

THE SOUND OF MUSIC

ENRICHMENT GUIDE



Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Howard Lindsay and Russel Crouse

Suggested by "The Trapp Family Singers" by Maria Augusta Trapp

Directed by Rachel Peake

A co-production with Royal Manitoba Theatre Centre

THE SOUND OF MUSIC is presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization. www.concordtheatricals.com

TABLE OF CONTENTS

Theatre Etiquette	Page 3
Characters	Page 4
Synopsis	Page 4
Musical Numbers	Page 5
Terms at a Glance	Page 6
Themes	Page 8
Caught Between Two Worlds	Page 8
How Songs Help to Tell the Story in Musical Theatre	Page 9
Production Elements	Page 11
Proscenium Stage	Page 11
<i>Being a von Trapp</i>: Interview with Christina Nguyen	Page 12
History & Context	Page 14
Historical Setting of <i>The Sound of Music</i>	Page 14
The Real von Trapp Family: Fact and Fiction	Page 15
The Creators of <i>The Sound of Music</i>	Page 16
Curriculum Alignment	Page 17
References	Page 18
Further Reading & Resources	Page 18
Government and Foundation Funders	Page 19

THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

CHARACTERS

Maria Rainer: A novitiate at the Nonnberg Abbey, sent to serve as governess to the von Trapp family. Maria is a free-spirited young woman who loves singing and music, and although sincere in her religious commitment, does not always follow the strict rules of conduct expected of nuns.

Captain Georg von Trapp: A decorated Austrian naval officer and father of seven children. Captain von Trapp is serious and stern in his demeanor but is gradually softened by Maria's charm.

Liesl von Trapp: The oldest of the von Trapp children, age 16.

Friedrich von Trapp: One of the von Trapp children, age 14, oldest boy trying to be the 'man' of the family.

Louisa von Trapp: One of the von Trapp children, age 13, mischievous.

Kurt von Trapp: One of the von Trapp children, age 10, longs for love and attention from his father, very conscious of other people's feelings.

Brigitta von Trapp: One of the von Trapp children, age 9, always reading, very bright and observant, not afraid to speak her mind.

Marta von Trapp: One of the von Trapp children, age 7, sweet and gentle.

Gretl von Trapp: The youngest of the von Trapp children, age 5.

Mother Abbess: The head of Nonnberg Abbey; a moderate and well-meaning authority figure who is fond of Maria.

Max Detweiler: A prominent local music promoter and government officer; a close friend of Captain von Trapp.

Baroness Elsa Schraeder: A wealthy Viennese businesswoman who intends to marry Captain von Trapp.

Rolf Gruber: A telegram delivery boy who is infatuated with Liesl, but becomes increasingly swayed by the Nazis.

Sister Bertha: A nun at the Nonnberg Abbey.

Sister Margareta: A nun at the Nonnberg Abbey.

Sister Sophia: A nun at the Nonnberg Abbey.

Frau Schmidt: Captain von Trapp's housekeeper.

Franz: Captain von Trapp's butler.

Herr Zeller: The Gauleiter, regional leader of the Nazi party in Austria.

SYNOPSIS

Set in late 1930's Austria, the free-spirited Maria, set to take religious orders at an abbey, becomes a governess in the home of a widowed naval captain with seven children. In her new position, she brings a new love of life and music into the hearts of each of the children and the surly Captain von Trapp. A Tony Award winning musical with music and lyrics by Rogers and Hammerstein.

MUSICAL NUMBERS

The musical numbers are listed order of appearance in the production.

ACT I

Preludium - The Nuns of Nonnberg Abbey

The Sound of Music - Maria

Maria - The Nuns

My Favourite Things - Maria, the Mother Abbess

My Favourite Things (Reprise) - Maria

Do-Re-Mi - Maria, the von Trapp Children

Sixteen Going on Seventeen - Rolf, Liesl

The Lonely Goatherd - Maria, the Children

How Can Love Survive? - Max, Elsa, Captain von Trapp

The Sound of Music (Reprise) - The Children, Captain von Trapp, Maria

So Long, Farewell - The Children

Morning Hymn - The Nuns

Climb Ev'ry Mountain - The Mother Abbess

ACT II

The Lonely Goatherd (Reprise) - Max and the Children

My Favorite Things (Reprise) - The Children, Maria

No Way to Stop It - Elsa, Max, Captain von Trapp

Something Good - Maria, Captain von Trapp

Gaudeamus Domino - The Nuns

Maria (Reprise) - The Nuns

Sixteen Going on Seventeen (Reprise) - Maria, Liesl

Do-Re-Mi (Reprise) - Maria, Captain von Trapp, the Children

Edelweiss - Captain von Trapp, Maria, the Children

So Long, Farewell (Reprise) - Maria, the Children, Captain von Trapp

Finale Ultimo: Climb Ev'ry Mountain - The Mother Abbess and the Nuns

*Music and Lyrics for *Something Good* by Richard Rodgers

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout the production.

Provided by the Royal Manitoba Theatre Company

Abbey – The building(s) occupied by a community of monks or nuns.

Bemused – Confused, puzzled, or bewildered (some of the nuns say Maria makes them feel this way).

Bo's'un – A ship's officer in charge of equipment and the crew.

Dixit Dominus – Latin, from Psalm 110: "The Lord Said," the first song sung by the nuns in the abbey.

Edelweiss – A mountain plant from the same family as daisies and sunflowers. It has white, wooly, star-shaped petals and grows in the Alps (near Switzerland, Germany, and Austria) as well as in the Himalayas. Because it survives harsh mountain winters it is associated with strength, toughness, and courage.

Flibbertigibbet – A silly person who talks too much.

Fräulein – A title or way to address an unmarried woman in German, like saying "Miss" in English. Frau corresponds to "Mrs." or "Madam."

Gloat – An old-fashioned term for an admiring look or glance. In "The Lonely Goatherd" the mother has "a gleaming gloat" – she has a pleasant expression on her face towards the couple.

Governess – A woman employed to teach or train children in their household.

Heil – A German greeting of respect meaning "hail." In Hitler's rise to power the Nazi party adopted the phrase "Sieg Heil" (hail victory) which became a widely used and notorious slogan. "Heil Hitler" was begun to be used in 1930s Germany to pay homage to Adolf Hitler, often accompanied by a raised arm salute. It became required as a way to confirm the supremacy of Hitler – those who did not use the greeting were punished or suspected of working against the regime.

Herr – Title or way to address a man in German, like "Mr." in English.

Insolvency – Being unable to pay your debts. Max says that this is a problem that the Captain and Elsa do not have.

Laendler – A partner folk dance from Austria and southern Germany. It involves spinning, clapping, hopping, and stamping. It is a precursor to the waltz.

Mutiny – A rebellion against authorities, especially by soldiers or sailors; refusal to obey. Maria tells the Captain that if he doesn't change his ways towards his children he'll have a mutiny on his hands.

Novitiate – The state of being a novice, someone under probation in a religious order, before taking their vows. A novice might live like the other nuns and study related subjects.

Nun – A woman who devotes her life to service of her religion. Nuns take vows, usually promising a life of poverty and chastity, to commit themselves to this lifestyle. They may live in an abbey together.

Postulant – A candidate for religious order who has received “the call” from God to lead a spiritual life. Postulants have not taken vows but may live in community and participate in activities.

Reverend Mother – The woman who is the head of a convent or abbey.

Saegerbund – A choral group.

Schnitzel – A thin slice of meat, covered in breadcrumbs and fried. Enjoyed with noodles as a “favourite thing” in this musical!

Storm Troopers – A member of the Nazi party paramilitary group, notorious for aggressiveness, violence, and brutality.

Strudel – A dessert of thin pastry rolled around a fruit filling and baked.

Telegram – A message sent by telegraph (transmitted along a wire by electrical connection or radio signal) that is then printed and delivered.

Third Reich - Meaning "Third Regime" or "Third Empire". It is the official name the Nazis gave their regime in Germany from 1933 to 1945, and is the presumed successor to the First Reich (the Holy Roman Empire, 800-1806) and the Second Reich (the German Empire, 1871-1918).

Vespers – A service of evening prayer.

Will o’ the Wisp – A person or thing that is difficult or impossible to find, reach, or catch. Comes from the phenomenon of a light seen hovering at night over marshy ground.

Wimple – A cloth headdress covering the head, neck, and sides of the face.

THEMES

CAUGHT BETWEEN TWO WORLDS

*“Maria, it seems to be the will of God that you leave us.” –The Mother Abbess, *The Sound of Music**

The Sound of Music chronicles the life of Maria von Trapp, whose aspiration to become a nun gets derailed when she becomes a governess to the von Trapp children. The musical is inspired by the true story of Maria von Trapp. The musical, and then the movie, were both based on a book published by von Trapp in 1949 titled [*The Story of the Trapp Family Singers*](#). That book told the story of how Maria Augusta Kutschera grew up as an orphan raised by a court-appointed guardian before entering a convent as a novitiate and being sent by its Abbess to tutor one of the children of Baron Georg von Trapp.

At the abbey, Maria thought she had chosen her life's path, but it seems that path may not be choosing her. How can she help feeling rejected by God? The Mother Abbess asks her, "you weren't prepared for the way we live, were you?" Is she any more prepared for life at the von Trapp villa? Perhaps. If teaching the Captain's children is a distant second in Maria's interests and goals, she nonetheless approaches the task with commitment and verve. If this is God's calling for the moment, there is a need here she can answer.



Priya Narine as Maria
Image Credit: Dylan Hewlett

Like the actual Maria von Trapp, this Maria immediately falls in love with the children and they with her. Her every instinct proves golden with them. Her nurturant impulses expand, but mothering poses other challenges.

The baron was “a highly decorated submarine commander during World War I,” wrote Peter Kerr for the *New York Times* in Maria von Trapp’s 1987 obituary, “who had retired with his seven children after his first wife’s death. The young woman quickly won the affection of the children and, when the baron proposed marriage, she was torn between her devotion to the church and the family.”

In the end, the family won out, and she married the baron in November 1927, Kerr wrote.

The Sound of Music is primarily a story of identity. Maria goes through a process of transformation by embracing her own personality, values, and way of being despite being considered “different” than the other nuns at the Abbey. She also finds her way thanks to the Abbess’ support.

HOW SONGS HELP TO TELL THE STORY IN MUSICAL THEATRE

“How do you solve a problem like Maria?” –Nuns of Nonnberg Abbey, The Sound of Music
Article adapted from the Royal Manitoba Theatre Centre’s *Sound of Music Study Guide*

Songs in musicals exist for many different purposes. Overall, adding music to a standard play “heightens emotion, reinforces dramatic action, and evokes atmosphere and mood in ways that words alone cannot.” Rodgers and Hammerstein are credited with introducing the modern musical structure in *Oklahoma!* by incorporating:

- a book (script) that has priority, with other dramatic elements furthering the dramatic needs of the book.
- Opening numbers that establish the musical’s tone, setting, and prepare the audience for the themes.
- Smooth transitions from script to music.
- Songs that express thoughts and feelings of characters in a style that makes sense for the setting
- A style of music that goes together with the lyrics

There are many possible functions of songs, but here some common categories:

Character Songs

-“**I am**” songs may be used for a character to introduce themselves to the audience, or allow characters to freely express how they are feeling at the moment, sometimes as they discover something about themselves. In *The Sound of Music*, we have “The Sound of Music”.

-“**I want**” songs suggest a course of action for the future, expressing a character’s dreams and goals (or, sometimes, what the character does not want). In *The Sound of Music*, “The Sound of Music” also serves as an “I want” song.

-**Reprises:** Often a song occurs again in the show, which reveals how a character has developed during the story. The reprise could indicate that a character’s attitude or self-awareness or situation has changed. In *The Sound of Music*, we have a reprise of “My Favourite Things” after Maria is sent to the Abby where she uses the song to gather her courage for the adventure she’s about to take.

-**Inner monologues** express inner thoughts directly to the audience, which other characters onstage do not hear. The reprise of “My Favourite Things” also acts as an inner-monologue.

-**Emotional climax songs** occur when characters feelings overflow, with music amplifying their emotions to a level above simple dialogue. Usually these songs are full of excitement, love, success, or joy. In *The Sound of Music*, we have “Something Good” when Maria and Captain von Trapp finally express their love for each other.



Priya Narine and Charlie Gallant sing
“Something Good”

Image Credit: Dylan Hewlett

Story Songs

-Exposition songs: When you have a song, you are taking time away from dialogue, so musicals move quickly to establish the dramatic situation, introduce main characters, and give the audience a reason to care about them. These songs tell the audience what has happened before the play and what brought the characters to this point. They also might reveal the play's themes. In *The Sound of Music*, we have "Maria" where the nuns talk about Maria and present the thesis question: "How do you solve a problem like Maria?"



The Cast of *The Sound of Music* sing "Maria"
Image Credit: Dylan Hewlett

-Conflict songs: At the heart of every drama lies conflict. Some of the most interesting and exciting songs in Musical Theatre involve conflict, when characters struggle with each other, a situation, or themselves. In *The Sound of Music*, we have "No Way to Stop it" when Elsa and Max try to convince Captain von Trapp that there is no way to stop the Nazis and he should accept this "inevitability".

Songs with Special Functions

-Musical metaphors: These songs take advantage of the unique qualities of musical theatre to portray a situation in presentational, non-literal fashion. In *The Sound of Music*, we have "Climb Ev'ry Mountain" that encourages Maria to "climb the mountain" (a metaphor for doing the hard thing to reach her goal)



Kevin Klassen and Kristi Hansen sing "How Can Love Survive?"

Image Credit: Dylan Hewlett

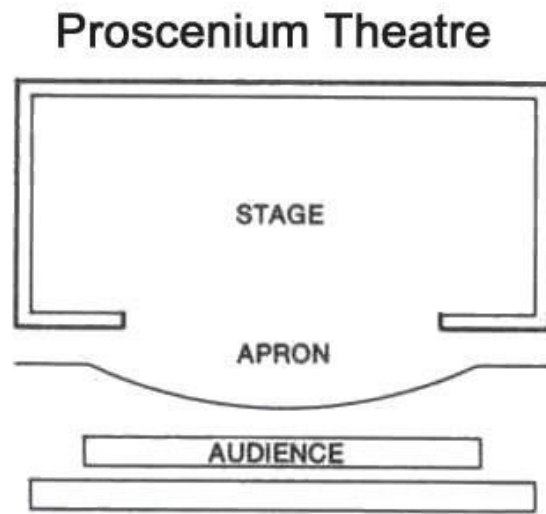
-Cameo songs: Cameo songs feature a minor character in a memorable number, someone who otherwise might be forgotten. A good cameo song defines a minor character quickly and effectively as well as giving a performer in a small role time in the spotlight. In *The Sound of Music*, we have "How Can Love Survive" where Max and Elsa sing about their social status and class.

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

BEING A VON TRAPP: AN INTERVIEW WITH CHRISTINA NGUYEN

We sat down with Christina Nguyen who plays the role of Liesel von Trapp. She has now performed her role with 4 different casts of von Trapp children: 2 casts in Winnipeg (the Strudels and the Ponies) and 2 casts in Edmonton (the Raindrops and the Whiskers)



Christina Nguyen
Image Credit: Ryan Parker

1. You have now performed the role of Liesel with 4 different casts of von Trapp children. How do you keep your work consistent while being open to the new energies of the 4 different actors in each role?

For me, the main thing is knowing your character and remembering who Liesel is, what she wants, what is happening inside her, and what her story is - while still reacting to what's happening onstage in front of you. The beauty of having so many different actors to play with, is that each actor brings their own self to the character, and that keeps the relationships between Liesel and her siblings different from actor to actor. It ends up being little acting gifts that keep the scene alive each night, and in lots of ways helps me to stay engaged throughout the scene, because each night is different! The important thing to remember is that while there are small differences, I still have



The "Ponies" cast with Christina Nguyen (top left) and Priya Narine (right of Christina) backstage at the Royal Manitoba Theatre Centre in Winnipeg

to take everything I see, hear and experience, and use it to help tell the story of Liesel - no matter who my scene partner is.

2. How do you build connection with the other von Trapp children in the cast?

The first thing I did was learn everybody's name... that helped a lot! We naturally built connections as we got more comfortable playing together in rehearsal and onstage, so that it's easy to portray siblings, because we all get along and are friends! I found the biggest place where we started to build connections is during our tech week which is a period between rehearsals and the performances where we put everything together - actors, lighting, sound, set and so on! There are lots of breaks for the actors as the creative team figures out some of the technical aspects, so it's the perfect time to get to know each other, talk and even play some games. I consider all the von Trapp children, in all the casts, my little siblings... all 24 of them!

3. As an adult playing a character who is younger than you in real life, do you have a different approach in your process when doing your work as an actor to prepare for the role?

Yes and no. As a petite woman, I tend to play a lot of characters who are younger than I am in real life. I still do all the same character work, but the difference and maybe the key to playing a younger character is remembering what was important to you at that point in your life. I think that a trap of playing a younger character is simply playing "young", which can sometimes lead to stereotyping younger people as child-like or immature or silly, when in reality things are just as important and the stakes are high! For Liesl, her romance with Rolf for example, is a huge deal because she's never experienced it before, so it's exciting, joyful, and surprising. The work in playing a character who is younger is actually not so different than when you play a character your age. Your job is to become fully invested with what your character cares about and understanding what is going on around them and within them, and then bringing that energy and those motivations to your performance.

FUN FACT

THE SOUND OF MUSIC AT THE 1960 TONY AWARDS

The original Broadway production of *The Sound of Music* had two exciting 'firsts' at the Tony Awards. It was the first show to have male actors nominated for Best Featured Actress – all seven von Trapp children were nominated under Best Featured Actress In A Musical! Their castmate, Patricia Neway, who played Mother Abbess, took home the award that year.

In another surprising turn of events, *The Sound of Music* tied with *Fiorello!* for Best Musical. There have been ten ties for Tony Awards since the inaugural awards in 1947, but this is the only tie for Best Musical.

All told, the original production of *The Sound of Music* was nominated for nine Tony Awards, winning five.



The original Broadway companies of *The Sound of Music* and *Fiorello!*

HISTORY & CONTEXT

HISTORICAL SETTING OF *THE SOUND OF MUSIC*

Provided by the Arts Cub Theatre Company by creators Hila Graf and Sophie McBean, with contributions and design from Natalie Davidson

On March 11–13, 1938, Nazi Germany annexed the neighboring country of Austria. This event is known as the "Anschluss", which is a German word that means "connection" or "joining". By forcing the Austrian government to concede power through the threat of a military invasion, Hitler effectively violated both the Treaty of Saint Germain and the Treaty of Versailles that were signed after WWI. These treaties forbade Germany and Austria from uniting because they had been closely allied in WWI. However, Hitler's aggressive foreign policy reflected his desire to unite all ethnic Germans under one "Reich", or rule, and to go to war once again in Europe to claim further territory for Germany. The Anschluss is referenced in the second act of the play when Captain von Trapp and his family decide that they must flee Austria.

The Captain is portrayed in the play as a proud Austrian nationalist, as evidenced by his sentimental connection to the song "Edelweiss", Austria's national flower, and his refusal to fly a Swastika flag. The creation of Austria as a nation-state had only just occurred in 1918, in the wake of WWI after the collapse of the Austro-Hungarian Empire. That is the empire that Captain von Trapp served under, so it can be understood that he does not want his new country to lose its independence.



The orange area represents the empire prior to World War 1, with current borders and capital cities in grey.

Although not mentioned in the play, after the Anschluss, Austrian Nazis had license to attack their political opponents and specifically Jewish people without fear of repercussions. They seized power in government buildings and dominated the streets with torchlight parades, chants, and salutes to Hitler. Beginning on the night of March 11 and in the weeks that followed, there was violence across the country. Austrian Nazis and others beat up, attacked, and humiliated the Jewish population. Soon, Austria's Jews were subjected to the same laws and restrictions that discriminated against Jews in Nazi Germany and then to the violent atrocities of the Holocaust that followed. While the von Trapps also faced religious pressure from being Roman Catholic in the face of a hostile and largely secular Nazi regime, they were not in immediate danger until Captain von Trapp made the decision to decline his military post in the Third Reich. It is very important to be aware that their story is quite different from the persecution that Jewish people and other groups faced during this time.

THE REAL VON TRAPP FAMILY: FACT AND FICTION

Provided by the Arts Cub Theatre Company by creators Hila Graf and Sophie McBean, with contributions and design from Natalie Davidson

- Maria was a teacher in the monastery's school in Nonnberg when the abbess sent her to help in the von Trapp house.
- Maria came to the von Trapp family in 1926 as a tutor for one of the children (also called Maria) who was recovering from scarlet fever, not as governess to all the children.
- Maria and Georg married in 1927, 11 years before the family left Austria, not right before the Nazi takeover of Austria.
- Maria did not marry Georg von Trapp because she was in love with him. As she said in her autobiography, she fell in love with the children at first sight, not their father. She is quoted as saying "I really and truly was not in love. I liked him but didn't love him. However, I loved the children, so in a way I really married the children... By and by I learned to love him more than I have ever loved before or after."
- The number of children and their names, ages, and genders were changed for the show. The family was also musical before Maria arrived, but she did teach them to sing madrigals.
- Georg, far from being the detached, cold-blooded patriarch of the family who disapproved of music, was a warm and loving if somewhat overwhelmed father. Author Tom Santopietro writes, "It was actually Maria herself, with her emotionally stunted upbringing, who needed thawing", as Maria had grown up in an abusive home. While this change in Georg's character might have made for a better story in emphasizing Maria's healing effect on the von Trapps, it distressed his family greatly.
- Instead of the fictional Max Detweiler, pushy music promoter, the von Trapps' priest, the Reverend Franz Wasner, acted as their musical director for over 20 years.
- The family did not secretly escape over the Alps to freedom in Switzerland. As daughter Maria said in 2003, "We did tell people that we were going to America to sing. And we did not climb over mountains with all our heavy suitcases and instruments. We left by train, pretending nothing."
- The von Trapps traveled to Italy, not Switzerland, in broad daylight under the guise of a family vacation, the day before the borders to Austria were closed. They then travelled to America to tour as a family band and eventually settled there.



The Family von Trapp singing in a radio show in London

Image Credit: Imagno/Getty Images

THE CREATORS OF *THE SOUND OF MUSIC*

Lindsay and Crouse – Libretto

Provided by the Royal Manitoba Theatre Company



With a 28-year partnership in writing, producing, and theatre management, Howard Lindsay (1889-1968) and Russel Crouse (1893-1966) were true collaborators. They wrote librettos or “books” – the non-sung portions of a musical – as well as scripts for straight plays, together winning the Pulitzer Prize for *State of the Union* and Tony award for *The Sound of Music*.

Lindsay had a background as a Broadway actor, director, and playwright while Crouse had worked as a reporter and columnist as well as debuting as an actor on Broadway. They were paired together when Lindsay was writing the book for a musical by Cole Porter about a

shipwreck. When a real-life tragedy on the cruise ship *Morro Castle* made producing such a show in bad taste, a producer suggested that Russel Crouse would be able to help revise the script, which became the well-known *Anything Goes*.

Rodgers and Hammerstein – Music and Lyrics

Provided by the Royal Manitoba Theatre Centre



Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960), a composer and a librettist/lyricist, started joining forces after having long independent careers in which they collaborated with other artists. Together, they gained outstanding success in the American musical theatre world.

Oscar Hammerstein is known for reviving the operetta. After working with composers such as Rudolf Friml and Sigmund Romberg, he wrote *Show Boat* with Jerome Kern in 1927, which became an operetta. A new form of musical theatre was born.

Before working with Hammerstein, Richard Rodgers collaborated with lyricist Lorenz Hart on a series of musical comedies. Hart passed away in 1943. Rodgers knew Hammerstein for years, and as Hart’s health worsened, Rodgers approached Hammerstein to step into a new project - *Oklahoma!*

Oklahoma! was the first R&H musical. It became an important milestone in the development of American musicals as it brought to life a new genre —the Musical Play, which was a fusion of Rodgers’ musical comedy and Hammerstein’s operetta.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL II- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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Cnn.com, accessed on February 11, 2024 <[The Real von Trapps photos](#)>
Thoughtco.com, accessed on February 11, 2024 <[Anschluss Union](#)>
Larryavisbrown.com, accessed on February 11, 2024 <[Function of Songs in Musicals](#)>
Asf.net, accessed on February 11, 2024 <[The ASF Sound of Music Study Guide](#)>

FURTHER READING & RESOURCES

Provided by the Royal Manitoba Theatre Company

Related Resource Links: Get to know the real von Trapps by hearing them sing [a German hunting song](#), [an album of Christmas carols](#), and [recent release by their descendants](#) on Youtube. Watch the family appear [on game show "What's My Line"](#) in 1960 (complete with their iconic sailor suit outfits) (26:03). [Watch the original film Die Trapp Familie](#) in German with English subtitles, broken up into a playlist of 6 videos (approx. 100 minutes total) or rent it and its sequel via a streaming service.

[View a timeline of events](#) in the family's life as compared to the timing in the musical (including adjustments made for the film) from Central City Opera's blog.

The Rodgers and Hammerstein website has a more [in-depth exploration of the family's story and connection with music](#) and an [article with photos](#) is featured by Salzburg Tours. Older youth and adults may be interested in the documentary [Climbed Every Mountain](#), which explores the phenomenon of the movie musical and reactions of Austrians, the lives and legacy of the von Trapp descendants, and how Maria differed in real life from her character (approximately 1 hour).

Read more about the [life and works of Lindsay and Crouse](#) at Masterworks Broadway, and find [in-depth biographies of Richard Rodgers and Oscar Hammerstein II and exploration of their legendary partnership](#) through articles and video on their website.

Read a detailed and fascinating account of the [journey to the stage](#) and then [from stage to screen](#) as well as [differences between the versions](#) on the Rodgers and Hammerstein website. For a [quick three-minute overview](#), watch a video created in advance of the NBC live broadcast.

The Library of Congress has a video series about the R&H collection, including this [video exploring the origins of the lyrics to "My Favourite Things"](#) (7:38)

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