



“Sing Me a Story”

May 2019

Concert Info Packet

Bus funding provided by the Advocates for Classical Music Jim Lee Fund.



C4K “Clef-Notes”

Who

- This concert is presented by Classics 4 Kids (www.classics4kids.org)
- Classics Philharmonic Orchestra (professional orchestra) performs the music
- Conductor Dana Zimbric is the host and leader of the orchestra
- With Special Guests:
 - Victoria Robertson, Soprano and Bernardo Bermudez, Tenor
<https://www.enchantedit.com>
 - Nina Deering, Piano
 - San Diego Children’s Choir – www.sdcchoir.org

What

- “Sing Me a Story” – opera music and highlights
 - WORLD orchestral premiere of *The Enchanted Tail* by Victoria Robertson
 - **With music from:**
 - Mozart, The Marriage of Figaro Overture
 - Denza, Funiculi, Funicula
 - Rossini, The Italian Girl in Algiers
 - Bizet, Carmen: Avec la Garde Montante
 - Bizet, Carmen: Les Toreadors
 - Rodgers, Edelweiss
 - Grieg, Peer Gynt Suite: Anitra’s Dance
 - Verdi, La Traviata: Brindisi

Where

- Balboa Theatre, 868 4th Avenue, San Diego, CA 92101

When

- Thursday, May 16, 2019 at 10:00 & 11:45am
- Friday, May 17, 2019 at 10:00am & 11:45am
- For questions about your reservation, call Kiran at 619-231-2311 ext. 101 or send an email to kshelat@classics4kids.org

Classics 4 Kids Concert Behavior – “MUSIC”:

“M” = Make your school proud by your excellent behavior

“U” = Use your best citizenship skills

“S” = Stay in your seat

“I” = “Eyes” and ears focus on the performers

“C” = Clap to show appreciation

Additional information is available on Classics 4 Kids website: www.classics4kids.org

ABOUT OUR SPECIAL GUESTS:

Victoria Robertson, Soprano. *The Enchanted Tail*

Creator and director Victoria Robertson is no stranger to the San Diego music and theater scene. Over a decade ago she founded one of the first children's entertainment companies in San Diego, Princess Parties and Friends, bringing joy to hundreds of little kids' birthday celebrations. She has also been the music director for several children's theaters, working with kids in the performing arts. Her involvement in the San Diego community spans from singing with the San Diego Opera, the San Diego Symphony, and touring with the San Diego USO as Miss USO.



Bernardo Bermudez, Tenor started his musical education at The Conservatory of Music Juan Manuel Olivares, in Caracas Venezuela. Bernardo Bermudez plays the leading male character, the Fox, and partners with Robertson on the business development of The Enchanted Tail. As well as having a concert and national operatic career, Bermudez has a degree in cognitive psychology specializing in child development. The bari/tenor has strong alliances with opera companies across the country and has helped contribute to many kids' education missions. He has performed several years with the San Diego Opera and the LA Opera's outreach program.

Nina Deering, Pianist worked with Robertson to compose the interlude music and a couple of original pieces in The Enchanted Tail. Her expertise in classical music and jazz improvisation help the musical flow of the program giving it an original presentation. Her background as a concert pianist and songwriter made her the perfect match for this project. She is also a strong community advocate, having co-founded the rising San Diego homeless choir, Voices of our City.

San Diego Children's Choir – Apprentice Choir Margie Orem, Music Director

The San Diego Children's Choir provides children with music education and performance opportunities that foster performance excellence and collaboration at the highest artistic level, nurturing individual development and creating a foundation for lifelong success. The Choir enriches the cultural fabric of San Diego County through the transformative power of music.



ABOUT THE PERFORMANCES:

Classics 4 Kids is pleased to present the orchestral premiere of Victoria Robertson's *The Enchanted Tail* : an Opera for Young Audiences with conductor Dana Zimbric and the Classics Philharmonic Orchestra. Together we will share a wonderful fairy tale about a Princess and a Fox and how they work together to break the spells of an evil witch.

THE ENCHANTED TAIL – SYNOPSIS

By Victoria Robertson

Once upon a time, a happy woodsman was singing through the forest. The Witch of the Woods, upset with being woken up, turned him into a Fox so that he could no longer sing! While the sad Fox was sulking around the forest, he met a beautiful Princess who was collecting items from the forest to make a magic brew. The Princess was also under a spell and every time that she sang, she fell asleep! She had a recipe to make a magic brew to cure her sleeping spell. The Princess and the Fox ended up being bound together, for the Fox discovered that he could sing when he wore the Princess's crown. (Something he could only do when she was asleep). And after shooing away the Fox in displeasure, the Princess later realized that she needed a Fox's tail to finish her magic brew! The two danced around each other in a hilarious, interactive original fairytale. In the end, they ended up working together to cure both of their spells and they rule the forest as King and Queen.

HELPFUL LINKS:

The Enchanted Tail – Intro Video (4 minutes, 20 seconds)

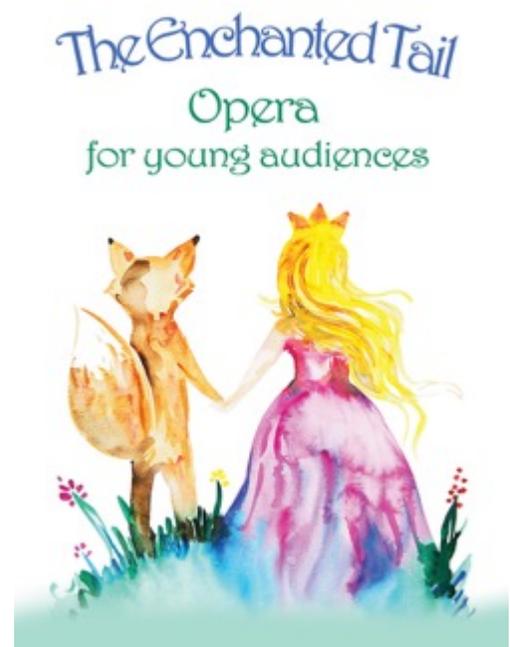
<https://www.youtube.com/watch?v=M-Dd2ZcKFfo>

The Enchanted Tail Full Video with piano

<https://www.youtube.com/watch?v=dcwB8YW72X4>

Enchanted Tail Website:

<https://www.enchantedit.com>



Artwork: Melanie Moore

ALL ABOUT OPERA
by Victoria Robertson

HOW OLD IS OPERA?

A. WHAT IS OPERA ANYWAY?

An opera is a story told through singing, acting, and instrumental music.

B. HOW OLD ARE THESE PIECES?

Some operas were written up to 400 years ago. Opera used to be performed for the kings and queens at their fancy parties. Later, operas started to be performed for the people in the villages. There were not many other forms of entertainment hundreds of years ago so opera was very popular.

C. HISTORY ABOUT COMPOSERS

In the new opera for kids called The Enchanted Tail, there is music from many old operas. Most of the music was written by five main composers. Mozart, Rossini, Verdi and Bizet.

First came [Wolfgang Amadeus Mozart](#) (1756–1791).

Next came [Gioachino Rossini](#) (1792–1868).

Then came [Giuseppe Verdi](#) (1813–1901).

And then [Georges Bizet](#) (1838–1875).

D. OPERA MUSIC BEFORE MUSICAL THEATER

Opera was around hundreds of years before musical theater but it was similar back in those days. The most important thing is that there were characters on stage singing the story. With no computer games, pop music, phones, computers or radio, the opera was the first real entertainment and it used to be very popular and exciting with singing, acting, dancing, costumes and scenery.



YOUR BODY IS AN INSTRUMENT

Did you know that your body is a wind instrument? When you sing it is just like playing an instrument except that everything happens inside!

A. BREATHING

The most important thing to learn when becoming an opera singer is how to breathe! The only thing that passes through your vocal cords is air, so opera singers must learn how to control their breathing.

B. NO MICROPHONES

Opera singers sing without microphones! Sometimes they stand on stage in front of thousands of seats in a theater and sing over an entire orchestra without using a microphone! This is what they are trained to do.

C. VOICE TYPES

Opera singers have different voice types. Women who sing high are called Sopranos. Women who sing middle are called mezzo-Sopranos. Women who sing low are called Contraltos.

Men who sing high are called Tenors. Men who sing middle are called Baritones. Men who sing low are called Basses.

D. OPERA SINGERS ARE ATHLETES

Opera singers need to train their bodies similar to how an athlete trains. They do a lot of physical activity like swimming, yoga, and running. Opera singers use a lot of energy to sing. They make a lot of sound.

E. OPERA SINGERS COME IN ALL SIZES

Since the body is the instrument, it makes a difference in how the voice sounds. Every opera singer has a unique body and a unique instrument. It makes every singer sound different.

OPERA VOCABULARY

Here is some vocabulary that goes along with opera. Some words explain the voice type and some explain the number of people singing.

- A. SOPRANO - Female singer who sings very high (can also be a boy soprano)
- B. MEZZO SOPRANO - Female singer who sings medium-high
- C. CONTRALTO - Female singer who sings very low
- D. TENOR - Male singer who sings very high
- E. BARITONE - Male singer who sings medium-high
- F. BASS - Male singer who sings very low
- G. BRAVO - This means "Hurray! Great Job!" and is used when a singer is really good.
- H. ARIA - This is the word used for "Solo song" in an opera. In Italian it exactly means "air". So when a character stands on stage alone and "airs" out their feelings in a solo, it is an aria!
- I. DUO / DUET - This is when two people sing a song together
- J. TRIO - This is when three singers sing together
- K. QUARTET - This is when four singers sing together
- L. ENSEMBLE / CHORUS - These words both mean when a group of singers sing together

LEARNING AN OPERA

Learning an opera takes a lot of work. There are so many things to do before an opera character (called an opera ROLE) is ready to perform on stage by a singer.

- A. COMPOSER - The singer studies the composer who wrote the opera and needs to learn the style of the opera.
- B. LANGUAGES - The singer must learn and memorize the language the opera is in. That could be Italian, French, English, German, Russian, or a few other languages.
- C. MUSIC NOTES - The singer must learn all of the music. They read a SCORE or a book with the music in it. There are black notes that tell them what note or PITCH to sing.
- D. CHARACTER STUDY - The singer must learn what character they will play in the opera. This helps them with the acting.
- E. WATCHING A CONDUCTOR - The singer must learn how to watch a conductor and follow along with the speed or TEMPO that the conductor decides to take a song.
- F. SINGING - Of course the singer has to take many lessons to be able to sing all the notes and words without a microphone. This takes a lot of practice.

WHAT MAKES UP AN OPERA?

It takes a whole team to put on an opera.

- A. **COMPOSER** - The composer writes the music of the opera! Many operas performed today were written by composers hundreds of years ago and they are still awesome!
- B. **LIBRETTO** - The libretto is the name for the words that go with the music. It is the story part of an opera. Sometime the libretto is in other languages like Italian, French Spanish, or German.
- C. **DIRECTOR** - A director tells the actors where to go on the stage and how the singers should feel and interact with each other.
- D. **STAGING** - When the director tells the singers where to stand and when to move on the stage, this is called staging.
- E. **LIGHTING** - Someone decides what kind of lights shine on the stage and when these change. This helps set up the mood of the scene.
- F. **COSTUMES** - A costume designer makes costumes for everyone on stage.
- G. **ORCHESTRA** - Most operas are performed with an orchestra made up of many musicians playing different instruments.
- H. **OVERTURE** - The orchestra music played at the very beginning of an opera before the story starts and before the singers start to sing.
- I. **CONDUCTOR** - The person in front of the orchestra directing the speed of the songs and the dynamics (how loud and soft the song is). They wave a long stick called a **BATTON** to show the musicians how fast and slow to go.
- J. **STAGE MANAGER** - This important person runs the whole opera from back stage telling everyone when to do their part from the lighting cues to the singers walking on stage to the sets changing.
- K. **PROPS** - These are special items that are needed on the stage for the singers to act with.
- L. **MAKEUP / WIGS** - A make-up and wig designer transform the singers into their characters.
- M. **CHORUS** - The group of singers that only sings as a group. They do not have any solos but together they make a great big sound.
- N. **SETS** - The big and little things all around the stage that make it look like a specific place.
- O. **MARKETING** - Once the opera is ready to go, someone has to get the word out. This is where the marketing team tells everyone around about the opera so they can buy a ticket and watch.