



UE Children's Operas

The Abduction from the Seraglio

The Magic Flute

La Cenerentola

The Cunning Little Vixen

The Sacred Duck

The Secret Kingdom

All the King's Men

Dulcinea

Universal Edition

Preface

This new catalogue presents to you eight exciting opera stories, specially attuned to inquisitive youthful ears. The ***UE Children's Operas*** compilation reminds our youngest audiences that a certain Maestro Rossini musically presented the beloved tale of Cinderella more than a century before Walt Disney, for instance, and that the great Mozart won over the hearts of the young and the old in his inimitably witty and constructive way. His main characters beckon to children and their adult escorts to join two journeys full of adventures, both of them seeking happiness and love. Janáček, that great lover of nature and life, spellbinds every child with his moving story of Vixen Sharp-Ears, drawing us into the fate of her small animal friends. Dulcinea rekindles children's love for "tedious" books at the moment when the main characters emerge from the book and begin to recount their exciting and amusing adventures to their youthful audience.

Look through the catalogue ***UE Children's Operas*** to find out more. The eight operas, each lasting around 60 minutes, are ideal for children aged four and older; each of them is an adventurous journey where they will encounter new insights and humorous situations, along with discovering love and interest for the exciting world of opera.

Sincerely,
UE Promotion

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Wolfgang Amadeus Mozart (1756–1791)

The Abduction from the Seraglio [Die Entführung aus dem Serail]

KV 384 (1782/2013)

Operatic version for children

For soloists and ensemble

Musical arrangement: Alexander Krampe

Libretto: Johann Gottlieb Stephanie

Dialogues: Johannes Schmid

Language: German

Roles:

- Belmonte – shipwrecked nobleman, not very quick-witted (tenor)
- Konstanze [Constance] – Belmonte’s fiancée, a genteel demoiselle (soprano)
- Blonde – Konstanze’s chambermaid, perky and assertive (soprano)
- Pedrillo – Belmonte’s servant, sharp and somewhat annoying (tenor)
- Pasha Salim – prince of the island and gentleman unhappily in love (baritone)
- Osmin – chief of security on the island, crude, longing for love (baritone)
- Palace guards (ballet, supernumeraries)
- Chorus (sung by the musicians)

Instrumentation: 1 0 1 1 - 0 0 0 0 - acc, perc, str(1 1 1 1 1)

World première: 27.07.2013 Salzburg, Salzburg Festival /cond. Ben Gernon

Duration: 65', without a break

*Alexander Krampe on the children’s version of **The Abduction from the Seraglio**:*

65 minutes for an operatic version of a work which, in its original, lasts more than three hours – and yet, after hearing this “little abduction”, the impression is that nothing essential was missing. And there is more: Pasha Selim is a speaking role in the original, but here he sings in a fine baritone to express his “sadness” in a duet with Konstanze – and, toward the end, when he sends Konstanze on her journey home, he takes up the perfectly fitting *Lied der Trennung* (original title, KV 519) [Song of Parting] to show that he will never forget her.

But what has been happening until then?

Konstanze, Belmonte, Blonde and Pedrillo were on a sailing trip when they encountered a storm, where all of them except Belmonte went overboard and were washed up onto an island. Osmin finds the stranded people and has them brought to Pasha Selim’s island palace. Later on, Belmonte also arrives on the island; he forges a plan with Pedrillo for them all to flee, since the elegant Pasha has fallen in love with Konstanze, gruff Osmin is enamored of Blonde, and both men want to keep their heartthrobs with



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them. The attempt to flee fails; everything is discovered, yet Pasha bears no resentment – he allows the four seafarers to travel back to their homeland.

Mozart's *The Abduction from the Seraglio* tells the story of freedom and cherished friendship of these foreigners in exotic circumstances. This compact version uses a 10-piece instrumental ensemble, lively, temperamental and full of surprising twists and turns.



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Wolfgang Amadeus Mozart (1756–1791)

The Magic Flute [Die Zauberflöte] KV 620 (1791/2012)

Operatic version for children

For soloists and ensemble

Musical arrangement: Alexander Krampe

Libretto: Emanuel Schikaneder

Text adaptation: Ulrich Peter

Language: German

Roles:

- Pamina (soprano)
- Tamino (tenor)
- Papageno (baritone)
- Papagena (soprano)
- Queen of the Night (soprano)
- Sarastro (bass)
- Monostatos (tenor)
- One lady (soprano)
- Choir (sung by the musicians)

Instrumentation: 1 1 1 1 - 1 0 0 0 - pno(+b.d), kb glsp(+trgl; played by the conductor), str(1 1 1 1 1)

World première: 28.07.2012 Salzburg, Salzburg Festival /cond. Elisabeth Fuchs

Duration: 65'

*Alexander Krampe on the children's version of **The Magic Flute**:*



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This opera is a parable about love and friendship, fidelity and stalwartness, elevated by Mozart's music to become one of the most beautiful true myths – and what could be truer than a myth? – in the history of the world.

This version reduces the original's large cast to eight characters, scenically and musically fulfilling the story of Prince Tamino and his beloved Pamina and the adventures awaiting them. Of course, congenial Papageno is the ideal choice to narrate and to ally with those in the auditorium.

The substantially reduced dialogues largely use set pieces from the original; above all, it is the childlike yet astute tone of Emanuel Schikaneder's text which, together with the music, forms a coherent entity and which, moreover, retains the compelling power of immortal poetry, beyond any specific temporality.

The musical arrangement adheres to the original score's precepts. The large-scale, chamber-musical euphony from the 11-member orchestra gives the impression of a complete operatic experience, including a multitude of sonic nuances. (Percussion instruments are played by the pianist and the conductor).



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Mozart's *The Magic Flute* is inestimably precious in humanity's cultural heritage – just as it is self-evidently familiar in the ears of every child.

Gioacchino Rossini (1792–1868)

La Cenerentola [Cinderella] (1816–1817/2014)

Operatic version for children

For soloists and ensemble

Musical arrangement: Alexander Krampe

Libretto: Jacopo Ferretti

Text adaptation: Ulrich Peter

Language: German / Italian

Roles:

- Cinderella – stepdaughter in the house of Donna Magnifica, held as a maid (mezzo-soprano)
- Donna Magnifica – egomaniacal duchess, conceited and penniless (bass-baritone)
- Clorinda – one of her daughters (soprano)
- Tisbe – her other daughter (mezzo-soprano)
- Don Ramiro – handsome and extremely kind prince (tenor)
- Dandini – the prince's shrewd valet (baritone)
- Alidoro – the prince's wise advisor (bass)

Instrumentation: 1 1 1 1 - 1 0 0 0 - mar, acc, str(1 1 1 1)

World première: 26.07.2014 Salzburg, Salzburg Festival /cond. N.N.

Duration: 65'

*Alexander Krampe on the children's version of *La Cenerentola*:*

Not even five weeks remained before the scheduled première on 25 January 1817 when, after a good dinner with his librettist, Rossini decided to write an opera after the fairy-tale story *Cinderella or the Little Glass Slipper* by Charles Perrault. The tale is indisputably one of the finest and most accessible stories in world literature.

Alidoro, Prince Ramiro's wise advisor, has disguised himself as a beggar to find a suitable wife for him. He is repulsed stone-heartedly by the two vain sisters in Donna Magnifica's house. Only the maid Angelina (Cinderella) gives him something to eat. Returning to the Prince, Alidoro says that he would find the right bride in that house, the one with a heart of pure gold. The clever Prince now plans a little subterfuge; in order to view the whole thing undisturbed, he switches roles with his valet Dandini. Thus disguised, Ramiro meets Angelina during his first visit to the house and immediately takes her into his heart. Now "Prince Dandini" appears and flirts for all he's worth with the two official daughters. The Magnifica family is to come to the castle ball, where the right daughter will be chosen for marriage. Magnifica and her daughters deck themselves out for the ball, while they sternly forbid poor Cinderella to appear there; after all, she does not even have a gown.



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Everything that follows happens as it should and as it must; the Prince finally gets his Cinderella. This version for children allows itself only one small correction; the glass slipper, which fits on Cinderella's pretty foot, had to be reintroduced into the piece – Master Rossini and his librettist had replaced it with a dull bracelet. As with the story, so it is with Rossini's *La Cenerentola*; it is irresistible to the ear. The 12-piece orchestra (including accordion and marimba) reproduces the original in shimmering, appropriately spirited ways.

Leoš Janáček (1854–1928)

The Cunning Little Vixen [Příhody lišky Bystroušky] (1922–23/2006)

Operatic version for children

For soloists and ensemble

Musical arrangement: Alexander Krampe

Libretto: Leoš Janáček

Text adaptation: Ronny Dietrich

Language: German

Roles:

- Vixen (soprano)
- Forester (baritone)
- Forester's wife / Woodpecker (alto)
- Cricket / Franzl (Forester's grandson) / Owl (soprano)
- Fox (soprano)
- Grasshopper (soprano)
- Young frog / Jay (soprano)
- Mosquito / Cock (tenor)
- Dog (tenor)
- Badger (bass)
- 3 Hens (2 sopranos, alto)
- Forest animals, children's and youth choir (SA)
- Voice of the forest, children's and youth choir (SA)
- Children of the fox, children's choir
- Blue dragonfly, Flies, Ballet
- Squirrel, Hedgehog, Fox cub, Forest animals

Instrumentation: 1 1 1 1 - 1 0 0 0 - perc, acc, str(1 1 1 1 1)

World première: 26.12.2006 Zurich, Zurich Opera /cond. Thomas Barthel

Duration: 65'

*Ronny Dietrich on the children's version of **The Cunning Little Vixen**:*

Leoš Janáček's opera ***The Cunning Little Vixen*** is a fable which spellbinds adults and children alike. People and animals appear, their worlds interlocking. This version for children concentrates



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on the adventures of the vixen called Sharp-Ears. Foresters and poachers have been combined into the person of the Hunter. He has fallen asleep in a forest glade as a young vixen approaches him curiously. He captures her and takes her from her home forest to the world of humans. She feels lonely there; not even the chickens respect her. Thus a massacre ensues in the coop and the ensuing chaos

helps her to flee. Back in the forest, the vixen drives a badger away from her den and makes a new home there for herself. Soon she falls in love with a magnificent fox and they celebrate their wedding boisterously with all the invited guest animals.

The foxes have many children and enjoy a prosperous and happy time until, one day, the vixen is shot and killed by the very hunter who had once captured her; time and again he had been drawn to the forest, to the very glade where he had fallen asleep at the outset of the story. A young vixen runs by, the spitting image of her mother. The hunter, grasping Nature's eternal cycle, consoles himself.



© Opéra national de Paris / Xavier Pinon

This children's version endeavours to retain the wealth of colour in Janáček's opera *The Cunning Little Vixen*. In preparing the text, care was taken so that it follows Janáček's original melodic contours on the one hand and, on the other, that the vowels conform as much as possible to the original Czech wording, to preserve the speech-melody so typical of Janáček.

Hans Gál (1890–1987)

The Sacred Duck [Die heilige Ente] (1922/2003)

Operatic version for children

A play with gods and humans

Musical arrangement: Rainer Schottstädt

Original text: Leo Feld; Karl M. von Levetzow

This version by: Christian Schuller

Libretto: Elke Heidenreich

Language: German

Roles:

- The Mandarin (baritone)
- Li, his wife (soprano)
- Yang, a coolie (tenor)
- The Dancer (soprano)
- The Entertainer (buffo bass)
- The Bonze (bass)
- The Major-domo (buffo tenor)
- Three Gods (bass, tenor, baritone)

Instrumentation: perc, hp, pno(2), str(6 6 4 4 2)

World première: 03.05.2003 Cologne, Gürzenich-Orchester Köln /cond. Alvaro Palmen

Duration: 75'

*Introduction to the children's version of ***The Sacred Duck***:*

As with Krenek's *The Secret Kingdom*, the version of Gál's ***The Sacred Duck*** for children was written at the instigation of Christian Schuller, who led the series *Opera for Children in the Yakult Hall* at the Cologne Opera. Together with Elke Heidenreich, Schuller is responsible for the libretto with all its cuts (reducing the original duration of three hours to about 60 minutes).

A land in the Far East: the gods are bored, and so they decide to meddle in affairs of the people. Yang, a simple breeder of ducks, sets out to the Mandarin's palace, where he must deliver a duck for the evening festival banquet; along the way, he is enchanted by the beauty and song of the Mandarin's wife. Thus he does not notice that his duck has been stolen. The feast begins and the Mandarin threatens Yang with the death penalty if he does not deliver a duck. The gods enter the picture and exchange the souls of Yang and the Mandarin. Yang abolishes the death penalty; but when he declares that the gods are superfluous, it is too much for them – they reverse the exchange of souls. The duck reappears the next morning; the Mandarin, interpreting this as a divine sign, raises Yang to the rank of Bonze – but Yang declines the honour, preferring to seek his fortune in the wide world.

Ernst Krenek (1900–1991)

The Secret Kingdom [Das geheime Königreich] (1926–27/2002)

Fairy tale opera

Musical arrangement: Rainer Schottstädt

Libretto: Ernst Krenek

Text adaptation: Elke Heidenreich

Language: German

Roles:

- The King (baritone)
- The Queen (coloratura soprano)
- The Fool (baritone)
- The Rebel (tenor)
- Three Singing Ladies (soprano, mezzo-soprano, alto)
- 1st Revolutionary (buffo tenor)
- 2nd Revolutionary (buffo bass)
- Watchman (tenor)

Instrumentation: 1 1 1 1 - 1 0 0 0 - perc(2), pno, str(1 1 1 1 1)

World première: 03.11.2002 Cologne, Gürzenich-Orchester Köln

Duration: 55'

*Introduction to the children's version of **The Secret Kingdom**:*

Reducing the orchestra of Krenek's one-act opera and making it accessible to children by changing some of the libretto was the idea of Christian Schuller who, apart from his work as a stage-director, also led the series of operas for children at the Cologne Opera. In his opinion, it



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was scarcely possible to find works for the musical theatre created specifically for children which they would take seriously. Therefore he set out to find operas with music which would appeal to the younger generation and had the scores reduced so the orchestras would fit in tiny pits. Schuller himself undertook the necessary changes to the texts; that is the background of this version of Krenek's fairy-tale opera.

After an initial series of very successful performances in Cologne, it was played in Erfurt and Hamburg before it appeared again in Cologne.

Excerpt from the Cologne programme booklet:

Like the king in Krenek's operas *The Secret Kingdom* and *Karl V*, Lear has renounced his power. When his daughters repulse him, only the Fool (who has already foreseen the calamity, although no one has listened to him) remains at his side.

Lear himself becomes a fool in the drama's pivotal moment, the stormy night on the heath. It is only after this experience that he can be cured of his bitterness and his pain. Krenek's King cannot find himself until after his external transformation into a fool in Nature.

While in the first scene of *The Secret Kingdom* the Fool is a wise admonisher who sees through the workings of the world and society more clearly than anyone else, his kinship with the sprite Puck in Shakespeare's comedy *A Midsummer Night's Dream* also becomes apparent in Scene Two. The Fool is in close contact with Nature and knows its secret power. He is the one who, like Puck, ultimately restores order among the sleeping people, who entrusts them with Nature's healing powers and who speaks the epilogue at the end. But during the piece he is already moving between the levels of fairy tale and reality, slipping into the role of commentator, becoming the only one to make direct contact with the audience.

Sir Richard Rodney Bennett (1936–2012)

All the King's Men (1968)

Children's opera for soloists and ensemble

Libretto: Beverley Cross

Parts:

All vocal parts have been written in the treble clef to facilitate reading but the work is equally suitable to broken or unbroken voices. If performers find difficulty with the recitative sections, these may be spoken and not sung. All five chorus groups are divided at some point in the score so minimum numbers have been in the list below. The Royalists and Roundheads never sing simultaneously and so can be rehearsed initially quite independently.

Royalists:

- King Charles I
- Queen Henrietta Maria (speaking part)
- Dr. Chillingworth, a scientific inventor, adviser to the King
- King's Herald (speaking part)
- Drummer Boy
- King's Generals (minimum of 4)
- King's Soldiers (minimum of 6, including 2 soli)
- Queen's Ladies (minimum of 6, including 1 solo)

Roundheads:

- Colonel Massey, young Commander in charge of defence of Gloucester
- The Messenger (speaking part)
- Colonel Massey's Soldiers (minimum of 6)
- Women and children of Gloucester (minimum of 6)

Instrumentation: 1 1 2 1 - 2 2 1 0 - perc(5), pno.4ms, str

World première: 1969 Coventry, Great Britain

Duration: 50'

*Introduction to the children's opera **All the King's Men**:*



Richard Rodney Bennett's moving, 45-minute children's opera *All the King's Men* was commissioned by the Coventry Schools' Music Association. With a libretto by Beverley Cross, its model is the children's rhyme *Humpty Dumpty*, very popular in the English-speaking world. It deals with a cannon set up on the church tower in Gloucester in 1643 during the English Civil War, which was knocked down by a direct hit by the republicans laying siege to the town.

Bennett's opera is especially compelling thanks to its enchanting melodies, lively orchestration and sensitively presented characters. It is particularly suited for production by boys'

choruses and music-school children.

Historical Basis:

While the King was garrisoned at Oxford at the beginning of the war, a certain Dr. Chillingworth was enrolled by the King's Council of War as an expert in sophisticated warfare. On August 10th, 1643, King Charles arrived outside Gloucester, where the Roundhead garrison was commanded by young Colonel Massey. Dr. Chillingworth suggested three ways of taking the town. The first was to mine under the walls, but this was balked by rain which flooded the tunnels. The second was to cut off the drinking water in from the Severn, then set up treadmills which drove the flour mills but Massey ingeniously pumped water in from the Severn, then set up treadmills which were worked by all the citizens of the town. Chillingworth's third suggestion involved the creation of a siege-engine similar to those used by the Romans. This was a huge machine on wheels which would roll down, bridging the Severn and forming a covered way over the walls of the City. The Romans sometimes called this type of machine a Tortoise and the troops on both sides in the Gloucester siege christened it Humpty-Dumpty. Unfortunately, the citizens found out in advance about the siege-engine and widened the river so that when the machine went into action it could not span the increased width and collapsed into the river from where "all the King's horses and all the King's men" were unable to rescue it. Despondently on September 5th, the King and his troops marched away, unaware that Colonel Massey had only three barrels of powder left for the defence of the City.

Mauricio Sotelo (*1961)

Dulcinea (2004–06)

Children's opera based on *Don Quixote* by Miguel de Cervantes

Libretto: Andrés Ibáñez

Language: Spanish, German

Translator: Angelica Ammar

Parts:

- Niño / Child, (higher, lyrical soprano)
- Madre / Mother – Dulcinea, (dramatical soprano)
- Don Quijote (countertenor)
- Sancho (baritone)

Instrumentation: cl, perc, pno, vln, vc, sound carrier, live electronics

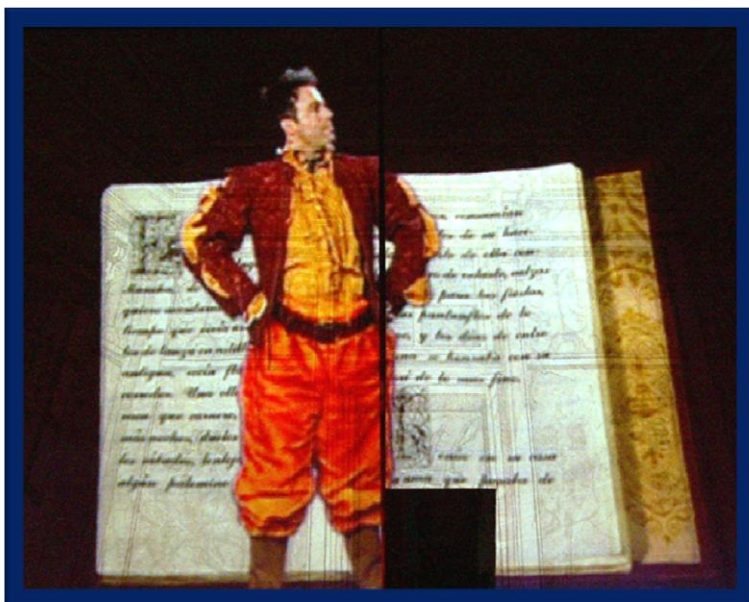
World première: 18.05.2006 Spain, Orquesta Sinfónica de Madrid /cond. Joan Cerveró

Duration: 50'

*Andrés Ibáñez on the children's opera **Dulcinea**:*

Miguel de Cervantes' adventures of Don Quijote de la Mancha have inspired the enchanting children's opera by Mauricio Sotelo entitled *Dulcinea*. The story revolves around the dream of a young boy who has fallen asleep reading the "old and boring" Don Quijote. The figures of Don Quijote and Sancho Panza, with all their fantasies and adventures, come to life before his very eyes, and Cervantes himself (as "the learned Freston") and Don Quijote's imaginary lover Dulcinea also appear as products of his fantasy.

Storyline: The story of *Dulcinea* is set in a boy's room at night-time. The room is full of toys and trendy gadgets, all of which will become fundamentally important as the adventure progresses. The boy has been told in school to read *Don Quijote de la Mancha*, but reading that "old and tedious" book bores him stiff. His mother uses feeble arguments to try to make him read it, but ultimately the boy throws the book onto the floor and goes to bed.



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Don Quijote and Sancho Panza then materialize out of the book, dressed as we always imagine, and approach the boy to talk with him. From this moment until the end of the opera, these three characters – the boy, Don Quijote and Sancho – never leave the stage, the boy assuming the role of a privileged spectator on the course of the following adventures as they unfold before the child's eyes.

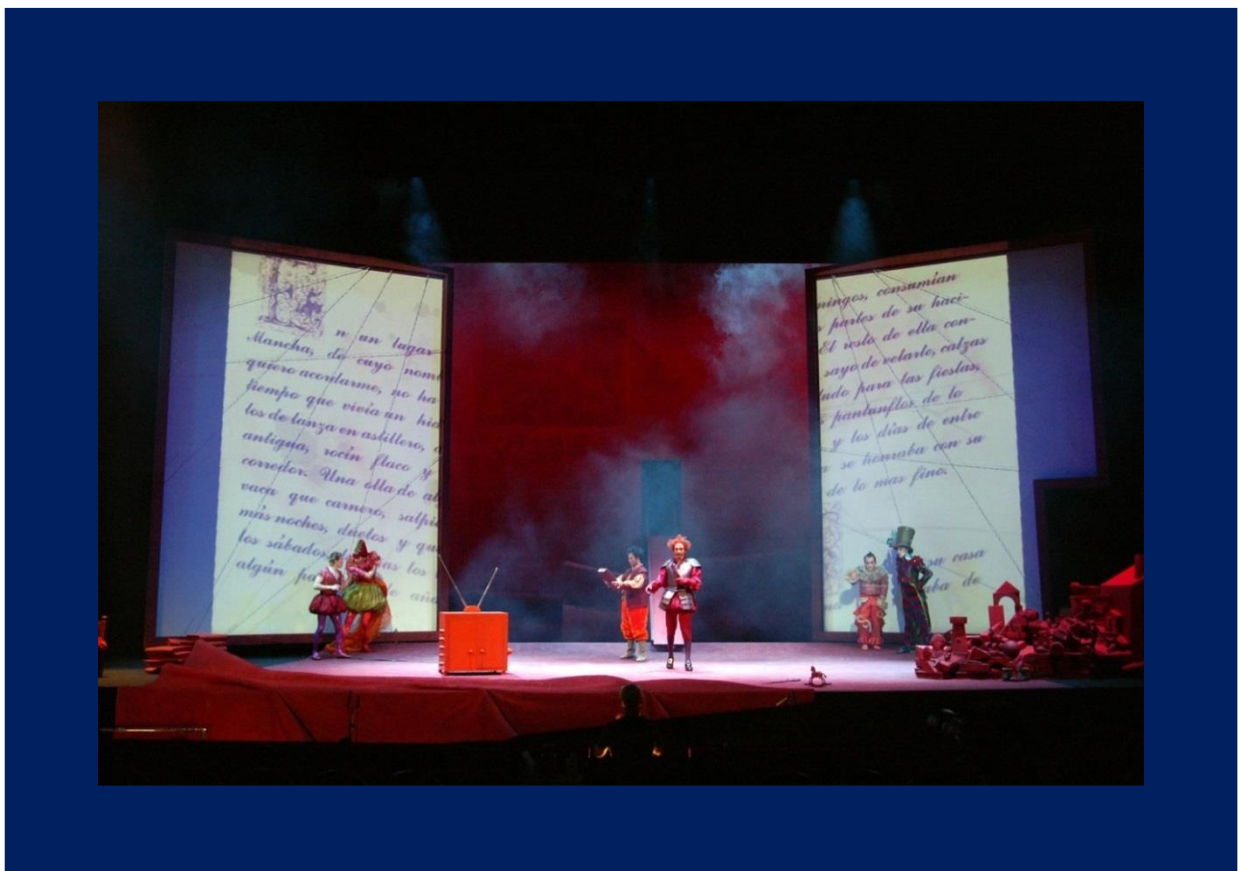
The boy asks Don Quijote and Sancho why they are so

determined to convince him that reading the adventures is worth the effort. The two hapless adventurers explain that they are always alive and real only when someone takes up their book and begins to read it. The adventures which now occur happen before the boy's eyes: the battles with the windmills and the flocks of sheep, Don Quijote's chimeras in the Sierra Morena, the adventures with the enchanted Dulcinea, in Montesinos' cave and the enchanted boat.

Exhausted after so many abortive adventures, Don Quijote has one last dream, one which is not in Cervantes' book; he dreams about Dulcinea's Island. He dreams that the enchanted boat of his final adventure brings him to an island where Dulcinea reigns as Queen. She appears, describing the island where she lives, and a dialogue with Don Quijote develops which transforms into a love duet.

At that moment, a virtual image appears of Freston, Don Quijote's arch-enemy, but it is none other than Miguel de Cervantes, the author. He says, very angrily, that Dulcinea does not exist and that the book's story cannot be altered. But the boy asks them to stop their disputing and tell him instead how the story ends. At his appearance, even the author is obliged to be silent, since the boy, as the reader who, in reading the book, makes the fictional characters and the author alike come alive. Don Quijote and Sancho explain that there is no end, since the story begins anew whenever a reader opens the book. Then the two disappear as mysteriously as they had emerged.

The boy picks up the book from off the floor and begins to read ...



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Editors: Jana Gajdošíková, Eric Marinitsch

Proofreading: Johannes Michael Feigl, Karoline Spanny, Sarah Laila Standke

Translation: Grant Chorley

© 2014 Universal Edition AG, Bösendorferstraße 12, 1010 Vienna, Austria

www.universaledition.com, promotion@universaledition.com

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