

SARASOTA**OPERA**

VICTOR DeRENZI, Artistic Director
RICHARD RUSSELL, Executive Director



**THE
LITTLE
SWEEP**



**TEACHER
RESOURCE
GUIDE**

SARASOTA YOUTH OPERA AND ITS PROGRAMS ARE MADE POSSIBLE BY

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SCHOOL MATINEE PERFORMANCE MADE POSSIBLE IN PARTNERSHIP WITH



ABOUT THE COVER ARTWORK The artwork on the cover of this guide is by Sarasota Youth Opera member Pablo González. Pablo is currently a senior at Pine View School and has been a Youth Opera member for seven years. To see more of Pablo's work, check out his website <https://www.pablogonzalezartist.com>.

THE CAST

Conductor..... Jesse Martins
Stage DirectorMartha Collins
Costume Designer.....B.G. FitzGerald
Lighting Designer Ken Yunker
Hair & Make-Up Designer.....Brittany Rappise
Stage Manager..... Francesca MacBeth

Big Bob, a brutal sweep masterBrent Hetherington *

Clem, his son and assistantSamuel Schlievert **

Sammy, their new sweep boy Eden Stahlmann (Nov. 3 & 5), Sophia Thurman (Nov. 4)

Miss Baggott, the housekeeper Nicole Woodward*

Juliet Brook.....Genevieve Dilan (Nov. 3 & 5), Hunter Thorkelson (Nov. 4)

George BrookCaelyn Curry (Nov. 4 & 5), Mykayla Krom (Nov. 4)

Sophie Brook Eloise DeVary (Nov. 3 & 5), Ally Albuerne (Nov. 4)

Rowan, the nursery-maid to the Crome childrenAshley Lewis (Nov. 3 & 5), Sarah Johnson (Nov. 4)

Johnny Crome Emilia Kelly (Nov. 3 & 5), Madeline Blanton (Nov. 4)

Hughie CromeFrazar Henry (Nov. 3 & 5), Mirav Steckel (Nov. 4)

Tina Crome Ursula Kushner (Nov. 3 & 5), Julia Koren (Nov. 4)

Tom, the coachman to the Crome childrenSamuel Stahlmann

Alfred, the gardener.....Pablo González

Chorus..... Sarasota Youth Opera Mixed, Lakewood Ranch, and Prep Choruses

* *Sarasota Opera Apprentice Studio Artist*

** *Sarasota Opera Apprentice Artist*

All other performers Sarasota Youth Opera members (ages 8 to 18)

THE STORY

LET'S PUT ON AN OPERA!

by **JESSE MARTINS** and **MARTHA COLLINS**

Present day Sarasota during a Youth Opera rehearsal

Youth opera singers and members of the Apprentice and Studio Artist programs explore how operas are produced and what *The Little Sweep* is about.



Shenandoah American Folksong
Lo spazzacamino.....Giuseppe Verdi
Csárdás Victor Herbert
Goin' to Boston American Folksong
Interlude.....Franz von Suppé

THE LITTLE SWEEP

by **BENJAMIN BRITTEN** and **ERIC CROZIER**

Boston in the early 19th century



While their parents are away, Juliet, George, and Sophie are being visited by their cousins Johnny, Tina, and Hughie Crome and their nursery maid, Rowan.

Big Bob, Clem, and their new apprentice Sammy arrive to clean the chimneys. Miss Baggott, the housekeeper, orders them to start in the nursery while Rowan begs the sweeps not to have young Sammy do such dangerous work. They ignore her, and Sammy is forced up the chimney.

While playing hide and seek, the children hear Sammy's cries for help. They free him and decide to make it seem as if he has escaped through the window. Hearing the adults returning, they all hide.

Their plan is successful and the sweeps, along with Miss Baggott, run out to follow the trail of footprints while Rowan hopes for Sammy's safety and freedom. Hearing Rowan, the children reveal Sammy and ask for her help. Sammy is bathed and given new clothes, and they learn he was apprenticed to the sweeps because his family needed money. They decide to hide Sammy in a traveling trunk so that, unseen, he can be carried out of the house when the Cromes depart the next day. When they hear Miss Baggott, the children hide Sammy in the toy cupboard and Juliet creates a distraction by pretending to faint.

During the night, Sammy listens to the birds. At dawn he is given breakfast and money before being hidden in the trunk. Tom, the coachman, and Alfred, the gardener, arrive to carry the trunk out to the carriage. Juliet, George, and Sophie watch from the window as the carriage departs and Sammy begins his journey to freedom.

STORY ACTIVITIES

Understanding the plot and characters before attending a performance greatly enhances the experience. The activities below will help your students explore *The Little Sweep* and prepare them for their live opera experience.

CREATE A SEQUEL Write a sequel to *The Little Sweep* using the same characters from the opera. What happens after Sammy escapes? What new characters do they encounter?

CREATE YOUR OWN PROPS Create props and/or costumes with basic materials (paper, tape, etc.) for a specific character using clues from the synopsis.

READERS THEATER Divide into small groups and assign each group a part of the synopsis. Within each group designate characters and one narrator. Allow students time to practice their scene. Students will need to create their character's dialogue based on the assigned synopsis.

After they have prepared, the narrator for the group will read their section as the other students act out the story. Groups will perform their part following the sequential order of the opera.

DRAW IT OUT Draw a picture from your favorite part of the plot and explain to the class why it is important to the story.

FACEBOOK CHARACTER EXPLORATION

Have students explore the characters through the creation of Facebook profiles.

Using clues in the [libretto](#) and synopsis, develop profiles that address each character's interests, education, work, philosophy, arts, sports, likes, etc. Include status updates that match the storyline and events in the opera.

Consider; What groups, organizations, bands, celebrities, etc. has the character "liked"? Who are their friends, including characters in *The Little Sweep*? What level of privacy/security do they have on their Facebook profile?

SING-ALONG

We invite all those attending the school matinee on November 5th to join us in song and make your Sarasota Opera debut! Below are the words and music to **"The Night Song"**. We've also included some helpful videos to help you and your students prepare.

No need to memorize. Our surtitles above the stage and maestro in the pit will help you sing-along!



PRACTICE VIDEO WITH MELODY LINE AND WRITTEN MUSIC

<https://youtu.be/NOw5bRKhk5Q>



PRACTICE VIDEO WITH SINGERS, ORCHESTRA, AND WRITTEN MUSIC

<https://youtu.be/07HhyOgbtsc>



PRINTABLE MUSIC WITH PIANO PART and PRINTABLE MUSIC WITH JUST THE VOCAL LINE

<https://www.dropbox.com/sh/okfdnre9pq40oav/AABYmY2z-GS4biD7eFivrEaa?dl=0>

VERSE 1

The **owl**, wide-winged through the sky
Surveys the world from up on high
Repeats his loud, unhappy cry:
Tu - whoo! Tu - whoo!
Tu - whoo! Tu - whoo!

VERSE 2

The **heron** listens, thin and still,
Within his nest upon the hill,
Then sings his song both loud and shrill!
Kaah! Kaah!
Kaah! Kaah!

VERSE 3

The **turtle dove** begins to stir,
Removes the leaves that shelter her,
And answers with melodious purr:
Prrr - ooo! Prrr - ooo!
Prrr - ooo! Prrr - ooo!

VERSE 4

The **chaffinch** and his mate rejoice
To exercise their singing voice.
They take the high notes for their choice:
Pink! Pink! Pink! Pink! Pink! Pink!
Pink! Pink! Pink! Pink! Pink! Pink!

VERSE 5

From North and South and East and West
The birds compete for who sings best,
But who shall choose the loveliest?
Tu - whoo! (Repeat until cutoff)

VERSE 6

The night is past, the owl's at rest,
The finches slumber in their nest,
The heron stoops, the turtle droops.
Tu - whoo! (Repeat until cutoff)

BIRD SOUNDS

There are 4 birds in "The Night Song": the owl, the heron, the turtle dove, and the chaffinch. Benjamin Britten composed melodies that imitate the sounds these birds make. (The description for how to make these sounds is explained in the printable music with just the vocal line).



RESOURCE IMAGES WITH BIRD SOUNDS VIDEO

<https://youtu.be/9BlqduBVtg0>

OWL



A bird chiefly active at night who hunts small animals for food and has a broad head with large, forward-directed eyes.

TURTLE DOVE



A dove having a long tail. A dove is a bird of the pigeon family.

HERON



A long-legged, long-necked wading bird usually having a long bill.

CHAFFINCH



A common finch of Europe and Asia, often kept as a pet. A finch is a small songbird having a short cone-shaped bill adapted for eating seeds.

COMPARE & CONTRAST Can you describe the differences between the actual sounds of the birds and the melodies Britten composed? Use the table to write your observations.

TYPE OF BIRD	MUSIC	BIRD SOUND RECORDING
OWL		
HERON		
TURTLE DOVE		
CHAFFINCH		

BIRD PUPPETS

By Nick Saldivar

Theatre Teacher, Tuttle Elementary

These Bird Puppets were inspired by the awe and beauty of "The Bird Song" in *The Little Sweep*. During the song, Sammy looks out at the night sky and sings about the birds. It becomes a moment of stage magic when the

performers bring the bird to life through puppetry. These puppets are not meant to be an exact replica, but a representation of the animal.

SUPPLIES

Drawing Paper (18 in x 24 in)

Twine

4 ft Bamboo Rods

Crayons, Colored Pencils, or Markers

Single Hole Punch

Juggling Scarves

Thick Rubber Band

WAYS TO MODIFY

If you're going to make the large-scale puppets, feel free to use the supply list provided. If this seems daunting, you can achieve a similar effect with a piece of computer paper and a ruler or yard stick. (This is how I created the prototype of the original puppet.)

DESIGNING IN THE BIRDS

When you reach step 13, use the resource images for the owl, heron, turtle dove, and chaffinch. Encourage your student to create a *non-literal* representation of the bird. (You can use the critical thinking questions to have a great discussion on *literal* and *non-literal* meaning.) Strong uses of color will show best onstage. Make sure students open up the bird and color in the areas where the audience might see.

FLIGHT TIPS

- To make the birds fly, simply rotate the rod in a circle while standing in one place. (Think like you're waving a flag.)
- There is a balance to how fast you should rotate the rod.
 - Too little and it won't fly at all.
 - Too much and it will wobble.
 - The trick is having a small amount of tension pulling against your arms as you rotate the rod.
- If your bird isn't flying right side up, try rotating the other way.
- These birds can be finicky. When you hold out the rod, you'll see the bird will naturally fall in one direction. Pull the bird in that direction to have them fly correctly.



CRITICAL THINKING

- Why do you think these puppets are **non-literal** representations of the bird?
- How would you make a **literal** representation of the bird?
- What do you think would be the most **effective** choice on stage, a **literal** or **non-literal** bird? Why?



Instructional Video <https://youtu.be/FbcctuFhFlw>



Resource Images with Bird Sounds Video <https://youtu.be/9BlqduBVtg0>



Resource images of Birds

https://www.dropbox.com/sh/okfdnre9pq40oav/AABYmY2z-_GS4biD7eFivrEaa?dl=0

DIRECTIONS

1. Starting off with a rectangular piece of paper, take the right corner and fold it into a triangle.

Cut along the bottom edge of the triangle. When you open up the paper, it will now be a square.

2. Your square should have a diagonal line running from one corner to another. Take the two edges without the line and fold them into another triangle.

Your triangle should have a line running down the middle. This will be the "Guiding Line."

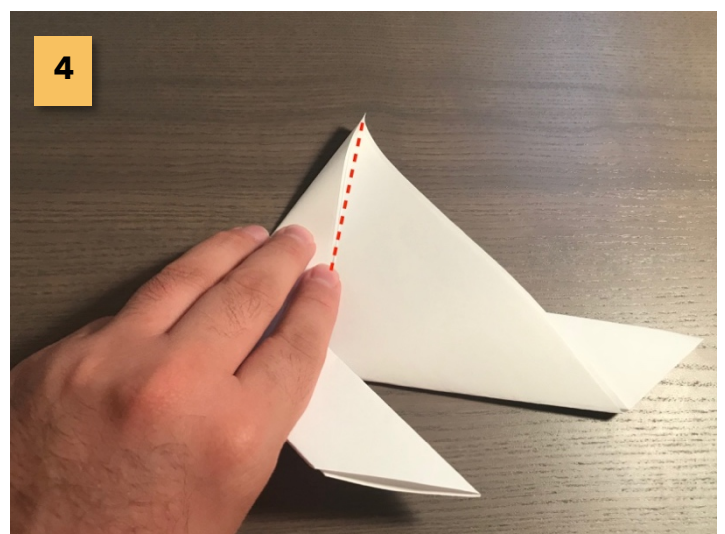
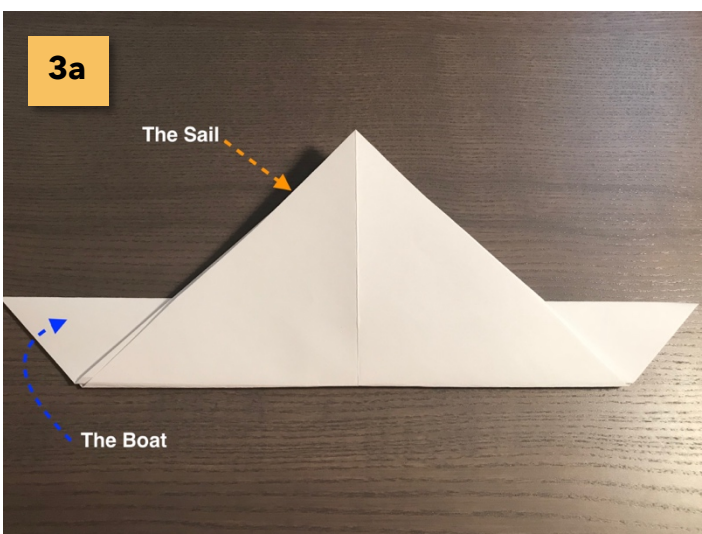
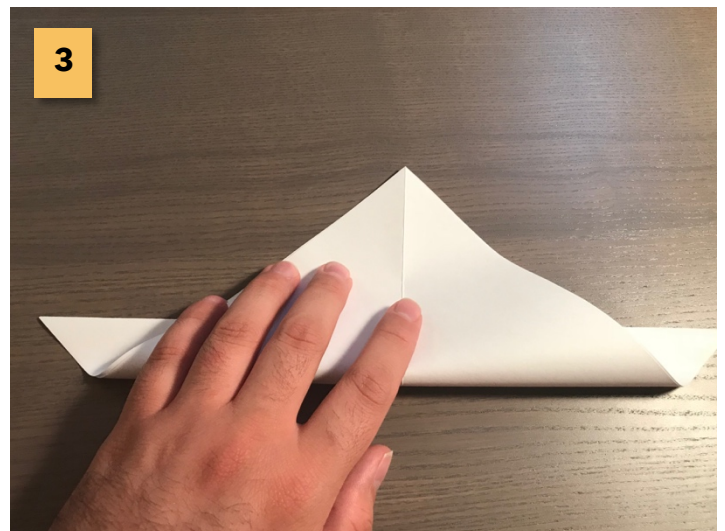
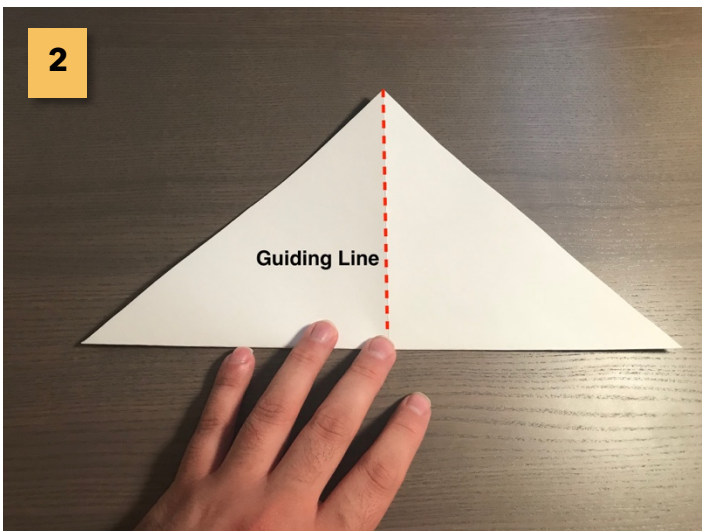
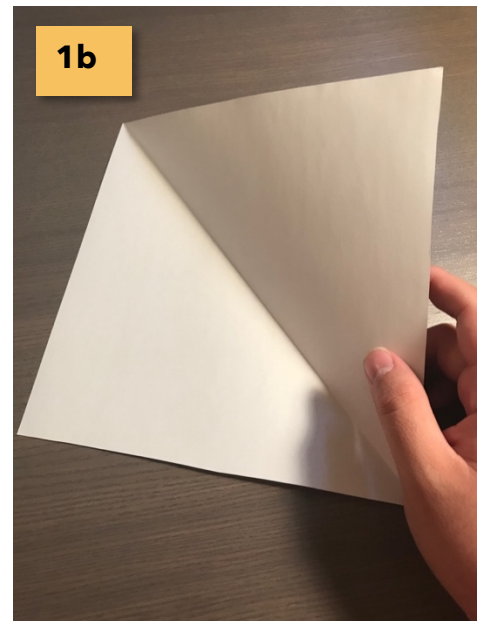
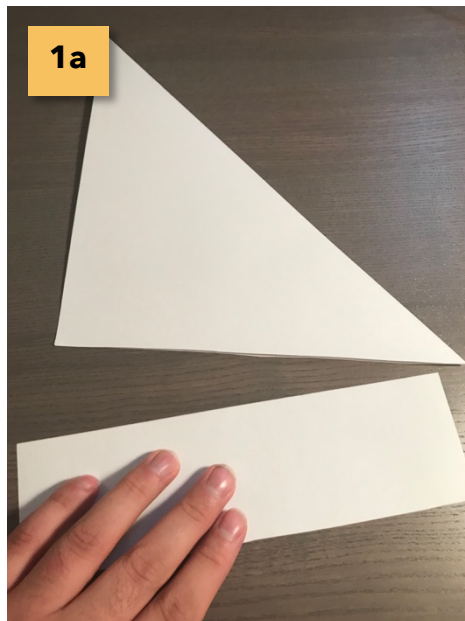
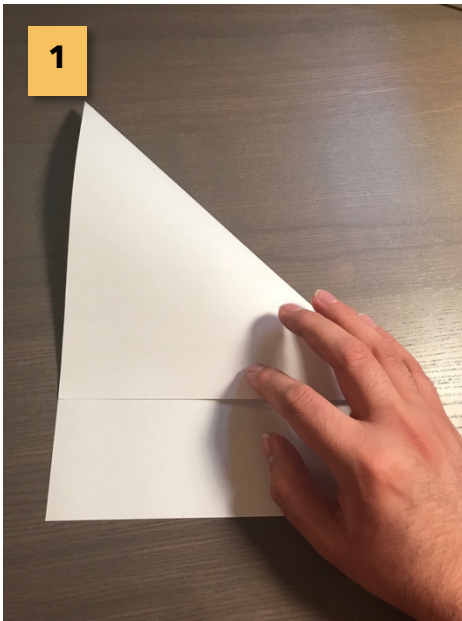
3. Take the long edge of your triangle and fold it behind. It should look a little like a boat.

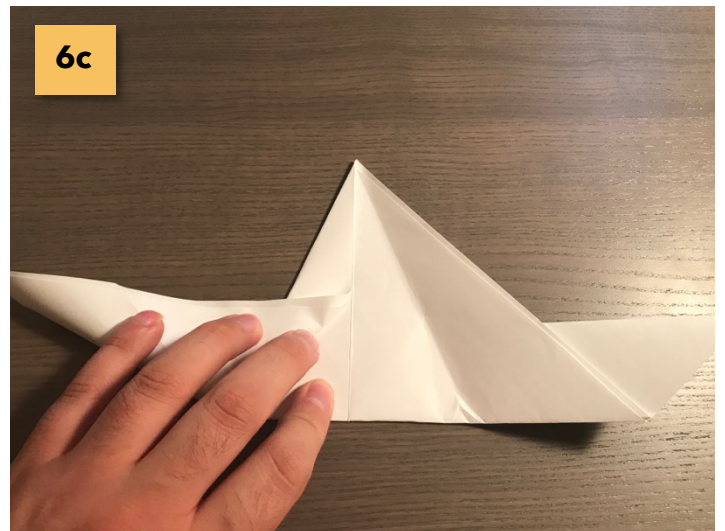
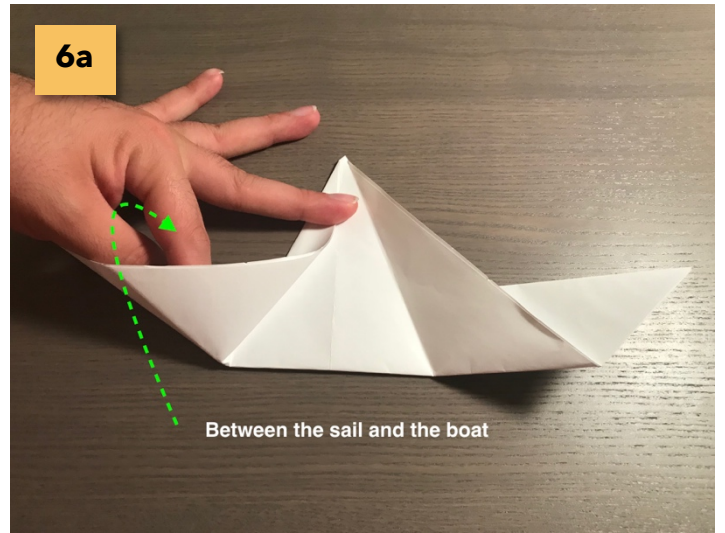
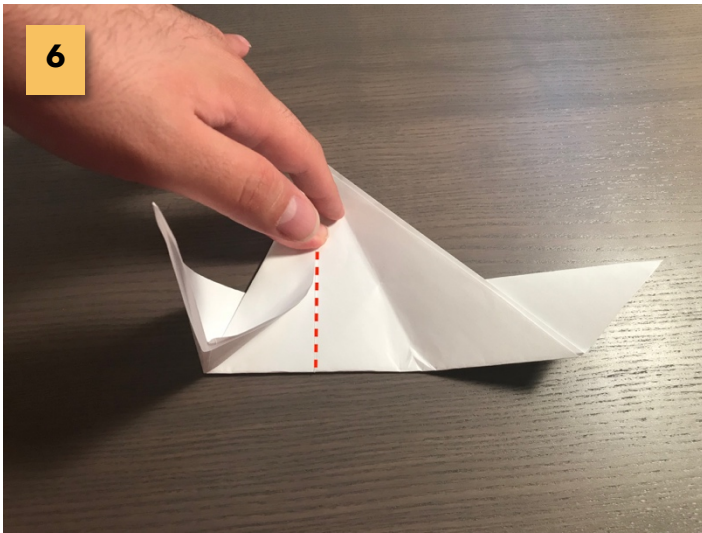
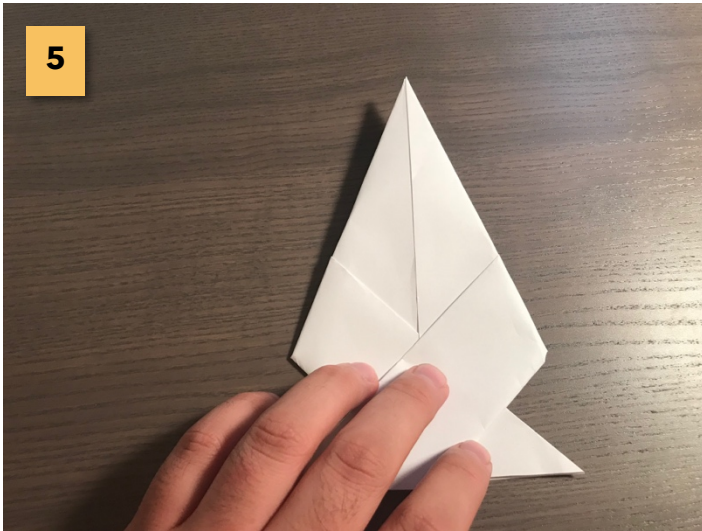
For the sake of clarity in the next few steps, we're going to refer to the triangle as "The Sail" and the trapezoid behind it as "The Boat."

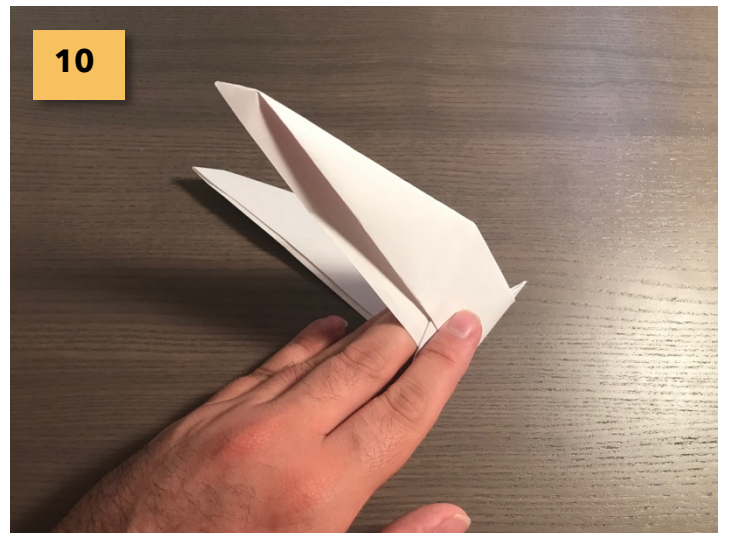
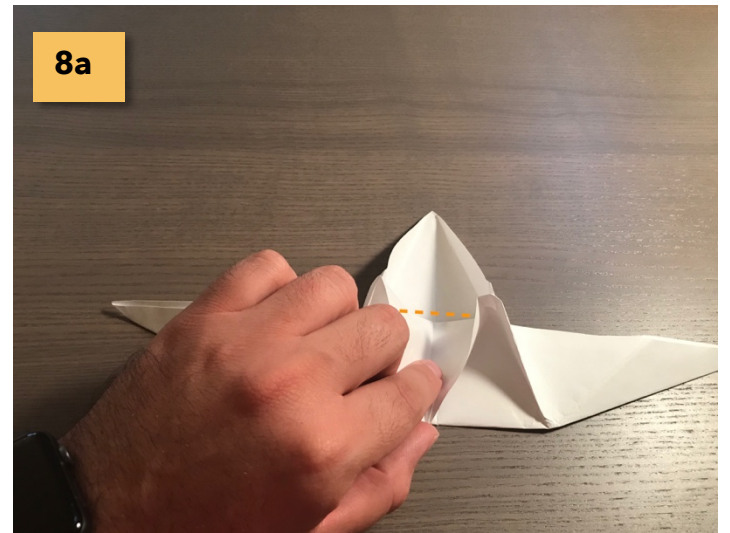
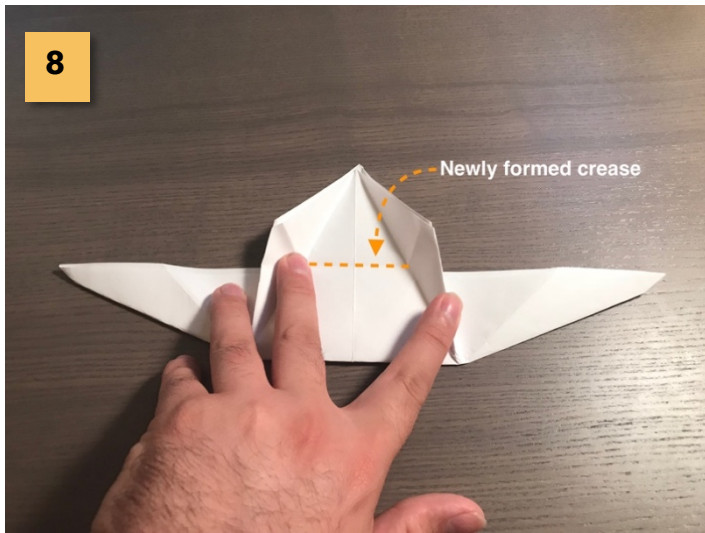
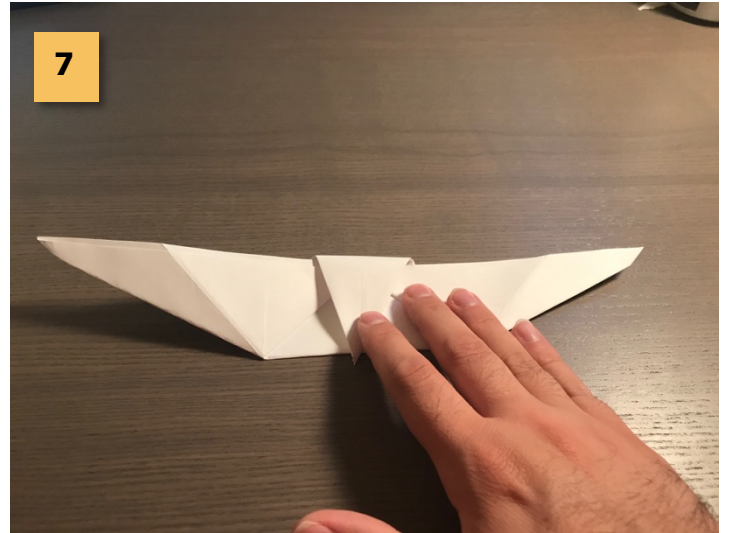
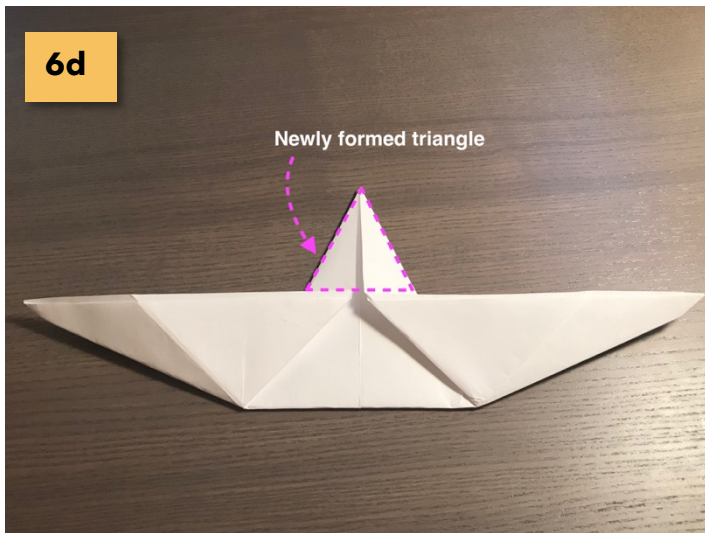
Make sure as you start the next step, the sail is on top.

4. Take the left side of the boat and fold it all the way up to the guiding line. Make sure you do not cross the guiding line.
5. Repeat Step 4 for the right side of the boat. Then open up both folds.
6. Grab from the top left edge of the sail and fold it towards the guiding line. As you do this the boat should stick in the air. Slip your finger between the sail and the boat to help it lay flat. Do this again on the right side. You've now created the wings.
7. Fold the newly created triangle over and put a VERY good crease in it.

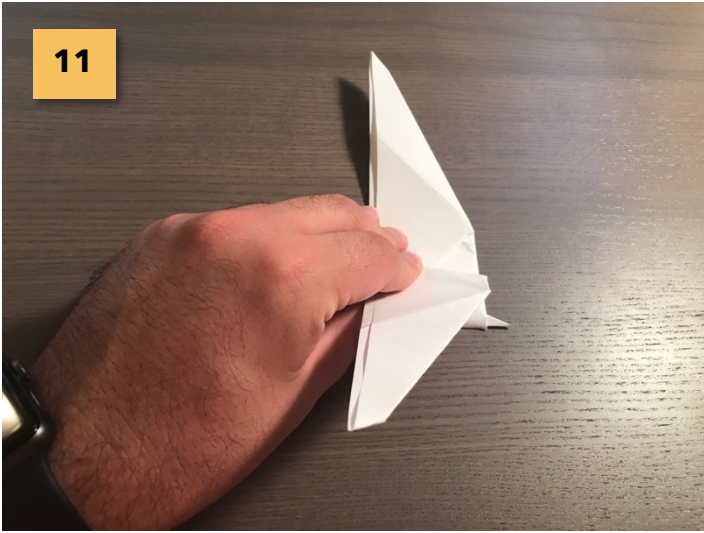
8. Open up the newly formed triangle and separate the two sheets of paper. They should fold at the newly formed crease. Close up the triangle which will now make a diamond.
9. Take this moment to fold the diamond flat and try to make the sides come as close together as possible.
10. Fold the bird in half so that you are hiding the diamond.
11. Fold down the wings and you've created your bird!
12. Using your single hole punch, put a hole in the tail of the bird and the beak of your bird. (If your student's beaks are too small to hole punch, you can also put the hole in the body close to the beak.)
13. Students should design and color the bird based on the resource image video.
14. Staple the bird in the middle to ensure it stays together during flight.
15. Pull the juggling scarf through the hole in the tail. Make sure about half of the scarf is hanging from each side.
16. Cut a piece of twine about 3 feet long.
17. Take the twine and tie it to the hole in the beak.
18. Take the other end of the twine and tie it around the bamboo rod.
19. Use the rubber band on the bamboo rod to ensure your bird stays on during flight.
20. Take your birds out to a large open space and let them take flight. See the flight tips for advice about flying your birds.







11



12



WRITE A REVIEW

Using the worksheet below and the Sarasota Observer's review of Sarasota Youth Opera's 2017 production of *Rootabaga Country* as a guide, create a review of the performance. What are the elements of a review? What areas of the performance does the reviewer cover? How does the reviewer speak about the positive and negative aspects of the performance?



ROOTABAGA REVIEW

<https://www.youobserver.com/article/youth-opera-excels-in-world-premiere>

	RATING	NOTES
Big Bob	☆☆☆☆☆	
Clem	☆☆☆☆☆	
Miss Baggott	☆☆☆☆☆	
Rowan	☆☆☆☆☆	
Juliet Brook	☆☆☆☆☆	
Sammy	☆☆☆☆☆	
George & Sophie Brook	☆☆☆☆☆	
Johnny, Hughie, & Tina Crome	☆☆☆☆☆	
Tom & Alfred	☆☆☆☆☆	
The Music	☆☆☆☆☆	
The Sets & Lighting	☆☆☆☆☆	
The Staging	☆☆☆☆☆	

THE DIRECTOR

Stage Director **MARTHA COLLINS** recently directed *Carmen* and *Rootabaga Country* (world premiere) at Sarasota Opera and has served as stage director for Sarasota Opera's Apprentice Program since 2004. For Sarasota Youth Opera, Miss Collins directed the world premiere of *Little Nemo in Slumberland* (2012), the U.S. premieres of *The Hobbit* (2008, 2014) and *The Secret World of Og* (2016), *The Black Spider* (2010), *The Second Hurricane* (2006), *The Little Sweep* (2005, 2013, 2018) for which she also wrote the new Prologue of *Let's Put on an Opera!*, and *Brundibár* (2015) for which she also wrote an original prologue in collaboration with Jesse Martins (Sarasota Youth Opera music director). Miss Collins has taught acting at New York University, Swarthmore College, Rider University, Manitoba University, the Florence Voice Seminar in Italy, and she maintains a private studio for vocal and dramatic coaching in New York City.



WHERE ARE YOU ORIGINALLY FROM AND WHERE DO YOU LIVE NOW?

I am from Aylmer, Quebec, in Canada; a small town near Ottawa, the nation's capital. I moved to Toronto for my university study and afterwards to New York City.

BEFORE YOU WERE A DIRECTOR, WERE YOU EVER A PERFORMER?

My mother used to say that she always knew where I was because she just had to listen for the singing. We had no music at our school, but I self-taught myself guitar in Grade 4 and from that point was always performing. In my later teens I started doing music theater and loved the new challenge of developing a character, but it wasn't till I was introduced to opera that I found my perfect fit. I loved the richness of the stories and characters, but most of all it was the breathtaking beauty of the music and voices that captivated me.

WHAT MADE YOU WANT TO BECOME A PROFESSIONAL STAGE DIRECTOR?

I had always been interested in all that went into a stage production but had not planned or even imagined myself at the helm. But I had a break between singing jobs, and a friend

recommended me to a small company that had lost their director and needed someone to step in at short notice. It was so exhilarating that I don't think I slept for the entire month. I loved being at the center of so much creativity.

CAN YOU TELL US WHAT A STAGE DIRECTOR DOES AND WHAT YOUR RESPONSIBILITIES ARE?

As stage director, I am responsible for everything the audience sees. I collaborate first with the designers for the sets, costumes, lighting, wigs and makeup, props and sometimes choreography, to plan everything for the production. Then we go into rehearsal, and I stage (tell the performers where to enter, exit, and go) the whole opera and work in detail with each of the cast members to develop their characters. The great challenge, and the satisfying thrill, is to bring all these elements together to draw the audience in to an emotional, expressive, compelling story.

YOU WROTE THE PROLOGUE THAT IS PERFORMED BEFORE SARASOTA YOUTH OPERA'S PRODUCTION OF *THE LITTLE SWEEP*. HOW DID YOU GO ABOUT WRITING IT?

I took some inspiration from the prologue created by Britten, but my goal was to create a prologue to suit our program and singers. I remember years ago when I first got into theater, I was amazed at how many elements collaboration was necessary to put on a production. I wanted our prologue to bring that awareness to young people both in our program and in the audience.

FROM YOUR PERSPECTIVE, WHAT IS *THE LITTLE SWEEP* ABOUT?

It is the touching story of a group of children who work together save the young boy, Sammy, from the cruel chimney-sweep. I love that the children save the day!!



Martha Collins as Micaela in Carmen at Vancouver Opera in 1986.
GLEN E. ERIKSON PHOTO/VANCOUVER OPERA

ARE THERE ANY SPECIAL MOMENTS IN THE OPERA THAT THE AUDIENCE SHOULD BE WATCHING FOR OR MOMENTS YOU ARE PARTICULARLY EXCITED ABOUT?

I love this score, but there are two pieces of music that I find particularly memorable. The first is Sammy's bath which is so infectiously joyous! The second is the Night Song. I love the mood that Britten creates with the chorus singing the sounds of the night birds as Sammy falls asleep.

Also, the colors that Britten draws from a small chamber orchestra is amazing. Pay particular attention to the variety of textures created by the percussion instruments.

IN YOUR OPINION, WHY SHOULD PEOPLE CARE ABOUT OPERA?

There is reason that opera has lasted these hundreds of years. There is nothing more compelling than the emotional impact of beautiful voices taking you away to another world. I love that opera combines so many disciplines into one; the composer, the writer who creates the libretto, the visual artists who create the sets, costumes, wigs and lighting, the musicians of the orchestra, the director and, of course, the singers! When all of these come together, it is magic!!

CRITICAL THINKING

- Can you identify other people at your school or in your community who are artists? What makes them an artist?
- Can you explain what a stage director does?
- How does a person become a stage director?

THE COMPOSER

Benjamin Britten was a British composer, conductor, and pianist born in the fishing port of Lowestoft in Suffolk on the East coast of England on November 22, 1913. Britten was the youngest of 4 children and his



1913-1976

family's life was that of an average middle-class family in the early 1900s. Expenses included servants and nannies, four children to educate at fee-paying schools, and the day-to-day expenses of owning a home.

During his childhood, Britten went to preparatory school at South Lodge, Lowestoft, which offered very little in the way of music education. Britten's math teacher left a considerable impression on him as he often abused students for minor infractions. In a 1955 recollection, Britten recalled "I can remember the first time...that I heard a boy being beaten....and to find that it was sort of condoned and accepted was something that shocked me very much." In many of Britten's operas, the protagonist is confronted with strife and undeniable torment.

Britten started piano lessons at seven years old and viola lessons at ten, but he did not have dependable compositional training until age 15 when he took his first lesson with



Frank Bridge. Britten was very grateful for Bridge's teaching regimen, stating "I badly needed his kind of strictness; it was just the right treatment for me. His loathing of all

sloppiness and amateurishness set me standards that I've never forgotten."

In September 1928, Britten's parents put him in Gresham's School in Holt, Norfolk (a public school) to receive his general education while he studied with Bridge in case he did not become a composer. In his two years, Britten hardly fit in. The school had an "Honor System" and expected everyone to report any bullying to their housemasters. The honor system did not work and only fueled bullying amongst the boys.

After two years at Gresham, Britten won a composition scholarship to the Royal College of Music in London where he studied composition with English composer **John Ireland** and piano with **Arthur Benjamin**. While continuing his work with Bridge, Britten found a job in the BBC music department after college and was invited to write a score for the documentary film "The King's Stamp." He quickly became a regular contributor and met English-American poet **W. H. Auden**. Together they collaborated on works like the song cycle *On This Island*, the opera *Paul Bunyan*, and the choral work *Hymn to St. Cecilia*.

In 1937, Britten met his personal and professional partner of 40

years, British tenor **Peter Pears.** Britten would compose many operatic



and concert works for Pears' voice throughout his life. They sailed to North America in 1939, going to Canada first and then the United States. By the time World War II began, they were advised by the British Embassy to stay in the United States as artistic ambassadors.

While in California in 1941, Britten came across the Poetical Works of **George Crabbe** in a Los Angeles bookshop. Crabbe's first poem, "Peter Grimes", helped Britten decide to go back to England in 1942 despite the dangers surrounding World War II and compose his opera *Peter Grimes* in 1945.



Britten and Pears at Snap Maltings, 1969. Concert venue for the Aldeburgh Festival

Together Britten, Pears, and librettist/stage director Eric Crozier founded the Aldeburgh Festival in 1948. Many of Britten's major works premiered at the Aldeburgh Festival including his operas *A Midsummer Night's Dream* (1960) and *Death in Venice* (1973). Over the years, the festival has grown and still continues to this day with presentations of classical music, but also with readings of poetry, literature, drama, lectures, and exhibitions of art.

Along with opera, youth opera, chamber music, songs, and orchestral works, Britten composed a non-liturgical piece called the *War Requiem*.

Premiering in 1962, the text of this work weaves together the traditional Requiem Mass and poems by poet and soldier **Wilfred Owen** written during World War I. The work was commissioned to mark the consecration of the new Coventry Cathedral which had been destroyed during World War II in a bombing raid.



Coventry Cathedral in ruins 1940

In June 1976, Britten was honored with a life peerage and became Baron Britten of Aldeburgh in the County of Suffolk. He was the first composer to receive the honor. In the United Kingdom, a life peerage meant that your title could not be inherited. That same year, Britten passed away in December.

THE ORCHESTRA



The Young Person's Guide to the Orchestra is a musical composition that premiered in 1946. In the original version of this British educational documentary film for children, the music and narration highlights the different sections of the orchestra with text written by **Eric Crozier** the librettist for *The Little Sweep*.

The orchestra in *The Little Sweep* is called a "chamber orchestra" because it only has seven musicians playing violin (2 people), viola, cello, percussion, and four-hand piano (2 people playing one piano).

Visit <https://youtu.be/TjOiZReM7m4> to listen to *The Young Person's Guide to the Orchestra* with **Peter Pears** narrating.

CHIMNEY SWEEPS

In the 1700s through the 1800s, many homes had wood and coal burning fire places. Some houses had seven or more fireplaces which had **chimneys**. Chimneys are long, narrow, stone or brick passages that carry the smoke from wood and coal fires up to the roof to escape into the atmosphere. Without a chimney, the smoke would stay inside the house and creates a deadly build-up of carbon monoxide.

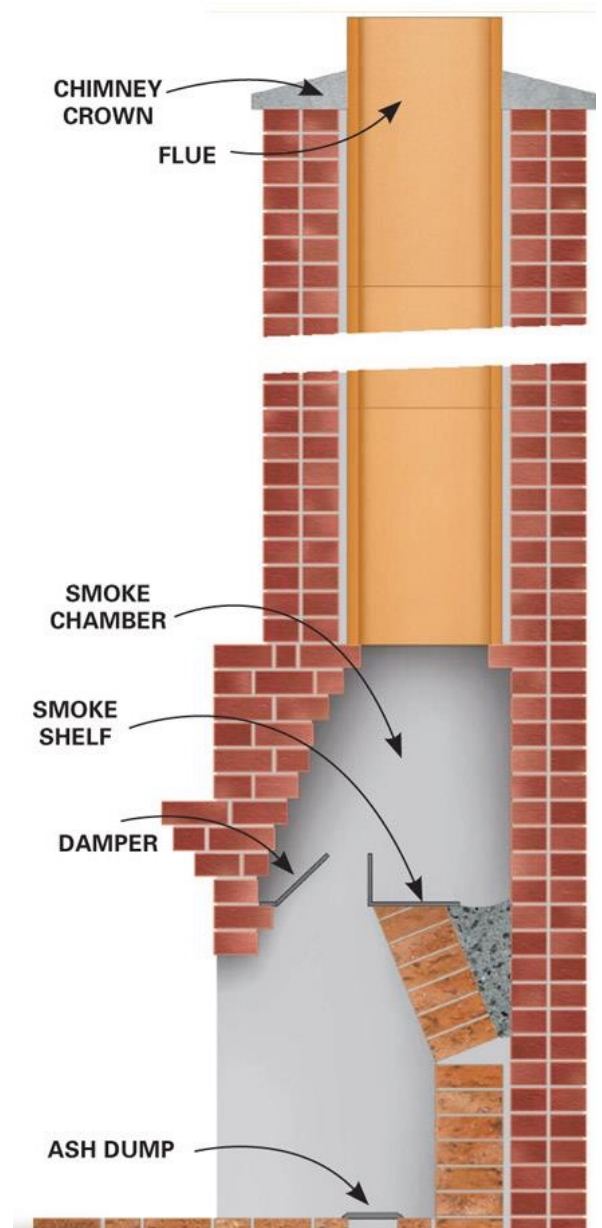
Chimney Sweepers were hired to clean the accumulation of soot in the chimney. **Soot** is a buildup of black dust left by smoke from coal fires. This buildup had to be cleaned regularly or it can cause the entire house or building to catch on fire.

Chimney Sweepers often hired young boys as apprentices. The men running the business were called **Masters**. Technically **apprenticeship** means training or a learning of a trade, but these apprenticeships were far from that. Masters would force small boys as young as three and a half years old up the passageways of chimneys to clean them.

These young boys were often too scared to do the work. To force them to work, their Masters would prick them with needles on the bottom of their feet. If that did not work, then the Masters would light small fires under their feet to force them up the chimney.

In an effort to stop child labor, a British Act of Parliament was passed called **The Chimney Sweepers and Chimneys Regulation Act of 1840**. This act prohibited any person under the age of 21 from being forced or knowingly allowed to go up or down a chimney for cleaning. Unfortunately the law was not enforced because sweep boys were still hired for more than three decades.

George Brewster was an 11-year-old boy who was sent up the Fulbourn Hospital chimneys by his Master, William Wyer, in 1875. He got stuck and the entire wall had to be torn down to rescue him. The rescuers did not reach him in time, and he died shortly afterwards. William Wyer was put on trial and the jury found him guilty. He was sentenced to six months of hard labor. George's death propelled Lord Shaftesbury to present the **Chimney Sweepers Act of 1875** to Parliament. It further strengthened the **Regulation Act of 1840** by requiring Chimney Sweepers to get authorization by police to run their business and to have clear documentation of their employees. Chimney Sweepers had to prove their employees were 21 or older. George Brewster became the last boy to die as a sweep boy.



CHILD LABOR LAWS IN THE U.S.

Through the United States Department of Labor Wage and Hour Division, the federal government passed the **Fair Labor Standards Act (FLSA)** of 1938 which was amended in 2011. Child labor provisions under FLSA protect any child from being employed, particularly in occupations that are hazardous, and that take away from a child's educational opportunities. Conditions that are detrimental to a child's health or well-being are deemed oppressive child labor. These laws particularly protect children under the age of 16 but do have restrictions for kids up to 18 years old.

IN THE WORLD TODAY

Sadly, children around the world continue to work in dangerous and deadly conditions. A report by the International Labour Organization (ILO) in 2016 found that on any given day, 153 million were in child labor and 73 million were in hazardous work. The ILO is "the only tripartite U.N. agency, since 1919, that brings together governments, employers and workers of 187 member states to set labour standards, develop policies and devise programmes promoting decent work for all women and men."

A SWEEP'S LIFE



Ever wonder what a typical day for a chimney sweeper looked like? Check out this radio dramatization from the BBC that follows a young sweep named Charlie as he is forced to climb the chimney of a grand London house.

<https://www.bbc.co.uk/radio/play/p059038s>

Critical thinking How does the girl of the house treat Charlie? Is she nice to him? Might there be a divide because she is Upper Class and he is Lower Class?

After you see the opera How do the children of the house treat Sammy? How do they break the barriers between the Upper Class and a Lower Class working boy?

Compare and Contrast What plot points are similar between the radio dramatization and *The Little Sweep*? What plot points are different?

Reflection What do you think of the treatment of both Charlie and Sammy?

DANGEROUS JOBS



The rise in demand for chimney sweeps, and the everyday dangers of being a climbing boy, are depicted in this short animated video.

<https://youtu.be/X8PqPrv8bSc>

BEHIND THE STORY

Composer Benjamin Britten and director/librettist Eric Crozier had discussed the idea of a children's opera for several years before putting pen to paper in the autumn of 1948 in preparation for the second Aldeburgh Festival, founded by Britten, Crozier, and singer Peter Pears to showcase the work of Britten and young composers. Throughout his lifetime Britten would show a commitment to writing not only for the leading soloists and ensembles of the day, but also for children and amateur performers with works including *The Young Persons Guide to the Orchestra* (1945) and *Noye's Fludde* (1958).

After some conversation, Britten and Crozier selected as inspiration two works entitled **"The Chimney Sweeper"** from William Blake's 1789 illustrated collection of poems *Songs of Innocence* and *Songs of Experience*. They also sought to harness the positive response to the congregational hymns in their *Saint Nicholas* cantata within the new piece. According to Crozier "by that evening we had planned the structure, action, and characters of a short opera in three scenes."

Similar to Britten and Crozier's opera *Albert Herring* which opened the first Aldeburgh Festival in 1948, the action was set in Suffolk. Unlike the congregational hymns in *Saint Nicholas* which relied on an ensemble of singers to help lead concert goers, Britten chose to have the audience perform the chorus selections on their own. A play to be performed before the opera brought the feat together, providing the opportunity to rehearse the four "audience songs" with patrons and explain what opera is to those who may be experiencing the art form for the first time. In a final nod to the local community, the names and personas of the child characters were borrowed from the children and nephews of Britten's



Original printing of "The Chimney Sweeper" from Songs of Innocence

personal friend and chairman of the festival, Lord Cranbrook.

At the premiere on June 14, 1949, Britten's assistant Imogen Holst (only child of composer Gustav Holst) noted "a hubbub of excited comment" from the audience as even seasoned patrons raised their eyebrows at the high standard expected for the audience songs.

First performed by Sarasota Youth Opera in 2005, our production includes an original prologue by director Martha Collins and conductor Jesse Martins and sets the opera in Boston during the 19th century. Our young singers also perform the music originally intended to be sung by the audience.

THE CHIMNEY SWEEPER

From *Songs of Innocence* (1795) by William Blake

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry 'weep! 'weep! 'weep! 'weep!
So your chimneys I sweep, and in soot I sleep.

There's little Tom Dacre, who cried when his head,
That curled like a lamb's back, was shaved: so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."

And so he was quiet; and that very night,
As Tom was a-sleeping, he had such a sight, -
That thousands of sweepers, Dick, Joe, Ned, and Jack,
Were all of them locked up in coffins of black.

And by came an Angel who had a bright key,
And he opened the coffins and set them all free;
Then down a green plain, leaping, laughing, they run,
And wash in a river, and shine in the Sun.

Then naked and white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father, and never want joy.

And so Tom awoke; and we rose in the dark,
And got with our bags and our brushes to work.
Though the morning was cold, Tom was happy and warm;
So if all do their duty they need not fear harm.

THE CHIMNEY SWEEPER

From *Songs of Experience* (1795) by William Blake

A little black thing among the snow,
Crying "weep! 'weep!" in notes of woe!
"Where are thy father and mother? Say!"--
"They are both gone up to the church to pray.

Because I was happy upon the heath,
And smiled among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and his priest and king,
Who make up a heaven of our misery."

WHAT TO EXPECT AT THE OPERA

Opera is not a remote art form that only the initiated appreciate. It reflects human conflicts and passions. It has inspired a level of devotion in some people best compared to that of a die-hard sports fan. Just as you do not need to know every statistic to enjoy watching a football game, you do not need to be a music or opera expert to enjoy a performance.



SUPERTITLES Real-time English translations are above the stage, providing immediate understanding of what is happening, helping you to experience the excitement of the performance no matter what the language.

THEATER With just under 1,200 seats, there are no 'bad' seats in our theater. Most operagoers love attending opera in our theater because of its intimate size.

WHAT TO WEAR Dress comfortably, and be yourself. Opera is not the playground of the rich, and we work hard to make sure that everyone feels at home in our theater. At the Sarasota Opera House, "Opera Dress" can be khakis or jeans or evening gowns and tuxedos.

APPLAUSE Unlike the symphony or other classical music concert, you can applaud when the performance moves you (similar to a solo at a jazz performance). You can also express your appreciation for the performers by yelling bravo, brava, or bravi.

EATING AND DRINKING During regular performances, food and drinks are available prior to the show and during intermissions. During dress rehearsals and school matinees, our concessions are closed.

RESTROOMS There are ample restrooms located in the lobby of the theater. We ask that you encourage your students to use the bathroom before the opera begins or during intermissions.

LATE SEATING If you arrive after the performance has begun or leave while an act of the opera is in progress, you will need to wait until an intermission or pause to re-enter.

ELECTRONICS Out of consideration to our performers and patrons, we asked that all cellphones and electronic devices be turned off before the performance begins. Just like at your local movie theatre, the use of any recording devices is strictly prohibited.

OPERA TERMS

The words you hear around an opera house can often be confusing, especially the ITALIAN ones! The following is a list of words you may hear and their definitions.

- ARIA** A solo song in an opera
- BRAVO** The word the audience yells after a great show!
- COLORATURA** A type of singing where the singer sings a lot of notes very quickly
- CONDUCTOR** The person who leads the singers and orchestra
- COMPOSER** A person who writes music
- DUET** A song sung by two people at the same time
- FINALE** Italian for "final", a musical number at the end of an act
- LIBRETTO** The words of the opera that are then set to music by the composer (means "little book")
- MAESTRO** Italian for "master" or "teacher", the conductor is often referred to as maestro
- OPERA** A play that is sung rather than spoken
- OVERTURE** The musical introduction
- PIT** The place in the theater where the orchestra sits; it is in front of and lower than the stage
- QUARTET** A musical piece involving four singers or instruments
- RECITATIVE** A kind of sung speech; many Mozart operas have this type of sung dialogue
- SINGSPIEL** A German word for an opera that has spoken dialogue; *The Magic Flute* is an example
- TRIO** A musical piece involving three singers or instruments

Opera seems to have fancy words for everything and the singers are no exception. There are a lot of different types of voices. The list below gives the basic voice types for men and women.

- SOPRANO** The highest female voice; they are usually the heroine or female romantic lead in the opera.
- MEZZO-SOPRANO** Mezzo is Italian for "middle", so a mezzo-soprano is the middle female voice type; they often play more character-type roles like witches, old ladies, gypsies and even young boys!
- CONTRALTO** The lowest female voice. A real contralto is very rare; the roles written for them are often sung by mezzos who have a strong lower range.
- TENOR** The highest male voice; they are generally the hero or male romantic lead.
- BARITONE** The middle male voice; with a warm vocal quality they often play comic roles such as Papageno (in *The Magic Flute*) or fathers.
- BASS** The lowest male voice; because of the very low sound they are often villains or the father figure.

OPERA JOBS

Opera requires a huge cast of players both on and off the stage to make everything come together.

ADMINISTRATION

Led by the Executive Director, members of the administrative staff work to support the artistic mission of the company through fundraising, donor cultivation, community outreach, patron education, and management of the day-to-day needs of the organization. The Development, Marketing, Finance, and Education departments are some of the areas covered under administration.

Artistic Director - Defines the artistic mission of the company and works with the Executive Director and Artistic Administrator to decide which operas will be performed. In many companies, the artistic director is also a conductor.

Artistic Administrator - Works with the artistic director to cast and plan each production.

Stage Director - Tells the singers where to go, instructs them on how to portray their roles, and works with others to create a vibrant story with lights, costumes, sets, and props.

Stage Manager - Assists the director, singers, and backstage crew during rehearsals and performances with the help of several assistant stage managers.

Set Designer - Plans or designs the sets through careful research and study.

Lighting Designer - Plans or designs the color, intensity, and frequency of the lights onstage.

Costume Designer - Plans or designs the costumes and supervises their construction.

Wig & Makeup Designer - Oversees the design of hairstyles, wigs, and makeup.

Stage Crew - Assists in the construction, installation, and changing of sets, costumes, lighting, and props during rehearsals and performances.

Cast - All singers and actors who appear onstage.

BACKSTAGE

Principals - Singers who perform the large roles within the opera.

Comprimario - Singers who perform the supporting roles within the opera, from the Italian meaning "next to the first."

Supernumeraries - "Supers" are actors who participate in the action but do not sing or speak.

Conductor - The person who leads the singers and orchestra.

Orchestra - The musicians who play the instrumental parts within the score of the opera.

ON STAGE

STANDARDS & BENCHMARKS

COVERED THROUGHOUT GUIDE & STUDENT MATINEE

LAFS.K12.L.1.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LAFS.K12.L.1.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LAFS.K12.R.1.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
LAFS.K12.R.1.3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
LAFS.K12.R.3.7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
LAFS.K12.R.3.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
LAFS.K12.SL.1.1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MU.1.C.1.2	Respond to music from various sound sources to show awareness of differences in musical ideas.
MU.1.C.3.1	Share different thoughts or feelings people have about selected pieces of music.
MU.2.C.1.2	Respond to a piece of music and discuss individual interpretations.
MU.2.C.3.1	Discuss why musical characteristics are important when forming and discussing opinions about music.
MU.3.C.1.2	Respond to a musical work in a variety of ways and compare individual interpretations.
MU.3.C.3.1	Identify musical characteristics and elements within a piece of music when discussing the value of the work.
MU.4.C.1.2	Describe, using correct music vocabulary, what is heard in a specific musical work.
MU.4.C.3.1	Describe characteristics that make various musical works appealing.
MU.5.C.1.2	Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work.
MU.5.C.3.1	Develop criteria to evaluate an exemplary musical work from a specific period or genre.

THE STORY & STORY ACTIVITIES

TH.1.C.1.2	Draw a picture from a favorite story and share with the class why the scene was important to the story.
TH.1.O.2.1	Describe in words or by drawing a picture, the most exciting part in the story line of a play.
TH.1.S.3.1	Use simple acting techniques to portray a person, place, action, or thing.
TH.2.H.3.1	Create dialogue for characters from a story.
TH.2.S.2.1	Collaborate with others to perform a scene and solve challenges.
TH.3.C.1.1	Create an imaginative costume piece or prop out of everyday items found around the classroom or at home and use it as the basis to tell an original story.

SING-ALONG

MU.1.S.3.1	Sing simple songs in a group, using head voice and maintaining pitch.
MU.2.S.3.1	Sing songs in an appropriate range, using head voice and maintaining pitch.
MU.3.S.3.1	Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch.
MU.4.S.3.1	Sing rounds, canons, and/or partner songs in an appropriate range, using proper vocal technique and maintaining pitch.
MU.5.O.3.2	Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor.

BIRD PUPPETS

MU.1.F.1.1	Create sounds or movement freely with props, instruments, and/or found sounds in response to various music styles and/or elements.
SC.1.L.14.1	Make observations of living things and their environment using the five senses.
SC.1.P.13.1	Demonstrate that the way to change the motion of an object is by applying a push or a pull.
SC.2.N.1.5	Distinguish between empirical observation (what you see, hear, feel, smell, or taste) and ideas or inferences (what you think).
SC.K2.CS-CS.1.3	Describe how models represent a real-life system (e.g., globe or map).
TH.3.F.1.1	Create and/or collect appropriate props and costumes and use them to help tell a story.

DIRECTOR Q&A

MU.3.F.2.1	Identify musicians in the school, community, and media.
MU.1.H.1.2	Explain the work of a composer.
MU.3.H.1.2	Identify significant information about specified composers and one or more of their musical works.

WHAT TO EXPECT AT THE OPERA

TH.1.S.1.1	Exhibit appropriate audience etiquette and response.
TH.2.H.1.2	Explain how to respond as an audience member in a different way, depending on the style of performance.
TH.2.S.1.1	Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.
TH.3.S.1.1	Demonstrate effective audience etiquette and constructive criticism for a live performance.
TH.4.S.1.1	Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

OPERA JOBS

MU.1.F.2.1	Describe how he or she likes to participate in music.
MU.2.F.2.1	Describe how people participate in music.
MU.3.F.2.1	Identify musicians in the school, community, and media.
MU.4.F.2.1	Describe roles and careers of selected musicians.
MU.5.F.2.1	Describe jobs associated with various types of concert venues and performing arts centers.
TH.2.F.2.1	Identify the jobs people can have in a theater.
TH.4.F.2.1	Identify the types of jobs related to putting on a theatre production and compare them with other arts-related and non-arts performances or events.
TH.5.F.2.1	Identify jobs in the community that are associated with or impacted by having a theater in the neighborhood.

WRITE A REVIEW

TH.1.S.1.3	Explain personal preferences related to a performance.
TH.1.S.3.2	Describe characters and plot development discovered during dramatic play.
TH.2.C.2.1	Discuss the purpose of a critique.
TH.2.C.3.1	Identify important characteristics to discuss when sharing opinions about theatre.
TH.2.O.2.1	Re-tell what happened in the beginning, middle, and end of a story after viewing a play.
TH.3.C.1.2	Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.
TH.3.O.2.1	Describe what happened in a play, using age-appropriate theatre terminology.
TH.3.S.1.3	Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.
TH.4.C.2.1	Provide a verbal critique to help strengthen a peer's performance.
TH.4.C.2.3	Describe the choices perceived in a peer's performance or design.
TH.4.C.3.3	Define the elements of a selected scene that create an effective presentation of an event or person.
TH.4.O.2.1	Write a summary of dramatic events after reading or watching a play.
TH.4.S.1.3	Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.
TH.5.C.2.4	Identify correct vocabulary used in a formal theatre critique.
TH.5.S.1.3	Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.