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Fidelio:

“*Komm, Hoffnung*” BY LUDWIG VAN BEETHOVEN

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Dear Teachers,

A special welcome from Austin Opera!

This ACCESS OPERA unit provides materials to help you and your students learn about the opera *Fidelio*. It includes information on the composer and librettist, a lesson plan and PowerPoint presentation, classroom activities and a focus on musical elements highlighted in an Animated Listening Map.

As you explore this selection, we hope it will become one of your favorites that you will want to hear again and again.

Have a wonderful time experiencing *Fidelio*!

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Fidelio:

"Komm, Hoffnung"

BY LUDWIG VAN BEETHOVEN



Fidelio: “Komm, Hoffnung”

by Ludwig van Beethoven (1770-1827)

About the Composer

- Ludwig van Beethoven was a German composer whose compositions created a bridge from the Classical Period into the Romantic Period.

- Beethoven's first teacher was his father. In his early 20's he moved to Vienna and studied with Haydn.
- Beethoven composed over 700 works. He is best known for his nine symphonies, with the opening 4-note motif of his Fifth Symphony being one of the most recognizable melodies ever written.

- Beethoven's loss of hearing was gradual, until he became completely deaf. He continued to compose throughout his life, eventually relying on his memory of instrumental and vocal sounds and how they worked together.



About the Music

- Beethoven's only opera, *Fidelio* (1805, revised in 1806 and 1814) was an extremely challenging endeavor. Beethoven wrote that although ‘it is the work that brought me the most sorrow, for that reason it is the one most dear to me.’

- The libretto (German by Joseph Sonnleithner, based on the French of Jean-Nicolas Bouilly), was inspired by French Revolutionary-era literature.
- Fidelio* was not successful at first, partly because the presence of French troops, who had occupied Vienna after the Battle of Austerlitz, kept most of the Viennese away.

- The idealized central character (Leonore) disguises herself as a young man, Fidelio, in order to rescue her husband from political incarceration in a dungeon.
- Its theme—the triumph of the human spirit over oppression—has helped secure *Fidelio*'s place in the present-day repertoire.

Vocabulary

adagio slow; “at ease”

allegro con brio fast and with spirit
arpeggio notes in a chord played or sung in sequence, one after the other
più lento twice as slow as the preceding tempo

More

Christa Ludwig, the mezzo soprano on this recording, was born in 1928 and died at the age of 93 in 2021. She sang at many international opera houses and festivals, including at the Vienna State Opera from 1955 to 1994, and at the Metropolitan Opera. She is widely recognized as one of the most significant and distinguished singers of the 20th century.



Fidelio: “Komm, Hoffnung”

de Ludwig van Beethoven (1770-1827)

Acerca del Compositor

- Ludwig van Beethoven fue un compositor Alemán cuyas composiciones crearon un puente desde el Período Clásico hasta el Período Romántico.
- El primer profesor de Beethoven fue su padre. A principios de sus 20 años se movió a Viena y estudio con Haydn.
- Beethoven compuso más de 700 obras. Es mejor conocido por sus nueve sinfonías, siendo la Quinta Sinfonía, una de las melodías, que comienza con el distintivo motivo de 4-notas, más reconocida que se han escrito.
- La pérdida de audición de Beethoven fue gradual, hasta que quedó completamente sordo. Continuó componiendo a lo largo de su vida, eventualmente confiando en su memoria de los sonidos instrumentales y vocales y en cómo funcionaban juntos.



La Pieza Musical

- Fidelio**, la única ópera de Beethoven, (1805, revisada en 1806 y 1814) fue un esfuerzo extremadamente desafiante. Beethoven escribió “que si bien es la obra que más dolor me trajo, por eso es la más querida para mí.”
- El libreto (alemán de Joseph Sonnleithner, basado en el Francés de Jean-Nicolas Bouilly) se inspiró en la literatura francesa de la era revolucionaria.

- Fidelio** no tuvo éxito al principio, en parte porque la presencia de las tropas francesas, que habían ocupado Viena después de la Batalla de Austerlitz, mantuvo alejada a la mayoría de los Vienenses.

- El personaje central idealizado (Leonore) se disfraza como un hombre joven, Fidelio, para rescatar a su marido de un encarcelamiento político en un calabozo.

- El tema - el triunfo del espíritu humano sobre la opresión - ha ayudado a asegurar el lugar de Fidelio en el repertorio actual.

Vocabulario

- adagio** despacio; “a gusto”
allegro con brio rápido, y con energía
arpeggio los tonos de un acorde tocados o cantados de manera simultánea, uno tras otro
più lento dos veces mas despacio que el tempo anterior

Más

Christa Ludwig, la mezzosoprano en esta grabación, nació en 1928 y murió a la edad de 93 años en 2021. Cantó en muchos teatros de ópera y festivales internacionales, incluyendo la Ópera Estatal de Viena de 1955 a 1994, y en la Ópera Metropolitana. Ella es ampliamente reconocida como una de las cantantes más importantes y distinguidas del siglo XX.

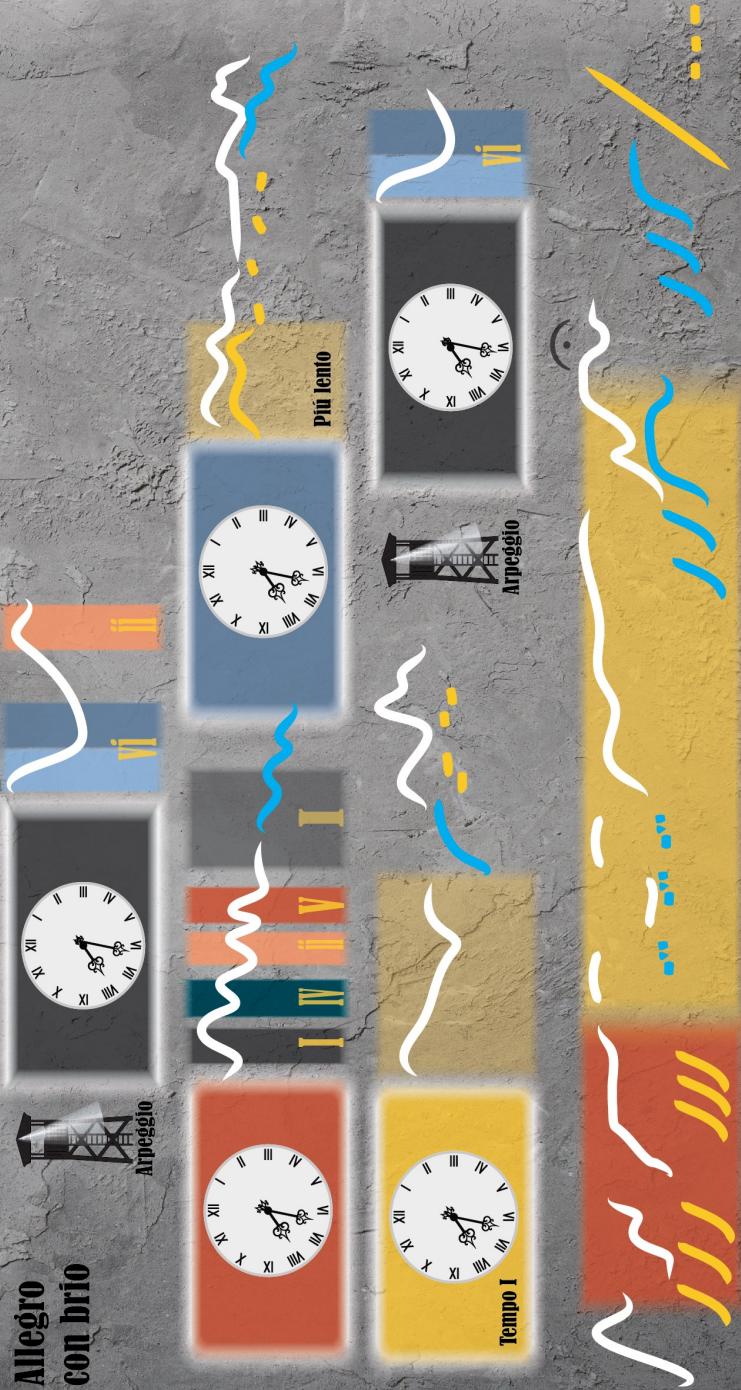
Fidelio: Komm, Hoffnung by Beethoven (1770-1827)



Adájio

A vertical strip of decorative paper featuring a repeating pattern of horizontal stripes in grey, blue, and orange. The pattern is accented by white wavy lines and yellow and blue zigzag motifs. Numerical labels I through VI are placed at regular intervals along the right edge.

**Allegro
con brio**



LESSON OVERVIEW

Fidelio: "Komm, Hoffnung"
by Ludwig van Beethoven (1770 - 1827)



LESSON BY DEBBIE TANNERT

GENERAL CONCEPTS/ VOCABULARY

Opera, Aria,
Audience Etiquette

GENERAL OBJECTIVES

1. Experience operatic music.
2. Demonstrate audience etiquette.

MATERIALS



Mighty Music PPT

Mighty Music PDF Lesson Unit



Student Reproducible Pages:

Background Page in English/Spanish
English Translation

Fidelio Plot Synopsis

Checking for Understanding

Relating Music to Other Disciplines

Activity Page

Audience Etiquette Guide

Interesting Information

Beethoven Portrait

"Komm, Hoffnung" Wall Poster

TIME: 5:13

CONCEPTS/VOCABULARY

adagio, allegro con brio, aria, arpeggio, chord, fermata, French horn, melodic direction, mezzo soprano, octave, opera, più lento

OBJECTIVES FOR THIS LESSON

1. Identify melodic direction.
2. Identify the chords and harmonic progression including the I, ii, V, and VI chords.
3. Identify the arpeggio played by the French Horn.
4. Identify the octave leaps as performed by the singer.

TEKS

HS Level 1 - 1.A, 2.B, 3.D, 3.E, 5.E, 6.A

MS Level 1 - 1.A, 1.B, 1.D, 2.A, 2.D, 3.C, 4.B, 4.C, 5.A

Grade 5 - 1.A, 1.B, 1.C, 1.D, 2.A, 2.C, 3.A, 5.B, 6.A, 6.C, 6.D, 6.E

LESSON

Fidelio: "Komm, Hoffnung" by Ludwig van Beethoven



SETTING THE STAGE



Introduce the concept of Opera.

- ◆ An opera is a story told through music, generally sung throughout. Beethoven's only opera, *Fidelio* (1805, revised 1806 and 1814) rose above the limitations of its singspiel genre, becoming something bigger and grander.
- ◆ Beethoven's score for *Fidelio* combines Mozart-like grace and elegance with much more dramatic writing which foreshadows later composers such as Wagner. Writing for the voice did not come naturally to him – Beethoven's music is notoriously difficult to sing, but manages to sound incredibly beautiful!

Introduce the concept of *arpeggio*.

- ◆ Listen to the French Horns perform this *arpeggio* using the notes of a major triad. Look at the notation and sing using hand signs or numbers. As you listen to the selection notice the several times this *arpeggio* is heard. (found in Notated Themes)

Tell students they will hear the aria "*Komm, Hoffnung*" from the opera *Fidelio*. "*Komm, Hoffnung*" (Come, Hope) is a mezzo soprano aria from Act 1 of the opera. It is sung by Leonore as her "hymn of hope."



TEACHING SUGGESTIONS

1) Have students:

- ◆ As you view the PowerPoint, read or listen to background information on Beethoven (BAY-toh-ven) (1770-1827) and this selection, *Fidelio*. View the Composer Portrait and Wall Poster.
- ◆ Read or listen to the *Fidelio* Plot Synopsis and the Interesting Information Page.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the information box at the right. Selected German lyrics with English translation and featured instruments will display as heard.
- ◆ Notice the melodic direction of the French horn line in blue, the singer in white and bassoon/orchestra in yellow. Notice the octave leaps sung on the last line.
- ◆ Notice the two sections, *Adagio* and *Allegro con brio*.

3) Listen to, sing and/or play the Arpeggio Theme found in the NOTATED THEME section of the lesson. Use words or a neutral syllable.

4) Listen to the selection and follow the map two times. Watch the melodic direction and chord symbols the first time and watch the featured instruments and selected text the second time.

5) Visit <https://safeshare.tv/x/CEdHa4AemLI#> to watch Christa Ludwig perform this selection. She really expresses the theme of "hope" in her performance.

Visit <https://safeshare.tv/my/safeviews/o2b3OZ95jlg/play> to watch Karita Mattila perform this selection. Not only is her singing/acting excellent, but the modern interpretation of the setting also provides a good framework for understanding her character.

Visit <https://safeshare.tv/my/safeviews/nUbUQQUMoO4/play> to hear this selection performed by Jessye Norman.

The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare.

LESSON

Fidelio: "Komm, Hoffnung" by Ludwig van Beethoven



ASSESSMENT



After discussing the Audience Etiquette Guide, review if students were showing Audience Etiquette during the performance.



Complete the “Checking for Understanding” worksheet.

ANSWERS: 1. b 2. a 3. a 4. b 5. c



Complete the Relating Music to Other Disciplines Activity Page.

SEL (Social-Emotional Learning) Connection:
Discuss with students the emotions conveyed in this aria. It is basically Leonore's song of hope after her husband Florestan was wrongfully imprisoned.

High School Theory Class Connection.

Discuss the secondary dominants (V/V), authentic cadence (V>I) and deceptive cadence (V>vi) in the Adagio section of this selection.

LESSON

Fidelio: "Komm, Hoffnung" by Ludwig van Beethoven



VOCABULARY/DEFINITIONS

adagio slow; “at ease”

allegro con brio fast and with spirit

aria an elaborate melody sung with accompaniment, as in an opera or oratorio

arpeggio notes in a chord played or sung in sequence, one after the other

chord two or more notes sounding together

fermata a symbol that means a note or rest is held longer than the normal duration

French horn a brass instrument with coiled tubing, played by pressing down valves and buzzing lips into a mouthpiece

melodic direction the path of notes in a melody; up, down, or staying the same

mezzo soprano lower treble singing voice

octave an interval of eight notes

opera a story told through music, generally sung throughout

più lento twice as slow as the preceding tempo



PERFORMANCE CREDITS

Christa Ludwig, mezzo soprano
Orchester der Wiener Staatsoper
Herbert von Karajan, Conductor

LESSON

Fidelio: "Komm, Hoffnung" by Ludwig van Beethoven



TRANSLATION

Come hope, let not the last bright star
In my anguish be obscured!

Light up my goal, however far,
Through love I shall still reach it.

I follow my inner calling,
Waver I shall not,

Strength I derive
From faithfulness and love.

Oh you, for whom I bore so much,
If I could penetrate
Where malice has imprisoned you
And bring to you sweet comfort!

I follow my inner calling,
Waver, I shall not,

Strength I derive
From faithfulness and love.

Name _____

Teacher _____

Relating Music to Other Disciplines

Relating music to the other arts, as well as disciplines outside the arts, enhances understanding. Building connections allows for the understanding of a culture as a whole and the relationships of the parts. Be sure to consider art, theater, literature, fashion, pop culture, politics and any other cultural influence.

Compare and contrast this musical composition to other art forms from the Romantic Period.
Architecture

Painting

Sculpture

Plays

Research contemporaries of Beethoven from the other disciplines:

Science

Literature

Mathematics

Politics

LESSON

Fidelio: "Komm, Hoffnung" by Ludwig van Beethoven



NOTATED THEME

Arpeggio Theme

Allegro con brio $\text{♩} = 136$

f *sf* *sf*

Synopsis

The Story of *Fidelio*



Act 1

Jaquino is wooing Marzelline, with little success; Marzelline refuses his advances because she loves young Fidelio, her father Rocco's new assistant. Fidelio, however, is really a woman named Leonore; she disguised herself the better to search for her husband, Florestan, who was imprisoned two years earlier for his political views. Rocco, pleased with Fidelio's diligence and ingenuity, gives his blessing to the wedding of his daughter Marzelline to Fidelio.

Fidelio (Leonore) offers to help Rocco with the restricted lower cells of the prison. The governor Don Pizarro must approve such a request, says Rocco, and even if he did there would still be one cell Fidelio could never enter. Marzelline asks if that is the location of the "special prisoner" she's heard Rocco mention. Upon learning that the prisoner has been there for two years, Leonore (Fidelio) realizes it could be her husband.

Don Pizarro arrives with soldiers. He is handed a letter alerting him to a visit by the Minister of State, Don Fernando, who is coming to investigate charges that Pizarro is holding political prisoners. Distressed by the possibility that Fernando will discover Florestan (whom Fernando thinks died two years ago), Pizarro vents his fear and anger and orders Rocco to kill Florestan. But Rocco—who ordinarily is easily bullied into doing Pizarro's dirty work for him—draws the line at murder. Pizarro orders Rocco to dig a grave while he kills the prisoner himself. Fidelio (Leonore), who has overheard, denounces Pizarro and resolves to save her husband in the aria "Abscheulicher!"

Fidelio (Leonore) and Marzelline persuade Rocco to let the prisoners walk in the yard. Blinded by daylight, the prisoners enjoy a moment of freedom as Leonore looks for her husband among them.

Rocco, having gained Pizarro's consent, asks Fidelio (Leonore) to accompany him to the forbidden cell. Marzelline and Jaquino enter with the news that Pizarro is in a rage about the prisoners' walk in the yard. Pizarro enters and confronts Rocco, who explains that this is a diversion while Florestan is killed. Pizarro orders the prisoners locked up and tells Rocco to meet him downstairs.

Act 2

Florestan, near despair and death, accepts his misfortune because he stood against injustice. At the climax of his aria “Gott! Welch Dunkel hier,” he imagines Leonore as an angel, leading him to heavenly freedom, and then falls back exhausted.

Rocco and Fidelio (Leonore) enter the cell. At first Leonore (Fidelio) does not recognize the prisoner. When she hears his voice, however, she realizes it is her husband. Pizarro enters and identifies himself as the man Florestan had sought to overthrow years ago. As Pizarro moves to murder Florestan, Fidelio (Leonore) rushes between them, crying out, “First kill his wife!” There is a struggle; but suddenly a trumpet call signals the arrival of Don Fernando. Jaquino enters with guards to escort Pizarro away. Overcome with joy and relief, Leonore and her husband, Florestan, reunite and embrace.

Outside, people fill the prison courtyard. The crowd hails Fernando as an emissary of their enlightened leader, releasing the prisoners from unjust imprisonment. Rocco presents Leonore and Florestan to Fernando, who is astonished that his friend is alive. After hearing of Florestan’s misfortunes and Leonore’s heroism, the crowd calls for Pizarro’s immediate arrest. Fernando gives Leonore a key so she can remove Florestan’s chains, and the crowd salutes the depth of her courage and love.

Synopsis by Seattle Opera.

CHECKING FOR UNDERSTANDING



Fidelio:

"Komm, Hoffnung"

by _____

Name: _____

Class: _____

After listening to and viewing the Animated Listening Map, answer the following questions.

1) What is the best definition of *opera*?

- _____ a. a story told through dance and scenery
- _____ b. a story told through music, generally sung throughout
- _____ c. a story on a religious theme, told through music without the use of costumes, scenery, or action

2) Look at the following ensembles pictured here.



A.



B.



C.

Which of these ensembles accompanies this selection?

- a. A
- b. B
- c. C

3) Read the following newspaper article headlines:

- A. Beethoven Composes Beautiful Aria for Soprano
- B. Beethoven Composes Beautiful Aria for Tenor
- C. Beethoven Composes Beautiful Aria for Baritone

Which article would you read to find out more about this aria?

- a. A
- b. B
- c. C

4) What is the best definition of *arpeggio* as heard in this selection?

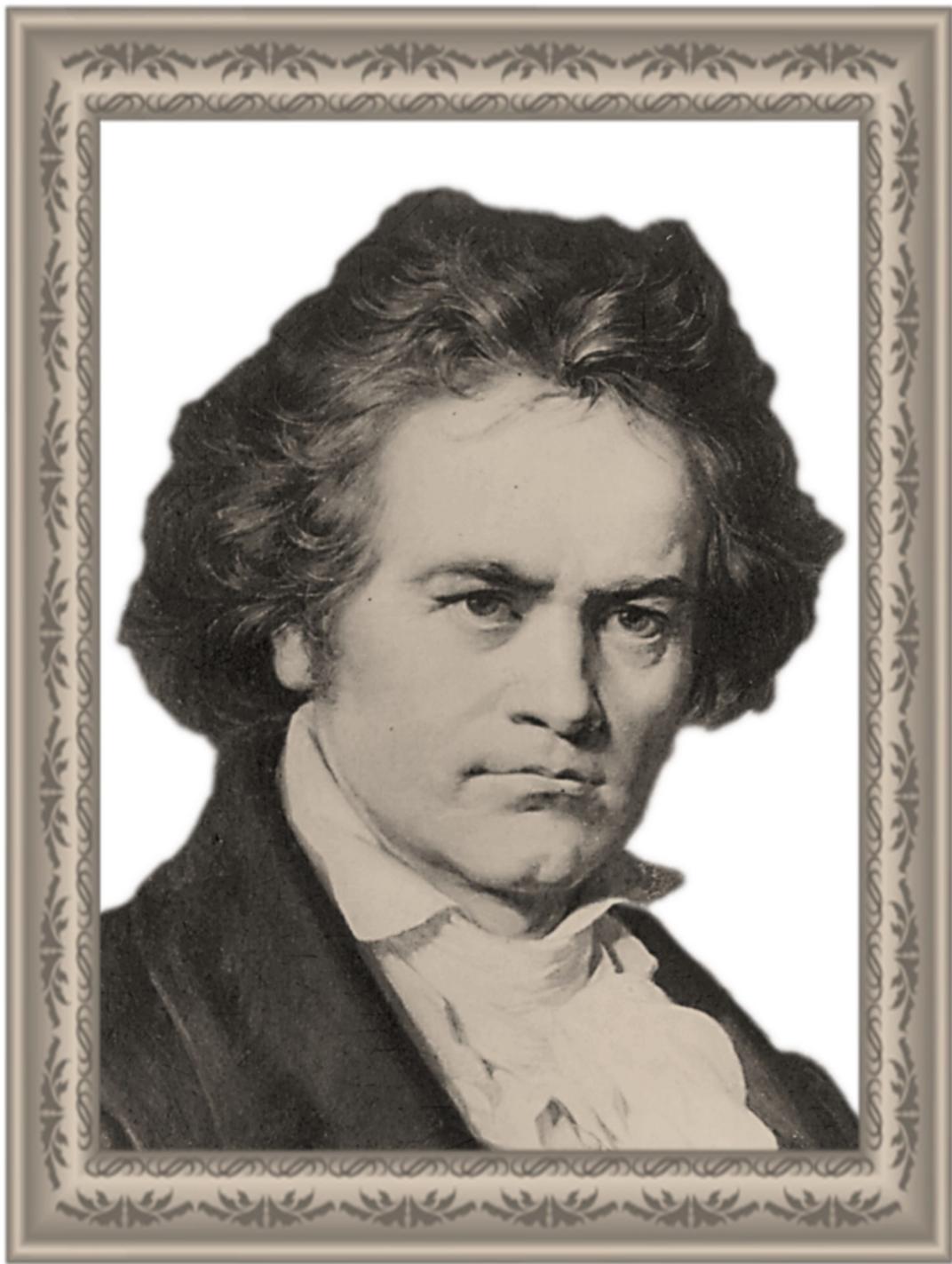
- a. notes played on the harp
- b. notes in a chord played in a sequence
- c. notes from a chord sounding all together

5) What is the best definition of *aria* as heard in this selection?

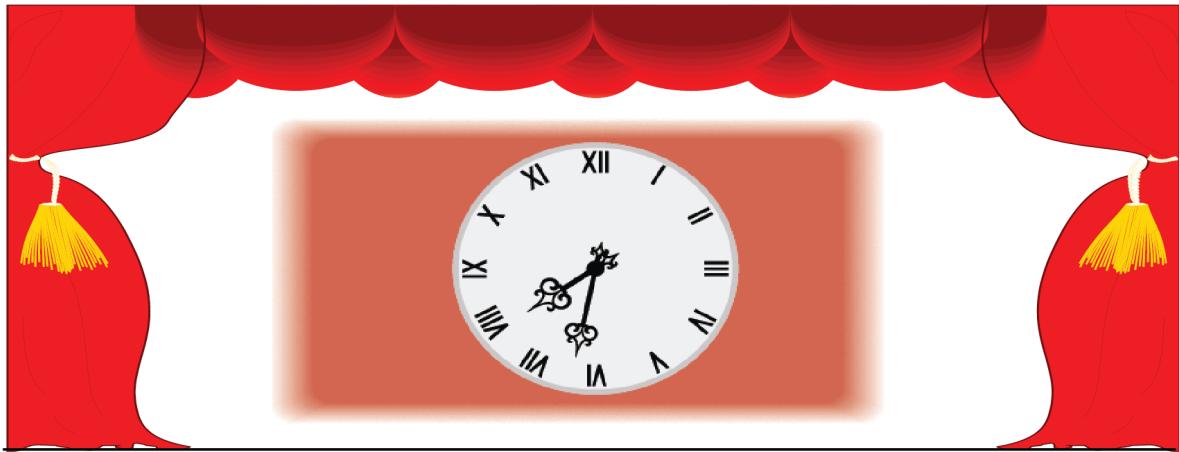
- a. a suffix occurring in scientific terms of Latin origin
- b. a nymph from Classical Mythology
- c. an elaborate melody sung with accompaniment

Of the following, which stood out to you the most in the singing of this aria - diction (strong consonants), round vowel sounds or use of dynamics? How did it impact the performance?

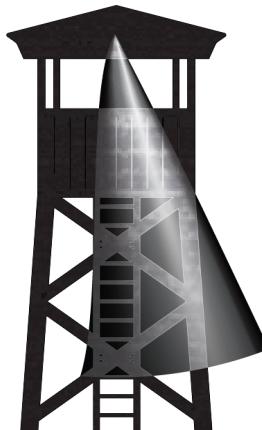




Ludwig van
BEETHOVEN
1770-1827



Fidelio:
"Komm,
Hoffnung"
by Beethoven



Audience Etiquette Guide

Effective listening is an extremely important life skill.

Listening is not the same as hearing. Hearing refers to the sounds that enter your ears, which happens automatically for most people. Listening, however, requires focus and concentrated effort, both mental and sometimes physical as well.

You are listening to this opera today to obtain information and understanding, to learn about the music and to enjoy the experience.

We can all benefit from engaging our active listening skills. Becoming a better listener can improve your productivity at school and work, as well as your ability to influence, persuade and negotiate. You'll improve the quality of your relationships with others as well as gain a better appreciation for music of all genres.

As you listen today:

- 1) Pay attention to the listening map very carefully. You cannot allow yourself to become distracted by whatever else may be going on around you. Put aside distracting thoughts.
- 2) Use your own body language and gestures to show that you are engaged - Nod occasionally and make sure that your posture is open and interested.
- 3) Especially if this is your first opera experience, defer judgement and be open to the possibilities of a new style of music.
- 4) When the music is over, provide feedback. Reflect on what you heard, what you liked, and what questions you have.
- 5) Be candid, open and honest in your response to the music. Assert your opinions respectfully and encourage others' respectfulness towards an understanding of the music.

Interesting Information about the Austin Opera Performance

Austin Opera's season concludes in Spring 2022 at the Long Center on April 29 - May 1 with ***Fidelio: A Celebratory Gala Production***. Beethoven wrote ***Fidelio***, his only opera, in response to the volatile political situation in Europe during his time, and his themes of social justice, the meaning of freedom, and the power of love and fidelity are still remarkably relevant.

This new production stars **Alexandra Loutsion** as the heroine Leonora, **Sean Panikkar** as her imprisoned lover Florestan, and **Musa Ngqungwana** as the jailer Rocco, all in their Austin Opera debuts. The Austin Opera Orchestra and Chorus is conducted by **Timothy Myers**, the Sarah and Ernest Butler Principal Conductor & Artistic Advisor.

A second performance, a new, tech-driven take on ***Fidelio***, is part of Austin Opera's next installment of Opera ATX, its innovative series offering experimental operatic experiences true to the pioneering spirit of Austin.

Through an association with **Washington National Opera**, opera in virtual reality comes to Austin as Opera ATX presents ***Beethoven in Virtual Reality: Fidelio***, a multisensory experience that brings scenes from Beethoven's ***Fidelio*** to vivid life.

Two of opera's biggest American stars—**Tamara Wilson** as Leonora and **Russell Thomas** as Florestan—are joined by the Washington National Opera Orchestra conducted by **Evan Rogister**, under the creative direction of **Francesca Zambello**. ***Beethoven in Virtual Reality: Fidelio*** will be offered on special VR headsets at site-specific installations throughout the season.

These ***Fidelio*** educational materials are an integral piece of the complete ***Fidelio*** audio/visual PowerPoint package commissioned by Austin Opera from Mighty Music Publishing.

To learn more about this product and collaboration, or to inquire about purchase of the complete package for your organization, contact Mollie Tower, Mighty Music Publishing, MightyMusic.Mollie@gmail.com.