



THE FLYING DUTCHMAN

THE FLYING DUTCHMAN

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful as we explore Richard Wagner's *The Flying Dutchman*. In the spirit of exploration, we have included various lessons that connect *The Flying Dutchman* with different subjects of learning.

The lessons reference the Colorado Department of Education's Academic Standards: specifically, focusing on the fifth-grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be incredibly pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their students' needs best. We would appreciate your feedback on our teacher evaluation form emailed to you after the performance by our Manager of Education & Community Engagement. We hope that you enjoy all that Opera Colorado has to offer.

THANK YOU!

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IMAGE | *The Flying Dutchman* (1860's) by Charles Temple Dix, oil on canvas

THE FLYING DUTCHMAN

MEET THE ARTISTS



MARCY STONIKAS

soprano

Senta



CHAD SHELTON

tenor

Erik



DANA BETH MILLER

mezzo-soprano

Mary



OLAFUR SIGURDARSON

baritone

The Dutchman



JONATHAN JOHNSON

tenor

Steersman



HAROLD WILSON

bass-baritone

Daland

FUN FACT

Do you ever wonder how someone becomes an opera singer? How does that interest begin? For Olafur Sigurdarson, the Icelandic baritone singing the role of The Dutchman in Opera Colorado's 2023 production, music was a large part of his childhood growing up in Iceland. His father was a professional musician, but he didn't explore professional singing studies until age 21! From there he studied music, eventually becoming a professional opera singer. His son, Fjölfnir Olafson, followed his father's footsteps to also become a baritone opera singer. [Read The Dutchman's Q&A on the Opera Colorado Blog.](#)

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CAST OF CHARACTERS

The Flying Dutchman

Music and libretto by Richard Wagner

Debuted at the Königliches Hoftheater Dresden on January 2, 1843

Senta (soprano) – Daland's daughter

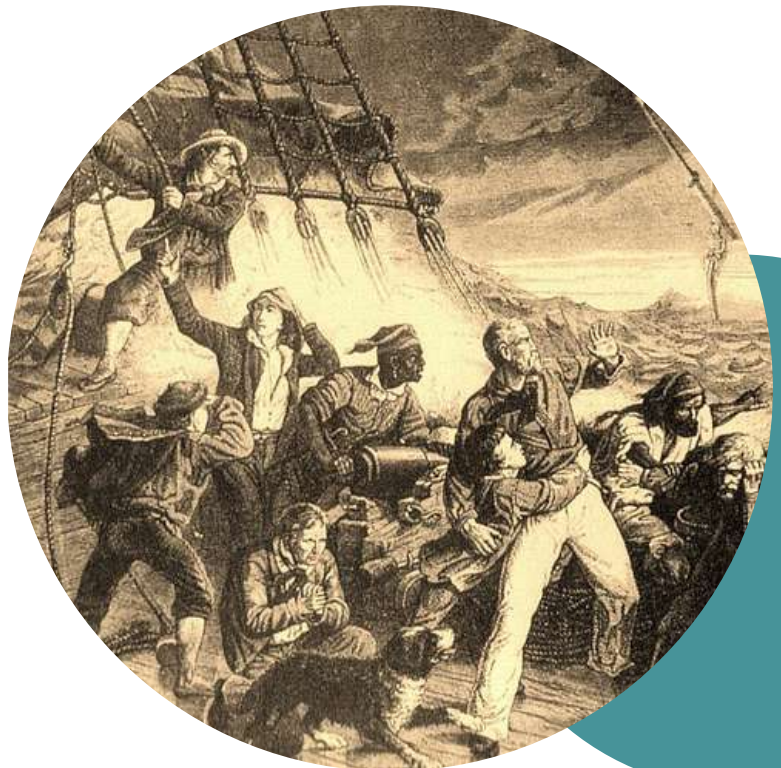
Mary (mezzo-soprano) – Senta's aunt figure and owner of the Hollander bar where Senta works

The Steersman (tenor) – Deckhand (member) of Daland's crew aboard his ship

Erik (tenor) – A truck driver and Senta's suitor

The Dutchman (baritone) – The ghostly sea captain of the ship called The Flying Dutchman

Daland (bass baritone) – A struggling ship captain and Senta's father



SKETCH | German print. Artist and date unknown.

THE FLYING DUTCHMAN

VOICE TYPES

Singing voices have been classified according to their range into six basic voice types since the nineteenth century.

- **Soprano:** the highest singing voice. Common roles include the princess, heroine, queen or damsel and are often the female lead.
- **Mezzo-soprano:** range between soprano and contralto; “mezzo” is Italian for “middle.” Roles often include sisters, best friends, witches, or those of young men, called “trouser” roles.
- **Contralto:** Sometimes called an alto. Common roles include “trouser” roles, female villains, or even princesses.
- **Tenor:** The beginning of a deeper voice register. Common roles include the hero, prince, or boyfriend.
- **Baritone:** voice of medium compass between bass and tenor. Roles span both good and bad characters with considerable variety.
- **Bass:** the lowest singing voice. Common roles portray age or wisdom and can be comforting or funny.



PHOTO | Our Dutchman, Olafur Sigurdarson, is a baritone.

THE FLYING DUTCHMAN

SYNOPSIS

Three Acts. Sung in German.

Setting: A modern-day coastal town in North America

*Note that the original setting selected by Wagner is a coastal shore in eighteenth-century Norway. Opera Colorado has adapted the setting for our all-new 2024 production.

Act One

Daland and his crew dock their ship to wait out a raging storm at sea. The Steersman keeps watch while others go to sleep but quickly falls asleep himself, missing the arrival of the Dutchman's ghostly ship.

The Dutchman enters and explains his curse: he must unrelentingly roam the seas, coming to land once every seven years in the hopes of finding release from his curse if he can find a wife who will pledge her love for him. Daland and his crew wake and are intrigued by the Dutchman and his treasures.

The Dutchman learns that Daland has a daughter, and offers his riches in exchange for hospitality and his daughter's hand in marriage. Daland, delighted with the prospect of new wealth, agrees, and the Dutchman contemplates a love strong enough to break his curse as he boards Daland's ship.

Act Two

A group of women gather to talk about their lovers off at sea.

They tease Senta for not singing along and challenge her to participate.



SKETCH | Act One set rendering for Opera Colorado's 2024 production of *The Flying Dutchman*. Created by Set Designer, Alan E. Muraoka.

THE FLYING DUTCHMAN

SYNOPSIS

Mary encourages Senta to tell the legend of the Flying Dutchman. She recounts the story to the group and proclaims herself to be the one who will love the Dutchman and break his curse. Just then, Erik, an unsuccessful, yet unrelenting suitor of Senta, enters and explains that Daland and his crew are arriving.

The women exit, leaving Erik and Senta alone. He expresses his love and intention to marry her, but Senta is more interested in greeting her father. Erik is frustrated at Senta's reluctance and her interest in the legendary Dutchman. She brings Erik to the portrait of the Dutchman and asks him

to contemplate his sad tale. Erik warns Senta about a dream he had where Daland introduced Senta to the Dutchman himself and they sailed off together. Senta is overjoyed at this thought and Erik, not receiving the reaction he hoped for, leaves gloomily.

“Senta and the Dutchman are happy to have met and pledge to love and be true to one another.”

Next, Daland and the Dutchman enter and the Dutchman and Senta are immediately fixated on each other. Daland asks Senta if she would be willing to give the Dutchman hospitality and even take him as her husband; she quickly agrees. Daland leaves the two alone. Senta and the Dutchman are happy to have met and pledge to love and be true to one another. Daland reenters and is delighted to hear of his daughter's engagement and announces that they must celebrate.



SKETCH | Act Two set rendering for Opera Colorado's 2024 production of *The Flying Dutchman*. Created by Set Designer, Alan E. Muraoka.

THE FLYING DUTCHMAN

SYNOPSIS

Act Three

The women try to convince the Dutchman's crew to join in the festivities, but their efforts are in vain. Instead, the ghostly specters frighten Daland's crew.

Senta enters, quickly followed by Erik who questions the rumors of Senta's engagement to the Dutchman and laments his broken heart. When Senta tells Erik she must never see him again, he recounts a memory where Senta had once promised her love to him. The Dutchman overhears Erik's story and believes Senta no longer loves him. Senta calls out to him as he flees, but the heartbroken Dutchman continues to retreat to the sea. He claims his departure is for the best since Senta has not yet pledged her love before God. Senta continues to convince the Dutchman of her loyalty, much to Erik's chagrin.

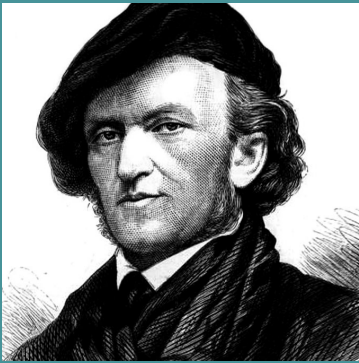
The Dutchman reveals his identity as the man behind the legend, thinking his cursed nature will scare Senta away and free her from his damnation, and boards his ship. Senta runs after him and pledges her loyalty. She chooses to leave her life behind to join the Dutchman, a sacrifice that ultimately redeems him.



SKETCH | Act Three set rendering for Opera Colorado's 2024 production of *The Flying Dutchman*.
Created by Set Designer, Alan E. Muraoka.

THE FLYING DUTCHMAN

MEET THE COMPOSER: RICHARD WAGNER



WHO WROTE THE MUSIC AND LYRICS?

Richard Wagner

Wagner wrote both the words and the music for this opera, based on the legend of the Dutchman, in 1843.

Richard Wagner was born on May 22, 1813, in a German village named Leipzig. As a child, he attended school in Dresden, Germany, and did not show any considerable musical talent until his teenage years. At eighteen, he completed nearly two years of training with the director of music in St. Thomas Church of Leipzig, earning him his first job as a chorus master for Wurzburg, Theater in Bavaria. This is when he wrote his first opera, *Die Feen (The Fairies)*, and his first symphony, *Symphony in C Minor*.

He married actress and singer Minna Planer in 1836, moved to Konigsberg (a city now called Kalliningrad, Russia) and produced *Das Liebesverbot*, writing both the music and libretto. He called this approach to opera “gesamtkunswerk” meaning “total work of art.” This method involved combining different art forms and sources of inspiration into a cohesive whole, later known

as “music drama.” Wagner focused on weaving German mythology with grander ideas about love and salvation.

Over the next few decades, Wagner’s life outside of music became tumultuous. Marked by debts, a rocky marriage peppered with affairs, and Wagner’s heavy involvement in leftist politics, he moved from Russia to Paris to Germany to Switzerland and later back to Germany before his death; more than one relocation forced due to his debts and political views. He wrote antisemitic criticisms of Jewish composers, conductors, authors, and critics later favored by Hitler after his death, adding to his controversial legacy today.

Despite his warped political and personal affairs, Wagner introduced a new orientation of opera never before seen with his through-composed works and has influenced composers for generations to follow. His compositions expanded the use of **leitmotifs**; leading motifs

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MEET THE COMPOSER: RICHARD WAGNER

or melodic ideas associated with characters, objects, themes, or emotions. Leitmotifs are used often in pop culture today, thanks to his operas. He greatly increased the size of the orchestra and was the first to hide the orchestra from view during a performance, as we experience in opera houses worldwide today.

The Flying Dutchman is one of Wagner's earlier operas, and the first to use "gesamtkunstwerk" and German myths or legends. This success would lead to the famous *Ring Cycle*; an eighteen-hour, four-opera masterpiece created over twenty-five years and produced on a scale never attempted in theater before or since. The source of Wagner's inspiration for *The Flying Dutchman* stemmed from a novel titled *From the Memoirs of Herr von Schnabelewopski*, written by Heinrich Heine in 1831. The novel depicts a play about the legend of the Flying Dutchman during which a man and woman meet, and romantic comedy results after which the man realizes he has missed nearly all of the play. As the play's final act depicts the heroine's jump off a cliff to break the Dutchman's curse, the man draws a snide conclusion that she should have avoided the Dutchman and men should avoid women altogether. Wagner related to the Dutchman's homeless existence and difficult life while the heroine's self-sacrifice fascinated him. Choosing to forgo Heine's satire and disagreeable conclusion and focus on the heroine's steadfast commitment instead, Wagner created an opera that he felt depicted the best aspects of the legendary myth that premiered in Dresden, 1843.

In his later years he spent most of his time working on his final opera, *Parsifal*, which premiered in 1882. He died of a heart attack at the age of sixty-nine in Venice on February 13, 1883.

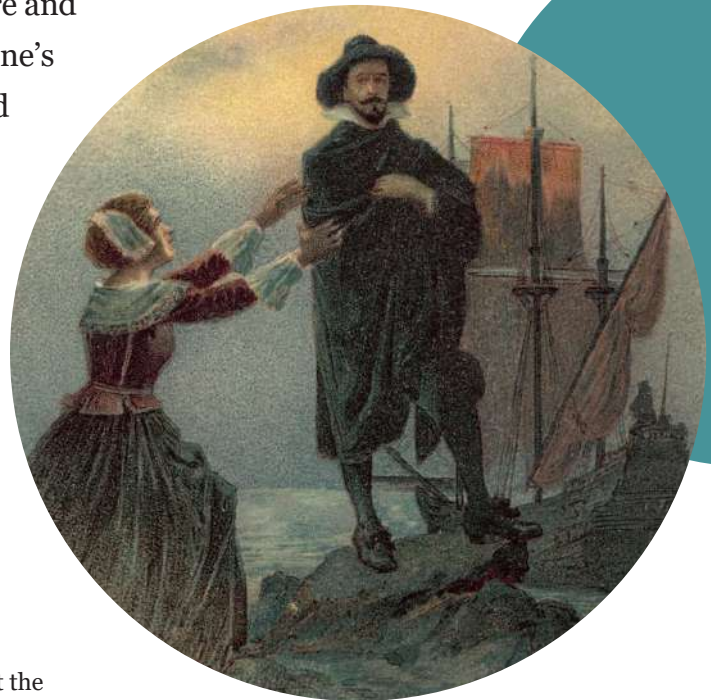


IMAGE | Scene from Wagner's opera *The Flying Dutchman*, at the Lyceum Theatre. Illustrated Sporting and Dramatic News, October 14, 1876, page 56. Engraving 26 x 37 cm.

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LESSON 1: HISTORY AND MYTHOLOGY INTERWINED

Colorado Academic Standard: 2022 Fifth Grade Social Studies, Standard 1: History

GLE: Analyze primary and secondary sources from multiple points of view to develop an understanding of history.

Outcomes: Recognize how historical context can affect the perspective of historical sources. Identify and explain multiple perspectives when exploring events, ideas, and issues.

The Flying Dutchman is a myth that originated from the Netherlands in the seventeenth-century Dutch East India Company's Golden Age. The origin of the famous myth stems from the voyage of Captain Hendrick van der Decken (the Dutchman) in 1641 who sailed from Holland to the Far East Indies in pursuit of precious goods like spices, dyes, and silks. Once laden with goods, he departed the Indies and set sail for Amsterdam. As his ship rounded the Cape of Good Hope, South Africa, a terrible storm with vicious winds hounded the ship and crew, causing the ship to sink with all aboard when it didn't turn back for safety.

The legend of what took place on board the ship during the storm and the resulting supernatural ghost ship termed "The Flying Dutchman," is the outcome of our human need for explanation and our ability to fill gaps in our knowledge with story and speculation.



The legend of the Flying Dutchman has been told and retold, edited and adapted across cultures and decades as a famous and popular maritime myth often utilized by sailors as explanation for the deadly and mysterious events or sightings of the seas before maritime navigation advanced into the technology and methodology we are familiar with today.

IMAGE | The Flying Dutchman (1910) by Udo J. Keppler, print/drawing. Copyright 1910 by Keppler & Schwarzmann.

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LESSON 1: HISTORY AND MYTHOLOGY INTERWINED

Part 1: Compare and Contrast Three Accounts from History

Read the following three records of the Flying Dutchman from different authors, locations, and years. Students may read to themselves, or you may read the following as a class.

Sir Walter Scott, “Notes to Canto Second.” Boston, 1813



This is an allusion to a well-known nautical superstition concerning a fantastic vessel, called by sailors the Flying Dutchman, and supposed to be seen about the latitude of the Cape of Good Hope. She is distinguished from earthly vessels by bearing a press of sail when all others are unable, from stress of weather, to show an inch of canvass.

The cause of her wandering is not altogether certain; but the general account is, that she was originally a vessel loaded with great wealth, on board of which some horrid act of murder and piracy had been committed; that the plague broke out among the wicked crew who had perpetrated the crime, and that they sailed in vain from port to port, offering, as the price of shelter, the whole of their ill-gotten wealth; that they were excluded from every harbour, for fear of the contagion which was devouring them, and that, as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place, and is considered by the mariners as the worst of all possible omens.

Miss Dempster, “The Folk-More of Sutherlandshire.” Scotland, July to September 1888



Once upon a time a wicked sea captain built a ship in which he sailed the high seas, and hoped to conquer the world. When she was launched and manned he called her “the Rotterdam,” and he said, “I now fear nor God nor man.”

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LESSON 1: HISTORY AND MYTHOLOGY INTERWINED

His ship was so large that on her deck there was a garden of fruits and flowers, besides sheep, and milch kine, and provisions of all sorts. He was ignorant of the navigation of the Dernoeh Firth, but he tried to enter it, in the hopes of some northwest passage. He ran his ship on the quicksands of the Gizzen Brigs, and there where she sank the fisherman can still see her topgallant, and her bargee, flying and fluttering in the waves.

Her crew and her captain must be still alive, for in calm weather they may be heard praying and singing psalms to avert the judgment of the Last Day, when the master of the Rotterdam will be punished.

This recalls the account of Vanderdecken's attempt to double the Cape, and the legend of the "Flying Dutchman."

Washington Irving, "Wolfert's Roost and Other Papers." New York, 1855-1865



The Tappan Sea* ... was said to be haunted. Often in the still twilight of a summer evening, when the sea would be as glass, and the opposite hills would throw their purple shadows half across it, a low sound would be heard as of the steady, vigorous pull of oars, though not a boat was to be descried.

Some might have supposed that a boat was rowed along unseen under the deep shadows of the opposite shores; but the ancient traditionists of the neighborhood knew better. Some said it was one of the whale-boats of the old Water Guard, sunk by the British ships during the war, but now permitted to haunt its old cruising-grounds; but the prevalent opinion connected it with the awful fate of Rambout van Dam of graceless memory.

***NOTE:** The Tappan Sea is a 3-mile stretch of the Hudson River, New York. Kaikiat and Spiting Devil (Spuyten Duyvil) are neighborhoods of the Bronx still today.

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LESSON 1: HISTORY AND MYTHOLOGY INTERWINED

He was a roistering Dutchman of Spiting Devil, who in times long past had navigated his boat alone one Saturday the whole length of the Tappan Sea, to attend a quilting frolic at Kakiat, on the western shore. Here he had danced and drunk until midnight, when he entered his boat to return home. He was warned that he was on the verge of Sunday morning; but he pulled off nevertheless, swearing he would not land until he reached Spiting Devil, if it took him a month of Sundays.

He was never seen afterwards; but may be heard plying his oars, as above mentioned,—being the Flying Dutchman of the Tappan Sea, doomed to ply between Kakiat and Spiting Devil until the day of judgment.

Part 2: Compare and Contrast

Draw a large chart on the class board. Engage the students in a discussion of the three texts, notating their similarities and their differences. Include as many items as the students can spot. The list for differences will likely grow to be longer than the list of similarities.

Part 3: Reflection

Allow students time individually or in small groups to respond to the following questions:

- How do sources with varied perspectives help us to understand what happened in the past?
- How can we separate fact from fiction?
- Why is important to understand the historical context of events?
- Why is it important to understand the perspectives of diverse groups? What influences their perspectives?
- How does each author's point of view differ from each other?

Part 4: Debrief as a class.

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FUN FACT

You've likely heard Wagner before without realizing it! "Here Comes the Bride" is a well-known wedding march and melody from the "Bridal Chorus" of Lohengrin. Today it is traditionally played while the bride walks down the aisle toward her groom at the start of the wedding ceremony. However, in the opera, it is sung as the couple leave the ceremony. Their marriage breaks apart twenty minutes later! Despite this sour ending tied to its original use, the melody remains a popular wedding march today.

LISTEN



Scan the QR code or follow [this link](#).



IMAGE | Wagner, Richard and Ganeva, V. G, "Here Comes the Bride: Bridal Chorus from "Lohengrin"" (1937). Vocal Popular Sheet Music Collection. Score 4310.

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LESSON 2: MIRAGE OF THE MIND

Colorado Academic Standard: 2022 Fifth Grade – Science Standard 1. Physical Science

GLE: Matter exists as particles that are too small to be seen; measurements of a variety of observable properties can be used to identify materials and describe phenomena.

Outcomes: Students can use scientific practices to make sense of natural phenomena and solve problems that require understanding structure, properties and interactions of matter.

A **mirage** is an optical effect involving a refraction of light off water or a hot surface, in which distant objects are seen inverted, caused by the bending or reflection of rays of light by a layer of heated air. A **Fata Morgana** is a rare form of mirage normally seen on the open ocean. It is the source of many unusual reports, the most common of which are far-off ships that appear to be floating above the water. It is logical that at the time of the Flying Dutchman's origin story in the 1600's, sailors experienced the natural phenomenon and believed it to be a supernatural ghost ship.

Science has uncovered how this phenomenon is possible. For a Fata Morgana to be created, atmospheric conditions must include a mass of cold air close to the water's surface topped by a warm layer of air. Light rays pass through the two air masses and bend, making the mirage visible. Often people report floating ships, land masses, mountains, or upside-down ships. The mirage will appear taller, the further away you are from it.



PHOTO 1 | Photograph by Joel Johnson, St. Joseph, MI, 2017.

PHOTO 2 | Image sourced from Kanuckel, Amber. 2022. "Fata Morgana: The Strange Mirages At Sea." *The Farmers Almanac*. September 12, 2022.

PHOTO 3 | Image sourced from Patowary, Kaushik. 2019. "Fata Morgana Mirage." *Amusing Planet*. December 19, 2019.

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LESSON 2: MIRAGE OF THE MIND

Let's experiment: To demonstrate how a mirage is possible, pair students into groups of two. Each group needs the following materials:

- 1 clear drinking glass, larger sizes are preferred
- 1 plain sheet of paper
- 1 marker
- Water
- Notebook and pencil

Part 1 Directions:

1. Each partner should draw a small asymmetrical image side by side on the paper. Each drawing should be no larger than 2x2 inches in size.
2. Take turns holding the drawing up behind the empty glass for your partner to see.
3. Pour the water into the glass until it is full.
4. Take turns looking at the images through the glass again.
5. Record your observations.
6. Next, take turns moving the image back and forth horizontally behind the glass, ensuring that the image begins and on either side of the glass for the full range of movement.
7. Record your observations.

Part 2 Discussion:

Lead the class in a discussion of their observations from both step #4 and #6.

Expected Results:

#4: The drawings will appear to be flipped horizontally!

#6: The image will appear to pass through the glass from the opposite side from which it is actually moving. If moving to the right, it will appear to be moving left to the observer looking through the full glass.

Explanation: The light passes through the water and is bent at a forty-five-degree angle causing the optical illusion we see.



IMAGE | *Refraction In A Glass Of Water*, photograph by Science Photo Library, August 8th, 2016.

LESSON 3: LEITMOTIFS ARE ALL AROUND US!

Colorado Academic Standard: 2022 Music – Fifth Grade, Standard 4. Response to Music

GLE: Create and use specific criteria in responding to music. Connect musical ideas and works with societal, cultural, and historical context to understand relationships and influences.

Outcomes: Communicate similarities and differences in music from various historical periods.

We learned in Wagner’s biography that leitmotifs are specific melodies associated with characters, objects, themes, or emotions. Some of the most iconic and memorable melodies are leitmotifs for our favorite film characters. This compositional technique made popular by Wagner allows us to instantly associate music with a character and is a widely used tool today.

Part 1: Leitmotifs We Know and Love

Step 1: Listen to these three leitmotifs from pop culture as a class and see who can identify them. Click the theme to follow the hyperlink to hear the song.

Theme #1

Theme #2

Theme #3

Step 2: Once identified, listen to them all one more time and instruct students to use their notebooks to write down descriptive words, draw pictures, think of colors, textures, emojis, etc. that come to mind with each melody.

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LESSON 3: LEITMOTIFS ARE ALL AROUND US!

Part 2: Leitmotifs in Wagner's *The Flying Dutchman*

The Metropolitan Opera has the most comprehensive audio resources of the leitmotifs used in *The Flying Dutchman*. We utilize them for this exercise while focusing only on Senta's and The Dutchman's Themes. You are welcome to lengthen this exercise by utilizing all of the tracks in this resource.



Step 1: Listen to the following character themes for Senta and The Dutchman. As students listen, instruct them to notate anything that comes to mind, paying particular attention to the tone and mood the music portrays. What does this tell us about the two characters?

All audio tracks can be found here>>.

Listen to “Track 1: Senta’s Theme” from the Overture. Then Listen to “Track 9: Senta’s Theme” from Senta’s Ballad. Listen to “Track 3: The Flying Dutchman’s Theme” from the Overture. Then Listen to “Track 7: The Flying Dutchman’s Theme” from Senta’s Ballad.

IMAGE | Image Sourced from Heckman, Chris. 2022. “What is a Leitmotif? Definition and Examples in Film”. Studio Binder. January 30, 2022.

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LESSON 3: LEITMOTIFS ARE ALL AROUND US!

Part 3: Create your own leitmotif!

Step 1: Prompt students to brainstorm other pop culture leitmotifs they are familiar with to warm up. Possible ideas can include *Mario Brothers*, *Lord of the Rings*, *Indiana Jones*, *Jaws*, etc. Feel free to play these themes for the class as students share out.

Step 2: In their notebooks, instruct students to first brainstorm descriptive words, ideas, and imagery that describe themselves best. Next, prompt them to consider what sounds and melody allow those descriptors to be portrayed through sound.

Students should consider the following musical elements:

- What instruments or objects they would use?
- **Rhythm:** music's pattern in time
- **Dynamics:** the range of volume that musical note can be played from very soft (**pianissimo**), to soft (**piano**), to medium soft (**mezzo-piano**), to medium loud (**mezzo-forte**), to loud (**forte**), and lastly to very loud (**fortissimo**)
- **Harmony:** the result of combining different sounds together to create a new musical idea
- **Tempo:** the speed of a musical piece or passage commonly measured by the number of beats per minute (BPM)
- **Timbre:** the tone color or tone quality, the perceived sound quality of a musical note.
Descriptions of timbre can include descriptors such as bright, rich, mellow, dark.



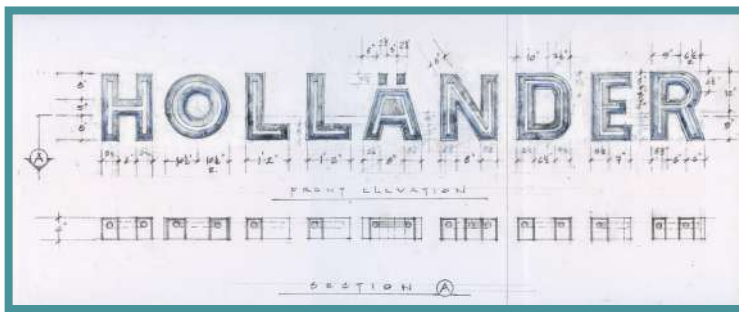
PHOTO | Senta and the Dutchman in the final scene from Wagner's opera *The Flying Dutchman* at the Lyceum Theatre by David Henry Friston in 1876

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LESSON 3: LEITMOTIFS ARE ALL AROUND US!

- **Meter:** regularly recurring patterns and accents in music, such as bars and beats
 - **Accent:** an emphasis or stress on a particular note or set of notes (a chord)
 - **Beat:** the basic unit of time in music; a regular repeating pulse that underlines a musical pattern
 - **Bars:** one segment of music that holds a number of beats. Multiple beats make up a bar. Multiple bars make up a song.

Students are welcome to use instruments available, their voices, found items, or computer-generated sounds to create their motif. Once complete, allow those who are comfortable sharing play their leitmotif for the class or in small groups.



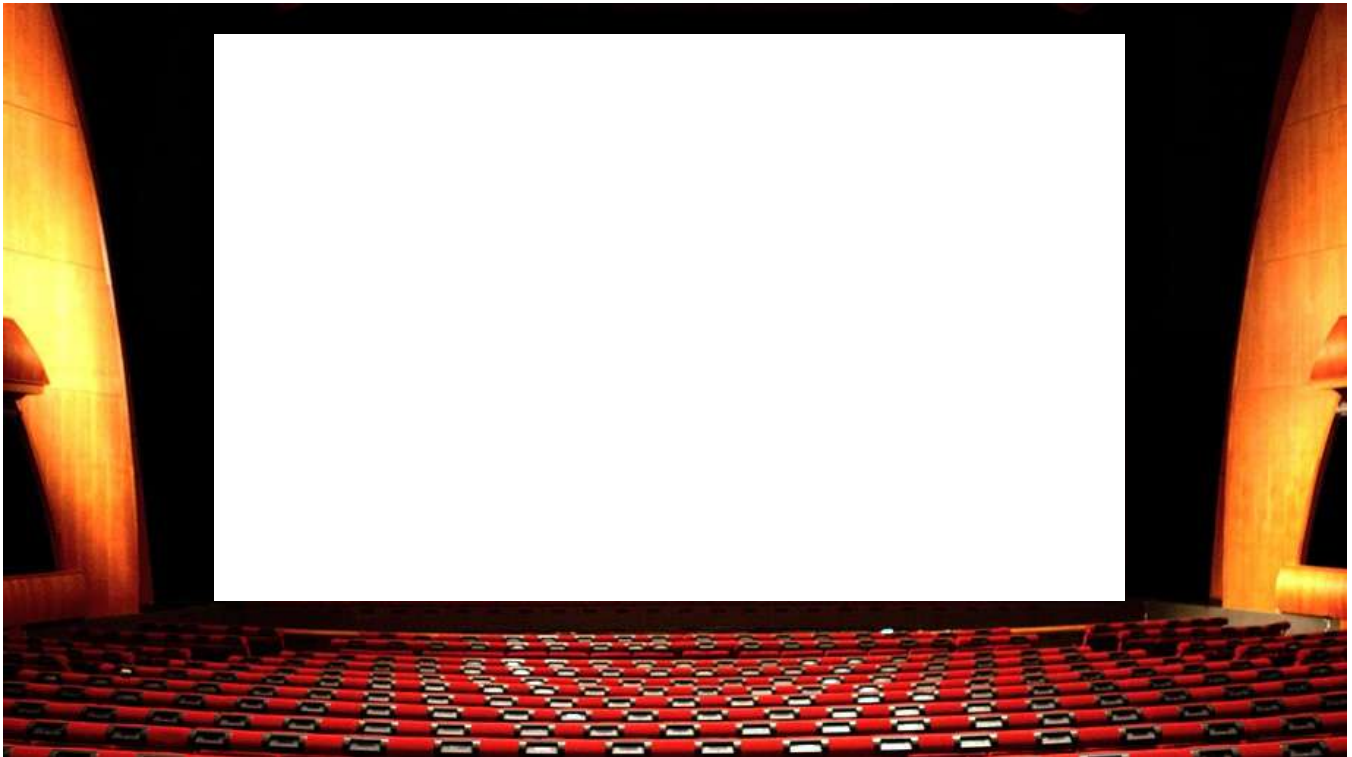
SKETCH | Scene rendering of The Holländer Bar for Opera Colorado's 2024 production of *The Flying Dutchman*.
Created by Set Designer, Alan E. Muraoka.

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ACTIVITY: DESIGN YOUR OWN GHOSTLY GET

Wagner's music is big, bold, and full of emotion. Our teams built an all-new set for the 2024 production of The Flying Dutchman and made specific design choices that are appropriate for the setting, time period, and creative direction Opera Colorado chose to take. Rather than building a highly representational or literal set, our teams chose a more symbolic approach. See our set sketches in the Synopsis above!

Design a set for the Ellie Caulkins Opera House stage complete with a backdrop and props on stage that captures the fantastical, ghostly narrative of The Flying Dutchman and his curse. Consider your artistic direction and the design choices that you would like to see come to life on stage.



VOCABULARY USED IN THIS GUIDEBOOK

All definitions are sourced from the Merriam-Webster dictionary.

Ballad: a narrative composition in rhythmic verse suitable for singing

Composer: a person who writes music

Librettist: the writer of a libretto: the text of a work (such as an opera) for the musical theater

Opera: a drama set to music and made up of vocal pieces with orchestral accompaniment

Overture: the orchestral introduction to a musical dramatic work

Symphony: symphony orchestra concert; a musical composition of complexity or variety

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