizations (either by going to Ontario schools or inviting schools to see the shows in a specific theatre)
- 3) After school opera workshops and summer camps where children can learn about different aspects of opera and participate in the production and performance of a mini-opera

These programs have been developed over the years through the efforts of many dedicated artists and educators who were sensitive towards children's operatic education. This section will look at the short history of the development of opera educational programs by major contributors and early operatic works offered to Canadian children.

4.3.1 Canadian Opera Company (COC) -1950

Since its foundation in 1950, the COC had a significant role in opera education and introducing opera to school age. In 1956 the COC started offering student matinees by performing their main stage production's dress rehearsals. The first show was *Don Giovanni* performed at the Royal Alexandra to high school students with discounted ticket prices. The *Opera Festival Association of Toronto* organized this show under the leadership of Mr. Geiger-Torel, (General Director), and Mr. Ernest Rawley (General Manager of the Royal Alexandra Theatre).

During 1960s the COC expanded educational programs by collaborating with companies such as *Prologue to the Performing Arts* which acted as a booking agent for

school tours. Since then thousands of children from the elementary, junior, and secondary schools in Ontario were introduced to opera at a young age. The COC's opera school programs for children and youth grew immensely during the 1970s through four committees: 1) *Women's Committee* (known as the *WOC*), promoted the secondary and junior high school opera productions held at the *O'Keefe Centre*; 2) *Jr. Women's Committee* (known as the *Jr. WOC*) sponsoring opera productions for elementary school age children held at the *MacMillan Theatre* as well as sponsoring the elementary school puppet opera productions in Toronto schools; 3) *Planning Committee* monitored the *Prologue to the Performing Arts* opera school tours. 4) *The Opera Guild* committee was in charge of organizing the out-of-town performances.¹⁸⁸

By the end of the 1970s, the company created the 'Touring and Program Director' position, developed *OPERation Ontario* program and contributed to the growth of programming for the school-aged audience. By the end of decade, the COC established the *Ensemble Residency Program* to support career growth for emerging opera singers.¹⁸⁹

During the 1980s school programs decreased, *Jr. WOC and WOC* merged, and the main focus of the COC was the *Ensemble Residency Program* and the company created the position of 'Ensemble Coordinator.' Although the COC also had a designated member who had to oversee the *Prologue* shows and other opera educational activities

¹⁸⁸ Smith, Donnalee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools. 1950-1990* (Canada: University of Victoria: 2004), p. 90.

¹⁸⁹ *ibid.* p. 104.

for the young audience, there were only five short articles published in the COC news about student opera educational programs and unfortunately, the press release of the 10th anniversary of the Ensemble has not mentioned any in-school opera performances. Since 1988 the COC's Joan Baillie archives have reserved and documented all COC programs including activities done for children.¹⁹⁰ The COC created the position 'Education Coordinator' in the late 1990s. In an interview by the COC education coordinator, Trevor Rines in 1999, he acknowledged that despite offering many school shows, no researcher or schoolteacher had ever approached them to ask for resources to help to offer opera workshops to kids to schools and the COC only a few materials such as a booklet available to teachers.¹⁹¹

In 1997, Canadian composer Dean Burry started the very unique *After School Opera* program at the COC sponsored by Scotia Bank. In the program, which lasted for more than a decade, Burry wrote all of the music and libretti (scripts), and for the first few years also designed backdrops, props, and costumes and staged all of the operas. Children played an integral and active role in the creative process and plot development.¹⁹² Burry has contributed immensely to the Canadian children's operatic

¹⁹⁰ *ibid.* pp. 161-170.

¹⁹¹ *ibid.* p. 5

¹⁹² D'Ornellas, Danielle and Katherine Semcesen, "After School Opera Program - A Glimpse into 15 Years", COC-news. June 2013, < <https://www.coc.ca/coc-news1?entryid=2086>>.

scene. More details about Burry's opera educational activities and his role as a composer of the genre will be discussed later in this chapter.

Another teaching artist who has contributed to COC is Canadian soprano and educator Kyra Millan. Since 2000, she has facilitated many workshops and summer camps for the company and became musical director of the COC's *Summer Youth Intensive* program. She has collaborated with the Toronto District School Board (TDSB), and Toronto Catholic District School Board (TCDSB), offered opera workshops to many schools in the GTA. Kyra was commissioned by the COC to create educational opera performances. In collaboration with her musical partner, Tina Fay, Kyra has presented many workshop performances including *The Opera for All Ages* and *From Twinkle to Stardom*.



Photo 17: Kyra Millan Performing an Opera Workshop¹⁹³

¹⁹³ Neefe, Alexander. *A Vision for the Next Five Years* (Toronto: Canadian Opera Company, 2014). p.4.

Despite many challenges including funding for the educational programs, the COC always had an active role in educating young audiences by continuing to offer high-quality school productions and opera workshops to children and youth. After 2000, various artists, managers and educators joined the COC education team and have played an enormous role in the expansion and growth of Education-Outreach program. Among the contributors are Nina Draganic (Director of COC academy), Katherine Semcesen (Director of Education and Outreach), Dean Burry (composer and educator and developer of after school opera program at COC), Cathy Nosaty (composer and educator), Kyra Millan (teaching artists and vocalist) and Chris Thornborrow (composer and teaching artist). One of the COC's current unique educational programs is *Opera Creation program*, in which children are able to create their own opera in collaboration with professional artists. They learn about different aspects of opera production including writing a libretto, music composition, stage design, and acting.

4.3.1.1 COC's Early Stage Performances for School Audience

The *Jr. WOC* sponsored the children's opera, Britten's *The Little Sweep*, performed in the 1970-1971 season, with nine performances. According to *Jr. WOC* Chairman,

the children responded well to *The Little Sweep* as they "hooted like owls, cooed like doves, vocally splashed bath water about and otherwise happily responded to

the exhortations of the conductor, Dr. Boyd Neel, in this appealing audience-participation opera.¹⁹⁴

The committee produced audiocassettes of the children's opera from the MacMillan Theatre and placed them into the Learning Centers of schools across Toronto.¹⁹⁵

In 1973 the *Jr. WOC* commissioned Canadian composer John Rea (b.1944) to write *The Prisoners Play* premiered at the MacMillan Theatre, University of Toronto. Harry Somer's opera, *Louis Riel* was also among the first Canadian operas performed twice for secondary school students in the *COC's* 1974-5 season.¹⁹⁶

4.3.1.2 COC's Early Opera Tours at Schools

Although productions such as Symond's *Charnisay Versus LaTour* (1972) and Polgar's *The Glove* (1973), saw many school tours, the *COC's* first school opera for elementary school children was a puppet show based on *Hansel and Gretel*, which was premiered in 1970 and continued until 1972. Jan Rubeš who prepared a small puppet theatre with puppets from Czechoslovakia designed the program.¹⁹⁷ It was a free performance,

¹⁹⁴ Smith, DonnaLee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools. 1950-1990* (Canada: University of Victoria: 2004), p.91-92.

¹⁹⁵ *ibid.*

¹⁹⁶ *ibid.*

¹⁹⁷ Schabas, Ezra. *Jan Rubes, A Man of Many Talents* (Toronto: Dundurn. Toronto, 2007), pp.112-124.

offered four times a week. Each show was followed by a question-and-answer period.¹⁹⁸ Later in 1972 the *Jr. WOC* prepared a puppet show based on the opera *The Little Sweep*. The 1970s was the peak for the performance of school puppet shows in Toronto's school.¹⁹⁹

Jan Rubeš was appointed to the new position at the COC titled 'Touring Program Development Director' in 1974. He constructed the basis of the *COC's* educational programs through different programs. He started with OPERATION Ontario in 1975, sending different members to arrange choral, orchestral or chamber excerpt performances from operas education various communities about opera. Operation Ontario was successful but had a short life.²⁰⁰

¹⁹⁸ Smith, Donnalee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools, 1950-1990* (Canada: University of Victoria: 2004), p. 90.

¹⁹⁹ *ibid.* p.93.

²⁰⁰ *ibid.* p.104.



Photo 18: OPERAtion Ontario, 1975²⁰¹

Row 1: Deborah Jeans, Ann Cooper Gay, Barney Ingram, Jan Rubeš, Barbara Collier, John Arab, Kathleen Ruddell. Row 2: John Leberg, Errol Gay, Avo Kittask, Peter Barcza, Herman Gieger-Torel, Tom Burrows, Phil Stark, Glyn Evans

Rubeš believed that "in school, programs should be preparatory programs, operatic excerpts programs, and amusing instructional programs dealing with vocal and operatic literature."²⁰² He suggested a permanent educational program for the new opera members. He tried to find funds to have a small orchestra during the *Prologue* school performances as opposed to simple piano accompaniments. He made the stage production of matinees held at the Edward Johnson or St. Lawrence buildings. He also suggested a permanent educational program should be maintained for the new opera members who

²⁰¹ Schabas, Ezra. *Jan Rubes, A Man of Many Talents* (Toronto: Dundurn. Toronto, 2007), p.16.

²⁰² Smith, Donnalee. *Examining the Canadian Opera Company's Role in Opera Education in Ontario Schools, 1950-1990* (Canada: University of Victoria: 2004), pp. 104-105.

would have a permanent home, a permanent staff of coaches, singing supervisors, and first-rate stage managers. Rubeš major contribution was commissioning the first Canadian school opera: Polgar's *The Glove* with orchestral accompaniment and presenting it 29 times during 1975. It was such a success that the CBC based a film on it directed by Alan Lund.²⁰³

Rubeš's position was terminated due to budget cuts in 1978; however, the COC launched the *Resident Artist Program* by Carrol Anne Curry in the same year. The program was designed to involve a selected group of emerging opera singers to develop their careers while performing in Ontario communities. The singers were required to present a series of opera workshops including workshops for children. As a result, *The Magic Mozart* was presented to more than 20,000 Ontario students through the *Prologue* during the 1978-79 season. *The Magic Mozart* included small shows followed by a question and answer period, educating students to Mozart's music and operas.

4.3.2 Canadian Children's Opera Company (CCOC)-1968

Canadian Children's Opera Company (CCOC) is the only permanent children's opera chorus that has been developing and producing new operas for children in Canada. Founded in Toronto in 1968 by Ruby Mercer (1906-1999) and Lloyd Bradshaw (1929-1994), the CCOC was known as the *Canadian Children's Opera Chorus* prior to 2008.

²⁰³ *ibid.*

The CCOC was hired for the productions of *La Bohème* and *Tosca* by Canadian Opera Company in 1968. In 1986 the Canadian Children's Opera Chorus also participated in *Expo 86* in Vancouver performing John Rutter's *The Piper of Hamelin* 13 times and appeared in 7 performances with the *National Ballet of Canada* in *The Dream*. The CCOC produced the first Canadian commissioned stage Fairy-Tale opera *The Selfish Giant* in 1973 composed by Charles Wilson based on Oscar Wilde's novel.²⁰⁴

In 1987, the chorus presented a children's version of Gilbert & Sullivan's *HMS Pinafore* (*The Children's Pinafore*) in Toronto and Florida; 10 years later, in 1997, they toured it again in northern Ontario - Sudbury, Cobalt, and Kirkland Lake. The chorus expanded to an 80-voice choir for children of 8 to 16 years of age for performance of choral and operatic repertoire. The CCOC undertook its first European tour in 2001, performing in the Netherlands and Germany. Their second European tour happened in 2007, performing in Vienna, Salzburg, and Budapest.²⁰⁵

The CCOC has expanded different choirs based on the age of children and youth. In 1999, they founded *The Ruby Chorus*, named after Ruby Mercer – who introduced music and drama for 5 and 6 years old, using singing games and rhythmic training. In 2002, they formed the *Canadian Youth Opera Chorus (CYOC)* to provide further choral

²⁰⁴ Laine, Mabel H., and Emily-jane Orford, and Durrell Bowman, "Canadian Children's Opera Company". In *The Canadian Encyclopedia*. Historica Canada. Article published September 28, 2009; last modified December 16, 2013. <<https://www.thecanadianencyclopedia.ca/en/article/canadian-childrens-opera-company-emc>>

²⁰⁵ Canadian Children's Opera Company < <https://www.canadianchildrensopera.com/>>

and operatic training for girls aged 16 to 19 and boys aged 14 to 19.²⁰⁶

In addition to the partnership with the Canadian Opera Company, the CCOC has collaborated with many other organizations among them Toronto Symphony Orchestra, the Hamilton Philharmonic, the Chamber Players of Toronto, the Toronto Mendelssohn and Bach-Elgar Choirs, Chamber Concert Canada, Toronto Operetta Theatre, and Opera Atelier. Many well-known conductors have led the CCOC since its establishment: Bradshaw (from 1968 to 1973), Donald Kendrick (from 1974 to 1975), Derek Holman (from 1975 to 1985), John Tuttle (from 1985 to 2000), Ann Cooper Gay (2000-2015), Dean Burry (2015-2017) and Terry Dunn (2017).²⁰⁷

Being a member of the COC's OPERAtion Ontario program back in the 1970s, Ann Cooper Gay started the new initiative OPERAtion KIDS at the CCOC. The program which was sponsored by the Metcalf Foundation began in 2008 by offering in-school and after-school opera workshops, introducing participants (children and teachers) to acting, singing, prop-making, costumes, writing scripts, creating sets, and stage management. The program is currently made possible by BMO Financial Group and participants learn to showcase a 5 to 10 min opera in just 6 weeks.

The Selfish Giant was the first Canadian Children's opera commissioned by CCOC which was composed by Canadian composer and choral conductor Charles Wilson (b.1931) and premiered in 1973.

²⁰⁶ *ibid.*

²⁰⁷ *ibid.*

Among Canadian composers, Errol Gay has a high profile with the CCOC and his three children's operas. *A Dickens of a Christmas* was premiered (2005), *Laura's Cow: The Legend of Laura Secord* (2011) and *Alice in Wonderland* (2015).

Appendix I shows the complete list of operas performed and staged by the CCOC.

4.3.3 Other Opera Programs for Children and Youth across Canada

Table 11 shows the timeline of selected opera companies across Canada which are offering (or used to offer) different opera programs to children and youth. The information is selective and in progress due to the growth of opera companies in Canada. However, based on the collected information opera was first introduced to school age children first through school tours and performances by professionals.

Table 11- List of Canadian Companies Offering Opera Programs to Children/Youth

Opera Company	Foundation	Children Programs Start Date	Early Programs Type
Canadian Opera Company	1950	1956	Open dress rehearsals and Staged student matinees
Canadian Children's Opera Company	1968	1968	Staged production
Manitoba Opera	1969	1970s	School program
Vancouver Opera (VOIS)	1958	1972	School performance
Edmonton Opera	1963	1973	School performance
Calgary Opera	1972	1978	Staged student matinees
Opera de Montreal	1910	1980	Open dress rehearsals and workshops

Opera Company	Foundation	Children Programs Start Date	Early Programs Type
Opera Lyra (Ottawa)	1984	1987	Boy's choir Training program
Opera de Quebec	1983	1999	School performance
Opera Nova Scotia	2000	2000	school performance
VIVA Youth Singers of Toronto	2000	2012	Public Performance
Tapestry Opera	1979	2014	Youth Inside Opera Program
Vera Causa Opera	2015	2015	outreach/community/school performance
Viva music society	1988	2018	Viva Extension Opera Program

4.4 Canadian Fairytale Children's Operas – 1970s

The 1970s was a lustrous period for the creation and emergence of many Canadian children's operas including operas with fairy-tale themes.

The Selfish Giant is another early Canadian fairy-tale children's opera composed by Barrie Cabena (b.1933) based on Oscar Wilde's novel. It was premiered in London, Ontario in 1970.²⁰⁸ In 1973, Charles Wilson was commissioned by the CCOC to create another version of this story for adult baritone, four boys, three girls and SA children's chorus, recorder, and variety of percussions.²⁰⁹

Canadian composer Keith Bissell (1912-1992) created his three-act opera *The Miraculous Turnip* (1980), which was written for young singers and orchestra and is

²⁰⁸ Englebert, T. (2018). Music for Wilde: An Annotated Listing of Musical Adaptations of Works by Oscar Wilde. *Authorship*, 7(1). <<https://doi.org/10.21825/aj.v7i1.8617>>

²⁰⁹ Griffel, Margaret Ross. *Operas in English: A Dictionary* (USA: Scarecrow Press. 2012), p.441.

adapted from a story by the Brothers Grimm. It was premiered was in Toronto at the *Young People's Theatre*.

Other examples of famous children's fairy-tale operas created by Canadian composers are *The Snow Queen* (1993) by John Greer (b.1954) and most of the children's operas by Dean Burry (b.1972) including *The Brothers Grimm* (2001) and *The Hobbit* (2004), commissioned by the CCOC.

Appendix F and I show selected Canadian fairy-tale children's operas.

4.5 Notable Contemporary Canadian Composers of Children's Opera

In the following section, the works of selected composers who have contributed immensely to the Canadian children's operatic repertoire will be discussed.

4.5.1 Dean Burry

Dean Burry (b. 1972) can be considered the most celebrated Canadian composer of Canadian children's operas. In 1997 he collaborated as an educator with the COC and offered the unique program to children titled *After School Opera*. Burry guided young participants to learn about different elements that make up an opera: music, drama, theatre, and design. By the end of the program, children could create and present a mini operatic production. Burry had to create at least three short operas for the participants. The very first mini-opera produced by children under his guidance was *Titanic*.

During his affiliation with the COC, Burry shared his compositions with Richard

Bradshaw, the General Director of the COC, with the result that the company commissioned him as part of their *MusicCanada2000* program. Burry composed his first children's opera *The Brothers Grimm*. Written for adult performers the opera premiered in 2001 at the Joey and Toby Tanenbaum Centre. It is believed that the *Brothers Grimm* is the most performed Canadian children's opera in history and over 200,000 children across the world have seen it.²¹⁰ The opera was translated into Portuguese for a Brazilian tour.



Photo 19: Dean Burry, Clown opera, COC's 2012 After School Opera Program²¹¹

One of the bold moments of *The Brothers Grimm* is the *Rapunzel* scene and the

²¹⁰ Crawford, Trish. "The Brothers Grimm hits 500th performance for Canadian Opera Company". *Toronto Star*. Dec 2012. <https://www.thestar.com/entertainment/music/2012/12/03/the_brothers_grimm_hits_500th_performance_for_canadian_opera_company.html>

²¹¹ Reyes, Whitney, "Opera Classes for Fun and the Future": The Toronto Observer. Produced by Centennial College Journalism Students. April 2012. <<https://torontoobserver.ca/2012/04/27/opera-classes-for-fun-and-the-future/>>

little aria/duet “Above the World.”

In 2004, Burry got his first commission from the CCOC and composed the opera *The Hobbit* based on the fantasy novel by J.R.R Tolkien (1892-1973). The story follows the journey of the hobbit Bilbo Baggins in a fantasy world where he accidentally acquires the ring of power and reluctantly journeys to find a treasure guarded by *Smaug*, the dragon. Burry’s *The Hobbit* is the first opera ever written based on Tolkien’s work. It took the CCOC many years to finally get the permission from the company that owned the literary rights to Tolkien’s works, and the production of the opera happened at the same time that movie theatres released the *Lord of the Rings*. The opera has only one adult role, and the rest of the characters are performed by children. Burry has experimented with improvisation to create a soundscape and vocal sound effects in some scenes. One of the features of this opera is using Tolkien’s invented language *Sindarin Elvish* and the main “ring” theme which appears throughout the opera. One of the most well-known sections of the opera is “Far Over the Misty Mountains” with its catchy melody and beautiful texture.

One of the unique works which Burry created is the CBC serial radio opera *Baby Kintyre* in 2009. Inspired by daily news, the opera has six episodes telling the true mystery story of a family secret, hiding a mummified baby which was found in the floorboards of an East Toronto home attic. The opera contains the original interview

materials from the 93 years old woman who lived in the house when she was 10.²¹² In an interview with the CBC Burry mentioned that the first time he heard the story, the characters formed in his mind since he likes to create works based on real people and not just fairy tales. What makes this opera unique is that it is stage free and all visual elements such as costumes and set design are cut so the audience can hear the story wherever they are, in their cars, homes, etc. - something that fits well in today's world.²¹³

Burry composed *Pandora's Locker* in 2008 for high school age audiences or Youth Opera. The opera explores themes of identity, bullying, friendship, and subjects which teenagers mostly deal with. The story is about the Greek myth of Pandora's Box with a modern touch: Youthful adventures and the search for information from the past and the future, creates many challenges for high school teenagers and sometimes puts them in uncertain situations.

Burry was the Artistic Director of the CCOC from 2015 to 2018. During his career, which was also aligned with the company's 50th Anniversary, he created diverse programming. One of the highpoints of his career is the reproduction of Hans Krása's children's opera, *Brundibar* that was discussed earlier in chapter two. The opera was performed in Toronto in 2017 and toured across Europe including a performance in the actual concentration camps where the opera was premiered for the first time.

²¹² Dean Burry, "Baby Kintyre", 2015, <<http://www.deanburry.com/baby-kintyre/>>

²¹³ *ibid.*

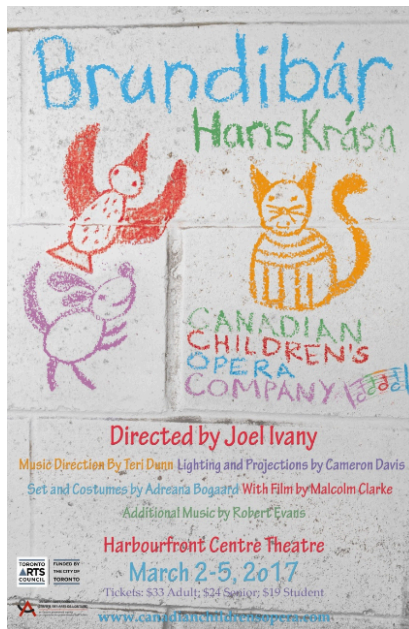


Photo 20: CCOC's poster for the production of children's opera *Brundibar* in 2017²¹⁴

Since 2004 Burry has created many works for children, including fairy-tale operas, school operas, and many mini-operas for children's workshops. His works have gained national and international attention. Burry's operas fall in both categories of children's education and entertainment. Burry states "The future of children's opera is as strong as the individuals who are working in the field and educating others as to its values."

²¹⁴ Canadian Children's Opera Company, "Past Seasons", 2017,
<<https://www.canadianchildrensopera.com/content/past-seasons#2015%E2%80%932016Season>>

Table 12 shows a list of some of Burry's most famous children's operas.

Table 12: Children's Operas Composed by Dean Burry

Opera Title	Date	Commissioner
<i>The Brothers Grimm</i>	2001	Canadian Opera Company
<i>Hobbit</i>	2004	Canadian Children's Opera Company
<i>The Vinland Traveller</i>	2006	Memorial University of Newfoundland's Opera Roadshow
<i>Pandora's Locker</i>	2008	Glenn Gould School of The Royal Conservatory of Music
<i>The Bremen Town Musicians</i>	2009	Opera Lyra
<i>The Mummer's Masque</i>	2009	Toronto Masque Theatre
<i>The Creature of Habit</i>	2009	Rising Tide Theatre
<i>Angela and her Sisters</i>	2010	University of Manitoba
<i>The Secret World of OG</i>	2010	Canadian Children's Opera Company

4.5.2 Errol Gay

Canadian conductor and composer Errol Gay (b.1967) has created three children's operas for the CCOC. He collaborated with librettist Michael Patrick Albano and conductor Ann Cooper Gay for these operas.

His first children's opera, *A Dickens of a Christmas* was premiered in 2005 in Toronto. The opera is based on Charles Dickens' *A Christmas Carol* first published in London in 1843 about an old miser man *Scrooge* who is visited by the ghost of his former business partner *Jacob Marley*, and spirits of Christmas past and Christmas present which

transform him into a compassionate person. All characters are played by children except *Scrooge* and *Marley* which are for adult performers. At the premiere, 200 young choristers, age five to nineteen portrayed the ghosts of past and present. The music has a classical taste with lots of musical quotes from the famous classical repertoire. Gay's *A Dickens of a Christmas* is the CCOC's most performed opera not only on stage but also as a school tour children opera. The composer himself has played the role of Scrooge in many school performances.²¹⁵

In 2012, Gay composed his second children's opera, *Laura's Cow: The Legend of Laura Secord* on a Canadian nationalistic subject. The story is about Laura Secord (née Ingersoll, 1775- 1868) who moved to Upper Canada with her loyalist family from Massachusetts and married James Secord, a sergeant in the 1st Militia, who was wounded during the Battle of Queenstown Heights. The Americans used Secord's farm, as a camp for their soldiers. She left her wounded husband and walked 30 kilometers to warn the British army after she found out that the Americans were planning to attack them. She took a cow along with her so she could claim her intentions were to sell the cow.²¹⁶ The 70 minutes opera depicts the story in the present moment at a school class preparing a play to commemorate Laura Secord during their study and suddenly Laura herself

²¹⁵ Andrew Lawrence, Mark. "A Dickens of a Christmas at Harbourfront", Broadway World Magazine. 31 Oct 2006. <<https://www.broadwayworld.com/toronto/article/A-DICKENS-OF-A-CHRISTMAS-at-Harbourfront-20061031>>

²¹⁶ Bonikowsky, Laura Neilson, "Laura Secord". In *The Canadian Encyclopedia*. Historica Canada. Article published March 24, 2011; last modified June 15, 2018. <<https://www.thecanadianencyclopedia.ca/en/article/laura-secord>>

appears to tell the children and their surprised teacher what really happened.²¹⁷ The opera shifts from the human world to the animal world of Laura's farm by using children's chorus depicting goats, sheep, chickens, and pigs who introduce Laura's Cow. Gay's music portrays animal sound effects especially with humorous use of the word "Moo."²¹⁸ One of the sub-theme of the opera is showing animals as more advanced than humans due to a higher awareness of their environment.²¹⁹

Laura's Cow: The Legend of Laura Secord was premiered as part of the 2012 Toronto *Luminato* Festival, celebrating the 200th anniversary of 1912. The performance included all levels of the 200-voice CCOC chorus from oldest to youngest plus three professional singers. Inspired by Benjamin Britten's first adult opera *Paul Bunyan* (1941) which includes singing animals and an eclectic mix of mood music and period-inspired tunes, Gay's colorful music incorporates a broad range of sound effects from the orchestra and clear rhythmic and melodic motifs. One of the fascinating scenes of the opera is when Laura is feeling helpless after her husband is wounded, and goes to a church service. The chorus sings directly to Laura to be prepared to do something important when the time comes, and Laura wonders whether it is God or her conscience speaking to her. Another highlight of the opera is when Ojibwe-speaking native guides oversee Laura's journey and her encounter with various animals such as a bear, a colony

²¹⁷ Hoile, Christopher. "Laura's Cow: The Legend of Laura Secord", Stage Door, June 2012.
<http://www.stagedoor.com/Theatre/2012/Entries/2012/6/8_Lauras_Cow__The_Legend_of_Laura_Secord.html>

²¹⁸ *ibid.*

²¹⁹ *ibid.*

of industrious beavers, a pack of untrustworthy coyotes, and a herd of trustworthy deer. One of the best songs of the opera is “Wedding Veil” which is sung by Laura’s maid-of-honor and is filled with both the joy and sadness of a friend seeing another move on to another stage in life. The opera ends with an uplifting chorus singing with the entire cast praising Laura.²²⁰ *Laura’s Cow: The Legend of Laura Secord* is perhaps the only Canadian children’s opera based on a Canadian historical subject.



Photo 21: *Laura’s Cow* by Errol Gay, Grand Finale, 2012

Canadian Children’s Opera Company, Photo Credit: Michael Cooper²²¹

Gay’s last children’s opera is a one-act fairy-tale opera *Alice in Wonderland* which was premiered in 2015 by CCOC as part of the 150th anniversary of novelist Lewis Carroll (1832-1898). The opera revisits Carroll’s famous tale about the journey down a rabbit hole and the composer states:

²²⁰ *ibid.*

²²¹ Terauds, John. “The Canadian Children’s Opera Company opera *Laura’s Cow*’s a victory of youth and bovine wisdom”, Ludwig Van Toronto online Magazine: May 2013, <<https://www.ludwig-van.com/toronto/2013/05/03/the-canadian-childrens-opera-company-opera-lauras-cow-a-victory-of-youth-and-bovine-wisdom/>>

The pleasure I get from seeing and hearing that the young performers actually like singing my music – and that very often almost all the cast members can sing the entire score (including the orchestra bits!) by the end of a run – is my greatest reward.²²²

4.5.3 Alice Ho

Hong Kong-born Canadian composer Alice Ho (b. 1960), is the first Canadian female composer who created a full staged children's opera in Canada. After 50 years, the CCOC opened its door to multiculturalism and diversity in children's opera in Canada by commissioning *The Monkiest King*.

The story is based on the adventures of a mythological hero *Sun Wukong* from Song Dynasty China (960-1279) and combines elements of Taoism, Buddhism, and Hinduism. The story is based on a 16th-century novel called *Journey to the West* by Wu Cheng'en in 100 chapters and *Monkey* (1942), which is the best English translation by Arthur Waley (1889-1966). Librettist Marjorie Chan looks at the Sun Wukong's origin and his transformation from trickster to hero with a new modern approach. The story is about a boy who stays at the museum after hours and falls asleep near an exhibit featuring a stuffed monkey *Sun Wukong*. He is transformed into his dreams into the Monkey King (*Sun Wukong*).²²³

²²² Buell, Mj. "May's Child- Errol Gay", The Whole Note Magazine, April 2015, <<https://www.thewholenote.com/index.php/newsroom/musical-life/25441-may-s-child-errol-gay>>

²²³ Stage Door, "The Monkiest King", 26 May 2018, <"https://www.stage-door.com/Theatre/2018/Entries/2018/5/26_The_Monkiest_King.html>

The casts include children from ages 3 to 18 and only one adult dancer. Alice Ho has combined the Western ensemble with Chinese instruments to create a colorful musical pallet for her opera. The instruments such as harp, extended percussion, string quartet, erhu, pipa, and guzheng create interesting contrasts, sonorities and a wide range of effects. The music introduces many traditional tunes taken from Chinese folksongs. One of the highlights of the opera is the use of language unknown to the audience. Although the opera is mainly sung in English, there are two songs “The Bird Song” and “Songs of the Clouds” performed entirely in Mandarin plus the use of some Cantonese words thereby evoking the folk culture. The composer wrote the lyrics of these two songs herself. There is an improvised section, which creates the sound effect by children’s chorus as they yell and randomly vocalize to depict the flooding. *The Monkiest King* is considered a children’s opera and due to the content, which portrays a non-Western story to the audience, it has a high educational value in today’s society. It invites everyone to accept greater cultural diversity and foreshadows future direction for opera in Canada’s broad multicultural society.



Photo 22: *Monkiest King* by Alice Ho, 2017

Canadian Children's Opera Company, Photo Credit: Michael Cooper, Bruce Zinger and Ben Mark Holzberg²²⁴

4.5.4 Cathy Nosaty

Canadian composer, musical director, and teaching artist Cathy Nosaty is one of the rare examples of a Canadian artist who is active in the field of children's opera and musicals for children, especially in the field of school and community art. Active for 34 years, she began her career as a freelance artist in 1984, and has created scores for over 100 theatre

²²⁴ Canadian Children's Opera Company, "The Monkiest King", May 2018, online archives: <https://www.canadianchildrensopera.com/content/monkiest-king.html-0>

companies across Canada.²²⁵ Since 2005, Cathy has been collaborating with the Canadian Opera Company education and outreach team and has led and created many original collaborative children's operas for the *Opera Creation programs* and *After School Opera program*. She has collaborated with many other organizations and schools to offer children's opera creation workshops, including *Youth Inside Opera Program*, Tapestry Opera, Beaches Alternative School and DareArts, Corporation of Massey Hall/Roy Thompson Hall, Tapestry Opera, the Royal Conservatory of Music, Theatre Direct, Swallowing Clouds, Jumblies Theatre, Community Arts Guild and Manitoba Theatre For Young People.

As a teaching artist, Cathy's operas and musicals have inspired a diverse range of participants from different communities and schools to create an original opera or musical, while freely expressing themselves and finding the opportunity to appreciate others' efforts and abilities. In 2013 Cathy created a program, *the 10 Minute Musical*, which was funded by the Ontario Arts Council and was also part of the *tdsbCREATES* arts festival. In this program, young participants will create, rehearse, and perform an original musical, which is ten minutes long and includes three to six original songs. This multidisciplinary program includes drama exercises, improvisation exercises, vocal

²²⁵ tdsbCREATES, "The 2018/10 Artist Roster", <<https://sites.google.com/a/tdsb.on.ca/tdsbcreates/2017-18-tdsbcreates-artists>>

warm-ups, story creation, character development, and music composition techniques.²²⁶

Table 13 shows some of the children's operas created by Cathy Nosaty.

Table 13- List of Recent Children's Operas Created by Cathy Nosaty

Opera Title	Date	Age	COC Program Title
The Quest For The Magic Soccer Ball	Fall 2015	7 - 11	COC's After School Opera Program
The Voyage of the Giant Hamburger	Winter 2016	7 - 11	COC's After School Opera Program
The Call of the Halo	Spring 2016	7 - 11	COC's After School Opera Program
The Evil Queen	Spring 2016	6-7	COC' Opera Creation Program
The Stolen Diamond of the Cookie Kingdom	Fall 2016	7-11	COC's After School Opera Program
The Battle of the Enchanted Underwater Valley	Winter 2017	7 - 11	COC's After School Opera Program
The Chocolate Factory vs. The Money Factory	Spring 2017	7 - 11	COC's After School Opera Program
Journey to the Land of Hip-Hop	Summer 2013	4-16	Tapestry Opera, Youth Inside Opera
The Cinderella Opera	Spring 2018	5-12	Beaches Alternative School

4.5.5 Norbert Palenj

Polish-Canadian composer Norbert Palenj (b. 1977) composed *Ogopogo* - his first children's choral piece- for the CCOC in 2011 and right after that he got a commission to compose a full stage children's opera for the company. It is the only children's opera that Palenj has ever written. Seventy minutes long, it was premiered by the CCOC in Toronto, at the Enwave Theatre in 2014, and featured children ages 3 to 18.

²²⁶ Royal Conservatory of Music, "10 minutes Musical", March 2017-May 2017
<https://ca.apm.activecommunities.com/theroyalconservatory/activity_search/the-ten-minute-musical/3223?>

East o' the Sun and West o' the Moon is another example of a contemporary Canadian fairy tale children's opera on a libretto by K. T. Bryski based on Norwegian folk tales and fairy tales. The story is about the journey of a young girl, *Rose*, and her efforts to help her famished family by following a magical polar bear who is actually a cursed young prince. This leads her to rescue the prince from the evil Queen of the Trolls.²²⁷

The music includes catchy melodies, romantic harmony, and lots of overlaps between orchestra and chorus. The orchestration is colorful and incorporates a variety of orchestral timbres by use of string orchestra, percussion, and three wind instruments. One of the interesting instruments used in the opera is the wind whistle, conveying the sound of the cold wind and is used as a thematic instrument throughout the piece. The music was well combined with colorful costumes and lighting on the stage and transformed the experience of the audience to an audio-visual treat. One of the most recognized tunes of the opera is the choral "Round and Round and Round We Go" from the second act.²²⁸

²²⁷ Hoile, Christopher. "From Nowhere to East of the Sun", *The Whole Note Magazine*, 29 April 2014, <<https://www.thewholenote.com/index.php/newsroom/beatcolumns-sp-2121861476/choral-opera2/24881-from-nowhere-to-east-of-the-sun>>

²²⁸ Bayefsky, Sammy. "East O' The Sun, West O' The Moon: A trip to CCOC", Canadian Music Centre, 12 June, 2014, <<https://www.musiccentre.ca/node/122108>>



Photo 23: *East o' the Sun and West o' the Moon* by Norbert Palenj, 2014

Canadian Children's Opera Company, 2014. Photo Credit: Michael Cooper

4.5.6 James Rolfe

Although James Rolfe (b. 1967) has written operas mostly for adults, his short 30-minute children's opera *Elijah's Kite* on a libretto written by Camyar Chai made a huge debut in 2005. It was commissioned by Tapestry Opera and the Manhattan School of Music Opera School, and premiered in New York and have has been performed for more than 30,000 students across Ontario through Tapestry's opera youth outreach program.²²⁹

²²⁹ Tapestry opera, <<https://tapestryopera.com/about/>>

Composed for five voices (two sopranos, mezzo, tenor, and baritone) with an optional part for children's chorus, percussion, electric bass, and keyboard, the music of the opera is fast, forceful, repetitive, with rhyming words combined with lyrical arias.

The story is about two friends, Miriam and Keisha, who meet Elijah, who dreams of flying with his kite one day. The story investigates the subjects of peer pressure, self-esteem, and imagination among children. It explores the positive or negative outcome of decisions and choices children make and how they cope in these scenarios. The opera educates children on how to be more compassionate in relationships with one another.²³⁰

Elijah's Kite is an excellent example of a contemporary Canadian school opera for children which incorporates issues surrounding real life as opposed to a fairy tale and communicates the humanitarian message through art to the young audience.

4.5.7 Raymond Murray Schafer

Among the contemporary Canadian composers who have created works for children, the works of Raymond Murray Schafer (b.1933) have encouraged children and youth to improvise and create sounds effects. His *Threnody* (1967) is among his early works for youth orchestra and chorus composed and based on comments by survivors of Nagasaki's bombing. Like most of his works, the score is a graphical notation with detailed instructions. (See Photo 16)

²³⁰ James, Rolfe, "Elijah's Kite, an opera for young audiences", Canadian Music Centre, 2006
<<https://www.musiccentre.ca/node/83456>>

aleatoric (chance) techniques. In this technique, which was originally introduced in the 1950s in Germany, some elements of the composition are left to the performers' choice.

In 2009 Schafer's opera *Children Crusade* took audiences on an extraordinary imaginary journey. Based on the true historical story in the 13th-century, the 90-minutes opera reveals the tragic failed journey of thousands of children and young people who were convinced to go to the Holy Land to take back Jerusalem from the Muslims. Commissioned by *Soundstreams* and the *Luminato Festival* in celebration of Schafer's 75th birthday, the *Children Crusade* featured 100 performers, including the young performers from CCOC. The opera was premiered in an abandoned industrial warehouse in Toronto while the audience followed the performers through the story. Schafer combined modern, medieval and Middle Eastern musical styles and instruments such as *zither* to reach a wide variety of sound sonorities. The opera begins with strange, heavenly music for a choir of angels and ends with a chorus depicting children drowned in the sea, who reawaken to eternal life. The main character is performed by a boy soprano, accompanied by a chorus of children. Aside from children's performance involvement, one of the opera's great features is audience participation. They become a part of the holy child's support, joining his journey to Jerusalem, moving around the space and bearing witness as he convinces other children to join him.²³²

²³² Canadian Opera Company, "The Children's Crusade, Press Release", May 11, 2009, <<https://www.canadianchildrensopera.com/content/children%E2%80%99s-crusade-press-release-may-11-2009.html>>



Photo 25: *The Children's Crusade*, 2009

Tim Albery is directing Jacob Abrahamse who plays, Stephen, the Holy Child ²³³

4.5.8 Chris Thornborrow (b. 1983)

One of the most active contemporary composers/teaching artist in the field of Canadian children's opera is Chris Thornborrow. Aside from being a successful composer creating adult repertoire in the new music scene as well as composing music for film, Thornborrow has been working with children of various age groups in the field of music, specifically children's opera.

²³³ Dixon, Guy. "It's Rained on their Crusade, *Globe and Mail*, June 3, 2009, <<https://www.theglobeandmail.com/arts/music/its-rained-on-their-crusade/article4212524/>>.

Since 2002, Thornborrow has designed music programs and curriculum for the Hamilton Hillfield Strathallan Summer Day Camp, the International Summer Camp Montana in Switzerland, the Zodiac Summer Day Camp, and the Tapestry Opera's summer camp. He has been collaborating with the COC's education and outreach department, running the *After School Opera Programs* such as Opera Creation Program for past few years in different communities across Toronto. Working with so many kids each year, Thornborrow has to produce at least six short operas for children to perform in a short time, sometimes only five days. To do so, he has to collaborate closely with children, writing a few songs himself and then by creating specific games and activities he assists children writing songs of their own and later he notates the music. All the elements of opera, such as creating the story, lyrics, characters, design are created by improvisation games, based on a scenario or subject of Thornborrow's choice. Table 14 shows a list of most recent children's operas which Thornborrow has created with children as a composer/teaching artist of the COC.

Aside from his short operas and his role as a composer/educator, Thornborrow composed his first staged short children's opera *Hannah and Paige and the Zombie Pirates*, premiered in 2012 at the Toronto Heliconian Hall and toured around Canada as part of the *Bicycle Opera Project*.

Table 14: Recent Children’s Operas Created by Christ Thornborrow for COC

Opera Title	Date	COC Program
<i>The Moon</i>	Summer 2015	Summer Camp
<i>The Bur Oak Tree</i>	Fall, 2015	After School Opera Program
<i>The Magic Flute (adaptation)</i>	Winter 2016	After School Opera Program
<i>The Treehouse</i>	Spring 2016	After School Opera Program
<i>The Cloud Spinner</i>	Summer 2016	Summer Camp
<i>The Factory</i>	Fall 2016	After School Opera Program
<i>The Haunted Piano of Briarly's Inn</i>	Winter, 2017	After School Opera Program
<i>Dream City</i>	Spring, 2017	After School Opera Program
<i>The Quest</i>	Summer 2017	Summer Camp
<i>Mike Mulligan’s Steam Shovel</i>	Summer 2017	Summer Camp
<i>The Stream-shovel</i>	Summer 2017	Summer Camp
<i>Go Big or Go Gnome</i>	Summer 2017	Summer Camp
<i>The Show Must Go On: The Great Candy Balloon Circus</i>	Fall 2017	After School Opera Program
<i>The Show Must Go On</i>	Fall, 2017	After School Opera Program
<i>The Toronto Zoo Annual Talent Show</i>	Winter, 2018	After School Opera Program
<i>The Time-Travelling Opera Troupe</i>	Spring 2018	After School Opera Program
<i>Toronto Zoo Annual Talent Show</i>	Spring 2018	After School Opera Program
<i>The Great Island of Mist and Fog</i>	Fall 2018	After School Opera Program
<i>Wendigo</i>	Summer 2018	Summer Camp
<i>Decomposing</i>	Summer 2018	Summer Camp
<i>The Time Travelling Opera Troup</i>	Summer 2018	After School Opera Program
<i>The Crayons Revolt</i>	Summer 2018	Summer Camp

His recent opera is *Hook Up* was commissioned and produced by Tapestry Opera with support from Theatre Passe Muraille, premiered in 2019. The libretto which is written by Julie Tepperman explores issues surrounding sex, intimacy, consent, power, drinking, and rape culture in North American universities. This piece is not targeting children but is intended for a younger group of the audience of 14+. The work is part of Tapestry Opera TAP X, which breaks the norms of what could be considered an opera

and incorporates a profound sound design component, features electric drum kit and synthesizers, verges into musical theatre aesthetics.

4.6 Conclusion

Compared to other musical genres, children's opera is one of the newer genres of music introduced to Canadians. With almost 60 years of practice and the efforts of various artists and educators, Canadian children and youth have been exposed to opera through four categories:

- 1) **Matinees:** Performance of main stage productions for school students by professional adults. The subject of these operas is from the adult opera repertoire. The venue is the same as the one used for the main production.
- 2) **School Tours:** Operas performed by adults for children and youth through collaboration with other organizations. The subject of these operas varies from classic opera repertoire to simple stories and children's fairy tale. The venue is at schools or a specific theatre.
- 3) **Opera Workshops and Camps:** Children and youth become familiar with different aspects of opera creation by attending workshops and camps executed by a group of professional artists normally referred to Opera Teaching Artist facilitated by an established opera company. The subject and themes of these operas programs are varied and can be related to the season's productions or be as simple as an improvised theme by children themselves. The format depends on the scope of the individual

program and the venues vary from big theatres, to community service organizations, and churches.

- 4) **Stage Productions:** Children and youth directly become involved in producing an opera as singers, actors or members of the chorus and perform on stage. Most of the themes and subjects of such operas are fairytales, historical or current issues surrounding children and youth social life. However, children and youth have also been singing as part of the chorus or some adult's opera productions. Venue is often a staged theatre.

The *Canadian Opera Company* and the *Canadian Children's Opera Company* are the two oldest leaders producing Canadian children's opera and educational and outreach activities in Canada. These activities began by offering student matinees and performances of the COC's main stage production's dress rehearsals of *Don Giovanni* performed in 1956. The *Canadian Children's Opera Company* has involved children with opera performance on the stage since 1964 in collaboration with the COC production of *La Boheme*.

The COC and the CCOC made Toronto the most important Canadian city in terms of producing children's operatic works. Organizations such as *Prologue to the Performing Arts* helped to promote children's opera across the Ontario cities.

The period between 1950 and 1980 saw the rise of children's opera performances and school tours in Canada, especially in Toronto. Many Canadian artists contributed to introducing this genre to school-age students. Among the pioneers in this field are: Alfred

Kunz's school operettas with children participation; Jan Rubeš's school tours and educational puppet theatre; as well as productions such as Symond's *Charnisay Versus LaTour* (1972), Polgar's *The Glove* (1973), Rea's *The Prisoners Play* (1973), and Wilson's *The Selfish Giant*.

By the end of the 20th century, most of the major Canadian cities' opera companies started offering opera programs to children and youth in at least one of the four categories mentioned above, especially school tours. The number of children exposed to opera increases every year in Canada. The *Canadian Children's Opera Company* (CCOC) is still one of the largest and most unique producers of children's opera in the world, touring their program in Europe and the USA.

Many contemporary Canadian composers have contributed to the repertoire, but of all Canadian composers, Dean Burry's name stays at the top as a Canadian composer/educator who has been active in all the four categories from composing stage children's operas to arranging school tours and workshops and facilitating camps and afterschool opera educational program.

Composition aspect of staged children's operas is not so different than adult operas and it is closely related to the style of each composer. The only section which affects or limits their composition is the vocal range and skills and the abilities of the participants due to their ages. All the compositional elements of the music of children's opera including texture, harmonic progressions, instrumentations and even melodies can be as colorful and complex as it can be found in the adult's opera repertoire.

Children's opera has a tremendous educational impact on children. Today almost all of the major Canadian opera companies offer different educational programs to children and youth in various ages to make opera more accessible to the next generation. Some of these programs are designed to make them familiar with what opera is and some others encourage children and youth to participate in an opera creation process and build an opera from scratch. As the involvement of the children with opera grows stronger every day, it is necessary to understand the impact of opera on children's skills in different areas and why it is important for us to take opera education seriously?

Chapter 5 explores how participation in an opera creation process helps children's intellectual development and recommends using children opera be as a kinaesthetic pedagogical tool.

Chapter 5 Children's Opera: A Kinaesthetic Pedagogical Tool for Children's Development

This chapter considers how children's involvement in producing an opera promotes their emotional, social, and artistic development. The focus is on works that include children's participation.

5.1 What is Kinaesthetic Learning?

According to the VARK model designed by Neil D. Fleming (b. 1939), kinaesthetic (also kinesthetic) learning is an educational methodology in which students can learn by participating in activities which helps them learn through a variety of activities such as seeing, writing, touching, rather than only listening to a lecture or watching demonstrations.²³⁴

Kinesthetic intelligence was initially defined and discussed in the book, *Frames Of Mind: The Theory of Multiple Intelligences* in 1983 written by American psychologist Howard Gardner (b.1943). The book describes activities such as dancing as requiring great kinesthetic intelligence: using the body to create (or do) something.²³⁵ Gardner also proposed that there are eight different types of intelligence:

1. Musical intelligence: includes sensitivity to rhythm, pitch, tone, melody, and timbre;

²³⁴ Fleming, Neil D. (2014). "The VARK modalities". Archived from the original on 14 March 2015. Retrieved 9 August 2015.< <http://vark-learn.com/>>.

²³⁵ Gardner, Howard, *Frames Of Mind: The Theory of Multiple Intelligences* (NY: Basic Books, 2011).

2. Visual-spatial intelligence: Ability to navigate, visualize objects from different angles and space, faces or scenes recognition;
3. Verbal-Linguistic intelligence (Language or Literacy Skills): Ability to understand any language, reading, writing and speaking; It is linked to problem-solving and abstract reasoning;
4. Logical/mathematical intelligence (Cognitive Skills/ IQ): Capacity to understand logic, reasoning, numbers, and critical thinking and underlying principles of systems;
5. Bodily/kinesthetic intelligence (Physical Skills): of one's body and controlling motions. Includes fine and gross motor skills;
6. Interpersonal intelligence (Social Skills): Ability to communicate effectively and empathize easily with others, and to cooperate as part of a group;
7. Intrapersonal intelligence/ (Emotional Skills/ EQ): includes the capacity to understand our own feelings, motivations, goals, weaknesses, strength, and values;
8. Naturalistic intelligence (Naturalistic): Awareness about natural surroundings; Ability to categorize natural forms such as animal and plant species, ocean versus mountains, etc.

Recently, researcher Dr. Galeet Ben Zion defined kinesthetic learning as a process with a new knowledge outcome, which involves the learner's body movement. This movement is performed to establish new (or existing) knowledge. Ben Zion believes, kinesthetic learning is best established when the learners use language, especially their own words, to define and sort out their body's movement and reflect the concept

explored.²³⁶ For the kinesthetic learners who have memories associated with emotions, learning can be facilitated through dance, debate, drama, role-play, and charades. This kind of education results in long-term memory enhancement since it is associated with emotions such as excitement, curiosity, anger, disappointment, and success.²³⁷

Following this chapter, we will examine how participating in an opera creation workshop or opera production develops skills in different areas and how opera can be seen as a kinesthetic educational tool for children to stimulate and develop all eight intelligences.

5.2 Opera: A Kinaesthetic Tool to Develop Children's Multiple Intelligences

For centuries, scholars have been researching and studying the relationship of music and the brain. Many articles and books are written on this topic, and today many people agree that music is good for the brain. When children participate in the creation of an opera, whether a stage production or a mini-opera workshop, they are exposed to a variety of creative activities. Opera consists of many elements and music making is a significant part of an opera but not the only part. All the other elements of the opera effect, stimulate, and develop the eight intelligence areas of the brain.

The following elements are the pillars of an operatic creation:

²³⁶ Westreich, Galeet BenZion. "An Analysis of Kinesthetic Learners' Responses: Teaching Mathematics through Dance". Doctoral Dissertation. American University, Washington D.C., 2000.

²³⁷ Marilee Sprenger. *Differentiation Through Learning Styles and Memory* (USA: SAGE Publications, 2008), p. 113.

1. A Story (Libretto): which allows the audience to follow one or more than one main characters' journey and events. It has a message and purpose. A story needs to have conflicting situations and characters to create excitement and keep the audience engaged.
2. Drama: The characters need to represent emotional events through movement.
3. Music: including a collection of musical themes and sound effects assigned to certain characters, situations, emotions, and events based on the story. It can include an overture, recitative, arias, duets and chorus and interludes.
4. Stage design and visual arts: including a set for performers to perform the opera, props or objects which helps the creation of each scene based on the story, costumes including clothing and make-ups for performers, especially, the main characters and lighting to portray specific emotions, situations or places.
5. Performance: When instrumentalists, solo singers, chorus members and sometimes dancers all join together to act, sing and tell the story accompanied by music.

The following sections of this chapter look at how each of these elements stimulates different areas of a child's brain and improves their intelligence.

5.2.1 Opera: Story and Intelligence

The essential element of opera is its story. Opera is a storytelling genre, and storytelling is a tool for humans to share their social, emotional and cultural experiences. Stories were

used both as educational tools or entertainments. Even before man invented languages and words, they could tell stories by carving on stone, or by movements and specific sign languages. Stories were a crucial part of our evolution. Stories are what make us human, not just metaphorically but literally.²³⁸ Researchers in neuroscience have found that stories help to rewire the readers' and listeners' brains. Stories let us feel empathic, seeing life through a characters' eyes, transporting us to places we have never been, and reveal universal truths which can alter our perception of reality.²³⁹

For children, stories help improve language skills by introducing them to new vocabulary, phrases, and even in some cases, to other languages. It enhances listening skills, as well as cognitive skills, by increasing the attention span since children must concentrate on characters and events for an extended period of time. When children are asked to remember a story, their memory capacity is enhanced. Stories improve creativity and imagination in children and help them visualize the characters, events, and locations. Sometimes children are able to portray these imaginative ideas through illustrating these images in drawings or handicrafts. This creates a link between cognitive and physical skills and activates both sides of the brain. Stories from different countries, cultures, real life or imaginary worlds give a child a broader understanding of the real world, including

²³⁸ Cron, Lisa. *Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence* (Berkeley: Ten Speed Press, 2012), pp. 1-5.

²³⁹ *ibid.*

the environment and nature, thus affecting their naturalistic intelligence by raising their awareness about the natural elements. They help children to improve reasoning and problem-solving skills, and teach when they think about reasons behind various events and choices that characters make. It affects social skills as it allows them to ask questions.²⁴⁰

Stories help children control their emotions and work through conflict while also providing them with a shared community experience where they can speak openly with each other about the story details making it an enjoyable social experience. Stories allow children the opportunity to hear how someone else felt the emotion and dealt with it. It teaches them to show empathy and learn how to express their own emotions in a specific situation.²⁴¹

5.2.2 Opera: Drama and Intelligence

Opera tells a story through dramatic movements and acting. Dramatic play is defined as a type of play, where children accept and assign roles, and then act them out. It is a time when they break through the walls of reality, pretend to be someone or something

²⁴⁰ Kim, S.-Y. (1999). *The Effects of Storytelling and Pretend Play on Cognitive Processes, Short-Term and Long-Term Narrative Recall*. Child Study Journal, 29(3), p. 175-191.

²⁴¹ Erickson, Elizabeth. *Effects of Storytelling on Emotional Development* (Minnesota: Saint Catherine University, 2018).

different, and dramatize situations and actions to go along with the roles they have chosen to play.²⁴²

The inner life of children is intuitively dramatic. Drama plays an essential part in teaching children how to be human. It develops life skills and a sense of art in such areas as their physical, cognitive, literacy, social and emotional experiences.²⁴³

Role playing assists children in developing both gross and fine motor skills and practicing eye-hand coordination and visual discrimination. When children are involved in dramatic plays, they gain access to images in their memories to recreate past experiences, which is a form of abstract thinking. Dramatic play increases attention span, as it enables children to encompass actions and words, which will extend as they grow up. It also develops emotional and literacy skills: When children are role playing they imitate physical and verbal behaviors of someone or something they are pretending to be. By repeating such activities, children are able to create numerous actions applicable to the role they are playing. They learn to use language to explain their physical movements and learn to ask or answer questions related to these movements.²⁴⁴

Children's listening, literacy, social and emotional skills develop when they interact with others through such plays. In order to respond to an act, they have to listen

²⁴² Glasgow Koste, Virginia. *Dramatic Play in Childhood: Rehearsal for life* (Canada: Pearson Ed., 1995), pp.1-29.

²⁴³ *ibid*, pp. 29-51.

²⁴⁴ Cecchini, MS. *Marie E.* "How Dramatic Play Can Enhance Learning", The Professional Resources for Teachers and Parents, 2008. <www.earlychildhoodnews.com>.

carefully to what others say, thus their vocabulary expands and they learn to use some of the words in an appropriate situation later. They learn to choose their words wisely so that others will understand what it is they are trying to communicate. In a dramatic play experience, children learn to agree on a theme, negotiate roles, and cooperate to put it all together. They learn how to cope with feelings such as fear and excitement during the process. Dramatic plays enable children to show empathy for others when taking on another role. They also develop the skills to collaborate, learn to control their reactions, and tend to be less aggressive. Dramatic play increases children's understanding of real life, while it works to develop personal skills that assist them throughout their lives.²⁴⁵

Dramatic play can also improve naturalistic intelligence in children, when they deal with an element from nature existing in the opera's story, they feel more connected to their awareness about nature will be raised as they have to come up with movement and sound ideas about that element.

5.2.3 Opera: Music and Intelligence

Opera tells a story through music. According to Gardner's theory, the first intelligence humans develop is musical intelligence. Our ears are among the first organs forming during the first stages of development as an embryo in the first trimester. From the early stages of existence we hear our own and our mother's heart rate plus some other sounds.

²⁴⁵ *ibid.*

Our first timbre recognition is the human voice and we discriminate between the sound of the human voice and other significant sounds.²⁴⁶

Although the origin of music is unknown, some suggest that music stems from natural sounds and rhythmic patterns and that human music echoes these patterns. The human voice is known as the first musical instrument by creating a variety of sounds such as singing, humming, whistling, clicking, coughing, and yawning even before the invention of basic language. Throughout history, music has been used for many reasons, from being a communication tool to entertainment.²⁴⁷

Being involved with a music making process helps children to develop listening skills. Hearing is a physical ability while listening is related to mental activity. Listening is a cognitive skill, creating understanding as it is done consciously. Children interpret the message they receive by their ears, acquire knowledge about the world and awareness about their environment increases. Singing or playing and involvement of any kind in the music making process helps children focus and to recognize single sound (monophonic solo) versus a variety of sounds (chorus/ensemble/orchestra) both musical and environmental. They also recognize timbre and develop the ability to differentiate between musical styles and genres. They also learn to understand the difference between

²⁴⁶ J. Crow. Barbara. *Music and Soulmaking: Towards a New Theory of Music Therapy*. (USA: Scarecrow Press, 2004), p.70.

²⁴⁷ Sadie, Stanley and Alison Latham (eds.). *The Cambridge Music Guide* (Cambridge: Cambridge University Press., 2000), p. 33.

live sounds and recorded sounds.²⁴⁸

Music develops physical skills in children in various areas. In fact, music and movement are almost synonymous as both Kodaly and Dalcroze understood and used in their pedagogical theories. When children play an instrument, they are interacting with the world through movements which fully develop the neurological organization in a child's brain, helping them program their motor equipment, nerves and brain cells. In operatic singing, combining patterns of speech with sound gestures is a powerful way to internalize music through movement. Movement with music helps to develop the muscle memory which assists children to comprehend and recall a musical experience. Producing a steady beat through body movements (such as clapping, tapping, stomping and etc.) and singing or chanting, develop physical maturity and coordination. Music helps spatial awareness as children can explore their body's relationship to personal and general space. It develops fine and gross motor skills as they learn how to coordinate their smaller muscles (such as hands and feet and mouth) as well as their larger muscles (such as hands and arms, legs and torso). It helps both bilateral, and unilateral, and cross-lateral movement skills to develop as they learn how to move corresponding body parts in relation to the music simultaneously. Their sense of rhythm is developed while they learn how to synchronize movements in coordination with another person or a group.²⁴⁹

²⁴⁸ *The Kindermusik Classroom, Stepping Stone for Masterful Teaching*” Kindermusik University- Course Book. (NC, Greensboro: Kindermusik International, Inc., 2004), pp. 49-50.

²⁴⁹ *ibid.* pp. 44-45.

As mentioned before the voice is our most important musical instrument. Vocal development includes speech, language, and conversational development as well as singing. Babbling, imitation, rhymes, vocal exploration, singing intervals, matching pitches, and singing songs are all part of this development and opera plays a huge role in developing these techniques in children because singing is an essential element of an opera. Through vocal play, children learn to form vowels and consonants, say words and phrases and imitate rhythm and vocal inflection. Through singing children develop a language while gaining a sense of cadence, tonality and melodic contour. To generate a singing voice, they must activate and coordinate the muscular apparatus of jaws, lips, tongue, and diaphragm and through breath support develop their physical skills.²⁵⁰

The music of opera improves naturalistic intelligence as they become aware of timbre, natural sound sources, and soundscape.

5.2.4 Opera: Stage, Visual Arts and Intelligence

Opera uses visual elements to tell a story. The most basic visual elements of an opera are the set, costumes, props and in the more advanced situations, lighting. The history of creating a set stage with props for performance dates back to the emergence of theatre as an art form in Africa, Ancient Egypt, China, Persia, and India (from 2000 BC

²⁵⁰ *ibid.* p. 54.

to 2nd BC.)²⁵¹ Today, combined with the advancement of technology, operatic set designs include visual elements such as videos and films. No matter how simple or advanced are the designs, the primary function of stage design is to present visual components such as images, drawings, and paintings, costumes, and props to provide audiences the full illusion of real characters, places and time appropriate to the story.

If children participate in the full process of opera production, they will be closely involved with these visual elements, witnessing the power of visual arts to transform the whole experience and taking it to another level. The characters and the world they have been pretending to be become visually more accessible and real. In many children's opera creation programs, children actively participate in the process of design and creation of visual arts while guided by professional artists of these disciplines. Activities vary from drawing the characters and sceneries, to crafts projects. They sometimes even create an abstract drawing based on the music of the opera or specific emotions.

Similar to other main pillars of an opera, the visual arts also improve children's intelligence in different areas: Physically, the arts and crafts activities help the development of fine motor skills in children as they use their small muscles. They improve hand-eye coordination thus affecting visual-spatial intelligence. When children create something, they feel they are in control, and their self-esteem grows. Visual arts

²⁵¹ Brockett, Oscar gross and Hildy, Franklin Joseph. *History of the Theatre* (USA: Allyn and Bacon, 2003), pp. 5-11.

and crafts encourage self-expression in children. Children can express their hidden feelings and emotions through such activities, thus developing their emotional skills.²⁵²

Making arts and crafts for a common purpose as part of a group project helps children in socializing. When children have to decide about a designing aspect of the opera, they need to share their thoughts and ideas about how they imagine a character, or an emotion or a scene with their group in order to come up with the final ideas. They learn to respect other's ideas and how to express their own freely.²⁵³

Cognitively they grow, as they are part of the decision-making process for the final products. They are required to visualize complex designs and are exposed to a variety of shapes, colors, styles, patterns, and figures. This variety improves their memory. They will explore ways to achieve the same result in different ways; thus, their creativity grows to find multiple possibilities and be equipped for real life's challenges.

When creating crafts, children learn about nature and the environment and think about ways to use recycled environment-friendly craft materials.

5.2.5 Opera: Performance and Intelligence

Opera tells a story through performance. The performance aspect of an opera is a group and social activity even if the story has only one character.

²⁵² Epstein, Ann. S and Edis, Taner. *Supporting Young Artists-The Development of the Visual Arts in Young Children* (Michigan: HighScope Press , 2002).

²⁵³ Kindler, Anna M. *Child Development in Art* (USA: National Art Education Association. 1997), pp. 1-20.

The Cambridge dictionary defines the word performance as “the action of entertaining other people by dancing, singing, acting or playing music.”²⁵⁴ It is fascinating that opera performance is the action of entertaining other people by combining dancing, singing, acting and playing music. It is no wonder that opera is called the highest form of artistic practice.

Participating in an opera performance involves a group singing and acting in a setting where children learn about turn taking, gesture and body language of communication. The opera performance fosters the development of spoken language skills and helps children feel valued as a communicator by improving their emotional and social skills.²⁵⁵ Similar to playing in a musical ensemble, chorus or orchestra, when children participate in an opera performance, they are actually joining a new community with a shared purpose. They make new friends and contribute to achieving a common goal. The joy of music making with others is achieved. All these aspects affect their social and emotional well-being. They develop broad skills such as listening, non-verbal communication, intonation, and performance etiquette in a group setting. Singing, and playing, while acting in an opera helps children to understand musical concepts and apply them through their actions and emotions. By attending regular rehearsals, they learn concepts such as organizational skills and logistics as well as moral values such as

²⁵⁴ “Performance”. (2019). In *Cambridge Dictionary*. [online] Available at: <<https://dictionary.cambridge.org/dictionary/english/performance> [Accessed 17 Feb. 2019]>

²⁵⁵ *The Kindermusik Classroom, Stepping Stone for Masterful Teaching*” Kindermusik University- Course Book. (NC, Greensboro: Kindermusik International, Inc., 2004), p. 54.

making a contribution and positive manners. The combination of movement skills and music and expression is one of the most essential elements of an opera, which nurtures the growth of aesthetic awareness and a sense of total involvement and connection, and creativity.²⁵⁶ When music is combined with dramatic play, children's locomotor and stationary movement abilities grow as they learn how to transfer their weight through space or keeping it in one place.²⁵⁷

Opera performance can improve children's visual-spatial intelligence and skills while they have to continually navigate, and visualize objects and people from different angles in space and control their location when acting on the stage. Emotionally, opera performance helps children with fear and performance anxiety to find coping strategies to deal with their challenges. They feel very confident and positive about themselves as contributors to achieving a common goal bigger than their personal needs.

In opera performance, children will act under the supervision of directors and conductors. They learn how to interpret and respond to bring all parts of the opera together by following the gestures and commands. They learn discipline, develop situational awareness, resolve conflicts, and inspire others. All these aspects teach them leadership skills which will be useful for the rest of their lives.

²⁵⁶ Tester, Nicholas. "Six Benefits of Performing in Musical Ensemble, The Scot College, <<https://www.tsc.nsw.edu.au/tscnews/six-benefits-of-performing-in-musical-ensembles>>

²⁵⁷ *The Kindermusik Classroom, Stepping Stone for Masterful Teaching*" Kindermusik University- Course Book. (NC, Greensboro: Kindermusik International, Inc, 2004), pp. 44-45.

5.3 Conclusion

According to American psychologist Howard Gardner in his *Theory of Multiple Intelligences* (1983), children's brain development activates eight areas of intelligence: musical, visual-spatial, language, cognitive, physical, social, emotional and natural. Scholars also believe that kinaesthetic learning happens when children learn by participating in activities through touch, reading, writing, seeing and talking. Opera can be perceived and treated as a kinaesthetic pedagogical tool as it engages children with activities to use all their senses rather than only listening. Children's opera contributes a vital role in a child's intelligence development in eight areas of their brain. No matter how simple or complex, any opera is constructed of five pillars: story, drama, music, visual design, and finally performance. As summarized in **Table 15**, when children and youth are participating in an opera creation process, all eight areas of their intelligence are affected, their skills improve immensely, especially cognitive and social skills. As a composer and educator, I decided to apply these research results to my practice through years of working with different age groups of children and youth.

Chapter 6 shows how I used children operetta as a framework to involve various age groups with this genre and how this practice helped me to design and apply a pedagogical system in children's operatic field.

Table 15- Effect of Opera Pillars on Children’s Multiple Intelligence Development

Musical Intelligence	<ul style="list-style-type: none"> • Developing active listening skills • Improving the ability to differentiate sounds, timbre, rhythmic and melodic patterns, form and genres • Developing interval recognition and pitch matching • Developing singing skills
Visual-Spatial Intelligence	<ul style="list-style-type: none"> • Improving coordination of the body’s relationship to space, objects and such as stage when performing • Stories increase spatial • Dramatic movements and music performance improve exercising spatial reasoning • Visual arts and design promote visualization
Language Intelligence	<ul style="list-style-type: none"> • Introducing new vocabulary, phrases, and familiarity with other languages • Developing Speech and pronunciation and vocal inflection • Improve the ability to form vowels and consonants
Cognitive Intelligence	<ul style="list-style-type: none"> • Increasing attention span and concentration • Enhancing memory • Improving imagination, visualization, and creativity • Creating an understanding of the world and cultures • Recognition of reality from the imaginary world • Improving critical thinking, reasoning and problem solving • Developing abstract thinking • Improving the ability to understand concepts by linking actions to words • Improving the ability to understanding real-life concepts • Developing decision making and critical thinking • Improving the non-verbal communication skills • Increasing aesthetic awareness • Improving creativity and ability to dream big and have a vision
Physical Intelligence	<ul style="list-style-type: none"> • Improving body control according to rhythm and beat • Developing gross and fine motor skills • Developing eye-hand coordination • Improving visual discrimination • Developing muscle memory • Developing bilateral, unilateral and cross-lateral movements • Developing synchronizing movements in coordination with another person or a group • Vocal development • And activating muscular apparatus of jaws, lips, tongue and diaphragm and breath support
Social Intelligence	<ul style="list-style-type: none"> • Building confident to ask questions and share their ideas about the characters and events • Developing skills in building relationships • Building a community experience in which they can share details about the story • Increasing happiness by a sense of belonging and creating purpose and meaning • Improving communication skills • Developing agreement, negotiation and cooperation, and adaptability • Develop real-life understanding situation and better adoption to various situations • Creating a safe environment to find identity and understanding weaknesses and strength • Developing skills such as turn taking, gesture and body language of communication, • Developing group respect, teamwork skills, performance etiquette • Developing leadership skills such as situational awareness, resolving conflicts and inspire others
Emotional Intelligence	<ul style="list-style-type: none"> • Developing empathy and compassion • Improving self-esteem and confidence • Developing self- expression skills • Developing coping strategies • in difficult situations • Developing skills to control their reactions to events • Developing the ability to cope with performance anxiety and public fear
Naturalistic Intelligence	<ul style="list-style-type: none"> • Improving understanding of natural elements and environment • Increasing the ability to recognize different sounds in nature • Developing a sense of respect and environmental friendly attitude

Chapter 6 “Little Heart”: A Children’s Opera in many forms by Afarin Mansouri

As a composer, I use my creativity to reveal the relationships and values of cultural traditions. My compositions attempt to break the limitations imposed by borders and cultures. I like to share stories with audiences through my compositions. I believe we can find stories in almost anything in this world. These stories can be real or surreal, and invite the audience to think outside their normal box. The more diverse an environment or a society, the more stories are to be found. I enjoy creating works that not only have an artistic but educational value for Canada, a leading country when it comes to multiculturalism. After completing my master’s studies in 2010, during which I studied opera history intensely I became more interested in creating dramatic and vocal works. With this interest in mind plus my many years of teaching music to children, I decided to create a new work for children, targeting ages 4 to 12.

6.1 “Little Heart”, a children’s opera

“Little Heart” is inspired by a Persian book originally titled “*To whom shall I give my heart?*” written in 1992 by my uncle Nader Ebrahimi (1936 – 2008) and published by “*Hamgam Ba Koodakan va Nojavanan*”²⁵⁸ a publication company founded by my father, Ahmad Mansouri. Ebrahimi, one of the most prominent contemporary Iranian writers. The

²⁵⁸ “Hamgam ba koodakan va nojavanan” means children and youth’s companion

work is dedicated to my father. The story concerns a little girl who is learning how to love unconditionally through a journey of experience. I found a very deep emotional connection with the story, not only because of its content but also because of my family ties. The story is well suited to modern times, inviting children to love peace and embrace values in life. It also ties in very well with my concern for shared cultural traditions and values. The purpose of creating this work was to link the contemporary literature of Iran with the Canadian community and share a message of love, human values, and compassion. This family-oriented work created a meaningful and cross-cultural opportunity by introducing Iranian art and culture through music and sharing it with the multicultural community of Toronto.

In 2013, after I received a music creation grant from Toronto Arts Council, I was able to translate the story and create the English Libretto inspired by the original book and compose the opera for voice and piano. The first version of the “*Little Heart*” was created in six scenes: 1) I have a little Heart, 2) Parent’s advice, 3) Parent’s love, 4) Family, 5) Friend, 6) I love the world! The opera has five roles: 1) young girl, 2) mother, 3) father 4) grandmother, 5) tree. An optional small children’s chorus acts as animals and plants, heart fruits, and friends.

Finishing the libretto and composing of the opera lasted almost a year. It was the time I already started researching the field of children’s opera and was fascinated by the work of composers such as Benjamin Britten and works which invite children’s participation. Right from scratch, as I began creating the libretto, I was imagining how to

workshop it with children's participation and I started to write down activities which engage children in multiple areas such as drama, music, and story.

I composed the piece for professional singers. However, a small children's chorus is possible if amateur children's participants are available. The children's voices double the main characters in singing some sections of the music. The melodic lines had to be memorable and easy so children could sing along with singers. Thus, the melodies are mostly built from smaller intervals. The text employs rhythmic motifs that are mostly syllabic and natural. The music is tonal to help the memorization and exploits the simplest structural forms and harmonic progressions.

The score of the little heart is published by Canadian Music Centre. Photo 20 to 22 show some examples of simple motifs and melodic lines and how the text is set to music syllabically to ease the learning process for a young child.



Afarin Mansouri

Little Heart

an operetta for two classical guitars,
soprano, and baritone

cmc
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CENTRE DE MUSIQUE CANADIENNE

Photo 26: *Little Heart* Operetta Score Cover Page, CMC, 2018

5

S. Lit-tle heart, lit-tle heart, I have a lit-tle heart

Gtr. 1

Gtr. 2

f

Photo 27: Example of the main melodic motifs “*Little Heart*”

Scene I – Aria “*I Have a Little Heart*”- From *Little Heart* Operetta

10 *poco a poco crescendo*

S. friend, a friend is like a shin-y star, that twin-kles and

Gtr. 1

Gtr. 2 *p*

Photo 28: Example of Simple Melodic Motif and Harmonic Progression

Scene V – Aria “Friend”- *Little Heart Operetta*

I had the privilege to perform this work both as concert music and as workshops for many children and adults in festivals and conferences since 2013.

6.2 “Little Heart” as a workshop for children

In 2014, “Little Heart” was performed as a workshop for children as part of Toronto Culture days in partnership with Music Nest, the North York Arts, and Toronto Centre for the Arts. I facilitated the workshop as the educator, narrator, and pianist alongside the

opera singer Vania Chan, who acted as the main character, “The girl”. We performed three scenes and sang three arias from the selected scenes.

The opera workshop outcome was to engage children with two opera pillars: music and drama.

For the music engagement and to focus on music pillar of the opera, I wanted to use my children’s chorus to perform along with the singer. To do so I chose the first scene, “*I have a little Heart.*” Children were given simple egg shakers so they could quickly learn the rhythmic patterns based on the words’ syllabifications, and later practiced echoing the verses and sing along with the singer. After learning the vocal parts was completed, I invited children’s chorus to use the space freely by spreading around the space and by imagining being in the story. They performed the scene while playing variety of basic instruments such as shakers.

The second scene chosen was “*Friend*” and used to focus activities on building the drama pillar. Children were divided into two smaller groups, and invited to come up with movements, gestures and dramatic ideas referenced as “*Motion Tags*” which represent an object or a person in the story. As the facilitator of the workshop, I listed their choices write them down on a big piece of paper and we practiced them in a row. This activity helped us to complete the choreography of the scene. Then the children performed these ideas alongside the singer while she performed the scene “*Friend*” accompanied by me playing piano.

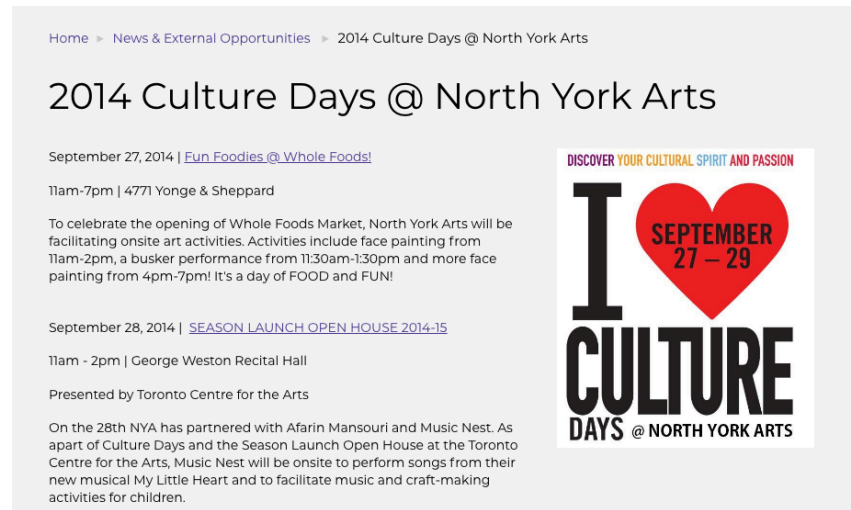


Photo 29: Promotional Material for Children’s Opera Workshop
Toronto Culture Days Festival 2014

In March 2016, “Little Heart” was performed as an interactive workshop for children as part of the Toronto Tirgan Nowruzgan Festival in partnership with the Toronto Centre for the Arts. I was both the facilitator and the singer this time and the songs were rearranged for guitar. The venue and the budget allowed me to prepare some props and costumes. The workshop outcome was to focus on all the five pillars and run at least one of the activities thereby helping them to understand that particular opera pillar in a short time of only one hour and half.

As for the story pillar, the focus was on the first scene, which happens in the grandmother’s garden. I invited children to imagine they are in the story with me as the main character and expand some parts of the storytelling and share their ideas about what they can see or hear in such a place. As we walked across the room, I took them with me

from one scene to the next scene, imagining all the sounds and scenery of that particular scene and invited them to create the soundscape of that scene together using their bodies and voices. To ease the vocal learning process, I employed kinaesthetic learning so children can use all their senses. I found that once they are playing an instrument or using their body (for example clapping or tapping) to learn the rhythmic patterns first, they learn the melodic material much easier and quicker.

To engage children with the drama pillar of the opera, I introduced all the characters to the participants and invited volunteers to come and run a short pretend game as one of the main characters. I also talked about props and costume and provided the children with simple costumes to try on based on the character they chose to play. Photo 24 shows a young participant pretending and acting the grandmother role in the opera. We also choreographed a dance for the scene “*Friend*” again similar to what I did in my first workshop.

To engage children with design and the visual arts pillar, the children were asked to design a tree (one of the characters of the story) and to decorate it with heart-shaped fruits while writing the name(s) of the people and things they love on the heart shapes. This object remained in the venue during the workshop performance and festival as an art installation. Photo 25 is an example of a tree designed by child participants.



**Photo 30: *Little Heart* Opera Workshop, A Young Volunteer Learns about Acting
Toronto Nowruzgan Festival, 2016, Photo Credit: Music Nest**



**Photo 31: Designing props, Toronto Nowruzgan Festival, 2016
Photo Credit: Music Nest**

To engage children with some aspects of the performance pillar, they were required to learn, perform, and act three songs from three different scenes in front of their parents at the end of the workshop. Guitar music accompanied the performance and some children played variety of percussion instruments.



Photo 32: Final Rehearsal, *Little Heart* Opera Workshop

Toronto, Nowruzgan Festival, 2016, Photo Credit: Music Nest

6.3 “Little Heart”: as an Audio Opera

After I lost one of my music students (a four-year-old child) to cancer, I decided to consider using my music as a charity tool to raise awareness and giving back more to the community especially families with children in need.

One of the most expensive parts of opera creation process is related to visual aspects such as theatre rentals of set design, costume designs, and lighting. Many operas are not performed, or performed only once, due to the high costs related to visual elements. I was motivated to record “Little Heart” songs and make a new project called “Audio Opera”.

Audio Opera as a sub-genre of audible storytelling and is more accessible to a wider audience. It offers the listener the freedom to imagine the set and design. Audio Opera expands creativity, as it is not limited to the visual designs of one particular artist or group, and lets each individual listener expand their horizons when imagining the set. This is particularly useful for cognitive development as well as literacy in children with sight disability. Audio Opera opens a new door for these children as they can share what they imagine in each scene with others, while using language and terms related to fourth opera pillar, stage design, and visual arts. Visual design is substituted by sound design, which can be totally electronic or use pre-recorded sounds.

In 2018, I was the recipient of the Toronto Arts Council Recording Grant and could finish the recording of the “Little Heart” as my first Audio Opera. Centredisc approved to the publication of my work at the end of 2019 and shared it online through Naxos and other online resources. A percentage of the sales will go to charity to help children in need. Also, the Canadian Children’s Opera Company helped me to engage one of their best young members to narrate the story.

As a researcher of children’s opera, I believe this recording is innovative on many levels. It seeks to raise the awareness of community about family relationship values as these are respected in many cultures. It creates mutual interests in various disciplines such as literature, child education, music, and sound art. It is available to children across the globe.

Designing “Little Heart, Audio Opera” structure and recording happened in different

stages as follows:

- Stage 1: Rearranging the main opera for voice (soprano and baritone) and three guitars and recording seven musical movements as follow:

- 1) Prelude
- 2) My Little Heart
- 3) Parent's Advice
- 4) Parent's Love
- 5) Family
- 6) Friend
- 7) I Love the World

Singers: Vania Chan (soprano) and Alex Dobson (baritone)

Bahar Osaareh (guitar arrangements and performer)

Afarin Mansouri (librettist, composer, and producer)

- Stage 2: Preparing and recording the child narrator parts that connect the recorded musical movements as a storyteller

Alice Malakhov (child narrator)

- Stage 3: Designing and adding the soundscape, using electronic techniques to help the audience feel the space, time, and mood of each scene as the story unfolds.

Pouya Hamidi (sound engineer)

Afarin Mansouri (composer and sound designer)

6.4 “Little Heart”: as a workshop for adults

In June 2019, I was invited by Young People’s Theatre to give a lecture based on my research and to run a workshop for adults so they could learn how to help children perform an operatic scene. The information was based on collected experiences I gained from my workshops with children as well as my research. I was excited to have the venue to share my experience, my ideas, and my methodology in practice with so many teaching artists and adult professionals. The timing was near the end of my research so I could confirm my ideas with teachers who practice working with children and youth. The experience is very different when working with adults especially when those adults are experts themselves.

I designed the workshop based on my children’s opera “Little Heart” as a model with the main goal to teach the participants how to use an existing story and change it to a performance of a one minute scene. The participants were guided through activities each tied to one or more of the opera pillars. These activities helped the participants to choose their own favorite part of the story, design their dramatic movements based on their emotion about that particular scene and events, and perform the soundscape, and vocal music of that scene. Twenty-five adults attended the workshop which was really well received. The workshop activities were as follows:

1. Learning about opera pillars, opera’s main scenes (plots) by creating Story’s 5 *Building Blocks* and *Story Arc* from a synopsis of “Little Heart”

2. Define emotions and movements by creating *Emotion* and *Motion Tags* based on a selected scene and create dramatic moments and dances for a selected specific scene from “Little Heart”
3. Learning about soundscape, sound characteristics, and creating soundscape related to a specific scene “Little Heart”
4. How to learn rhythm, play along, and quickly learn one of the pre-composed songs from “Little Heart”
5. Perform one minute of a specific scene applying all the dramatic movements, soundscape and music that have been created in previous activities.
6. Define “Little Heart” message and create a craft which is related to this message



Photo 33: *Little Heart* Opera Workshop for Adult Educators

Toronto, Young People’s Theatre, 2019, Photo Credit: Music Nest

6.5 Other Opera workshops

I am fascinated by the topic of using opera as a kinaesthetic pedagogical tool. During my research at York University, and in addition to the production of my children's opera "Little Heart", I have facilitated multiple opera workshops for children and youth. Among them are the '*Opera and Math*' workshops which children changed multiplication facts to musical drama. This work was in collaboration with Trinity Markham Montessori School, 2013 and the outcomes were presented at the Society for Music "Perception and Cognition" at Ryerson University. '*Let's Learn Opera: Hansel and Gretel*' opera workshop was facilitated in collaboration with Toronto Culture Days Festival 2013 and soprano Brigitt Bogar. Children explored the opera pillars through exposure to some characters, dancing, singing, and prop design. In fall 2019, I was newly appointed as a Teaching Artist for the Canadian Opera Company and facilitated workshops for high school music students on the production of *Turandot*.

6.6 Conclusion

As a practitioner and researcher I strongly believe children's opera is a medium which helps to develop the skills of our future generations in many areas. Through years of research and practice, I have found that there is no well-documented guide for the teaching artists of opera to assist them design their workshops. I have documented and compiled all my observations and experiences during all of the workshops I facilitated from 2012 to 2019. These documents created the foundation for my step-to-step opera

guide to be used as a reference for teaching artists in the field of children's opera. A guide which is the result of hours and years of working hard.

The next chapter provides a step-by-step guide for artists and educators in the field of children's opera who are interested in working with young participants. Chapter 7 chapter is divided into two sections: The first section acts as the foundation for the educators to plan their activities properly according to the needs of a certain age group by reviewing intellectual development, characteristics and abilities of children in different ages. Three age groups will be introduced: pre-schoolers, tweens and teenagers. Based on Gardner's *Theory of Intelligences* discussed in Chapter 5, the characteristics of each age group are discussed and sorted into eight areas of Intelligences listed in a table.

The second section of Chapter 7 proposes a step to step guide designed based on my practices. The guide is a result of my own personal practice as well as compilation of information from a few reliable limited resources which I could have find during my research. This guide can be used as a reference to assist educators in designing an opera with children and/or youth participation.

Chapter 7 A Guide for Teaching Artists of Children's Opera

Arts education provides resources for all children from different ages and diverse cultural backgrounds to develop skills in multiple areas in their lives. As previously explained in Chapter 5, opera has such a broad impact on children's skills such as creative thinking, building confidence, problem-solving, relationship building, communication, and adaptability. This chapter provides information and a step by step guide for artists and educators in the field of children's opera education. Two distinct areas will be explored: First, exploring children's intellectual development and abilities in different ages (from age 4 to 18) based on Gardener's theory mentioned in Chapter 5. This creates the foundation for educators to plan their activities properly according to the skills of each age group. Secondly, a step to step guide, helping educators to plan and create an opera with children and/or youth participation.

7.1 Children and Youth Characteristic in Various Ages

7.1.1 Age 4 to 7: Pre-schoolers, and Grade 1-2 ²⁵⁹

Although some of the characteristics of preschoolers (4-5 years) are quite different from school-age children (5-7 years), both groups share common characteristics. Musically, as their attention span increases, they are able to listen to more extended musical examples

²⁵⁹ *The Kindermusik Classroom, Stepping Stone for Masterful Teaching*” Kindermusik University- Course Book. (NC, Greensboro: Kindermusik International, Inc., 2004), pp.181-197.

and differentiate sounds. If properly trained, they are able to sing accurately and keep a steady beat. They develop more refined language skills and movements to interact with the world and are able to internalize music through movements such as combining speech patterns with gestures like clapping or tapping. Children at this age group are able to attach certain sounds (while listening or singing) to specific body movements (mapping music) and to learn melodic and rhythmic elements of a song and perform them, as a singer or on an instrumentalist. However, at age 4-5, as they are still developing fine motor skills (especially eye-hand coordination), they have a stronger melodic memory and have keen interest to re-create the melodies they hear. So before being able to read notation, a child in this age group is able to memorize musical patterns and perform them (vocally or instrumentally). Children are able to create “sound stories” which means adding a musical introduction, accompaniment, and codas to a well-known song or even create their own melodies.

Physically they are very active and have a high tendency to move constantly. Their small and large muscles are developed enough so they can follow patterns and respond to them by using their body such as clapping, playing an instrument, marching, walking, running, dancing, etc. In terms of body awareness, children at this age are exploring the relationship of their bodies to others. They need to experience how to interact appropriately with others in space and time. Hence, they enjoy playing games with other kids, enjoy fantasy, and are interested in pretend plays and group activities, especially competitive games.

Cognitively they have developed the skills to explore concepts such as size, level, direction, speed, energy, and flow. They can work with abstract symbols, utilizing visual items such as pictures and experience many concepts through physical games and activities. Linguistically, they have the ability to count and to write some words such as their names. In terms of creativity, children need a mentor or supervisor to assist them to shape their ideas during the creative process.

Table 16 offers an overview of child development from ages 4 to 6.

Table 16- Overview of Children’s General Characteristics from Age 4 to 7 ²⁶⁰

Skills	Description
Musical	<ul style="list-style-type: none"> • Increased attention span; • Can memorize simple rhythmic and melodic patterns • Play simple instruments such as shakers using smaller muscles; • Able to make up songs, memorizing favorite and simple tunes • Ready to start to learn how to play an instrument • Can make body percussive sound • Differentiate patterns, timbre, speed; • Able to sing accurate pitch if trained • Able to keep a steady beat • Able to combine speech patterns with gestures and movements • Keen interest to re-create the melodies they hear • Common vocal range: C4-E5²⁶¹
Visual/Spatial	<ul style="list-style-type: none"> • Is Balanced • Explores how to interact appropriately with surroundings in space and time. • Explore spatial concepts such as up, down, in, out, over, under, right and left • Extremely interested in what is behind things. Check behind objects and people • Understand simple, limited directions commands such as: “Go as far as that fence,” “You can play with everything up to that door.”
	<ul style="list-style-type: none"> • Vocabulary expands rapidly from 1550 to 14,000 words • Enjoy having a discussion, and expand vocabulary • Ask “Why” in a lot in a conversation to extend the time and feel joyful • “I already know that” dominates the conversation;

²⁶⁰ *ibid.*

²⁶¹ Joyce, Jimmy and Betty and Francis Hobb, *Scoring for Voice: A Guide to Writing Vocal Arrangements* (USA: Alfred Music Publishing, 1990), pp. 7-10.

Skills	Description
Language	<ul style="list-style-type: none"> • Enjoy exaggeration and showing it with words such as the biggest, strongest, best, happiest, etc • Ability to count and to write some words such as their names; • Enjoy Telling stories and may make up stories with violence as the main theme • Enjoy using or hearing nonsense sounds and words • uses the positive language “Sure!”, “All right!”, “Fine!”, “Lovely!”, “Wonderful,” “I just love...!” • love to read and be read to, learn new facts • Practice writing but cannot write correctly. At 6 still, reverse letters and numbers
Cognitive	<ul style="list-style-type: none"> • Understanding of time and concepts such as past, present, future • Understand the concept of days such as today, yesterday, every morning, afternoon, etc. • Explores Seasons and Holidays • Can Count and recite numbers at least from 1 to 10 • Can draw simple shapes such as hand, leg, face • Seek the purpose of something, the reasoning of it • May not have the intellectual maturity to understand explanations • May not be able to complete tasks • Highly imaginative, may have an imaginary friend, superheroes (sometimes violent) • Exploring differentiating real from pretend • Lives at the moment • Able to judge their own actions and thoughts (developing moral sense) • More confident and secure • May have difficulty in making choices • Recognition of shapes (circle, square, triangle, etc.) • Understand comparative concepts such as the smallest or shortest; • Recognize colors • Understand the concept of cause and effect; • Can work with abstract symbols, utilizing visual items such as pictures and experience many concepts through physical games and activities • Follow patterns and respond to them • Understand concepts such as size, level, direction, speed, energy, and flow • Highly imaginative, enjoy fairy tales and magic
Physical	<ul style="list-style-type: none"> • Adult-like body in proportion; Skilful with fine motor activities • Still developing some fine-motor skills (especially eye-hand coordination) • Super active. Loves to run, jump, climb and skip • Can follow patterns and respond to them by using their body such as clapping, playing an instrument, marching, walking, running, dancing and etc.; • Exploring the relationship of their body to others. • Likes to rush • Can skip on one foot • Can dress and undress self • Can lace shoes • Fascinated with body functions and exploring body parts • Can wash and dry face and hands • Can brush teeth • Can stick with longer tasks around 10 to 15 min

Skills	Description
	<ul style="list-style-type: none"> • Can follow and imitate simple sequences of movements such as dances
Social	<ul style="list-style-type: none"> • Loves friendship; can make friends easily, but relationships tend to be stormy due to emotional instability • Feel secure when interacting with adults, particularly during challenging situations • Interested in cooperative plays, group activities, and competitions • Willing to share and take turns • Enjoy fantasy and pretend plays • Shows sympathy to others • Gains confident when showing off talents • Interested in big projects done in a group setting • Interested in games to explore bodily functions • Needs adults supervision to learn discipline and for social behavior • Explores and learns about the rules and boundaries • Gain awareness of “good” and “bad”; Interested in real life stories that show good guy(s) versus bad guy (developing moral sense) • At age 5 is less obedient and sometimes rebellious and show temper tantrums • at age 6 can be very bossy, especially around younger children • May argues, bully, or hit
Emotional	<ul style="list-style-type: none"> • Cannot bear to lose or be criticized; has to be right all the time • Loves to be flattered and praised • Easily over-stimulated; Sensitive • Eager to please • Gain emotional stability from their interactions with adults in challenges • Can be very jealous • May fear loud noises, dark, and some animals • Learning reasons behind certain feelings and realize that others’ reaction may be different in the same situation • Manages intense emotions with coping strategies such as talking about it with an adult or drawing a picture • Learning right from wrong (developing moral sense) • Begin to develop techniques for self-control

7.1.2 Age 8 to 12: Tweens: Grade 2 - 7²⁶²

Children in this age period have highly developed thinking skills, advanced language abilities, and increased concentration skills. They are independent physically and their

²⁶² Anthony, Michelle. “The Emotional Lives of 8- 10 Years Olds”, Scholastic, <
<https://www.scholastic.com/parents/family-life/social-emotional-learning/development-milestones/emotional-lives-8-10-year-olds.print.html>>

visual-spatial coordination and cognitive skills continue to develop. As they approach puberty, they go through immense physical and thus emotional sensitivity as their bodies rapidly change. Generally, girls begin puberty around age 8 and boys begin puberty later around the age of 9, gaining a deeper voice which affects their ability as singers to control pitch.

Children deal with immense social development between ages 8 to 12. As they learn about rules and routines both in real life or group games, they learn how to relate to peers, how to be a team member, and how to interact with others. They like to belong to groups or small societies such as sports teams (less in girls than boys) and demonstrate loyalty to their friends. Their characters are shaped in these small societies. They learn about friendship, they demonstrate a tendency towards leadership or fellowship. They share interests, exchange ideas, are reactive to other's requests and, have an aspiration for moral values such as kindness or trustworthiness.

Emotionally they desire more freedom from family members and like to be seen as smart and to be acknowledged. They are keen observers, looking for logical answers to solve problems so they argue their point of view and may seem rebellious or disobedient at times. They may struggle to manage their emotions when they are frustrated. Compared to 4-6 year children, they are better able to select and adopt coping strategies in different situations, but in order to show their emotions, they need a secure bonding relationship or environment where they can trust to be themselves. The sense of trust helps them develop cognitive skills and gives them the ability to reflect on their thoughts.

In a safe, trusted environment, they recognize specific characteristics about their emotional selves and the abilities they acquire. For example, they know how they feel and why they feel a certain way and can describe it. Children at this age range can preview their actions and outcomes, which prepares them for interactions and expectations in social interactions. Table 17 shows an overview of child development from ages 8 to 12.

Table 17- Overview of Tween’s Characteristics Age 8-12²⁶³

Skills	Description
Musical	<ul style="list-style-type: none"> • Increased attention span • Play an instrument in an entry to intermediate level, solo or in the ensemble • Memorize complex rhythmic and melodic patterns • Able to compose and improvise • Able to notate music • Understand musical forms and orchestration • Understand music theory, history, and techniques • Able to sing accurate pitch if trained • Able to combine more complex patterns with gestures and movements • Common vocal range: B^b4-G5²⁶⁴
Visual/Spatial	<ul style="list-style-type: none"> • Balanced and well-coordinated • Knowledge of appropriate interaction with surroundings in space and time • Developed spatial concepts and vocabulary • Understand more detailed spatial commands such as: “Move three foots to the back.” • Basic knowledge of measurement systems

²⁶³ Bates, Ames, and Frances Ilg. *Your Ten-to-Fourteen-Year-Old*. (New York: Dell, 1989).

———. 1990. *Your Eight Year Old: Lively and Outgoing*.

———. 1991. *Your Nine Year Old: Thoughtful and Mysterious*.

²⁶⁴ Joyce, Jimmy and Betty and Francis Hobb. *Scoring for Voice: A Guide to Writing Vocal Arrangements* (USA: Alfred Music Publishing, 1990), pp. 7-10.

Skills	Description
Language	<ul style="list-style-type: none"> • Advanced vocabulary up to 50,000 words • Improved grammar skills; Ability to produce/understand complex and long phrases • Strong awareness and knowledge of sounds; Able to decode unknown words • Understand double meaning words and able to apply verbal humor • Have gained meta-cognitive skills (the ability to think about language and its usage) • Able to write for a purpose (for example letters and summaries) • Interest to read stories over and over and to retell a story • Attracted to riddles and jokes • Able to defend an idea • Able to identify simple themes in reading and conversations • Replace 'learning to read' with 'reading to learn' • Able to apply thinking skills to literacy by forming connections between past, present, and future endeavors
Cognitive	<ul style="list-style-type: none"> • Increased concentration skills • Developed problem-solving skills • Explore and learn abstract and conceptual thinking • More detail oriented • Able to examine their actions and outcomes • Able to reason, analyze, and logically reach to a conclusion • Enjoy acquiring knowledge and memorizing facts • Able to switch from one activity to the other without difficulty • Daydream a lot so may miss the moment and frequently ask "What?" • Able to classify, allocate, organize, arrange and etc. • Able to plan a project activity, willing to do complicated tasks and complete the last details however not a good self-starter; need some freedom to do it his own way • Sometimes (especially boys) obsessed about achieving their goals • Recognize the views of others • Maybe very superstitious
Physical	<ul style="list-style-type: none"> • Rapid and considerable physical changes • High energy, execute actions with speed and quickly • Rapture physical activities • Increased appetite • Unstable body temperature: Hot and Cold
Social Social	<ul style="list-style-type: none"> • Strong social needs, demands to belong to a society or team • Highly value friendships and loyalty • Ready to please; Is spontaneous and enthusiastic • Increased interest to cooperate and to adapt • Understand and show moral values in a group setting • Highly value relationships' quality, attitudes, and details both in family or friendships; • Strongly influenced by the attitudes and interests of peer group • Demonstrate empathy is able to view things from the standpoint of others • Seek to win approval from others • Adore conversations and debates • Need lots of praise when doing a task such as caring for younger children • Play more with same-sex • Have more confidence in approaching strangers • Increased appearance awareness and interest in fashion and style

Skills	Description
	<ul style="list-style-type: none"> • Take more responsibility for their actions and mistakes • Interest in keeping some details of their lives secret • May question rules and ignore demands unless find it compatible • May show temporary physical complains as an excuse for not doing tasks
Emotional	<ul style="list-style-type: none"> • More self-aware; Cheerful, sociable; Demand trust; Frank but sometimes exaggerate • Accept life and the world as they are; • Demand independency • Developed sense of humor • Emotionally immature; Unaware of how seen by others • Demonstrate a vast range of moods and can be very dramatic from rage to laughter • Face challenges in managing emotions; may take out frustrations toward others • Extremely sensitive to criticism • High demand for being praised and acknowledged • Show desire to expand boundaries of personal space • Fascinated about possessions and collections • Able to describe feelings through words • Demand secure bonding relationships and environments • May feel exhausted when making an effort to finish tasks satisfactorily • Exhibit self-criticism and not accept a compliment unless feeling fully deserved • Evaluate life and relationships

7.1.3 Age 13-18: Teenagers: Grade 8-12 ²⁶⁵

The teenage years are also called adolescence. Physically teenagers go through rapid changes in size and strength of body and nervous systems and become fully matured. However, their consciousness about their physical appearance affects their emotions and social interactions.

²⁶⁵ W. Everaerd, C.B. Hindley, Adrian Bot, J.J. van der Werff ten Bosch, *Development in Adolescence: Psychological, Social and Biological Aspects* (Germany: Springer Science & Business Media, 2012).

Emotionally, teenagers are captivated by their own feelings and thoughts and possess a powerful attraction towards their peers. This is a period when they face a lot of conflicts. Their repressed emotions may generate explosive outbursts or temper-tantrums. They are rich in emotional energy but need guidance to channel this emotion in the right direction.

Cognitively, teenagers developed skills which enable them to think abstractly, plan long term, set goals, and be concerned about surrounding issues. They are able to visualize future possibilities, which guide them to obtain an advanced stage of imagination and intuitive thinking. Thus, imagination is an integral part of a teenager's life, transforming them from a simple daydreamer to someone who can create her or his own fantasy, and become a truly creative artist.

Socially, teenagers are under a considerable impact from the peer group, which can assist them in developing a sense of self-concept. Acceptance or rejection makes them realize their strengths and limitations. Hence a secure environment can further cultivate the imagination of teenagers, where they can find a field for a creative rise of their feelings and emotions. Table 18 shows an overview of teenagers' characteristics.

Table 18- Overview of Teenager’s Characteristics Age 13-18²⁶⁶

Skills	Description
Musical	<ul style="list-style-type: none"> • Musically matured, can be treated as an adult • Able to play an instrument at an advanced level, solo or in an ensemble • Able to memorize complex rhythmic and melodic patterns • Able to compose and improvise more complex music • Able to notate music • Understand musical forms and orchestration • Understand music theory, history, and techniques • Able to sing accurate pitch if trained • Able to combine more complex patterns with gestures and movements • Common vocal range: B^b4-G5 and SATB common range after age 16 ²⁶⁷
Visual/Spatial	<ul style="list-style-type: none"> • Fully balanced and coordinated • Developed spatial concepts and vocabulary • Understand complex spatial commands • Advanced knowledge of measurement systems
Language	<ul style="list-style-type: none"> • Developed vocabulary and verbal communication skills to 4/5 of adults’ level • Developed skills to demonstrate thoughts and ideas with accurate words; Eager to use the “right” words and phrases • Using exaggerated language
Cognitive	<ul style="list-style-type: none"> • Developed reasoning and problem-solving skills • Developed independent thinking • Realistic and objective in judgments, less impulsive • Able to make long-term plans • Increased interest in acquiring knowledge through reading, listening, and observations • Ability to states propositions and questions ideas • Hypothetical thinker • Highly imaginative • May misperceive and become irrational due to extra limbic system growth
Physical	<ul style="list-style-type: none"> • Developed fine and gross motor skills • The extreme change in physical appearance • More muscular power, agility, speed and flexibility • Less energy, which may appear as laziness and needs to rest and sleep • Less interest in food • As the limbic system is growing extra, it
Social	<ul style="list-style-type: none"> • High social demands, interested to be a member of clubs, team and etc • Gain confidence based on increased mutual understanding in group settings • More adaptable and dependable • Have a keen perception of other’s emotional state • Able to analyze the personality traits of others

²⁶⁶ H. Humphrey, James. *Teenagers Will be Teenagers*, (New York: Nova Publishers, 2002); Bates, Ames, and Frances Ilg. *Your Ten-to- Fourteen-Year-Old*. (New York: Dell, 1989).

²⁶⁷ Osbeck, Kenneth. W. *The Ministry of Music: A Complete Handbook for Music Leader In Local Church*: Kregel Publications. USA, 1961. p.72.

Skills	Description
Social	<ul style="list-style-type: none"> • Interest in building up multiple friendships; Highly active in friendship communication • Less talkative, may prefer silence and may become shy around strangers • Prefer guidance from outside the home • Less attracted to appear in family functions and activities • May demonstrate confusion about their own potential and responsibilities • Able to understand their social status and how others see them • Increased self-awareness and perceptiveness in a group setting • Keen awareness of personality differences and able to analyze other's motives and actions' outcome • Interested in spontaneous, informal groupings and gathering • Demonstrating a more mature attitude towards adults
Emotional	<ul style="list-style-type: none"> • Demonstrate wide range of emotions and rapid emotional changes • Maybe a perfectionist • Demand popularity • Demonstrate resistance to authority figures • Interest in human nature • Capable of feelings such as grudge, revenge, and violence • Highly critical of parents • Demand loyalty • Guarded, may hesitate before expressing self • Highly sensitive to criticism; Sensitive about weaknesses and limitations

7.2 Create an Opera with Children and Youth Participation

This section provides a step by step guide for educators to learn how to create an opera with children and/or youth participation by defining the project scope, ice-breaking activities, creating the story and libretto, developing dramatic movements, music composition, and casting and performance. To ease the process, it is wise to work with individual professional artists and collaborators such as composers, visual artists, and dramaturge practitioners.

7.2.1 Examine the Opera Project Scope

It is important to know what outcome is desired and if the opera performance will achieve a particular goal or to send a specific message. Targeting the age group of participants is important as it affects all the other steps of opera creation. Targeting audience demographics makes it easier to find better performance spaces and venues. Clarifying the final duration and the length and number of workshop sessions which the children need to attend is another essential task in the opera creation process. The next step is to create a budget and consider budget constraints. For example, is the outcome planning for a long run, high budget, ticketed, stage performance event or a small friendly classroom, with a short run and low budget performance? What sorts of in-kind and financial support are possible? It is recommended to create a list of all the areas that need professional assistance and to create a network list, including people who are available to assist in the process. The assistance may vary in scope and nature from large corporate sponsors to a parent volunteer or to a community partner who donates their space. Such support can reduce costs. Professional artists in different disciplines may be interested to gaining experience the field of children arts education. Research and arts funding agencies plus local area institutions may offer the potential of grants suitable for the project.

Defining the scope of the opera project is the first and most essential part of opera creation. The following points must be clearly defined:

1. The desired outcome of the project.

2. The specific message of the opera's narrative.
3. Target participant and audience demographic.
4. Creation of a Timeline: duration of each session, creating timelines towards the final performance.
5. Create a first draft budget.
6. Find a space and venue to run the workshops, rehearsals, and final performance.
7. Create a network list and seek people and organizations who can assist lowering the costs by donation, sponsorship, or in-kind donations.
8. Apply for available grants.

7.2.2 Ice Breaking Activities²⁶⁸

The first step to achieve a successful outcome with children and youth is creating a safe, friendly environment where they can emotionally feel belonged to and freely express themselves. They need to feel safe both in the physical environment as well as feeling connected to other participants and facilitators. It is important to carry out the following five steps to make the participants feel safe and relaxed:

- 1) Leaders Introduction: Introducing all adult artist/educators who are leading the project and their roles;
- 2) Participants Introduction: Asking children to introduce themselves in the most artistic way such as vocal improvisations, and to share their backgrounds and the area of their

²⁶⁸ Brooks, Clifford J. and Ames, Rogers (ed.), *Music! Words! Opera! Featuring Create Your Own Opera or Music-Theatre*. Opera America (Chicago: GIA Publication, Inc., 2013), pp. 1- 36.

artistic talent, past experiences or interest. This step will also assist leaders in determining young participants' predominant artistic skills, so they can categorize them and use their talent later when constructing opera pillars as the project moves forward;

3) Exploring the Environment: Engaging participants in a few short activities to explore the environment spatially, and to examine the soundscape by walking around the space and to engage active listening and observation. Ask the group to name and imitate some sounds.

4) Briefly explain what opera is and its origin with examples from famous operas.

5) Group plays and activities: Engaging participants in a few short fun activities so they can explore their abilities in the different artistic disciplines while connecting with a single new member or group. Some examples include group non-verbal physical dramatic improvisations games in reaction to an assigned feeling or situation; sound-scape games when participants are divided into smaller groups and invited to explore and recall different sounds of environment and imitate them by using their own voice or body percussion; or looking at a given image/photo and create a sound or non-verbal body gesture by taking turns individually.

The five steps described above prepare the young participant to bring out the talents and personalities in a trusted environment with joy. These steps assist them to learn collaborative principles, making decisions, observe their choices and others -which might be different from them-, and how to take risks. It also assists children to overcome

shyness and build confidence in a trustworthy community while helping leaders to better assign different tasks to each participant by observing them.

7.2.3 Story and Libretto

In the previous chapter, it was mentioned that story is an essential element of opera as opera is a storytelling tool. Creating a story from scratch is a great way to improve language skills and creativity. It needs a lot of activities which are discussion-based as well as writing. Depending on the age or level of language skills, the participants may need guidance. A pre-prepared selection of words or phrases can help them expand their vocabulary and make better choices during story building process. This process also needs a lot of focus and concentration as participants need to imagine different possibilities, and to visualize the story's main events in order to choose words and phrases to build story and dialogues.

The creation of a story is similar to cooking and certain specific ingredients are required. The ingredients of an opera's story are 'fundamental building blocks' and these 'fundamental building blocks' shape the structure of a story.

7.2.3.1 Creating Story' Fundamental Building Blocks

The first step in building a story with children, youth or even adults who are participating in the story making process, is to teach them the story's building blocks are and how to

construct them. The structure of the narrative is made of five building blocks as follows:²⁶⁹

- 1. Theme and Moral:** Why the story is being told? What is the message of the story?
- 2. Characters:** Who takes part in the story?
- 3. Plots:** How a series of events are being told in the most exciting way? Plots are also called ‘actions’ or ‘beats.’
- 4. Form:** The shape of the story and how the plots are sequenced. A story form is constructed by five elements (ERRCRS)²⁷⁰:
 - a. Exposition: The beginning of the story. How to introduce the main character(s) and other characters and tell what they wish for?
 - b. Rising Action: Tension between characters and how they achieve their goals. Often the main character has to overcome obstacles in these sections. Present conflicts and actions
 - c. Reversal or Plot Twist: A surprise in the story. Often main character(s) discover a secret about one of the characters which changes the storyline
 - d. Climax: the highest point of conflict and action in the story.
 - e. Resolution or Denouement: The conclusion of the story where the audience finds out what happened to all characters

The following image is an example of a story arc form:

²⁶⁹ *ibid.* pp. 47-52.

²⁷⁰ *ibid.* pp. 49-50.

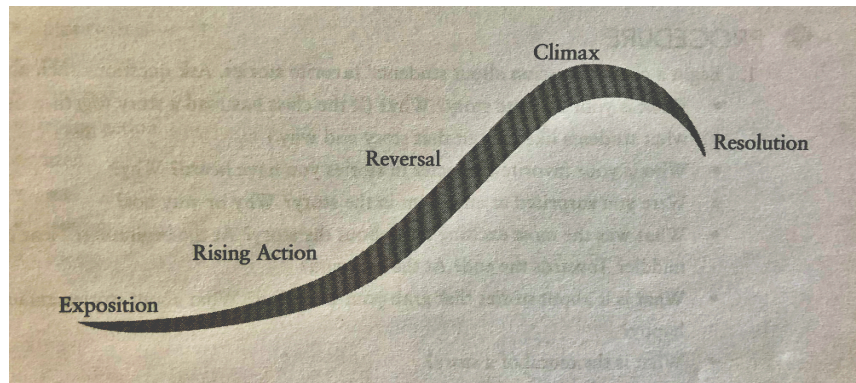


Photo 34: An Example of a Story's Arc Form ²⁷¹

- 5. Set, Scene and Setting:** These elements define the physical elements portraying the time period, general location and the environment as well as specific locations in the stories. For example, the time may be the 17th century, the setting is the forest, and the scene happens inside a cottage in a forest.

7.2.3.2 A Step by Step Guide on how to Build a Story

Table 19 lists the steps with some suggestions to ease the story building process.

²⁷¹ *ibid.* p. 89.

Table 19- Step by Step Guide to Build a Story

Step	Suggestions
Select a Theme and Morale ²⁷²	<ul style="list-style-type: none"> Propose a theme or select some by group brainstorming and asking the group to share some of their favorite stories Generate a list of potential themes to explore Conduct research about the proposed theme(s) Gather relevant information Choose final theme Discuss and decide what is the message the story is trying to send? By whom? When? Where? And why?
Setting 1	When and where is the story happening?
Make Character(s) And trace their journey ²⁷³	<ul style="list-style-type: none"> Identify heroes, villains, and victims What are the name, age, and other personalities? What is the cultural, historical and physical background? What are their goals? What are their past, present, and future like? What are their emotional traits? What challenges do they face in their lives? What is their relationship with each other? What is their goal in this story? What does each character say? How do they talk? What does each character hear? What is their perspective? What is said about a character by other characters? What is a word or subtext to best describe each character besides their names? Explore the interaction between characters Which character(s)'s personally is transformed?
Pick a Rising Action	Describe what the first tension or challenge which happens in the story and between which characters and what the actual situation is?
Creating Story form's arc	<ul style="list-style-type: none"> Exposition: How does the story begin? Which characters are introduced first? How does the story end? What happens to each character? What is the climax of the story? Can the current Rising action be the climax? If not where does that happen? What is the surprise? Who is the surprising character?
Finish plots	<ul style="list-style-type: none"> What are the other actions happening in the story and where do they happen to make the story more exciting? For each plot create an arc like the main story arc form

²⁷² *ibid.* pp. 76-77.

²⁷³ *ibid.* p. 59.

Step	Suggestions
Define plot Setting	How are the plots are visualized? What are the details of location and space?
Work on Details ²⁷⁴ Polish	<ul style="list-style-type: none"> • Review all the above items and add more details until the group is satisfied with the story • Make sure the sequence of plots increase tension towards the climax and is mapped out in the most dramatic way • Answer Who? What? Where? When? Why? in each plot • Make sure each scene contains conflict • Are all characters acting consistently?
Select Title	<ul style="list-style-type: none"> • Choose different words which best describe the story morale and pick the best choice as the story's title

7.2.3.3 Changing a Story to a Libretto

A libretto transforms the story into an opera. Changing the story to a libretto helps children to improve their artistic vocabulary and many other skills mentioned in previous chapters. They learn how to create lyrics and synopsis. In order to build a successful libretto with children and youth participation, it is wise to consider the following steps:

- 1) Introducing Libretto Vocabulary: Based on the participant age, the terms shown in Table 20 can be shared to familiarize the young participants with common opera libretto language:

Table 20- Libretto Vocabulary

Term	Definition
Synopsys	A brief summary of a story or selected plot or scene
Scenario	Storyline
Script	A written text based on a story which shows the dialogues between characters

²⁷⁴ ibid. p 107.

Term	Definition
Libretto	The text of an opera including words of songs, describing actions and emotions and places to have music
Narrative	The spoken or written part of the story aside from dialogues which shows the storyline
Recitative	Singing the narrative or dialogue parts of the story in the rhythm of ordinary speech with many words on the same repeated note
Rhyme	When the sound of the words or their last syllables of a corresponds with one another
Lyrics	Words of a song which shows emotions may include rhyme and is poetic
Stanza	A verse which recurs in a poem or a lyric
Aria	A song for solo voice accompanied by music in an opera, usually sung by main characters
Duet	a song for two characters accompanied by music in an opera
Chorus	a song for group singing accompanied by music in an opera

2) Creating an “Opera Scenes Map”:

After mapping the sequence of the story’s plots, the most important and exciting plots can be selected. These plots convey and summarize the story, yet send a message. An “Opera Scenes Map” is a proposed term used as a visual tool, to map these selected scenes which later will be the opera’s scenes. The map shows the sequence scene in an order selected by participants and then must be numbered. Also, a proper title must be given to each numbered scene, according to the major events happening in that particular scene. For example: “Scene 1: Grandmother’s House”.

3) Creating “Emotional Tags”:

“Emotional Tags” are select words added beside scene’s title on the “Opera Scenes Map”. These words best describe the emotion attached to that particular scene and the mood it may raise. For example: Scene 1: Grandmother’s House: Kindness.

4) Creating Scenes' Arc and Synopses:

Create a story arc similar to the main story arc for their assigned scene and write down the exposition, rising actions, reversal, climax and resolution of the assigned scene. It is recommended to run this activity while dividing participants into smaller groups and assigning each group a scene. Small group activities help increase the speed and save a lot of time. At the end of the activity participants must be encouraged to create a synopsis for their assigned scene and share their arc and synopsis with other groups to get feedback.

5) Adding Dialogue and Narratives: Invite the same small groups to write the narrative based on their synopsis. Encourage participants to consider emotional elements based on the scene's events and "Emotional Tags". Invite them to briefly describe the details of the location and events and later to add the dialogue for characters.

6) Create Lyrics: Invite the same small groups to categorize the dialogue for solo, duet or chorus. Guide the groups to write lyrics based on these categories and to change the written dialogues into a more poetic form with a more rhyming nature. To ease the process, it is recommended to prepare a list of related rhyming words together. If the age group permits, encourage participants to use stanzas. At the end, invite the groups to share their lyrics and ideas with others.

7) Refining and Finalizing the Libretto: Collecting all the librettos and reading them aloud to the participants allows for the brainstorming of new ideas, offering new choices

and finalizing the libretto. Analyze the narrative and discuss the points that must be only musical or only dramatic or even absolute silence. Add these notes to the libretto.

6) Write the main synopsis: Invite small groups to write a short paragraph which best describes the opera story based on the “Opera Scenes Map” and libretto. Invite all of the groups to share their ideas and prepare the opera synopsis. This synopsis will be used later when designing the program notes.

7.2.4 Creating Drama

The drama tells the story through words, physical gestures, and action to transform the libretto and emotions into a theatrical performance. The following steps can assist children to create their own dramatic play including dance movements:

1) Introducing Drama Vocabulary: Table 21 lists the terms used to help young participants become familiar with common drama terms:

Table 21- Drama Vocabulary²⁷⁵

Term	Definition
Action	Plots and events in the story
Beat	When something happens that changes the storyline
Choreographer	The person who designs the dance and stage movements of the characters
Gesture	Moving the body parts such as hand and head to express a meaning
Improvisation	Spontaneous performance
Mood	The emotional tone of a character or a scene
Tableaux	A group of motionless figures representing a scene

²⁷⁵ *ibid.* pp. 247-262.

2) Creating the “Emotional Map”

An “Emotional Map” is a visual tool which demonstrates words which best describe all of the emotions that each scene incorporates. The first step to make an “Emotional Map” is to use the “Opera Scenes Map” and create a separate map that shows only the “Emotional Tags”. These maps then are hung in a wall and the final libretto is read to help the participants as they add more “Emotional Tags,” words, and expressions to complete the “Emotional Map.”

3) Creating “Motion Tags”

Motion Tags are series of individual, non-verbal movements assigned to each event, situation or emotion during a particular scene. Each group must come up with at these movements, gestures, poses, facial or body expressions or simple dances which best describe a particular event or an “Emotional Tag” according to the assigned scene. After “Motion Tags” are built, invite the group members to present their “Motion Tags” for everyone with all their members involved. Thus the groups reveal the story of their assigned scenes in the form of a pantomime. These motions are discussed and changed, and then selected.²⁷⁶

4) Creating Tableaux

²⁷⁶ *ibid.* p. 39.

Invite the same small groups of the last activity to create four, fixed non-verbal physical poses based on the arc of their assigned scene (exposition, rising action, climax, and resolution.) Invite each group to present their ideas in front of others.

5) Creating Character's Non-Verbal Slide Show

List all the characters in the story. Invite small groups to come up with a series of non-verbal dramatic movements to show what happens to that character from beginning to the end. Encourage participants to use some of the movements created as “Motion Tags”. Invite participants to present their results as a sort of non-verbal slide show.

6) Create the Opera Pantomime: Ask for volunteers to play the main characters. Divide other participants into groups based on other story characters. For example, a group of soldiers, or rabbits, etc. Invite the participants to mix the character's non-verbal slide show, tableaux and “Motion Tags” and play the opera pantomime. A narrator may read the narrative parts from the libretto while participants act based on the narration. It is recommended to repeat this activity to engage as many participants as possible who might be interested to play the main character's role.

7) Create a Theatrical Verbal Show: Repeat the last activity while asking the participants to learn and recite the dialogue based on their roles.

The above activities help to whole ensemble to fully connect with the narrative and help identify those children who might be suitable for specific roles when casting for final performance.

7.2.5 Composing Music

Music composition and performance are the most important part of creating an opera. There are several ways to create music and sound for a production: through live or structured spontaneous improvisations; soundscapes; through composing music and notating it in a traditional manner; or using graphical notation. Play back of pre-recorded sounds is also possible by using technological devices.²⁷⁷ A musical theatrical piece such as opera can use a combination of all these methods.

The most important and smallest part of an opera's music is the musical motif which is assigning specific sounds to an event, character, situation or an emotion which reoccurs during the opera. Normally an opera starts with an instrumental opening called prelude (or overture) containing all these musical motifs. Vocal parts are another important part of the operatic creation specially arias which keep the audience connected to main characters and the final chorus which is used for closure and revealing the opera's message. Interludes are short instrumental sections act like a glue, connecting scenes together when a change happens.

Collaboration with a experienced composer is recommended—an individual who can facilitate notation or use sound technological devices if needed during the process. Assistance of a professional composer is especially important when working with younger age groups and these who have no experience playing an instrument. The

²⁷⁷ *ibid.* pp. 142-144.

following steps are provided to facilitate opera music making process and make it an enjoyable collaborative experience for younger participants:

1) Introducing Musical Vocabulary:

Introducing common musical terms used in opera creation process before participants learn how to compose is a vital task. Appendix J introduces an opera musical vocabulary which can be shared with participants according to their age group and project scope. Assistance of a professional composer is helpful to make musical examples and ease the process of learning.

2) Creating “Musical Map”

A musical Map is a visual tool allowing the participants to see the musical sections, motifs, and be able to differentiate instrumental parts from vocal parts during the music creation process. Based to the libretto and “Opera Scenes Map”, the following sections must be identified and marked on the Musical Map:

- Identifying the sections including vocal parts (recitatives, arias, duets, and chorus)
- Identifying the sections suitable for instrumental music such as prelude and interludes
- Identifying non-vocal musical sections in each scene which best describe the actions happening at that scene. These non-vocal sections can be divided into three subcategories: improvised, soundscape and notated music. Identify which subcategories are desired at each section. For example, at one scene a group improvisation on shakers can project the sound of a rainy day. It is recommended to

consider participants musical skills when defining these sections and clarify the details of improvised or soundscape sections as much as possible.

3) Creating Opera's Main Musical Motifs and Interludes

“Opera’s Main Musical Motif” is a recurring musical sound pattern which best describes the opera’s morale and theme or an emotion recurring. It can be based on one of the emotional tags created in previous activities or based on the story’s title. Smaller groups of participants can be invited to share their ideas and make an “Opera’s Main Musical Motif.” It is recommended that participants have access to instruments and tools to use their skills and encourage them to think about a variety of sound combinations. Based on participant’s skills, these ideas can be transcribed by a composer or be recorded or notated (traditionally or graphically) by participants themselves.

Use “Opera’s Main Musical Motif” as an interlude. On the “Musical Map”, mark all the sections, including interludes, in which this motif can be used.

4) Compose Melodic Musical Motifs

Identifying the list of most recurring characters, events, emotions or locations is the first step to make musical motifs. Referring to the “Emotional Tags” and “Emotional Map” is useful at this stage. The rest of the process is similar to making the “Opera’s Main Musical Motifs”, and can be done over collaborative process between young participants with the guidance of professionals. It is important to make sure not to have countless

motifs as it becomes too complicated especially for young participants. Similar to the “Opera’s Main Musical Motifs”, all these motifs must be added to the “Musical Map”.

If participants are comfortable with musical notation or can play an instrument, it is recommended to provide access to instruments to employ their skills and experiment with sonic ideas. They can create sheet music and notate musical ideas under the guidance of a composer assistant. Creating graphical notation, or recording the improvised ideas is recommended for the participants who lack the notation skills. Providing participants with a variety of basic instruments and tools to record their ideas as performed on different instruments, in solo, or in group settings, creates a “sound pallet” for the composer assistant to work with, transcribe, and present. Ask those who are interested in representing their musical ideas as graphic notation, to draw their melodic contour and musical arc and present their ideas by using different shapes and colors. For the younger age groups, encourage them to think of various ways of using their bodies to create sounds. For example, snapping followed by stomping a foot can create sound of rain. All the musical motif created is numbered and listed and later be added to the “Musical Map.”

5) Creating Soundscape

Review each scene, using all the maps and libretto, and identify sections in which sounds or music can portray aspects of a setting such as the location or the environment. For example, if the scene is happening in a factory ask participants how to create sounds that

portray a factory environment? These sounds can simply be created by percussive body sounds or can be presented by means of electronic music.

6) Compose Vocal Music and Songs

It is recommended to do this activity in smaller group settings. After reviewing the text and writing the lyrics of all the aria, duet, chorus on separate sheets, assign each lyric to one group. Practicing clapping the text syllables is a good start to find meter and rhythmic ideas and understanding scansion (See Attachment 9 for description). After the rhythm and meter are set to the lyrics, encourage each group to identify the form of the text (for example ABA) and create a melody for each section. Remind the participants to consider the mood and the emotions assigned to the text and the character(s) and the scene (refer to Emotional Map and Scene's Arc) and invite them to create contrasting musical ideas. It is also recommended to refer to non-vocal musical motifs and use them. One simple melody can be used for different text. The musical ideas and melodies become more expressive by encouraging the participants to consider, dynamics, tempo, and articulations and mood when creating their melodies. Notating the vocal parts is similar to notating Melodic Musical Motifs previously discussed. If participants are not comfortable with music notation skills, then recording their voices is the best way to save their ideas. The recorded material can be used later for children to memorize them or a professional composer can transcribe them and notate them. This is a valuable activity time to recognize participants with more passion for singing and to discovering the vocal ranges of individuals.

7) Composing Prelude

The prelude should feature all the major motivic material as well as important melodic materials. In order to compose the prelude, create an outline and try to connect all the major motifs and melodies.

8) Harmonization and Orchestration

Harmonizing means elaborating and decorating simple melodies with chords. A variety of methods can be used to harmonize a melody. For example the guitar chord chart, piano chords, score notation, etc. Orchestrating is based on availability of instruments and deciding which ones will play during each section. This depends on the project scope and musical skills of participants, the orchestration vary from a big orchestra or just voices and piano. In some situations with lower budgets or smaller age groups, even a piano is not viable and children play basic percussive instruments or use their bodies to create different sounds. In many opera creation workshops, a composer/educator takes this job in hand, compiles all the materials, notates and orchestrates them.

9) Create the Full Score and refine: Whether the music is fully or partially notated, includes graphical notation or not, it is wise to collect all the data and make a full score for later use and archival purposes. This is an activity which needs a lot of attention and compilation, arrangement, and edits. Similar to harmonization and orchestration, it is wise to accomplish this step with the assistance of a professional composer.

7.2.6 Choosing Cast and Assigning Roles

Once the participants have created the dramatic movements and music of the opera they are now ready to combine the drama and music together and produce the performance. Choosing the cast is a challenging decision. Depending on the number of characters and roles and the vocal ranges of participants, it may not be possible for all participants to act on stage as part of the performance. Some participants may also prefer to use their creativity in other areas such as designing sets and costumes or performing other tasks such as preparing program notes and marketing. It is important to involve all the participants in operatic production since they were all involved in the creation process. It is wise to create a sign-up list and ask the participants to register for various positions. The participants may sign up in three different categories when it comes to performance and production:

1. Performance Team: including main characters, chorus, actors, dancers, and instrumentalists
2. Design Team: responsible for stage, light, costumes, makeup, and prop design, poster and program note design
3. Production Team: publicist, advertising manager, ushers, box office manager, and house manager

It is recommended to arrange auditions for each role. Select the performance team by inviting interested participants to sing and act a part they have created in previous activities. For chorus members, it is essential to discover the range of each voice. The

following qualities must be considered and graded when casting the main characters who will sing arias and duets:²⁷⁸

- Projection: Ability to sing loud
- Diction: Ability to pronounce the words correctly
- Concentration and memory: Ability to memorize long musical phrases
- Voice quality and musicianship: Ability to sing in tune
- Physical appearance (if applicable)

7.2.7 Designing the Opera

Young participants are very eager to reproduce their imaginings.²⁷⁹ It is important to explain symbolism and encourage them to think as creatively as possible about different ways and to find the simplest solution including using recycling material for presenting their ideas. It is also essential for participants to become familiar with opera design and the stage vocabulary shown in Table 22:

Table 22- Opera Design and Stage Vocabulary²⁸⁰

Term	Definition
Costume	A dress designed for a character in an opera
Costume Designer	An artist or group of artists who design the costumes for each character in an opera
Lighting Designer	An artist or group of artists who design the lighting for each scene in an opera to highlight major events and moods

²⁷⁸ *ibid.* p. 246.

²⁷⁹ *ibid.* pp. 191-194.

²⁸⁰ *ibid.* pp. 247-262.

Term	Definition
Makeup	The material used on a performer's face to help define the character
Makeup Artist	An artist or group of artists who put the makeup on the characters
Props	Short for properties and objects used on the stage related to each scene
Stage Designer	An artist or group of artists who design the set
Stage Left	The left side of the stage for the performer while facing the audience
Stage Right	The right side of the stage for the performer while facing the audience
Upstage	Moving towards the back of the stage face away from the audience; is divided to Upstage Right (USR), Upstage Centre (USC) and Upstage Left (USL)
Downstage	Moving towards or staying at the front of the stage while facing the audience; divided into Downstage Right (DSR), Downstage Centre (DSC) and Downstage Left (DSL)
Centre Stage	Centre of the stage; is divided into Center Stage Right (CSR), Center Stage (C) and Center Stage Left (CSL)
Backstage	The area which is out of view of the audience such as dressing rooms
Dressing Room	A room in which performers change clothes before and after their performance
Poster	A piece of printed paper designed as a tool to advertise the show
Program Note	A notebook consists of information on the piece and the creative and performance team, plus a synopsis of the full opera and each scene and the sequence of the show
Intermission	A break between parts of a show

The operatic design happens in three different sub-categories:

1) Designing Set and Props

Choose and use objects, as well as a colors, that best describe where each scene takes place. These objects can be used symbolically: for example, a stairway can be used to symbolize a mountain or changing light can indicate changing locations. Creating a list of all possibilities and how they can be provided assistance to choose the bests and simplest ideas. Encourage the team members to use recycling materials when creating props. It is important to discuss how all the stage decorative objects and props will be positioned on

the stage and moved or added from scene to scene. Also, it is important to consider a space to store them when they are not needed.

2) Designing Costumes

Encourage the design team to consider the need of each character in every scenes and find the simplest accessories and props which symbolize part of the character's identity and reveal it to the audience. For example, a simple handmade tiara can represent royalty for a princess. Encourage the team members to use recycling materials

3) Makeup Design

Encourage the design team to provide more details about each character's physical appearance. For example, what is their age, race, and gender? Are they fictional characters with unique physical features requiring as wings or tails? How do eye and hair make-up of each character craft a stronger connection with the audience? Avoid allergic materials.

4) Designing Poster: The last step of opera design is to create promotional materials. Ask the design team to create an image/drawing/photo/graphic design for the poster based on the story theme, morale and opera's main motif created. Encourage them to include the following information on their poster:

- Image/Drawing/Photo/Graphic Design
- Title of the Opera
- Location and Date

- Full Names of the creative team, which in this case refers to a group of participants. It can be the title of organization which has organized this program or the name of the class if they are school students, or even the school's name, community group name and etc. Also add director and facilitator's name.
- Ticket Price(s): Sometimes the fees for students or seniors are different from an adult or regular fee, and it is wise to put them all on the poster.

5) Designing Program Note

Usually, the same visual component used in a poster is used for the cover of a program note. Encourage the design team to include the following elements when creating the program notes:

- Cover Page: It is almost exactly as the poster except it does not include the ticket price
- Content Pages:
 - Page 1: Welcome message by the leaders or participants to shows gratitude as well as conveying the purpose of the show.
 - Page 2: Main Opera Synopsis and List of the main characters and their roles
 - Page 3: scenes' synopsis in the order they are presented. If there is an intermission, it must be mentioned in relation to the program order.
 - Page 4: List of Musicians and other team members
 - Back Page: Name or logo of all volunteers, donors, and sponsors if applicable to show gratitude

Depends on the project scope and the budget, as well as team size, the program note can be as simple as a page, or done by professional artists instead of participants and program notes may include many more pages.

7.2.8 Organizing Rehearsals

The project scope defines the number of rehearsals as well as the length of rehearsals. Many other aspects such numbers and skills level of the musicians involved affect this process. It is essential to know where the rehearsals taking place and plan ahead to inform the participants to attend the rehearsals. Table 23 shows the steps need to be taken to organize rehearsals after securing the rehearsal space and finalizing the schedules. Before starting the rehearsals, it is good to review the opera design and rehearsal vocabulary. (See Table 23).

Table 23- Opera Rehearsal Vocabulary²⁸¹

Term	Definition
Rehearsal	A rehearsal without musicians only for the tech crew to run all cues and scene changes
<i>Sitzprobe</i>	Seated rehearsal with singers and orchestra
<i>Bauprobe</i>	A rehearsal without musicians only for the tech crew to run all cues and scene changes
Block the Scenes	Determining stage Directions
Piano Tech Rehearsals	Running the show from start to finish with all songs and movements
Dress rehearsals	The last opportunity to rehearse before the performance. Running the show straight through with full lights, sets, costumes, accompaniments, and all technical cues

²⁸¹ *ibid.* pp. 247-262.

Most operas go through complicated rehearsal schedule that combines musical rehearsals with staging, tech builds, dance rehearsals, and dress rehearsals. Table 24 shows the steps to be taken when organizing rehearsals. Sometimes it is necessary to prepare music simultaneously with staging and technical preparation to save time.

Table 24- Organizing Rehearsal

Music	Stage	Design
Orchestral rehearsals	Define scenic elements in the stage such as walls and furniture's	Build Scenery and props, create costumes and hang focus lights
Vocal Rehearsal with piano	Choreograph Dances	Costume Fittings
<i>Sitzprobe</i>	Block the Scenes	
Rehearsals with piano Vocal Music Memorized	Complete the design	Deliver all elements, light cues ad costumes
	Staged Rehearsals with piano and costumes Movements and Dances	<i>Bauprobe</i>
Piano Tech Rehearsal		
Dress Rehearsal		

7.2.9 Organizing Final Opera Production

As the performance date approaches, demand to collaborate closely with team members especially production and design team raises. So many tasks must be executed before,

during, and after the show. A summary of important tasks follows in list format to assist with organizing a final opera production.

7.2.9.1 Tasks to Perform Before the Show

1. **Publicity:** While posters are being publicized physically or on social media by advertising team members, the program designer must finish the printing of the program notes according to the number of venue seats.
2. **Training ushers:** Meetings must be arranged with ushers to train them how to be prepared to invite the audience inside the hall and passing them each a program note. Program notes can also be placed on the seats. Ushers must look professional, and well informed about show time, program order and intermission time and be aware of the location of restrooms, so they can help the audience.
3. **Recording Crew:** If the budget permits, hire people to audio and/or video record the show.
4. **Ticket Sales:** Advertising and promotional team can take the role of sending out invitations and controlling the ticket sale. If not using an online sale platform, tickets can be distributed merely by the advertising team members or available for pick up at the performance venue. Sometimes the performance is open seating, meaning the audience can choose their own seats. Other times the seats have numbers on the tickets or seating reservations can be arranged. Make sure to consider accessible seating for audiences with mobility challenges. If the ticket sales and pick up happen at the door, ask your young box office manager to be present at their desk at least two

- hours before the show. Depending on their age, they may need an adult, guiding them during the process.
5. Clarify Call Times: All performers and team members must be present at least two hours before the show to run vocal warm-ups, sit for makeup application, and don their costumes as well as help with preparing the stage design. It is necessary to inform the participants and their families about the call times well in advance.
 6. Opening the House: Audiences needs circa 30 to 45 minutes before the show to be seated. Lights must be kept on during seating and then dimmed as a sign that the show is about to begin. Meanwhile, director and/or facilitator meets the cast and crew in the backstage and gives them positive energy and encouragement. To wish them luck common phrases such as “Break a Leg!” or “*Toi! Toi! Toi!*” can be used.
 7. Welcome Talk: Before the cast starts the performance, it is wise to send a presenter on the stage to welcome the audience and make a brief announcement including the purpose of the show, inviting the audiences to turn off their phones and avoid taking photos. It is respectable to thank the audience for attending and encourage them to enjoy the show. If there is a reception and gathering after the show, share it with the audience. It is most effective if this introduction is done by, or with, one of the young participants.

7.2.9.2 Tasks to Perform After the Show

Acknowledge all creative team members by inviting them to stand on the stage. Invite the audiences to stay, meet the cast and crew and share their experience. Arranging a

reception after the performance gives both performers and audience the opportunity to connect and to reflect on their experiences. A well-positioned memory notebook is a useful tool to receive feedback from any audience members who are not comfortable providing face-to-face feedback. Written comments are often more valuable and insightful. Evaluation forms, shared with both audience and participant, serve as an assessment tool to assist in understanding the strengths and weaknesses of the production. This feedback informs future productions.

7.3 Conclusion

My conclusions are based on my own extensive experience in writing and producing opera for children and in researching the genre of children's opera. In the multicultural society of Canada, the future of opera is promising and the knowledge that children can derive from the genre is as diverse as the nation's citizens. Children's opera has the potential to serve as a strong educational tool not only to help children's artistic, physical, social and emotional development but also to teach historical content and moral values and creating a link between different cultures. Opera helps children understand 'others' and learn to respect those who are new, different, or uniquely situated in a culture.

Table 25 provides an outline of production steps and can be used as a functional guide when creating opera with young participants.

When creating a stage opera or opera workshop for children it is important to consider specific aspects. In the first step of opera creation, the story plays the most important part which affects all the other parts of the production. A good story should awaken the children's (or any listeners') imagination through a well-balanced blending of humor, scariness, fun, and beauty. It should be written sincerely, without condescension and be both accessible and challenging. It must be uplifting and constructed to teach about the goodness of life and friendship.

When creating vocal music for children, it is vital to consider the physical limitations due to their ages. Children can learn very challenging musical passages that do not exceed their physiological limits. However, most young voices do not sustain well, especially in high registers, and are unable to project like a mature voice thus avoid writing long sustained notes, especially in high registers. It is essential to provide a clear pitch orientation and avoid exceeding ranges. If the vocal parts employ a foreign language then the participants must understand the meaning, sound and accentuation, and syllabification.

Children are generally more open-minded than adults, and do not care about stylistic boundaries, and therefore composers can be more aesthetically frank. When creating dramatic movement and dances, it is important to consider the number of participants, the variety of ages, and the physical abilities of the participants. It is wise

not to underestimate the abilities of children and youth, or simplify without reason. The only viable reason to simplify the story, music or dramatic movement should be directly related to their age characteristics and abilities. In general, when creating an opera for a young audience it is wise to include humor in words, music, and drama. It is important to make sure every one is involved and finds an opportunity to contribute their talent.

One of the biggest challenges in offering opera creation programs is finding a balance between creation and production time. It is necessary to consider the creative process as the most vital part of opera creation projects. Opera creation with young participants is a time-consuming process, demanding excellent time management skills and planning to secure the best participants, venues, partners, assistants, and donors. The challenges are many but I firmly believe the rewards are plentiful and promise a positive impact on the future of society.

Table 25 Opera Creation: Step by Step Guide

<p>Step 1</p> <p>Project Scope</p>	<ul style="list-style-type: none"> • Define goals and purposes • Define target participants and audience demographics • Plan the Final Production Duration • Plan the workshop session numbers and duration • Clarify the Budget and Funding Sources • Choose the venue for reversals and final show • Clarify partners • Choose assistant professionals (Volunteers or Paid) • Create a timeline
<p>Step 2</p> <p>Ice Breaking Activities</p>	<ul style="list-style-type: none"> • Leaders introduction • Participants introduction • Explore the environment: sound and space • Explain “what is an opera?” • Run group games such as dramatic improvisations, soundscape imitation, music improvisations, and non-verbal posing game
<p>Step 3</p> <p>Creating Story</p>	<ul style="list-style-type: none"> • Select theme and morale • Select setting • Create characters and trace their journey • Pick the first rising action • Create the main story arc form and define the beginning, rising action, reversal and resolution • Finish plots by adding more action to the art form • Answer Who? Why? What? When? Where? in each plot • Define all plots’ setting • Work on details and polish the story • Select a Title
<p>Step 4</p> <p>Creating Libretto</p>	<ul style="list-style-type: none"> • Introduce libretto vocabulary • Create “Opera Scene” map by choosing important plots • Choose a title for each scene based on each scene’s major events • Create scenes’ Arc and scenes’ synopsis • Write the narrative for each scene • Add dialogues • Create lyrics based on dialogues and practice rhyming games • Divide lyrics into the solo, duet, chorus, recitative • Polish the Libretto and Write a synopsis for the opera
<p>Step 5</p> <p>Creating Drama</p>	<ul style="list-style-type: none"> • Introduce drama vocabulary • Create “Emotional Map” based on “Opera Scene” Map and “Emotional Tags.” • Create “Motion Tags” by changing emotions to movements • Create Scene’s Arc and Tableaux • Create Character’s story none-verbal slide show • Create Opera Pantomime • Create a Theatrical Show
	<ul style="list-style-type: none"> • Introduce music vocabulary • Create “Musical Map” • Create “Opera’s Main Musical Motif” and interludes

Step 6 Composing Music	<ul style="list-style-type: none"> • Create all musical motifs • Create soundscape • Compose vocal music and songs • Complete prelude • Harmonize and orchestrate • Finalize the full score
Step 7 Casts and Crew	<ul style="list-style-type: none"> • Select Performance Team: singers, chorus, actors, dancers, and musicians • Select Design Team: Stage, costume, light, poster and program note • Select Production Team: publicist, ushers, box office manager and etc.
Step 8 Design	<ul style="list-style-type: none"> • Introduce design and stage vocabulary • Designing set and props+ costumes+ make ups • Design poster and program notes
Step 9 Rehearsals	<ul style="list-style-type: none"> • Introduce rehearsal vocabulary • Secure venue and rehearsal spaces • Run music rehearsals • Set the stage elements • Run vocal rehearsals with piano • Choreograph dances • <i>Sitzprobe</i> • Memorized vocal rehearsals with piano • Complete stage design and clarify light clues • Prepare all costumes • Run Staged rehearsals with piano, add all dramatic movements • <i>Bauprobe</i> • Run piano tech rehearsals • Run dress rehearsals
Step 10 Final Production	<ul style="list-style-type: none"> • Meet and train production team • Printing poster and program notes • Advertise and promote • Arrange ticket sale and invitations • Invite key people • Clarify and remind the team about call times • Arrange for Audio/Video recording • Prepare welcome speech for audience • Acknowledge the team on the stage before and after the show • Ask for audience evaluation and feedback; • Celebrate at a reception • Ask for audience and participant evaluation and feedback

Appendices

Appendix A: A Complete List of Children's Staged Works Produced by (NYMT)

Title	Date	Title	Production Date
<i>The Ballad of Salmon Pavey</i>	1976	<i>Lighting The Candle</i>	1994
<i>Helen Come Home (Achilles the Heel)</i>	1978	<i>Pendragon</i>	1994
<i>Tin Pan Ali (Sesame Street Racket)</i>	1979	<i>The Indian Queen</i>	1995
<i>Captain Stirrick</i>	1980	<i>The Threepenny Opera</i>	1995
<i>The Roman Invasion of Ramsbottom</i>	1980	<i>Warchild</i>	1995
<i>Stonehenge Arms Park</i>	1980	<i>The Begger's Opera</i>	1996
<i>Facade</i>	1981	<i>Bugsy Malone</i>	1996
<i>The Leaving of Liverpool</i>	1981	<i>Aelius</i>	1997
<i>Witches!</i>	1981	<i>The Kissing Dance</i>	1998
<i>Bendigo Bowell</i>	1982	<i>The Wizard of Oz</i>	1998
<i>Play Extinct</i>	1982	<i>Into the Woods</i>	1999
<i>Drake</i>	1983	<i>Creation</i>	2000
<i>Master Peter's Puppet Show</i>	1984	<i>Not Quite Bedtime</i>	2000
<i>The Powder Monkeys</i>	1984	<i>The Ugly Duckling</i>	2000
<i>Jack Spratt VC</i>	1985	<i>The Dreaming</i>	2001
<i>Oliver</i>	1985	<i>Four Walls</i>	2002
<i>Annie</i>	1986	<i>The Late Sleeper</i>	2002
<i>Joseph and the Amazing Technicolour Dreamcoat</i>	1986	<i>Nos Vic En Rose</i>	2002
<i>Let's Make an Opera</i>	1986	<i>Oklahoma!</i>	2002
<i>The Ragged Child</i>	1986	<i>Born of Glass</i>	2003
<i>Bodywork</i>	1987	<i>Goblin Market</i>	2003
<i>The Little Rats</i>	1988	<i>Orvin</i>	2003
<i>The Tailor of Gloucester</i>	1989	<i>Spider Dance</i>	2003
<i>October's Children</i>	1990	<i>Such Sweet Thunder</i>	2003
<i>Once Upon a War</i>	1990	<i>Fiddler on the Roof</i>	2007
<i>Pal Joey</i>	1990	<i>Little ME</i>	2007
<i>Aesop</i>	1991	<i>All above Board</i>	2008
<i>Guys and Dolls</i>	1991	<i>The Hired Man</i>	2009
<i>Billy</i>	1992	<i>Totally Over you</i>	2009
<i>Brilliant and Dinasauro</i>	1993	<i>Sweeny Todd</i>	2010
<i>Noye's Fludde</i>	1993	<i>13 The Musical</i>	2012
<i>Poppy</i>	1993	<i>Songs for a new World</i>	2012
<i>Saint Francis</i>	1993	<i>The Other School</i>	2013
<i>Whistle Sown The Wind</i>	1993	<i>West Side Story</i>	2013
<i>The Factory Children</i>	1994	<i>Brass</i>	2014

Appendix B: School Children's Operas Recommended by Cynthia Auerbach²⁸²

Grade Level	Performance Level	Opera Title and Description
Elementary	Easy	1) The Glitter Gang, 2) Knights in Shining Armor, 3) The Moonrakers, 4) The Snow Wolf, 5) The Stone Wall, 6) The Winter Star. Composed by Malcolm Williamson (Boosey & Hawkes, Inc.). Each of these six- to ten-minute operas is ideal for beginning students. For choral participation only; no soloists are required.
Junior-High	Easy-Medium	Rip Van Winkle. Composed by Nicholas Flagello (Willis Music Company). Comic operetta requiring sixteen male roles, nine female roles, a chorus of younger children, and a chorus of older children.
Junior-High	Medium	1) The Emperor's New Clothes. Composed by Douglas Moore (Carl Fischer, Inc.). For chorus, four soloists, and a speaking role. Written for unchanged voices, but adaptable 2) Brooklyn Baseball Cantata. Composed by George Kleinsinger (Mills Music). Requires one soprano, one baritone, one speaking role, and two bass-baritones as soloists, plus chorus.
High School	Medium-Difficult	Des Esels Schatten. Composed by Richard Strauss (Boosey & Hawkes, Inc.). Operetta in English, requiring one soprano, one alto, two tenors, one baritone, and three basses.
High School	Difficult	1) Mak the Sheep Stealer. Composed by Herbert Chappell (Universal). Requires one female and four male soloists, a speaking chorus, a singing chorus, and instrumental accompaniment 2) The Mighty Casey. Composed by William Schuman (G. Schirmer, Inc.). Requires two sopranos, two tenors, and six baritones for short solo roles, and SATB chorus; available as a cantata or as an opera (for rental only).
Elementary Junior High High School	Medium-Difficult	Noye's Fludde. Composed by Benjamin Britten (Boosey & Hawkes, Inc.). Requires a large number of students. Soloists include: one adult baritone, one adult contralto or mezzo-soprano, one male speaker; student soloists include: three sopranos, three boy sopranos, six to ten sopranos to sing in a group. The audience participates in the singing during the performance.
Elementary Junior High High School	Difficult	The Piper of Hamelin. Composed by Nicholas Flagello (Belwin-Mills Publishing Corporation). Soloists include one high soprano, two mezzo-sopranos, one tenor, two baritones, and two bass-baritones. Requires narrator, one SA chorus, and one SATB chorus.
Junior High High School	Medium	1) All the King's Men. Composed by Richard Rodney Bennett (Universal). Requires one soprano, one baritone, and one boy soprano as soloists; the chorus is divided into five small groups; there are many speaking roles. 2) Down in the Valley. Composed by Kurt Weill (G. Schirmer, Inc.). A folk opera requiring one soprano, two baritones, and one

²⁸² La Valley, Josanne. "Opera: Not for Adults Only." *Music Educators Journal* 64, no. 1 (1977): p 41-42

Grade Level	Performance Level	Opera Title and Description
		<p>bass as soloists and a chorus; there are eight speaking roles.</p> <p>3) Pepito's Golden Flower. Composed by Mary E. Caldwell (Shawnee Press, Inc.). Requires a boy mezzo, one soprano, and two baritones; two choruses-unison soprano and SATB.</p>
Junior High High School	Difficult	<p>The Gift of Song. Composed by Mary E. Caldwell (Boosey & Hawkes, Inc.). A Christmas opera (the story of "Silent Night"). Requires two adult sopranos or excellent boy sopranos, one student soprano, one mezzo-soprano, one tenor, and two baritones, plus chorus; there is one speaking role.</p> <p>The Happy Prince. Composed by Malcolm Williamson (Boosey & Hawkes, Inc.). Written for unchanged voices, but adaptable. Requires one coloratura soprano, three lyric sopranos, three mezzo-sopranos, and one contralto; piano duet, percussion, and optional string quintet for instrumental accompaniment</p> <p>The Little Sweep. Composed by Benjamin Britten (Boosey & Hawkes, Inc.). The first two acts are a play called "Let's Make an Opera"; the third act is the opera itself. Soloists include four boy sopranos, four sopranos, one adult mezzo-soprano or contralto, one tenor, and one adult bass. There is no chorus, but there is audience participation. Instrumental accompaniment requires piano duet and percussion, or piano, string quintet, and percussion.</p>

Appendix C: Prominent Contemporary Canadian Children's Folk and Pop Artists

Artist Name	Selected Albums/ Shows
Heather Bishop (b. 1949)	1979: <i>Grandmother's Song</i> 1982: <i>Belly Button</i> 1982: <i>I Love Women Who Laugh</i> 1987: <i>A Taste of the</i> 1994: <i>A Duck in New York City</i> 1997: <i>Purple People Eater</i> 1997: <i>Chickee's on the Run</i>
Charlotte Diamond (b.1945)	1986: <i>10 Carat Diamond</i> 1987: <i>Diamond In the Rough</i> 1989: <i>Diamond and Dragons</i> 2003: <i>Nous sommes tous comme les fleurs</i>
Eric Nagler (b.1942)	Canadian children's TV series <i>The Elephant Show</i> : CBC 1984 - 1988 1986: <i>Come on In</i> 1990: <i>Improvise with Eric Nagler</i> 1994: <i>Can't Sit Down</i> 1995: <i>Eric's World Record</i>
Norman Foote (b. 1954)	<i>Music Box Artist Series</i> with Walt Disney Recorded two albums; Founder of Oak Street Music: production of children's music record 1991: <i>If the Shoe Fits</i> 1992: <i>Shake a Leg</i> 1995: <i>Pictures on Fridge</i> 1997 <i>Step to It</i> 1999 <i>One Thousand Pennies</i> 2001 <i>Love My New Shirt</i> 2009: <i>Always Be Yourself</i>
Raffi (b.1948)	Most prominent Canadian Children pop music artist 1975: <i>Good Luck Boy</i> 1976: <i>Singable Songs for the Very Young</i> 1979: <i>The Corner Grocery Store</i> 1980: <i>Baby Beluga</i> 1982: <i>Rise and Shine</i> 1983: <i>Raffi's Christmas Album</i> 1990: <i>Evergreen, Everblue</i> 1994: <i>Bananaphone Raffi Radio</i> <i>2The Singable Songs Collection</i> 2002: <i>Let's Play</i> 2003: <i>Where We All Belong</i> 2004: <i>Song for the Dalai Lama</i> 2012: <i>On Hockey Days</i> 2014: <i>Love Bug</i>

Artist Name	Selected Albums/ Shows
Al Simmons (b.1948)	Guest performer on Fred Penner's TV show as well as <i>Sesame Street</i> 1985: music video <i>I Collect Rocks</i> 1985: Short Animation: <i>Get a Job</i> 1997: <i>The Truck I Bought From Moe</i> 1997: illustrated children's book <i>Counting Feathers</i> 2001: <i>Something's Fishy at Camp Wiganishie</i> 2016: <i>Celery Stalks at Midnight</i>
Fred Penner (b.1946)	TV show <i>Fred Penner's Place</i> , CBC , 1985 - 1997 1984: Guest performer TV show, <i>The Elephant Show</i> , singing his song <i>The Cat Came Back</i> 1979: <i>The Cat Came Back</i> 1981: <i>The Polka Dot Pony</i> 1983: <i>Special Delivery</i> 1985: <i>Fred Penner's Place</i> (1988) 1989: <i>Collections</i> (1989) 1990: <i>The Season</i> (1990) 1992: <i>Happy Feet</i> 1994: <i>What A Day!</i> 2001: <i>Moonlight Express</i> 2003: <i>Sing with Fred</i> 2008: <i>Where In The World</i>
Étienne (b. 1971)	2003: <i>C'est le temps</i>
Mike Ford (b.1962)	2007: <i>Satellite Hot Stove, Stars Shone on</i> 2008: <i>Canada Needs You Volume Two</i>
Chris McKhool (b.1968)	TV shows: <i>Mr. Dressup</i> , <i>YTV's Treehouse</i> , <i>CrawlSpace</i> 2008: <i>Fiddelfire</i>
Sandra Beech (b.1942)	1980: <i>Chickery Chick</i> 1982: <i>Sunshine Songs</i> 1982: <i>Inch by Inch</i> 1984: <i>Songs About Animals and Others</i> 1991: <i>Yes I Can</i>
Carmen Campagne (b.1959)	1989 <i>Lullaby Berceuse</i> 1997: <i>Enchantée</i> 1993: <i>Une voix pour les enfants</i> 1992: <i>Reves Multicolores</i> 1994: <i>J'ai tant dansé</i> 2003: <i>Le Telefon</i> 2003: <i>Le tango des animaux</i>

Artist Name	Selected Albums/ Shows
Jack Grunsky (b.1945)	Guest artists on TV: <i>Treehouse</i> ; 1998: <i>Welcome to the Orchestra</i> symphony show for young audiences: 1992: <i>Children of the Morning</i> 1993: <i>Waves of Wonder</i> 1994: <i>Dream Catcher</i> 1997: <i>Jumpin' Jack</i> 2001: <i>Sing & Dance</i> 2004: <i>Like a Flower to the Sun</i> 2011: <i>Hoppin' Socks</i>
Martha Johnson (b.1950)	1995: <i>Songs from The Treehouse</i> 1996 -- <i>Schoolyard Jam</i> 1999 -- <i>Ants in Your Pants</i> 2000 -- <i>Love Starts with The Children</i>

Appendix D: Notable Canadian Children and Youth Choir

Date	Canadian Children and Youth Choir
1915	Petits Chanteurs de la Maitrise de Quebec
1924	Elgar Choir of British Columbia
1930	Vancouver Bach Children's Chorus
1931	Petits Chanteurs de Granby
1933	Petits Chanteurs la Croix de Bois
1938	Petite Maîtrise de Montréal
1946	Petits Chanteurs de Trios-Riveriers
1956	Les Petits Chanteurs du Mont-Royal
1957	Winnipeg Mennonite Children's Choir
1958	Ottawa Board of Education Central Choir
1968	Calgary Mount Royal Children and Youth Choir
1968	Canadian Children's Opera Chorus
1971	Ontario Youth Choir
1972	Alberta Children's Choir
1973	Calgary Boys' and Girls' Choirs
1973	Confederation Centre Boys' Choir
1974	Choirs at the Powell River Academy
1974	Montreal Black Community Youth Choir
1977	Toronto Mendelssohn Youth Choir
1976	Nova Scotia Choral Federation's Youth Choir
1978	Toronto Children's Chorus
1981	Brandon Conservatory Chorale
1981	St Mary's Children's Choir
1981	Bel Canto Youth Choir
1978	Bach Children's Chorus
1978	Georgian Bay Children's Choir
1984	National Youth Choir of Canada
1990	Bishop Strachan School Chapel Choir
1990	South Shore Children's Chorus
1991	Newfoundland and Labrador Youth in Chorus
1994	Prima Youth Choir
1996	Kokopelli Choir Association's Youth Choir
1997	Cantaré Children's Choir
1999	Cantilon Choirs

Appendix E: Early Canadian Music Camps and Bands for Children and Youth

Date	Description
1940	Camps offered by the Salvation Army
1946	<i>Bandberg</i> : a Waterloo Music Camp for Boys
1956	International Music Camp, located at the Peace Garden, Manitoba on the US-Canadian
1960	Okanagan Summer School of the Arts, British Columbia
1960	Musicamrose: Alberta Summer Music Workshops
1962	Inter-Provincial Music Camp
1963	First annual Music Workshop arranged by the Saskatchewan Chapter of the Canadian Band
1963	The Junior School of Arts of Northern Ontario (JSANO), Kirkland Lake
1963	Camp musical du Lac St-Jean, Métabetchouan; Quebec
1964	Camp musical Accord Parfait, Lac Simon, Quebec:
1963-1986	School of the Arts, Echo Valley Centre, Saskatchewan
1963-1980	Ontario Youth Music Camp: on Lake Simcoe;
1964- 1970	Victoria Summer School of Music, British Columbia:
1966	Island, British Columbia: Manitoba Holiday Festival of the Arts, Neepawa
1966	Courtenay Youth Music Centre, Comox Valley of Vancouver
1966	Algoma Music Camp and The Algoma Music Camp Orchestra
1966	National Music Camp of Canada near Orillia
1967	Camp musical de Lanaudière, St-Côme, Quebec
1974	Than Music; Suzuki Kingston's annual summer music festival
1974	Ottawa-Carleton Summer Music Camp
1978	Artsperience, North Bay
1984	National Capital Music Academy Music Camp, Ottawa (later called Ottawa Youth Orchestra Academy
1984	Ontario Mennonite Music Camp, Conrad Grebel College, Waterloo

Appendix F: List of Canadian Compositions for Children and Youth

(in Progress List)

Title	Date	Composer	Description
<i>The Dwarf and the Giant</i>	1939	Tibor Polgar (1907-1933)	For solo piccolo, tuba and symphonic band; Originally for soloist and orchestra
<i>Dela's Le Chat, la belette et le petit lapin</i>	1950	Alan Detweiler (1926-2012)	
<i>Fête et Parade</i>	1952	Michal Perrault (b.1925)	Trumpet and orchestra
<i>Jack and the Beanstalk</i>	1954	Herbert Kelsey Jones (1922-2004)	Child's voice, SATB, piano 4-hands (full orch)
<i>Music for a Young Prince</i>	1959	Godfrey Ridout (1918-1984)	Orchestra
<i>Beware of the Wolf</i>	1959	Alan Detweiler (1926-2012)	Children's Opera
<i>The Song of the Clarinet</i>	1961	Alfred Kunz (b.1929)	Solo Voice (narrator) and Chamber Ensemble
<i>The Watchful Gods</i>	1962	Alfred Kunz (b.1929)	School Operas
<i>Dandy Lion</i>	1964	Pat Patterson (b.1921)	Children's Musical
<i>His Majesty's Pie</i>	1964	Keith Bissell (1912-1992)	Children's Operetta
<i>Let's Make a Carol</i>	1965	Alfred Kunz (b.1929)	Musical Play
<i>Mr. Rhinoceros and His Musicians</i>	1965	Walter Buczynski (b.1933)	Children's Opera
<i>Children's Suite</i>	1966	Milton Barnes (1931-2001)	Orchestra
<i>The Sleeping Giant</i>	1967	Alfred Kunz (b.1929)	Two-Part Children's Chorus
<i>Symphonic Variations</i>	1967	Harry Freedman (1922-2005)	Full Orchestra
<i>Pinocchio</i>	1967	Milton Barnes (1931-2001)	Symphonic Poem- Full Orchestra
<i>Threnody</i>	1967	R. Murray Schafer (b.1933)	Music for Youth Choir, Orchestra, Tape
<i>Do Re Mi</i>	1967	Walter Buczynski	children's opera
<i>Mrs. Red Riding Hood</i>	1968	Pat Patterson (b.1921)	Musical
<i>Epitaph for Moonlight</i>	1968	R. Murray Schafer (b.1933)	Music for Youth Invented words by Grade 7 ad Bell
<i>David and Goliath</i>	1969	Alan Detweiler (1926-2012)	Choir and Orchestra
<i>Popcorn Man</i>	1969	Pat Patterson (b.1921)	Musical
<i>Magic Trumpet</i>	1969	Victor Davies (b.1939)	Musical Comedy for Grade 3 Voice. Coir and Orchestra

Title	Date	Composer	Description
<i>The Emperor's New Clothes</i>	1970	Alexander Brott (1915-2005)	Solo Voice (Narrator) and Full Orchestra
<i>Henry Green and the Mighty Machine</i>	1970	Pat Patterson (b.1921)	Musical
<i>The Selfish Giant</i>	1970	Barrie Cabena (b.1933)	Children's Opera
<i>Rhymes from the Nursery</i>	1970	Harry Freedman (1922-2005)	Children's Chorus
<i>Keewaydin</i>	1971	Harry Freedman (1922-2005)	Women Chorus -Optional Tape
<i>Tikki Tikki Tembo</i>	1971	Harry Freedman (1922-2005)	Narrator and Wind Quintet
<i>How the Loon Got its Necklace</i>	1971	Keith Bissell (1912-1992)	
<i>Fantasy on Sumer is Icumen In</i>	1971	Quentin Doolittle (b.1925)	
<i>Selfish Giant</i>	1972	Charles Wilson (1931)	
<i>The Wells of Marah</i>	1972	James Gayfer (1916-1997)	
<i>Thunder and Lightning</i>	1973	Alexander Brott (1915-2005)	
<i>All the Bees and All the Keys</i>	1973	John Beckwith (1927-)	Chamber Ensemble conducted by Louis Applebaum; Robertson Davies, narrator;
<i>Improvvisazioni Concertante No. 3</i>	1973	Norma Beefcroft (1934-)	Orchestra with Multiple Soloists
<i>Charnisay Versus LaTour</i>	1973	Norman Symonds (1920-1998)	
<i>The Glove</i>	1973	Tibor Polgar (1907-1933)	School Opera
<i>Three Against Many</i>	1973	Walter Buczynski (b.1933)	
<i>Songs of Darkness</i>	1976	Derek Holman (b.1931)	Choir and Chamber Ensemble
<i>The Lost Child</i>	1976	Godfrey Ridout (1918-1984)	3 Act CBC opera
<i>Eine kleine 'Hammer-Klapper' Musik</i>	1976	Morris Surdin (1914-1972)	Fun Musical Chamber Orchestra
<i>Train</i>	1976	R. Murray Schafer (b.1933)	For Youth Orchestra Includes graphic notation.
<i>A Rose is a Rose</i>	1978	Ann Mortiffee (b.1947)	Children's Opera
<i>Cabbagetown Kids</i>	1978	Pat Patterson (b.1921)	Children's Musical
<i>Kid's Stuff</i>	1978	Godfrey Ridout (1918-1984)	Orchestra
<i>Something's Gonna Happen</i>	1978	Michael Colgrass (b.1932)	Children's Musical Theatre Broadway Musical
<i>Dawn, Sleigh Ride</i>	1978	Quentin Doolittle (b.1925)	
<i>Something's Gonna Happen</i>	1978	Michael Colgrass (b.1932)	Children's Musical Theatre Broadway Musical
<i>Dawn, Sleigh Ride</i>	1978	Quentin Doolittle (b.1925)	
<i>Le Conte de l'oiseau</i>	1979	Andre Prevost (1934-2001)	A Symphonic tale for orchestra and two narrators

Title	Date	Composer	Description
<i>The Jolly Raftsmen</i>	1979	Christopher Weait (b.1939)	Woodwind Quintet
<i>Sing Sea to Sea (Five Canadian Folksongs)</i>	1979	Howard Cable (b.1920)	Children's Chorus and Piano
<i>Musical Animal Tales</i>	1979	Ruth Watson Henderson (b.1932)	SA, SSA with piano.
<i>The Curse of Ponsonby Hall</i>	1979	Victor Davies (b.1939)	7 singers, children's chorus, SATB, flute, trumpet, trombone, piano, and drums.
<i>The Miraculous Turnip</i>	1980	Keith Bissell (1912-1992)	Opera for Young Singers and orchestra
<i>The Snow Queen</i>	1980	Patrick Crady (b.1953)	a fairy tale for narrator and string quartet
<i>Alive</i>	1980	Paul McIntyre (b.1931)	Childrens' voices (SSAA) and string quartet.
<i>The Second Shepherd Play</i>	1980	Quentin Doolittle (b.1925)	Children's Opera
<i>Three Canadian Folksongs</i>	1981	Derek Holman (b.1931)	
<i>Mirages op.34</i>	1981	Jaques Hetu (1938-2010)	Chamber Orchestra
<i>Reflection on Crooked Walking</i>	1982	Ann Mortifee (b.1947)	Children's Music/ Various
<i>Children's Suite</i>	1982	Fredrick Schipizky (b.1952)	String Quartet
<i>The Spell of Time Long Past</i>	1982	Nancy Telfer (b.1950)	Choir and piano
<i>Beyond the Sound Barrier/Au delà du mur du son</i>	1983	Anne Lauber (b.1943)	Choir and piano
<i>Porky, Snorky, and Corky</i>	1983	Clifford Crawley (b.1929)	Symphonic Tale with Narrator
<i>Sequence of Dreams</i>	1983	Ruth Watson Henderson (b.1932)	A Musical for Young Children Piano and Voice
<i>Clear Sky and Thunder</i>	1983	Ruth Watson Henderson (b.1932)	Piano mezzo-soprano and chorus
<i>Gift of the Wolf</i>	1984	Allan Bell (b.1953)	Music Drama For flute, piano children's chorus and percussion
<i>The Star Princess and the Waterlilies</i>	1984	R. Murray Schafer (b.1933)	for violin, violoncello, piano, children's ensemble, & narrator
<i>The Ugly Duckling</i>	1985	Allan Bell (b.1953)	Music-theatre work
<i>Night Music</i>	1985	Derek Holman (b.1931)	Choir and Piano
<i>Adventures of Ian the Oboe</i>	1985	Elizabeth Raum (b.1945)	A narrator, Oboe, Large Orchestra
<i>Song of the Stars: Songs of the Nights</i>	1985	Imant Raminsh (b.1943)	Piano` and Children choir
<i>The Harper of the Stones</i>	1985	Louise Applebaum (1918-2000)	A narrator, Chamber Orchestra
<i>A Time for Sharing</i>	1985	Nancy Telfer (b.1950)	Musical for children
<i>Rumpelstiltskin</i>	1986	Leslie Arden (b.1957)	Musical Theatre
<i>A Fairy Tale</i>	1986	Leslie Arden (b.1957)	Musical Theatre

Title	Date	Composer	Description
<i>Laudes Creationis</i>	1986	Derek Holman (b.1931)	cantata for soprano, chorus and ensemble
<i>Legends for Orchestra</i>	1986	Milton Barnes (1931-2001)	Orchestra
<i>Magnificat</i>	1986	Nancy Telfer (b.1950)	unaccompanied SSA choir.
<i>Barneyard Carols</i>	1986	Ruth Watson Henderson (b.1932)	Children's Chorus, viola, and cello
<i>Creation's Praise</i>	1986	Ruth Watson Henderson(b.1932)	children's choir SSA, brass quintet, organ
<i>Dandelion Parachutes</i>	1986	Ruth Watson Henderson (b.1932)	Children's chorus
<i>The Rockets</i>	1987	Victor Davies (b.1939)	songs for the CTV children's series
<i>Fantasy for Double Orchestra</i>	1988	Elizabeth Raum (b.1945)	Full Orchestra
<i>A Midwinter Night's Dream</i>	1988	Harry Somer (1925-1999)	Children's Opera in 2 acts
<i>Once Upon a Star</i>	1988	Sasha Weinstangel (b.1947)	
<i>Robot from Orion</i>	1989	Elizabeth Raum (b.1945)	narrator and ensemble
<i>The Owl and the Pusycat</i>	1989	Nancy Telfer (b.1950)	songs for the CTV children's series
<i>Dr. Canon's Cure</i>	1990	Derek Holman (b.1931)	An Opera for Yonge People With Children's Chorus
<i>So You Think You're Mozart?</i>	1991	Louis Applebaum (1918-2000)	Theatrical Piece and 'Two Pianos, Four Hands'
<i>The Legend of Sleepy Hollow</i>	1991	Louis Applebaum (1918-2000)	For narrator, violin, violoncello, 2 clarinets, synthesizer, and dancers
<i>The Snow Queen</i>	1993	John Greer (b.1954)	Children's opera
<i>The Star Child</i>	2000	John Greer (b.1954)	Children Chorus
<i>The Brothers Grimm</i>	2001	Dean Burry (b. 1972)	Children's Opera
<i>The Nightingale</i>	2003	Imant Raminsh (b.1943)	Children's Opera
<i>The Hobbit</i>	2004	Dean Burry (b. 1972)	Children's Opera
<i>A Dickens of a Christmas</i>	2005	Errol Gay (b.1967)	Children's Opera
<i>Elijah's Kite</i>	2006	James Rolfe (b.)	Children's Opera
<i>Isis and Seven Scorpions</i>	2006	Dean Burry (b. 1972)	Children's Opera
<i>Dragon in the Rocks</i>	2008	Alexander Rapoport	Children's Opera
<i>The Princess and the Handmaiden</i>	2009	Leslie Arden (b.1957)	Musical Theatre
<i>Children Crusade</i>	2009	R. Murray Schafer (b.1933)	Children's Opera
<i>The Secret World of OG</i>	2010	Dean Burry (b. 1972)	Children's Opera
<i>Laura's Cow: The Legend of Laura Secord</i>	2011	Errol Gay (b.1967)	Children Opera
<i>Alice in Wonderland</i>	2015	Errol Gay (b.1967)	Children's Opera
<i>The Monkiest King</i>	2018	Alice Ho (b.1960)	Children's Opera

Appendix G: Canadian School Music Radio for Children²⁸³

Date	Radio	Program Description
1925	Montreal station CKAC	Émiliano Renaud series of piano lessons
1927-49	Manitoba Winnipeg station CKY	An orchestra of young musicians of 8 to 18 yrs. under P.G. Padwick
1928	CHNS Halifax	The two-hour weekly program for the junior and senior high schools of mainland Nova Scotia included vocal music, instrumental music performed by school bands and by the Wolfville School orchestra conducted by Basil C. Silver
1936	British Colombia/ private CKOV	Six programs on music appreciation by Cyril Mossop and F.T. Marriage
1937-8	Alberta station CJOC	sing-song sessions conducted by Agnes Davidson
1938	Vancouver's CBR	'Musical Pathways,'
1938	British	three series of music programs for grades 1 to 12
1940-1	CBC Ontario	CBS 'School of the Air' programs
1941	Manitoba Winnipeg station CKY	'Music and Movement' prepared by Beth Douglas and Elizabeth Harris.
1941-1958	Alberta	Added music series from Winnipeg and elementary school programs 'Sing and Play,'
1941-1956	Quebec 'Radio-Collège,	Organized by the CBC and broadcast on eight French network stations. Claude Champagne was in charge of music
1942-3	CBC Ontario	The province's first school broadcasts, an experimental series of 10 45-minute music appreciation programs with various soloists
1943-1966	CBC national broadcast	Music appreciation series designed for grade 3-9 Some series include 'Music in the Making' in 1960, ' <i>Let's Make an Opera</i> ' in 1962, and 'The Folk Element in Music' and the Orff series 'Living through Music' in 1965
1944	Manitoba and CBC	graded programs (play songs for primary children, narrative and dramatic for elementary, and socially connotative for upper-elementary and junior high)
1945	Ontario	'Music for Young Folk,' available to English- language stations in Quebec
1945	Saskatchewan	Music and Movement ; Originated in Winnipeg
1944-64	CBC Ontario	'Music for Young Folk,' designed originally for grades 7 and 8 and later for all levels - primary, junior, and senior
1945	Saskatchewan	'Making Music Together combined movement, singing, and performance on instruments by children

²⁸³ Peers, Digby, with Patricia Wardrop, and Kenneth Winters, "School Music Broadcasts". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006.

Date	Radio	Program Description
1945-61	British Columbia Radio	'Listening is Fun,
1948-1970	Saskatchewan	'Sounds and Songs'
1949-1980	National telecast	Annual Christmas carols by a school choir selected from 1 of the 10 provinces
1950	Saskatchewan	'Rhythmic Patterns, for primary-grades
1950-4	Alberta	'Music Makers': a mixture of folk singing and general music appreciation
1950-65	Manitoba	Winnipeg Symphony Orchestra performances for children
1952, 1961	Manitoba	won Ohio State Awards in 1952 for 'Let's Sing Together' and in 1961 for the series 'Music for Juniors.
1961	British Columbia	'Masters of the Keyboard'
1963-4	Quebec	'Place à la musique', designed for secondary students.
1965	Quebec	'Faisons de la musique,' emphasized singing, using French and English folksong, and employed elements of the Kodály method, Orff-Schulwerk, and the Martenot method.
1968	CBC and Radio Quebec	Establishment of Perron The Office de Radio-Télédiffusion du Québec, the provincial educational broadcasting system
1969-70	National telecast	'Music - From Bach to Rock,' a five-part series of music appreciation programs produced by Rena Elmer with Boris Brott as host
1969-70	CBC Ontario	'Hear Out' an exploration of sound in all its manifestations designed for kindergarten to grade 9
1970-5	Manitoba	Betty Friesen gave instruction in rhythm instruments
1970	CBC Ontario	'The Kodály Approach'
1971-2	CBC Ontario	'Use Your Voice'
1973	Quebec	English series 'Making Music,' for grades 1 to 4
1980	Saskatchewan	'Listening to Music' (for grades 5 to 8)

Appendix H: Best 20th Century Canadian Recorded Children's Albums

Album Name	Artist	Year
<i>Jan Rubeš Sings Guess What?</i>	<i>Jan Rubeš</i>	1974
<i>There is a Hippo in my Tub</i>	Anne Murray	1979
<i>Are we there yet?</i>	Sandy Offenheim	1979
<i>One Elephant , Deux Éléphants</i>	Sharon Lois & Bram	1979
<i>Canada's Favorite folksongs</i>	Various Artists	1979
<i>Polka dot at door</i>	Various Artists	1979
<i>Smorgasbord</i>	Sharon Lois & Bram	1980
<i>Chickery Chick</i>	Sandra Beech	1980
<i>Going Bananas</i>	Mariposa school program	
<i>I lost my Pet Lizard</i>	Brenda and Paul Hoffert	1980
<i>Mr. Dressup for a song</i>	Ernie Coombs	1980
<i>Singing 'n' Swinging</i>	Sharon Lois & Bram	1981
<i>The Cat Came back</i>	Fred Penner	1981
<i>Listen to me</i>	Jim & Rosalie	1981
<i>You've Got to be a Kid to Get It</i>	Free Rose Corporation	1981
<i>Merry-Go-Round</i>	The Travellers	1981
<i>Inch by Inch</i>	Sandra Beech	1982
<i>Listen to the children</i>	Bob Schneider	1982
<i>The Cats</i>	Children's Hour productions	1982
<i>The polka dot Pony</i>	Fred Penner	1982
<i>Big Bird and Oscar the Grouch</i>	Various Artists (Juno Winner)	1982
<i>When you dream a dream</i>	Bob Schneider	1983
<i>Junior Jug Band</i>	Chris & Ken Whiteley	1983
<i>Wake up Mr. Dressup!</i>	Ernie Coombs and Terry McManus	1983
<i>Jim & Rosalie at the music factory</i>	Jim & Rosalie	1983
<i>Valdy's Kids Record</i>	Valdy	1983
<i>The Rugrats</i>	Rugrat Rock	1984
<i>Reflections on Crooked Walking</i>	Ann Mortifee	1984
<i>Special Delivery</i>	Fred Penner	1984
<i>Music Builders IV</i>	Music Builders	1984
<i>I can do anything</i>	Sphere Clown Band	1984
<i>Murmel Murmel Munsch</i>	Robert Munsch	1985
<i>The Magic singing animal farm</i>	Brad McDonald, Frank Deller, and Davis E. Walden	1985
<i>Snyder the Spider</i>	Paul Hann	1985
<i>Music Builders IV</i>	The music Builders Chorus	1985
<i>Today's Special</i>	Today's Special	1985
<i>Wee Rockers</i>	Wee Rockers	1985
<i>10 Carrot Diamond</i>	Charlotte Diamond	1986
<i>Songs+ Games for Toddlers</i>	Bob McGrath & Katherine Smithrim	1986
<i>Ots More Junior Jug Band</i>	Chris & Ken Whiteley	1986

Album Name	Artist	Year
<i>Come on In</i>	Eric Nagler	1986
<i>Drums</i>	Bill Usher	1987
<i>Family Pie!</i>	Kim & Jerry Brodey	1987
<i>Family Album</i>	Rick & July	1987
<i>Bananas in His Eyebrows</i>	Roberta Lynne Stones	1987
<i>Fred Penner's Place and Lullaby Berceuse</i>	Fred Penner	1989
<i>Diamond and Dragons</i>	Charlotte Diamond	1989
<i>Qu'il Y Ait Toujours Le Soleil</i>	Charlotte Diamond	1989
<i>Mr. Bach Comes To Call</i>	Susan Hammond	1989
<i>Le Loup du Nord</i>	Matt Maxwell, The Toronto Boy's Choir, The Studio Arts Orchestra	1989
<i>Beethoven lives upstairs</i>	Susa Hammond, Barbara Nichol	1990
<i>The people on my street</i>	Bob King	1990
<i>Improvise with Eric Nagler</i>	Eric Nagler	1990
<i>Footprints</i>	Norman Foote	1990
<i>The Boy Who Wanted to Talk to Whales</i>	Robert Minden Ensemble	1990
<i>Mozart's Magic Fantasy</i>	Susan Hammond	1991
<i>Une Voix Pour Les Enfants</i>	Carmen Campagne	1991
<i>The Season - A Family Christmas Celebration</i>	Fred Penner	1991
<i>Yes I can</i>	Sandra Beech	1991
<i>Sing A to Z</i>	Sharon Lois & Bram	1991
<i>Vivaldi's Ring of Mystery</i>	Susan Hammond	1992
<i>Swing on a star</i>	Clair de Lune	1992
<i>Happy Feet</i>	Fred Penner	1992
<i>Children of the Morning</i>	Jack Grunsky	1992
<i>Waves of Wonder</i>	Jack Grunsky	1993
<i>Something fishy at camp Wiganishie</i>	Al Simmons	1993
<i>Rêves multicolores</i>	Carmen Campagne	1993
<i>Daydreams & Lullabies</i>	Susan Hammond	1993
<i>If the Shoe Fits</i>	Norman Foote	1993
<i>Tchaikovsky Discovers America</i>	Susan Hammond	1994
<i>The Child's Play Collection</i>	Barbara Nichol	1994
<i>I Can't Sit Down</i>	Eric Nagler	1994
<i>Dream Catcher</i>	Jack Grunsky	1994
<i>Candles, Snow and Mistletoe</i>	Jack Grunsky	1994
<i>Bananaphone</i>	Sharon Lois & Bram	1994
<i>J'ai tant dansé</i>	Raffi	1995
<i>Eric's World</i>	Carmen Campagne	1995
<i>What a day!</i>	Fred Penner	1995
<i>Jacob Two-Two and the Dinosaur</i>	Mordecai Richler	1995
<i>Celery Stalks at Midnight</i>	Al Simmons	1996
<i>Raffi Radio</i>	Raffi	1996
<i>Philharmonic Fool</i>	Rick Scott	1996
<i>Hallelujah Handel!</i>	Susan Hammond	1996

Album Name	Artist	Year
<i>The Keeper</i>	Will Millar	1996
<i>Songs from the tree house</i>	Martha Johnson	1997
<i>Jumpin' Jack</i>	Jack Grunsky	1997
<i>Walking in the sun</i>	Jack Chenier	1997
<i>Like a ripple on the water</i>	Kim & Jerry Brodey	1997
<i>Maestro Orpheus and the world clock</i>	R.H Thomson, Joanne Grodzinki and Robert Pennee	1997
<i>Livin' in a shore</i>	Judy & David	1998
<i>The truck I bought from Moe</i>	Al Simmons	1998
<i>Enchantée</i>	Carmen Campagne	1998
<i>Chickee's on the Run</i>	Heater Bishop	1998
<i>Planer Lenny</i>	Lenny Graf	1998
<i>Mozart's magnificent Voyage</i>	Susan Hammond	1999
<i>Rendez-Vous Soleil</i>	Claire de Lune	1999
<i>Accordélon</i>	Danielle Martineau	1999
<i>Musical Mystery Machines</i>	Ken Whiteley	1999
<i>Celebrate the Music</i>	Sandra Beech	1999

Appendix I: List of Canadian Children's Opera Company Productions

Performance Date	Title	Composer	Composition Date
1968,2009	<i>La Bohème</i> Collaboration with COC	Giacomo Puccini	1895
1968,2003, 2012	<i>Tosca</i> Collaboration with COC	Giacomo Puccini	1899
1973	<i>The Selfish Giant</i>	Charles Wilson	1973
1974	<i>Boris Godunov</i> Collaboration with COC	Modest Mussorgsky	1872
1977	<i>Wozzeck</i>	Alban Berg	1922
1977	<i>All the King's Men</i> Collaboration with COC	Richard Rodney Bennett	1977
1977	<i>The Golden Vanity</i>	Benjamin Britten	1966
1978	<i>Der Rosenkavalier</i> Collaboration with COC	Richard Strauss	1910
1979	<i>Chip and His Dog</i>	Gian Carlo Menotti	1979
1980	<i>Werther</i> Collaboration with COC	Jules Massenet	1887
1980	<i>Otello</i> Collaboration with COC	Giuseppe Verdi	1887
1980	<i>Cinderella in Salerno</i>	Gioacchino Rossini	1817
1981	<i>The Little Sweep</i> Collaboration with COC	Benjamin Britten	1949
1981	<i>Amahl and the Night Visitors</i>	Gian Carlo Menotti	1951
1982	<i>Doctor Canon's Cure</i>	Derek Holman	1982
1982,2011	<i>The Magic Flute</i> Collaboration with COC	Amadeus Mozart	1791
1983	<i>The Coronation of Poppea</i> Collaboration with COC	Claudio Monteverdi	1643
1983	<i>Noye's Fludde</i> Collaboration with Toronto Symphony	Benjamin Britten	1957
1992	<i>Hansel and Gretel</i>	Engelbert Humperdinck	1893
1993	<i>The Snow Queen</i>	John Greer	1993
1999	<i>Carmen, the Queen, and the Kids</i>	Humperdinck, Holst, Duruflé, Dowland, and Purcell	1999
2000	<i>The Star Child</i>	John Greer	1993

Performance Date	Title	Composer	Composition Date
2004	<i>The Hobbit</i>	Dean Burry	2004
2005	<i>Dido & Aeneas</i>	Henry Purcell	1688
2008	<i>Dragon in the Rocks</i>	Alexander Rapoport	2008
2009	<i>A Midsummer Night's Dream</i>	Benjamin Britten	1960
2009	<i>The Children's Crusade</i>	Murray Schafer	2009
2005, 2006 2007, 2008, 2010	<i>A Dickens of a Christmas</i>	Errol Gay	2005
2010	<i>The Secret World of Og</i>	Dean Burry	2010
2011, 2012	<i>Laura's Cow: The Legend of Laura Secord</i>	Errol Gay	2011
2014	<i>East o' the Sun and West o' the Moon</i>	Norbert Palej	2014
2015	<i>Alice in Wonderland</i>	Errol Gay	2014
2016	<i>The Hobbit</i>	Dean Burry	2004
2017	<i>Brundibar</i>	Hans Krása	1939
2017	<i>Mulligan's Toy Shop</i>	Elizabeth Raum	2017
2018	<i>The Monkiest King</i>	Alice Ho	2018

Appendix J: Opera, Musical Vocabulary

Term	Definition and Expression
Basic Terms	
SoundScape	Sound(s) forms or arises from a specific environment
Pitch	Highness or lowness of a note (A, B, C, etc)
Timber or Color	The quality of sound based on the source which provides it (Cello vs. Piano, solo vs. orchestra)
Musical Value	Duration of a specific sound that can be heard (quarter note, Half note, etc.)
Dynamic	Music volume, Loudness, and Softness of a note (<i>piano</i> , <i>forte</i> , etc.)
Note	Symbols in a musical score, a combination of pitch, timbre, musical value and dynamic
Melody	The sequence of notes which can be sung
Consonant	Pleasant sounds
Dissonant	Sounds which create tension and need to be resolved
Harmony/Chord	Combination of simultaneously musical notes Can accompany melody as a decorative tool to create different effects such as creating a happy or sad mood (consonance or dissonance)
Arpeggio	Producing tones of a chord in succession not simultaneously
Harmonization	Deciding how a melody is accompanied either by choice of instruments or musical patterns
Musical Patterns	A recurring melody or harmony or combination of both
Cyclic Harmonies	Repeated harmonic patterns
Range	The shape of a melodic arc and its highest and lowest parts
Musical Phrases	Combination of melodic and harmonic patterns which interpret musical idea, indicating when music is at rest or in motion based on being consonant or dissonant; Like a sentence
Texture	Number of voices or instruments creating the music or sound
Accompaniment	Music that supports vocal parts

Term	Definition and Expression
Musical Terms Related to Musical Expression	
Dynamic	Music volume, Loudness, and Softness of a note (<i>piano, forte, etc.</i>)
Crescendo	Volume grow louder
Decrescendo	Volume grow softer
Articulation	All the effects which make a musical pattern more expressive such as dynamics and smoothness (<i>Legato, staccato, accent, etc.</i>)
Range	Highness and lowness of an instrument or voice; Amplitude
Musical Terms Related to Music Pulse, Time and Speed	
Tempo	Speed and mood of music (<i>allegro, andante, accelerando, ritardando, etc.</i>)
Meter	Rhythmic signature in music which shows the subdivision of the beat can be compound or simple
Beat	The steady rhythmic element that controls the speed of the music
Downbeat	The first beat
Simple Time	Musical Beats subdivided by 2 also known as duplet meter
Compound Time	Musical beats subdivided by 3 also known as triplet meter
Lento	Slower tempo
Musical Terms Related to Compositional Structure and Musical Form	
Composing	Writing music
Musical Symbolism	When music can imitate feelings or sound of something real
Notation	Writing music using traditional or man-made symbols
Mode	A musical pallet made by notes which define the mood of a piece
Major	A mode in music associated with happy feelings
Minor	A mode in music associated with sad feelings
Musical Motif/ Leitmotif	A musical pattern assigned to a character, emotion, event location during the opera
Melodic Contour	The shape of a melodic arc

Term	Definition and Expression
Musical Terms Related to Composition and Musical Form	
Score	A musical map with instructions for musicians to perform a piece from; Can include all kinds of musical notation
Form	Structure of a musical piece or pattern and sequence of recurring patterns for example ABA
Orchestration	Combining various instruments to create the desired sound
Prelude	Instrumental music opening for an opera
Interlude	Instrumental music linking the scenes
Vocal Parts	sung music either with or without instrumental accompaniment
Improvisation	Spontaneous performance
Rote-note	Learning or teaching music by ear, with no notation
Scansion	Syllabification In musical setting, making sure that strong musical beats match the text string beats
Song Form	ABA form. Contrasting sections
Musical Terms Related to Vocal Parts	
Soprano	Female voice; highest vocal. Range: C4 to C6
Mezzo-Soprano	A soprano with a lower range: A3-A5
Alto	Female voice; lowest vocal. Range: F3 to D5
Tenor	The highest male voice: Range: C3 to C5
Bass	The lowest male voice: Range: E2 to E4
Aria	A song for solo voice accompanied by music in an opera, usually sung by main characters
Duet	A song for two characters accompanied by music in an opera
Chorus	A song for group singing accompanied by music in an opera
Chorus Master	A musician who prepares the chorus in rehearsals
Belting	Singing while using chest voice
Diction	The way words are pronounced; elocution
Enunciate	Pronounce words accurately
Sung Speech	Natural musical patterns in everyday speech such as volume, range, and variety of pitches. It can show the mood or purpose of the speech.
A cappella	Singing without accompaniment
Recitative	When text predominates the music in opera, and singer recites the words like a sung speech, accompanied by a simple music

Term	Definition and Expression
Musical Terms Related to Instrumental Parts	
Musicianship	The skill quality of making music
Conductor	The leader of all musicians including instrumentalists and vocalists
Music Director	Same as conductor
Solo	Music performed by only one musician and /or instrument
Duo	Music performed by two instruments
Trio	Music performed by three instruments
Quartet	Music performed by four instruments
Ensemble	Group of more than two instruments
Orchestra	Number of musicians playing different instruments together lead by a conductor
Pit	The area where musicians perform in the low front section of the stage

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