



Annabelle Follows the Sound of Her Own Voice

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Annabelle Follows the Sound of Her Own Voice with Jeunesses Musicales of Canada

For over 60 years now, Jeunesses Musicales of Canada (JMC) has dedicated itself to promoting classical music to young Canadians and their families. With its 17 productions, JMC presents over 500 concerts each year in schools, performance halls, and Maisons de la culture from coast to coast.

Annabelle Follows the Sound of Her Own Voice is a sequel to the Annabelle Canto concert, which began production in the fall of 2001. That first concert, winner of the Opus Award for Best Young Audience Concert in 2005, was so popular that it seemed only natural to create a follow-up, for our own delight... and for yours!

Enjoy the concert!



Annabelle Follows the Sound of Her Own Voice

Performers:

Annabelle Canto: Christina Tannous, soprano

Henri: Dominic Boulianne, piano

Concept and stage direction:

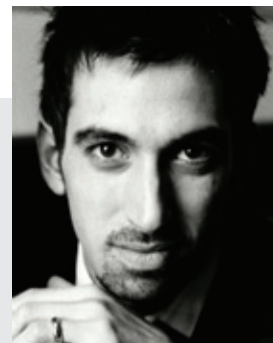
François Racine

Set and costume design:

Elli Bunton

Props:

Maryse Messier



CHRISTINA TANNOUS AND DOMINIC

BOULIANNE ANSWER A FEW QUESTIONS

WHEN DID YOU START STUDYING MUSIC?

Christina: At the age of 5, I started by learning how to play the piano.

Dominic: When I was 5 years old.

WHO IS YOUR FAVOURITE COMPOSER?

Christina: It's hard to pick just one!

Johannes Brahms is certainly one of my favourites!

Dominic: Franz Liszt

NAME A FILM THAT YOU ARE ESPECIALLY FOND OF.

Christina: Moulin Rouge, Amélie.

Dominic: Finding Nemo.

NAME A RECORD THAT YOU CAN LISTEN TO OVER

AND OVER AGAIN.

Dominic: Eight Seasons, with violinist Gidon Kremer and the Kremerata Baltica. A record that combines the music of Vivaldi with that of Argentine tango master Astor Piazzolla.

DO YOU HAVE A HOBBY THAT YOU'RE

PASSIONATE ABOUT?

Christina: I adore looking through cookbooks and watching cooking programs.

Dominic: Running.



Annabelle Follows the Sound of Her Own Voice

ANNABELLE CANTO IS AT THE PEAK OF HER FAME.

KNOWN TO MILLIONS AS THE MOST FAMOUS OPERA SINGER IN THE WORLD, IT COMES AS NO SURPRISE WHEN A FAMOUS IMPRESARIO ASKS HER TO GO ON A WORLD TOUR.

But before signing the contract, he asks Annabelle to go to an audition. High-strung, vulnerable and anxious, Annabelle misunderstands the impresario's request—she thinks she has to show him that she can pack her suitcases in a flash, pass through customs with panache, and sign fifty autographs in ten minutes. That's when she asks her loyal accompanist, Henry, to help her prepare for this tour to the land of opera. Henry is ready to play along, but he has ideas of his own...

→ A TRIP TO THE LAND OF OPERA WITH ANNABELLE CANTO

ANNABELLE CANTO IS A VERY INTENSE ARTIST WHO LIVES HER LIFE LIKE A CHARACTER IN AN OPERA.

Whether an event is sad or happy, for Annabelle, anything is an excuse to sing about the way she is feeling. Through French operas like *Manon* by Massenet or *Carmen* by Bizet, Verdi's Italian operas *Rigoletto* and *La traviata*, comedies like Mozart's *Così fan tutte*, and dramas like Handel's *Julius Caesar In Egypt*, Annabelle Canto takes you on a real journey to the land of opera.

FASTEN YOUR SEATBELTS — WE'RE OFF!





→ WHAT IS OPERA?

OPERA IS A DRAMA OR COMEDY SET TO MUSIC.

THIS MEANS THE CHARACTERS SING THEIR DIALOGUE RATHER THAN SPEAK IT.

LIKE AT THE THEATRE, THERE ARE SETS, COSTUMES, AND STAGE DIRECTION.

HOWEVER, AT THE OPERA, MUSIC PLAYS THE MOST IMPORTANT ROLE.

→ WHERE DOES OPERA COME FROM?

OPERA WAS BORN IN ITALY OVER 400 YEARS AGO.

It all began in the city of Florence at the end of the 14th century. A group of artists called the *Camerata* attempted to recreate the theatrical performances of Ancient Greece. The plays of Ancient Greece were complete performances in which writing, music, and singing all came together harmoniously. Taking inspiration from this idea, the artists of the *Camerata* created the very first operas. The works included **monody**, a new style of singing made up of simple melodies that more closely resembled recitation than singing. Several operas were written in that era but many of them are considered lost today.



HOWEVER, IT WAS ONLY IN 1607

THAT OPERA BECAME AN

ACCOMPLISHED MUSICAL GENRE.



In his opera *Orfeo*, **Claudio Monteverdi** made use of a complete orchestra and, along with monody, also incorporated **aria**, a much more expressive singing style. Opera thereby acquired a balance and dramatic power lacking in the works of the *Camerata*. These changes won public support, and aroused the interest of several other composers. Opera then spread throughout Italy and through other countries in Europe. People even began to build concert halls specifically for the performance of operas.



→ A FEW FAMOUS OPERAS



A



B



C



D



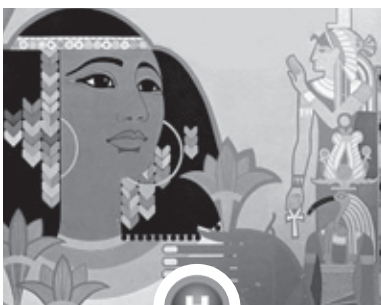
E



F



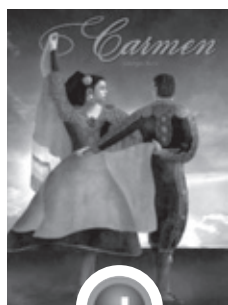
G



H



I



J



K

Go to the end of the guide
for a list of musical
excerpts

A 1689

Henry Purcell, England
Dido and Aeneas

B 1733

Giovanni Pergolesi, Italy
The Servant Mistress

C 1791

W.A. Mozart, Austria
The Magic Flute

D 1816

Giacchino Rossini, Italy
The Barber of Seville

E 1835

Gaetano Donizetti, Italy
Lucia di Lammermoor

F 1859

Charles Gounod, France
Faust

G 1865

Richard Wagner, Germany
Tristan and Isolde

H 1871

Giuseppe Verdi, Italy
Aida

I 1874

Modest Mussorgsky, Russia
Boris Godunov

J 1875

Georges Bizet, France
Carmen

K 1902

Claude Debussy, France
Pelléas et Mélisande



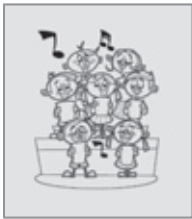
→ RECIPE FOR AN OPERA



To make a good opera, you first need a good story. Though some composers write their own stories, the task is usually entrusted to a **librettist**, someone who specializes in writing dialogue.



Once that part of the work is done, the **composer** enters the picture. He composes melodies, accompaniment, and orchestrations—in other words, he sets the words to music.



Once the music score is finished, the roles must be assigned to the **soloists**. These singers will portray the story's characters. Singers to form the chorus are also required. Made up of dozens of singers who sing at the same time, the **chorus** is an essential element in the opera. Indeed, the chorus is a character in itself, as it represents the people, the population.



Under the supervision of a **rehearsal pianist**, the soloists learn the words and music. They must also learn how to move around on stage, and how to portray their characters in a credible way. In order to do so, they have the help of a **stage director**. At the same time, the chorus also goes about learning the words and music with the help of a **chorus master**.



Finally, the **conductor gets** involved. He is responsible for making sure that all aspects of the opera work well together. He first rehearses the **orchestra** that will accompany the singers, and then brings in the soloists and the chorus. Only after several rehearsals is everyone finally ready to present the opera to an audience!



TAILOR MADE ROLES

In opera, the composers choice of voices is frequently contingent on the roles. For example, the soprano often gets the role of the love-struck young girl. As for the bass, his deep voice is perfect for playing a father, a king, or a wise old man.

A PIANO AS AN ORCHESTRA

When it is impossible to use a whole orchestra, it can be replaced with a piano. The **orchestral reduction** is the name we use for the score that the pianist plays in this case. This type of score is sort of a condensed version of all of the orchestral parts.



→ THE HUMAN VOICE... HOW TO FIGURE IT ALL OUT?

SOPRANO OR MEZZO-SOPRANO? LYRIC TENOR OR LIGHT TENOR?

IN CLASSICAL SINGING, THERE ARE MANY TERMS

TO DESCRIBE THE HUMAN VOICE. HERE ARE A FEW LEADS

TO HELP YOU MAKE SENSE OF IT ALL.

→ Vocal register

The register or range is the breadth of pitches that a voice can cover. There are three vocal registers for both men and women: upper, middle, and lower.

	REGISTER		
	UPPER	MIDDLE	LOWER
Women	Soprano	Mezzo-soprano	Contralto
Men	Tenor	Baritone	Bass

In addition to these six main voices, there is another male voice that must be included, that of the **counter-tenor**, who sings even higher than the tenor. However, this type of voice is very rare.

DESPERATELY SEEKING ALTOS!

If you sing as part of a chorus, you are no doubt familiar with the alto voice, which is one of the two female vocal registers present in a chorus. The alto is the lowest female voice. However, when it comes to soloists, we do not use the term alto.



→ Timbre or tone

Timbre is the particular tonal quality of a voice or an instrument. In situations in which the register of two instruments is the same, timbre becomes very important, since it is what will differentiate the two instruments. For example, in the case of the oboe and the flute, it is not their register that differentiates one from the other, but rather their timbre. The oboe's timbre is more nasal, while the flute's is clear and round.

The same holds true for voices. It is thanks to timbre that you can hear the difference between your father's voice and that of your uncle, or between your sister's voice and your cousin's.



REGISTER	TIMBRE		
	LIGHT AND AGILE	BALANCED AND RICH	DARK AND RICH
Soprano	light	lyric	dramatic
Mezzo	light	lyric	dramatic
Tenor	light	lyric	dramatic
Baritone	martin	noble	bass-baritone
Bass	–	singing	profondo

COLORATURA SOPRANO, SPINTO TENOR, BARYTON-MARTIN...

These strange names are other terms that can be used to describe vocal timbres. The list is a long one, since the names given to different types of voices vary by country, era, and repertoire. In fact, even singers can't always agree on the subject!

MUSIC IN MOTION

Ask various people you know to sing a little something. Record their performance and you can have fun comparing and categorizing their voices.

Notice how the voice is a multi-faceted musical instrument. First listen to the register. Is it high, medium, or low? Then pay attention to the timbre. Is it light, rich, or dark?



→ THE PROFESSION OF “OPERA SINGER”

FOR MANY PEOPLE, THE PROFESSION OF OPERA SINGER IS A VERY MYSTERIOUS ONE.

WHEN YOU SEE AN OPERA SINGER COME OUT ON STAGE, YOU'D NEVER BE ABLE TO GUESS THE ROAD HE'S TAKEN TO GET THERE. LET'S TAKE A LOOK AT THE TYPICAL PATH A YOUNG SINGER MUST FOLLOW AT THE START OF HIS CAREER.

An agent is a person who is in charge of finding contracts with various opera companies for singers. If a singer wants to be chosen by a good agent, he must be well prepared at auditions!



ONCE HIS STUDIES ARE COMPLETE, A SINGER MAY JOIN ONE OF THE MANY PROGRAMS LARGE OPERA COMPANIES HAVE FOR YOUNG SINGERS.

For example, the *Opéra de Montréal* has just such a program known as the *Atelier lyrique de l'Opéra de Montréal*. In addition to completing a young singer's training, these programs offer him an opportunity to take part in regular opera productions by taking on small roles or acting as a cover for lead roles. This is also about the time a singer will begin taking part in auditions in order to find **an agent**.

THE SINGER MUST ALSO AUDITION FOR OPERA COMPANIES.

At these **auditions**, which last about fifteen minutes, the singer performs two or three opera arias in order to demonstrate his vocal and musical abilities. In addition to listening to the singer very attentively, potential employers also consider his age and physique. Since opera singers are also actors, it is important for opera companies to find singers who suit their parts not only vocally but physically as well.



Do you have what it takes to be an opera singer?

- You enjoy classical music and singing
- You enjoy languages (mainly Italian, German, and French)
- You enjoy performing (like an actor)
- You are able to adapt to different situations and play different characters
- You are good at managing stress and are in good physical shape

IF ALL GOES WELL, THE SINGER IS FINALLY HIRED TO APPEAR IN AN OPERA PRODUCTION.

He must then learn the role he has been hired to play—by heart—before making his way to where the opera will be performed. An opera production lasts between three and five weeks during which the singer must be on site. Not only must he be able to adapt to new places, he must also get along with new colleagues he is meeting for the first time: other singers, the rehearsal pianist, the conductor, and the stage director. Then, work can begin. The first weeks of production are mainly used to work on the opera's stage direction. Singers only work with the orchestra during the last week.

THE DAY OF A PERFORMANCE, THE SINGER WARMS UP HIS VOICE AND MAKES SURE TO BE WELL RESTED.

As his body is his musical instrument, the singer must stay in good physical shape.

FINALLY, WHEN THE CONTRACT IS OVER, THE SINGER CAN GO BACK HOME.

Sometimes, he will immediately leave for another engagement in another city or country.





➔ I GOT RHYTHM

George Gershwin

♩ = 160

Edim G^{b7} F⁷ B^bm⁶ Ddim F⁷ B^b B^{b6} Cm⁷ F⁷ B^{b6} Edim

intro I ___ got rhy - thm, I ___ got
I ___ got dai - sies In ___ green

6 Cm⁷ F⁷ B^b B^{b6} Cm⁷ F⁷ E^bm⁶ B^b F⁷ [1. B^b C[#]dim F⁷]

mu - sic, I ___ got my man_ Who could ask for a - ny-thing more?
pas - tures, I ___ got my man_ Who could ask for a - ny-thing

11 [2. B^b] D⁷ C⁹ Fm⁶ Cdim⁶ Dsus⁴ Daug⁵ Dm G⁷

more? Old ___ man trou - ble, I ___ don't mind him

16 C⁷ Gm⁷ E^bm⁶ C⁹ C⁷⁻⁵ F⁷ C⁷ F⁷

You ___ won't find him 'Round ___ my door

20 B^b B^{b6} Cm⁷ F⁷ B^{b6} Edim Cm⁷ F⁷

I ___ got star - light, I ___ got sweet dreams,

24 B^b B^{b6} Cm⁷ F⁷ E^bm B^b Fm G⁷

I ___ got my man_ Who could ask for a - ny-thing more Who could

28 C⁷ F⁷ B^b

ask for a - ny - thing more?

→ THE PROJECT

DESIGN THE SETS AND COSTUMES FOR AN OPERA

IN OPERA, SETS AND COSTUMES ARE VERY IMPORTANT, SINCE THEY HELP ESTABLISH THE CONTEXT AND CLEARLY DEFINE THE CHARACTERS.

1 CHOOSE AN OPERA AND LISTEN TO IT WHILE CLOSELY FOLLOWING THE LIBRETTO. THEN CHOOSE A SCENE YOU WILL WORK ON WITH YOUR STUDENTS IN CLASS.

2 DIVIDE YOUR CLASS INTO SEVERAL SMALL GROUPS AND DISTRIBUTE THE VARIOUS CHARACTERS AND LOCATIONS AMONG THEM.

Explain the story of the opera to your students and then have them listen to the excerpt you have chosen.

3 WITH YOUR STUDENTS, LEARN ABOUT THE SETTING IN WHICH THE STORY TAKES PLACE.

Country, era, city or rural area... the more information you have, the better you will be able to establish the opera's context. Then, help your students understand who the characters are: their job, their social status, their age, the era and the country in which they live, etc. After a bit of research, work together to imagine the type of costumes the characters would wear.

4 FINALLY, IT'S TIME FOR THE TEAMS TO GET TO WORK.

Sets and costumes can be created and sketched to the sound of music.

5 ONCE THE DRAWINGS ARE COMPLETE, EACH TEAM CAN SHARE ITS WORK WITH THE REST OF THE CLASS.

You will notice that a vision of the same opera can vary from one team to another.

A FEW SUGGESTED OPERAS

FOR THIS PROJECT

L'enfant et les sortilèges by Ravel
Gianni Schicchi by Puccini
I Pagliacci by Leoncavallo
L'Étoile by Chabrier
Carmen by Bizet
The Magic Flute by Mozart

LET'S HAVE SOME FUN



→ IN THE ROUND

GET IN TEAMS OF SEVEN. SIX OF YOU WILL BE CONTESTANTS

AND THE SEVENTH PERSON WILL BE THE GAME MASTER

(THE PERSON ASKING THE QUESTIONS AND RUNNING THE STOPWATCH).

→ ELIMINATION ROUND

THE SIX CONTESTANTS GET IN A CIRCLE AROUND THE GAME MASTER.

With eyes closed, the game master spins around and randomly stops in front of a contestant who will be the first to answer.

THE QUESTION

Name an opera and its composer.

The game master then asks the same question to the next contestant, and the next, continuing clockwise until two contestants have answered incorrectly and are eliminated. It is then time to go on to the next round.

→ DEFINITIONS ROUND

THE FOUR CONTESTANTS WHO MADE IT THROUGH THE ELIMINATION ROUND

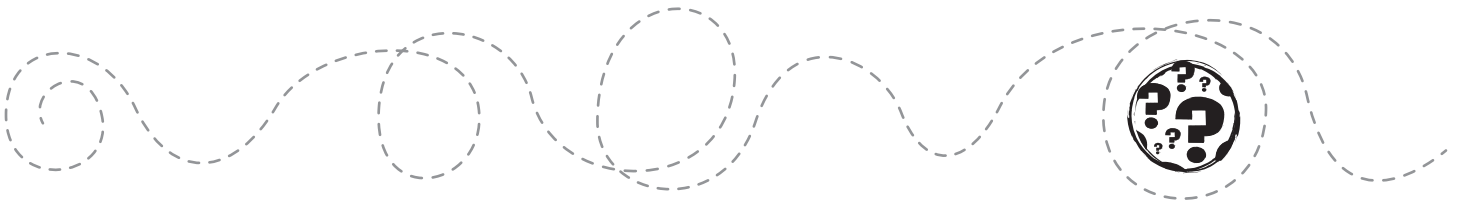
GET IN A CIRCLE AROUND THE GAME MASTER.

With eyes closed, the game master spins around and randomly stops in front of a contestant who will be the first to answer. The contestant has 40 seconds to find the words that start with a specific letter and that correspond to four definitions. Before starting the clock, the game master must clearly tell the contestant what letter the words start with.

DEFINITIONS FOR THE 1ST CONTESTANT

Answers starting with the letter C

1. Group of Florentine artists that gave rise to the beginnings of opera.
2. He writes melodies, accompaniment, and orchestrations.
3. An essential element in an opera, made up of dozens of singers that sing at the same time.
4. In women, it is the lowest solo voice.



DEFINITIONS FOR THE 2ND CONTESTANT

Answers starting with the letter O

1. Musical genre that appeared at the end of the 14th century and in which the dialogue is sung.
2. Group of musicians with the task of accompanying the singers.
3. Composed by Claudio Monteverdi, this opera contributed to the genre's popularity.
4. At the end of a performance, the moment where the audience rises and applauds.

DEFINITIONS FOR THE 3RD CONTESTANT

Answers starting with the letter A

1. The person in charge of finding contracts for singers.
2. A style of singing that is much more expressive than monody.
3. The only term for a female voice that is not used when talking about soloists.
4. A sort of test a singer must take before being hired for an engagement.

DEFINITIONS FOR THE 4TH CONTESTANT

Answers starting with the letter M

1. In women, a voice in the middle register.
2. The most important part of an opera.
3. He composed the opera Orfeo in 1607.
4. Style of singing with simple melodies that more closely resembles recitation than singing.

THE CONTESTANT WHO FINDS THE MOST WORDS (OR WHO IS FASTEST IN THE
EVENT THAT SEVERAL CONTESTANTS HAVE THE SAME CORRECT NUMBER OF
ANSWERS) MOVES TO THE FINAL ROUND.

→ FINAL ROUND

TO WIN, THE FINALIST MUST CORRECTLY ANSWER ALL OF THE QUESTIONS
IN 60 SECONDS.

THE QUESTIONS

1. Name the three vocal registers in men.
2. Name two timbres in the female voice.
3. Name Annabelle Canto's pianist.

GET READY FOR THE CONCERT



**YOU CAN KEEP THIS GUIDE AND REFER TO IT EVERY TIME
YOU GO TO AN OPERA OR CONCERT.**

It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concertgoer!

CLAP YOUR HANDS

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



1

BEFORE THE CONCERT

To make sure you don't distract the artists and audience, turn off any electronic device (watch, pager, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



2

DURING THE CONCERT

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians, and everybody at the concert, to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

3

AFTER THE CONCERT

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members; if this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.



READING IN FRENCH

FISCHER-DIESKAU, Dietrich, *La légende du chant*, Éditions Flammarion, Paris, 1998, 279 pages.

KOBBÉ, Gustave, *Tout l'opéra, de Monteverdi à nos jours*, Éditions Robert Laffont, Paris, 1991, 1189 pages.



VIDEOS ON YOUTUBE

Orfeo by Monteverdi, Overture, played on old instruments.

<http://www.youtube.com/watch?v=yxBT1pfVAKQ>

Another excerpt of Orfeo with soloist, dancer and choir.

<http://www.youtube.com/watch?v=wni1GVRIMtc>

Purcell: Dido and Aeneas

<http://www.youtube.com/watch?v=Ms6CAUoV1VU&feature=related>

Pergolesi: The Servant Mistress

<http://www.youtube.com/watch?v=ZUa3AN-hM0>

The terrible Queen of the Night in The Magic Flute by Mozart

<http://www.youtube.com/watch?v=nZG90lhvGZk&feature=related>

Rossini: Le Barbier de Séville

http://www.youtube.com/watch?v=Dq_0wPYFp9A

The mad scene in Lucia di Lammermmor by Donizetti

<http://www.youtube.com/watch?v=NYm7oJXVeks>

Gounod: Faust

<http://www.youtube.com/watch?v=36Kg7esN93E>

Wagner: Tristan and Isolde

<http://www.youtube.com/watch?v=oOGs8Ttnwol&feature=related>

Verdi: Aida

<http://www.youtube.com/watch?v=l3w4l-KEIxQ&feature=related>

Mussorgsky: Boris Godunov

http://www.youtube.com/watch?v=n_WOOZdVz9Y&feature=fvw

Bizet: Carmen

<http://www.youtube.com/watch?v=wPVpDin8Qj4&feature=related>

Puccini: La Bohème

<http://www.youtube.com/watch?v=jFf4lg2pMWI>

Debussy: Pelléas et Mélisande

<http://www.youtube.com/watch?v=kfCwgy16gFU&feature=related>

SOLUTIONS

→ IN THE ROUND

Elimination Round

Orfeo by Monteverdi
Gianni Schicchi by Puccini
L'Étoile by Chabrier
The Magic Flute and Così fan tutte by Mozart
The Servant Mistress by Pergolesi
Lucia di Lammermoor by Donizetti
Tristan and Isolde by Wagner
Boris Godunov by Mussorgsky
La bohème by Puccini
Manon by Massenet
I Pagliacci by Leoncavallo
L'enfant et les sortilèges by Ravel
Dido and Aeneas by Purcell
The Barber of Seville by Rossini
Faust by Gounod
Aida by Verdi
Carmen by Bizet
Pelléas et Mélisande by Debussy

...and many more!

Definitions Round

Letter C:	1. Camerata	2. Composer	3. Chorus	4. Contralto
Letter O:	1. Opera	2. Orchestra	3. Orfeo	4. Ovation
Letter A:	1. Agent	2. Aria	3. Alto	4. Audition
Letter M:	1. Mezzo-soprano	2. Music	3. Monteverdi	4. Monody

Final Round

1. Tenor, baritone, and bass
2. Light, lyric, and dramatic
3. Henry