

## THE WORLD IS ON FIRE. A HEAD ROLLS ALONG THE FOREST FLOOR.

Fearsome voices emanate from the earth, whispering of blood, murder, and death. Are these psychotic hallucinations? A metaphor for a world in shambles? Both? Alban Berg's Expressionist opera *Wozzeck* is an audacious setting of Georg Büchner's play *Woyzeck*, a work that was still controversial at the time of the opera's composition (despite having been written 85 years earlier) and which portrays the world as grotesque, meaningless, and cruel. The opera begins with a poor soldier being bullied by his captain. It reaches its climax when the soldier's apocalyptic visions compel him to destroy the one thing he truly loves. In between, the soldier finds himself increasingly isolated by the casual cruelty of his military and medical supervisors, and when he meets his pitiful end, it is under the dispassionate gaze of the blood-red moon.

The director of the Met's new production, acclaimed South African artist William Kentridge, understands the play's absurdity and cruelty not as an indictment of a particular era but as a chillingly constant element of human history. The story is thus equally evocative whether set in 1830s Prussia (as in Büchner's play), World War I-era Flanders (as in the Met's new production), 1950s Johannesburg (as in Kentridge's previous *Woyzeck* adaptation with Handspring Puppet Company), or today. Kentridge's visually arresting environment for Berg's opera utilizes projected films, charcoal drawings, old photographs, maps, and images of battle-decimated landscapes. Through projections that not only erode and destroy images but also reconstruct them in distorted forms, Kentridge suggests a visual metaphor for one of the work's fundamental concerns: the generative but toxic force of humiliation.

This guide is intended to help students confidently study one of the most fiercely complex operas of the 20th century. With an introduction to *Wozzeck*'s story, themes, and style, and activities designed to bring the opera's music and drama into the classroom, the materials on the following pages will help students engage with Berg's opera in an accessible yet thought-provoking way. By using *Wozzeck* to forge interdisciplinary classroom connections and inspire critical thinking, this guide will give students the tools to approach, appreciate, and analyze works of modern art both on and off the opera stage.

## THE WORK: WOZZECK

An opera in three acts, sung in German

Music and libretto by Alban Berg

Based on the play *Woyzeck* by Georg Büchner

First performed December 14, 1925, at the Staatsoper, Berlin, Germany

## PRODUCTION

Yannick Nézet-Séguin, Conductor

William Kentridge, Production

Luc De Wit, Co-Director

Catherine Meyburgh, Projection Designer

Sabine Theunissen, Set Designer

Greta Goiris, Costume Designer

Urs Schönebaum, Lighting Designer

## STARRING

Peter Mattei

WOZZECK

Elza van den Heever  
MARIE

Gerhard Siegel  
THE CAPTAIN

Christian Van Horn  
THE DOCTOR

Christopher Ventris  
THE DRUM MAJOR

Tamara Mumford  
MARGRET

Andrew Staples  
ANDRES

A co-production of the Metropolitan Opera; Salzburg Festival; the Canadian Opera Company, Toronto; and Opera Australia

Production a gift of Robert L. Turner

*Wozzeck* used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna.



VAN DEN HEEVER



MUMFORD



SEIGEL



VENTRIS



MATTEI



VAN HORN

This guide includes five sections:

- **THE OPERA'S PLOT AND CREATION:** The source, the story, who's who in *Wozzeck*, and a timeline with key dates for Berg's work
- **CLASSROOM ACTIVITIES:** Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula
- **PERFORMANCE ACTIVITIES:** Two activities to be used during the *Live in HD* transmission
- **POST-SHOW DISCUSSION:** A wrap-up activity that will help students reflect on the transmission, express their opinions about the performance, and integrate the *Live in HD* experience into their understanding of the arts and humanities more broadly
- **STUDENT RESOURCE PAGES:** Classroom-ready worksheets supporting the activities in the guide

This guide is intended to cultivate students' interest in *Wozzeck*, whether or not they have any prior acquaintance with opera and the performing arts. It includes activities for students with a wide range of musical backgrounds and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

In particular, this guide will offer in-depth introductions to:

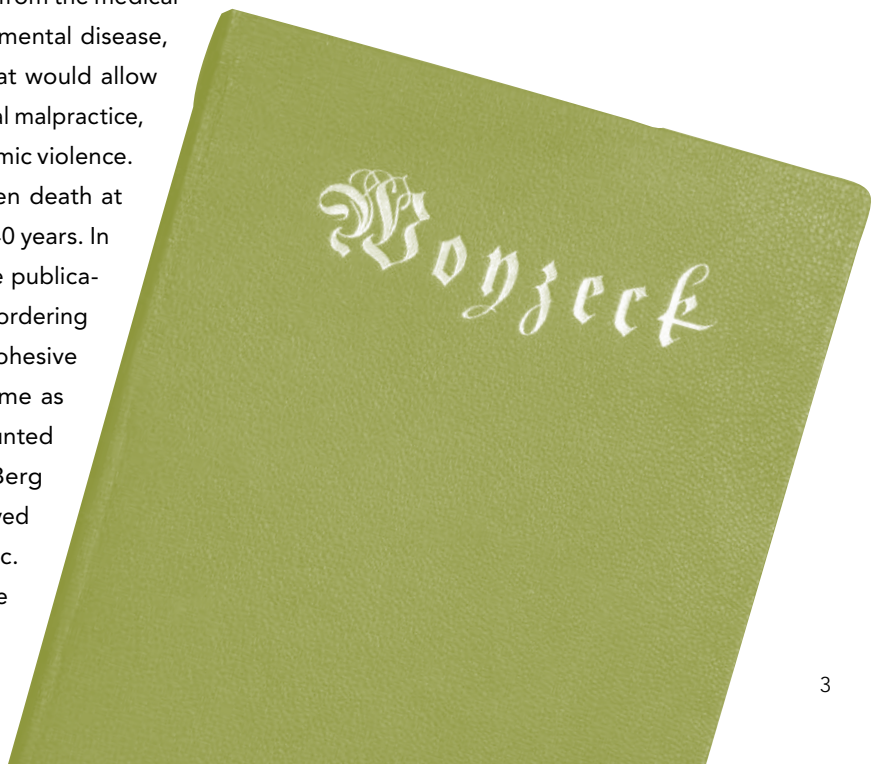
- The central themes of Berg's libretto and Büchner's play
- The work's disruption of the standards of behavior for a tragic hero
- The opera's musical style and organizational structure
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

**SUMMARY:** The soldier Wozzeck is struggling. A simple man, he wants nothing more than to provide for his family, live with dignity, love, and be loved. But nothing seems to be going right. Mired in poverty, Wozzeck is forced to work menial tasks for his imperious commanding officer and participate in bizarre medical experiments to make ends meet. He suspects that his beloved common-law wife, Marie, may be cheating on him with the handsome Drum Major from his regiment. And to top it all off, he has been having terrifying visions: a decapitated head rolling along the forest floor, crimson mists, a blood-red glow in the evening sky. Wozzeck is desperate to break free from this web of cruelty, deprivation, and mental illness, but the more he flails the tighter the web seems to get—until, in a final act of desperation, Wozzeck is pushed to destroy the one thing in the world he truly loves.

### THE SOURCE: THE DRAMATIC FRAGMENT WOYZECK BY GEORG BÜCHNER

The three extant plays of Georg Büchner (1813–1837) reveal a writer profoundly out of step with the style and interests of his day. Though he died just five years after the preeminent figure of German literature, Johann Wolfgang von Goethe (1749–1832), Büchner's works are miles away from the older writer's depictions of idealism, freedom, and individual self-determination. Instead, they display a deep pessimism about humanity and the bleakness of existence. Büchner's *Woyzeck* takes as inspiration the historical case of an ex-soldier, Johann Christian Woyzeck, who murdered his mistress. A record of Woyzeck's paranoia and hallucinations was published in the *Zeitschrift für Staatsarzneikunde*, a medical journal to which Büchner's father subscribed, and Büchner's play portrays the title character's psychosis in vivid but economical terms, often drawing dialogue directly from the medical journal's account. The result is a grim portrait of mental disease, yet it is also a searing indictment of a society that would allow poverty, the fickle whims of superior officers, medical malpractice, and romantic betrayal to drive one man to cataclysmic violence.

*Woyzeck* was unfinished upon Büchner's sudden death at age 23 and languished in obscurity for more than 40 years. In 1879, the novelist Karl Emil Franzos undertook the publication of Büchner's collected works, deciphering and ordering his episodic *Woyzeck* manuscript sketches into a cohesive narrative (but misspelling the title character's name as "Wozzeck" in the process). The play was not mounted on stage for a further 34 years. In 1914, Alban Berg attended its Viennese premiere and, profoundly moved by the work, immediately decided to set it to music. Acting as his own librettist, Berg hewed closely to the



## VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

### SOPRANO

the highest voice type, normally possessed only by women and boys

### MEZZO-SOPRANO

the voice type lying below the soprano and above the contralto; the term comes from the Italian word “mezzo,” meaning “middle”

### CONTRALTO

the lowest female voice, also called an alto

### TENOR

the highest standard voice type in adult males

### BARITONE

the male voice lying below the tenor and above the bass

### BASS

the lowest voice type

published play. He omitted seven of Büchner’s scenes and rearranged the remaining ones into a symmetrical structure of three acts comprising five scenes each. The dialogue remains almost unchanged, with minor textual edits designed to heighten musical-dramatic connections. With these small shifts, Berg married the underlying structure of Büchner’s play to his own rigorous organizing principles, creating a precisely ordered framework for the full expression of his musical ideas.

**ACT I:** *An army town and the surrounding countryside.* The soldier Wozzeck is shaving the Captain. The officer urges him to work more slowly, then tells him that he is a good man but lacks morality because he has an illegitimate child. Wozzeck replies that virtue is a luxury the poor cannot afford.

Wozzeck and a fellow soldier, Andres, are cutting firewood in the fields. Wozzeck is frightened by visions: He hears noises and imagines the sinking sun as a fire setting the earth aflame. Then suddenly all is quiet.

Marie, the mother of Wozzeck’s child, and her neighbor Margret watch a military band pass by outside their window. Marie admires the handsome Drum Major, and Margret mocks her. Left alone with her young son, Marie sings him a lullaby. Wozzeck arrives and tells her about his visions, which he sees as an omen of evil things to come. Marie tries to comfort him, but he rushes off to the barracks without even greeting their child. Overwhelmed by her own fears, Marie runs out of the room, leaving the child by himself.

Wozzeck visits the Doctor, who pays him a few pennies to participate in his bizarre medical experiments. Obsessed with the idea of making a grand scientific discovery, the Doctor asks Wozzeck about his diet. Wozzeck attempts to bring up his visions, but the doctor dismisses them as mere imagination.

On the street in front of Marie and Wozzeck’s house, the Drum Major flirts with Marie. She resists at first, but then she gives in to his attentions.

**ACT II:** Marie admires a pair of earrings the Drum Major has given her. Wozzeck enters. Marie quickly tries to hide the earrings. When Wozzeck sees them, she lies and claims she found them in the street. Wozzeck is suspicious. He gives her the money he has earned and leaves. Marie is overwhelmed by remorse.

The Captain and the Doctor meet in the street and callously talk of sickness and death. When Wozzeck passes by, they taunt him with allusions to Marie’s infidelity. Shocked, Wozzeck asks them not to make fun of the one thing in the world that is his. Then he rushes off.

Wozzeck confronts Marie. He threatens her, but she remains defiant, telling him that she’d rather have a knife in her belly than his hands on her.

Two drunken apprentices amuse a crowd in a beer garden. Wozzeck enters and sees Marie and the Drum Major on the dance floor. A fool approaches Wozzeck and



Wozzeck's first scene with the Doctor,  
as seen in a Salzburg Festival performance  
of William Kentridge's staging

RUTH WALZ/SALZBURG FESTIVAL

tells him he smells blood. Wozzeck thinks he sees blood-covered people dancing a wild waltz.

The same evening in the barracks, Wozzeck wakes to nightmarish memories of what happened in the beer garden. The Drum Major enters, drunk and boasting about his conquest of Marie. The two men fight, and Wozzeck is knocked down.

**ACT III:** Alone with her child, Marie reads from the Bible. First she reads about the adulteress who was forgiven, then she reads about Mary Magdalene. Wracked with guilt, she begs God for mercy.

Marie and Wozzeck walk together near a pond. Marie wants to hurry back to town, but Wozzeck forces her to remain. He kisses her and makes ironic remarks about her fidelity. When she attempts to escape, he draws a knife and kills her.

Wozzeck is drinking in a tavern, shouting wildly and dancing with Margret. Then Margret notices blood on his arm. Unable to explain where this blood came from, Wozzeck rushes out.



Back at the pond, Wozzeck searches for the knife and throws it into the water. Terrified that the moon will reveal his crime, he wades farther into the water to hide the knife in a safer place and wash the blood off his hands. The Doctor and Captain, passing by, hear him struggling in the water, but they hurry along without offering help. Wozzeck drowns.

While playing in the street, neighbor children tell Marie's son that his mother is dead. He does not understand and keeps playing.

## WHO'S WHO IN WOZZECK

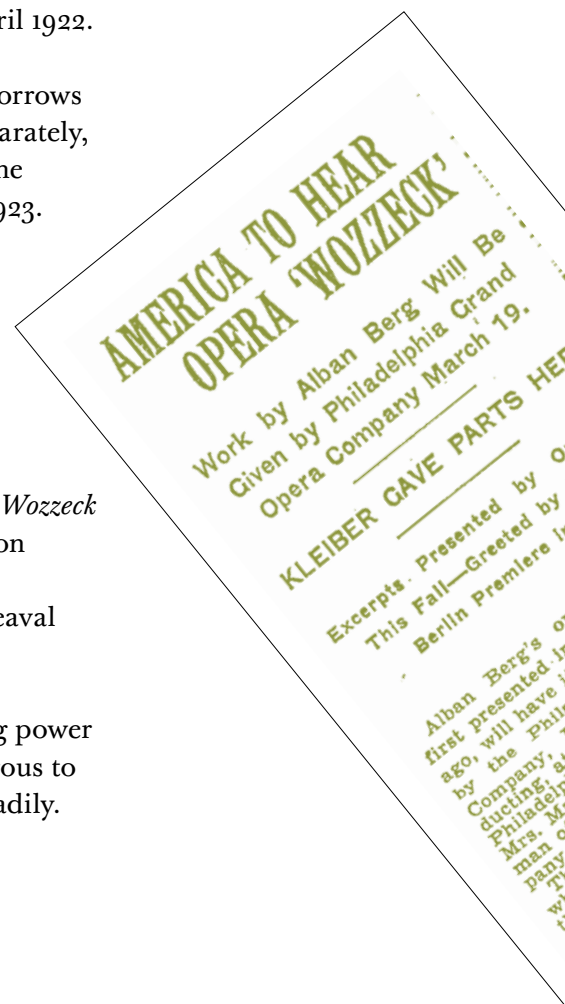
CHARACTER		VOICE TYPE	THE LOWDOWN
Wozzeck "VOHT-zek"	A poor soldier	baritone	Assailed by psychotic visions and crushing poverty, Wozzeck must navigate a world defined by casual cruelty and oppression.
Marie	Wozzeck's common-law wife	soprano	Vital and beautiful, Marie is overcome with shame when she gives in to the Drum Major's advances.
The Captain	Wozzeck's superior officer	tenor	The Captain relishes his power over Wozzeck, burdening him with inane orders and moral advice.
The Doctor	The camp physician	bass	The Doctor subjects Wozzeck to dehumanizing medical experiments. When he learns of Wozzeck's unstable mental state, he is ecstatic at the prospect of fame and scientific immortality.
The Drum Major	A handsome officer	tenor	Strong and full of swagger, the Drum Major views Marie as a wild animal, his for the taming.
Andres "AHN-dress"	A soldier, Wozzeck's friend	tenor	Whereas Wozzeck finds the world terrifying, Andres goes about his business cheerfully singing folk songs.
Margret	Marie's neighbor	contralto	Sharp-eyed and perceptive, Margret notices both Marie's infidelity and the evidence of Wozzeck's crime.

- 1813** Georg Büchner is born near Darmstadt on October 17 to a family of physicians. As a medical student, Büchner becomes an early expert in comparative anatomy, which he pursues alongside his interests in economics and political revolution.
- 1821** The ex-soldier and barber Johann Christian Woyzeck murders his mistress, whom he suspects of infidelity. At his trial, his defense demonstrates that Woyzeck hears voices and hallucinates, and they enter a plea of insanity. The court's expert witness judges him fit for trial; he is found guilty and executed three years later in Leipzig.
- 1825** Dr. Johann Christian August Clarus, the court's expert witness, publishes his interviews with Woyzeck in the medical journal *Zeitschrift für Staatsarzneikunde*. Georg Büchner's father has a subscription to the journal, and much of the dialogue in Büchner's play is taken directly from this account.
- 1836–37** Büchner composes his dramatic fragment *Woyzeck*. When he dies of typhoid fever at age 23 on February 19, 1837, *Woyzeck* is left incomplete. The work can be understood as either grittily realistic or morbidly expressionistic, but by either measure, it is an example of astonishing modernism for the age.
- 1879** *Woyzeck* is published for the first time in a collection of Büchner's works. (The misspelling of the title character as "Wozzeck" dates from this publication.) The play becomes well known in avant-garde literary circles.
- 1885** Alban Berg is born on February 9, the third of four children, to a wealthy Viennese family. Berg learns piano from his governess and often composes songs for family performances.
- 1904** Berg begins private composition lessons with Arnold Schoenberg, Vienna's preeminent avant-garde composer and an instrumental figure in the development of a post-tonal music system. Despite having had no formal musical training before this time, Berg's skill increases rapidly under Schoenberg's rigorous tutorial.
- 1913** Seventy-six years after Büchner's death, *Woyzeck* is performed for the first time, in Munich.





- 1914** Berg attends the first Viennese performance of *Woyzeck*. According to contemporary accounts, Berg leaves the performance pale and clammy, commenting to a colleague, “Isn’t it fantastic? Someone must set it to music.” Berg begins sketching ideas for an opera—his first work for the dramatic stage—almost immediately. But war is declared in July, and World War I forces a delay in Berg’s composition.
- 1915** Berg is conscripted into the Austrian army in June. A life-long sufferer from asthma, he is declared unfit for active duty and assigned to an office job at the War Ministry. This time spent subject to the caprices of despotic military managers increases Berg’s sense of self-identification with the title character of *Wozzeck*. Although the work remains at the forefront of Berg’s creative thought, he is not able to make measurable headway on its composition until after the war.
- 1918–22** Berg resumes work on *Wozzeck*. He finishes Act I in the summer of 1919, Acts II and III by the fall of 1921, and the full orchestration in April 1922.
- 1922** Without a commercial publisher willing to print the score, Berg borrows money to pay for a private publication of the vocal reduction. Separately, Schoenberg writes to his publisher, Universal Editions, praising the work. Berg contracts with Universal for *Wozzeck*’s publication in 1923.
- 1924** Having worked unsuccessfully for over a year to interest opera companies in his new opera, Berg produces a concert suite based on portions of the work. These *Drei Bruchstücke aus Wozzeck* (*Three Fragments from Wozzeck*) are performed in Frankfurt in the summer to critical acclaim.
- 1925** In the meantime, the conductor Erich Kleiber decides to produce *Wozzeck* at the Berlin Staatsoper. Despite political infighting, the resignation of the opera’s general director, and the intrusion of government bureaucracy, Berg’s opera survives the Staatsoper’s period of upheaval and has its premiere on December 14.
- 1933** Adolf Hitler becomes Chancellor of Germany. With the increasing power of the Nazi party, atonal and experimental music becomes dangerous to perform. From this time on, Berg’s financial situation worsens steadily.
- 1935** Berg dies on December 24 from an infected insect sting.



## Waltzing into Oblivion: Berg's Atonal Dances

### Music

#### IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *Waltzing into Oblivion*, copies of the sidebar *Berg's Formal Design for Wozzeck*, and the audio selections from *Wozzeck* available online or on the accompanying CD.

#### CURRICULAR CONNECTIONS

Music History, Music Theory, Humanities, Arts

#### LEARNING OBJECTIVES

- To increase students' comfort and familiarity with the unique sound world of *Wozzeck*
- To exercise students' critical listening skills and develop their ability to recognize musical dance forms
- To help students contextualize Berg's music by exploring dance forms through operatic history

In 1925, Berg's *Wozzeck* inaugurated a new era in operatic composition: Expressionistic, atonal, fiercely complex, and impervious to easy comprehension, it is often called an "epoch-making work." Indeed, the opera is an astonishing tour de force by any standards—and especially so when we consider that Berg had never before written for the dramatic stage. And yet, hiding in plain sight behind Berg's intensely expressive melodies is an elegant structure that draws on a number of historical forms from across music history.

In Act II, a nightmarish tavern scene takes place onstage while the orchestra plays a symphonic scherzo imbued with the gestures and structure of a waltz. With this parody of an iconic Viennese dance style, Berg draws from his rich musical inheritance while transforming it to match the diseased mind of his protagonist. In this activity, students will:

- Learn about the concept of atonality
- Become familiar with some of the musical forms Berg employs in *Wozzeck*
- Study the characteristics of (and practice listening to) 19th-century dance forms
- Analyze a series of operatic and symphonic waltzes and draw conclusions about how Berg adapted the waltz structure for this scene in *Wozzeck*



A band of soldiers, 1916.  
Photographer unknown.  
RIJKSMUSEUM, AMSTERDAM

## GUIDE TO AUDIO CLIPS FOR THIS ACTIVITY

For this activity, there are 12 audio selections from *Wozzeck*, available online or on the accompanying CD:

**TRACK 1:** *Wozzeck*, Act II, Scene 4: Wozzeck visits a tavern (excerpt 1)

**TRACK 2:** *Wozzeck*, Act II, Scene 4: Wozzeck visits a tavern (excerpt 2)

**TRACK 3:** Charles Gounod, *Faust*, Act II, “Ainsi que la brise légère” (excerpt)

**TRACK 4:** Franz Lehár, *The Merry Widow*, Act III, “The Merry Widow Waltz” (excerpt)

**TRACK 5:** Richard Strauss, *Der Rosenkavalier*, Act II, “La la ... Wie ich Dein Alles werde sein!” (excerpt)

**TRACK 6:** Gustav Mahler, *Symphony No. 9*, II, Im tempo eines gemächlichen Ländlers (excerpt)

**TRACK 7:** *Wozzeck*, Act II, Scene 4: In the tavern (complete scene)

**TRACK 8:** *Wozzeck*, Act II, Scene 4: Instrumental introduction

**TRACK 9:** *Wozzeck*, Act II, Scene 4: Two apprentices talk drunkenly

**TRACK 10:** *Wozzeck*, Act II, Scene 4: Marie dances with the Drum Major

**TRACK 11:** *Wozzeck*, Act II, Scene 4: One apprentice’s philosophy

**TRACK 12:** *Wozzeck*, Act II, Scene 4: Instrumental dance music

## STEPS

In this activity, students will study some of the organizing principles Berg employed in crafting *Wozzeck*. Through an analysis of operatic and symphonic waltzes and Ländler, they will develop a working knowledge of several 19th-century dance forms. They will then analyze how Berg transformed these genres in an excerpt from *Wozzeck* and consider how these musical transformations relate to the opera’s plot.

**STEP 1:** Begin the class by playing at the piano a well-known melody that ends in a conventional tonic-dominant-tonic cadence—but omit the final tonic chord. An example is provided below: a phrase from Beethoven’s “Ode to Joy,” the main theme of the final movement of his Ninth Symphony.



## COMMON CORE STANDARDS AND WOZZECK

### CCSS.ELA-Literacy.RL.11-12.3

Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

### CCSS.ELA-Literacy.RL.11-12.11

Interpret, analyze, and evaluate narratives, poetry, and drama aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

### CCSS.ELA-Literacy.RI.11-12.5

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

After you play the final A-major chord, ask students: What is missing? Is this satisfying? Where is this melody supposed to go? Could we end right here? Students will likely respond that the last note is missing. Prompt them to sing it.

Explain that the missing note, the last note of the melody, is the “tonic”—the “home pitch” of the musical example and the cornerstone of its key. Because we live in a world steeped in the musical system of tonality (essentially all popular music is tonal), our ears are trained to expect the kind of resolution just omitted from the “Ode to Joy” example.

A useful metaphor for tonality is that of gravity. (In fact, the composer Paul Hindemith once said, “Tonality is a natural force, like gravity.”) All other pitches are attracted to the tonic with varying degrees of strength, while the tonic holds these pitches and key areas in balance and defines their relation to one another. No matter where the music goes, as long as we are within a given key, the music will seem to be “drawn” inexorably back toward the tonic.

By the beginning of the 20th century, however, Western art music composers had expanded their harmonic language, introducing unresolved dissonances, distantly related chords, and harmonies that confuse the identification of the tonic. After 1910, even these tenuous relationships between pitches were often severed, and melodies could veer off anywhere, without any relation to a home key. Music theorists sometimes call this musical environment “atonality.” Explain to students that this is the musical world of Alban Berg’s opera *Wozzeck*.

**STEP 2:** Ask students to imagine how a piece of music might be organized without the gravitational pull of tonality. What are some musical elements that might help provide coherence and organization? Students may be stumped by this question; this puts them in good company, as many of Berg’s contemporaries were equally stymied by this problem! Possible responses may include the following:

- Themes that are repeated
- Themes that are associated with ideas or characters
- Distinctive clusters of notes that are repeated and developed
- Distinctive groupings of instruments
- Repeated rhythmic patterns
- The use of large-scale organizational structures (such as historical forms)
- Other ways of organizing pitches (such as the “12-tone system” developed by Berg’s teacher, Arnold Schoenberg)

Berg uses each of the organizational methods listed above in *Wozzeck*, but one of the opera’s most distinctive features is its formal design. Distribute copies of the sidebar *Berg’s Formal Design for Wozzeck*, which reproduces a chart of the opera’s underlying structure. (Although this chart was compiled by Berg’s student rather





Though both dances are in triple meter, the ballroom elegance associated with the waltz contrasts with the Ländler's rustic exuberance.

than by Berg himself, it was made with the composer's authorization and oversight. Berg also made sure that a copy of this chart was included in the vocal score he had printed in 1923, indicating that he wanted these forms to be recognized by anyone who had access to the score.)

Ask students if they are familiar with any of the forms listed on this chart; forms they are likely to recognize include the symphony, march, and lullaby. Explain that each of the forms on this chart is defined by a set of compositional conventions, and by adopting or adapting these conventions, Berg constructed a score that was both historically informed and capable of meeting the opera's modern dramatic needs. Even if the underlying structure is not always discernible to the listener, understanding how Berg used these forms can give us crucial analytic insight into the musical structure of the opera.

**STEP 3:** Before moving on, it will be helpful to make sure your students have a basic understanding of Wozzeck's plot. You may wish to assign the synopsis as take-home reading before class. You can also hand out a copy of the "Who's Who" chart or a copy of the summary, and/or you can briefly summarize the plot during class. For now, it will be enough if students understand that the opera tells the story of Wozzeck, a poor and beleaguered soldier who is tormented by psychotic visions. When he discovers that Marie, his common-law wife, has been unfaithful to him, his jealousy drives him to murder her by a lake. When he returns to the scene of his crime to dispose of the murder weapon, he falls into the water and drowns.



**FUN FACT:** Büchner's *Woyzeck* contains large sections written in the Hessian dialect, making it particularly difficult to translate into English. Much of its dialogue is also steeped in Hessian folk songs, a body of music and poetry mostly unknown to English speakers.

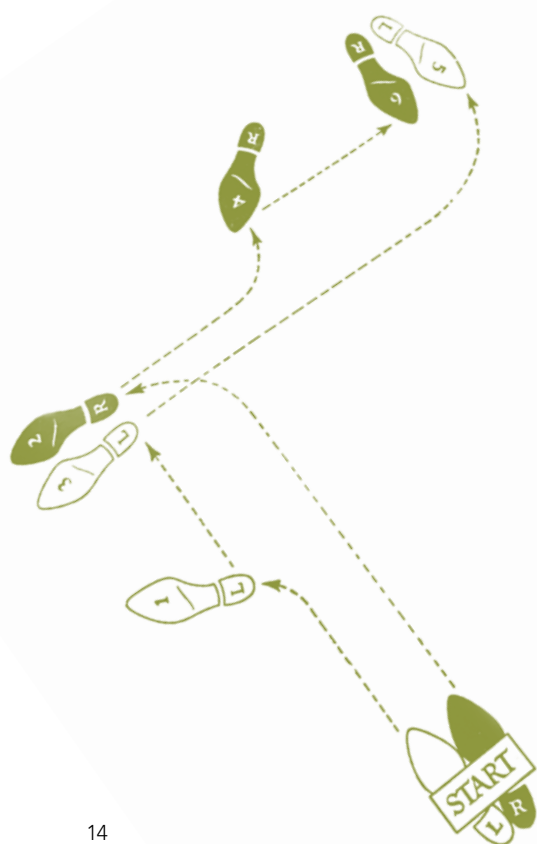
**STEP 4:** Now let's direct our focus to a single scene in *Wozzeck*—Act II, Scene 4—and its accompanying music. At this point in the opera, Wozzeck suspects that Marie is cheating on him, and he is growing more and more paranoid. He visits a tavern, where he is surrounded by drunken soldiers and women. When he sees Marie dancing with the Drum Major, his vision suddenly becomes blurred, as though his eyes are covered by a blood-red mist. According to Berg's organizational scheme, this is the fourth movement of the "symphony" created by the five moments of the opera's second act. It is a "scherzo," and it is the dramatic and developmental high point of the opera. To introduce the scene's sound world to students, play **Tracks 1 and 2**. The texts and translations are provided on the first page of the reproducible handouts.

Invite students to share their impressions of this music. What does it sound like to them? Remind them that there is no wrong answer. Next, ask them to think about how what they just heard relates to what they know about the opera's plot. Does this music fit the story of a man troubled by psychotic visions? Was there anything that was recognizable about this music or that students could latch on to?

**STEP 5:** To provide that hook, we'll focus on Berg's underlying structure for the scene: a scherzo. As a symphonic movement, the scherzo (pronounced "SCARE-tsoh") grew out of the minuet and trio, which had been a part of the symphony since the late 18th century. Both the minuet and scherzo are dance numbers in triple meter, with a contrasting ("trio") section in the middle. Unlike the minuet, which was an aristocratic and stately dance, the scherzo was fast and lively, and it often had comic undertones. (In fact, the word "scherzo" means "joke" in Italian.)

As with much of the lilting, triple-meter music of the time, the symphonic scherzo often became infused with the distinctive flavor of the waltz, which swept 19th-century Europe with its scandalous whirling and dizzying speed. But the waltz wasn't the only dance that made its way into the symphony: Another German dance, the Ländler, also made its way into symphonic scherzo movements. Like the waltz, the Ländler was in triple time; unlike the elegant waltz, the Ländler was a rustic folk dance. Moreover, as the 19th century progressed, the already-comic scherzo was frequently infused with an ironic (or even grotesque) sense of humor. Music in Vienna at the end of the 19th century was a melting pot of styles and ideas, and the late-Romantic scherzo could embody lilting triple-time rhythms, dance inflections, folk gestures, light-hearted comedy, morbid sarcasm—or all of the above. This cacophonous concoction of sounds was Berg's musical inheritance and the foundation on which he built his own musical identity.

To familiarize ourselves with these dance styles and what they sound like, we'll start by listening to a selection of waltzes from different sources. Distribute the next section of the reproducible handout, which provides relevant texts (where applicable) and





# BERG'S FORMAL DESIGN FOR *WOZZECK*

	DRAMA	MUSIC
	<b>EXPOSITIONS: WOZZECK IN RELATION TO HIS ENVIRONMENT</b>	<b>FIVE CHARACTER PIECES</b>
ACT I, SCENE 1	Wozzeck and the Captain	Suite
ACT I, SCENE 2	Wozzeck and Andres	Rhapsody
ACT I, SCENE 3	Wozzeck and Marie	Military March and Lullaby
ACT I, SCENE 4	Wozzeck and the Doctor	Passacaglia
ACT I, SCENE 5	Marie and the Drum Major	Andante affetuoso (quasi Rondo)
	<b>DRAMATIC DEVELOPMENT</b>	<b>SYMPHONY IN FIVE MOVEMENTS</b>
ACT II, SCENE 1	Marie and her child, later Wozzeck	Sonata movement
ACT II, SCENE 2	The Captain and the Doctor, later Wozzeck	Fantasia and Fugue
ACT II, SCENE 3	Marie and Wozzeck	Largo
ACT II, SCENE 4	Garden of a tavern	Scherzo
ACT II, SCENE 5	Guard room of the barracks	Rondo con introduzione
	<b>CATASTROPHE AND EPILOGUE</b>	<b>SIX INVENTIONS</b>
ACT III, SCENE 1	Marie and her child	Invention on a theme
ACT III, SCENE 2	Marie and Wozzeck	Invention on a note
ACT III, SCENE 3	A seedy bar	Invention on a rhythm
ACT III, SCENE 4	Death of Wozzeck	Invention on a hexachord
ORCHESTRAL INTERLUDE		Invention on a key
ACT III, SCENE 5	Children playing	Invention on a regular eighth-note movement

**FUN FACT:** While struggling to find a publisher for *Wozzeck*, Berg decided to self-finance the printing of a vocal score for the work. There was just one problem: He had to borrow money from his sister's friend in order to afford it. Happily, he soon had help repaying this debt—from none other than Alma Mahler, widow of the composer Gustav Mahler and a talented composer in her own right. Berg was so touched by Mrs. Mahler's generosity that he dedicated the opera to her.

space for students to make notes on what they hear. Students should pay attention to rhythm, tempo, melody, stylistic gestures, and any other element that they feel is notable. First, play **Tracks 3 through 6** successively, playing each example once. Then return to Track 3 and repeat each excerpt as necessary, allowing students ample time to write down their conclusions. If your students are not familiar with listening to triple-meter rhythms, you may wish to help them count "one-two-three" (or "oom-pah-pah") or conduct as they listen. A teacher's guide to the excerpts is provided below.

**TRACK 3: Charles Gounod, *Faust*, Act II, "Ainsi que la brise légère"**

This excerpt opens with a rustic introduction, as violins sound a series of open strings and repeated notes. Rapid scales lead into the waltz proper, which begins with the classic "oom-pah-pah" waltz rhythm in the horns and cellos. Throughout, the violins maintain a strong accent on the first beat of each bar, with repeated notes and faster notes on the upbeats.

**TRACK 4: Franz Lehár, *The Merry Widow*, Act III, "Merry Widow Waltz"**

This waltz is slower and more sentimental in tone than the previous excerpt. The orchestra provides a gentler "oom-pah-pah" rhythm, while the voices proceed in a long-short-long-short pattern. In the second stanza, Hannah's melody uses faster notes on the upbeat and longer held notes on the downbeat to emphasize the waltz meter. This example also displays considerable rubato, in which the singer employs a kind of rhythmic freedom for expressive purposes, speeding up and slowing down to exaggerate the melodic line.

**TRACK 5: Richard Strauss, *Der Rosenkavalier*, Act II, "La la ... Wie ich Dein Alles werde sein!"**

The excerpt begins with the violins milking a lavish rubato upbeat, which they repeat several times against a gentle "oom-pah-pah" accompaniment. The bass voice enters with a lascivious tune that extends into the lowest parts of his range. As in the previous example, the violins' melody is built on a repeated rhythmic pattern that emphasizes the downbeat. At the line "with me, no night will be too long," the music veers into a distant key, a much faster waltz tempo, and a more forceful and accented style, verging on the coarse. When the other characters respond, their music is discordant and strained. As the waltz returns with the Baron's text, it is set against the counterpoint of the other characters' distress, represented by the chromatic instability of the music.

**TRACK 6: Gustav Mahler, *Symphony No. 9*, II. Im tempo eines gemächlichen Ländlers ("In the tempo of a leisurely Ländler")**

In this excerpt from Mahler's symphony (which he marks "*etwas täppisch und sehr derb*," meaning "somewhat clumsy and very coarse"), the orchestra begins with heavily accented chords that descend through a whole-tone scale, confusing the tonality. When the violins begin an ornamented repetition of the melody, other instruments establish the waltz rhythm with the "pah-pah" pattern; the "oom" is omitted. The music becomes more and more disjointed. High woodwinds chirp on offbeats, seemingly out of step with the rest of the texture, cymbals crash in comically, and the tonality becomes more confused than ever. By the time the brass enters, the musical atmosphere has taken a distinctly grotesque turn.

Once students have finished listening, invite them to share out some of their observations from this step. You may wish to list some of the main characteristics of the waltz and Ländler on the board.

**STEP 6:** Now that students have identified (some of) the musical characteristics of the waltz and Ländler, let's return to Berg's scherzo movement from *Wozzeck*. To help students make sense of the contrasting sections of the scene, let them know that rather than employing a simple scherzo-trio form (a ternary A–B–A form, with the scherzo A section repeated after the trio), Berg created a more complex structure. In this double scherzo, there are two scherzo sections and two trio sections that alternate:

*Scherzo I (in the style of a Ländler) > Trio I >*

*Scherzo II (Waltz) > Trio II*

*Scherzo I (Ländler) > Trio I > Scherzo II (Waltz)*

If time allows, play the entire scene, provided on **Track 7**. The shifts between sections are indicated in the text on the reproducible handouts. Point out to students that Berg clearly delineated these sections and reserved his dance-inflected music for the various scherzo sections, omitting it from the trios.

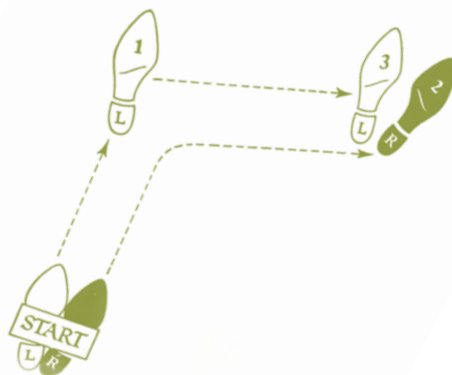
**Tracks 8 through 12** present shorter excerpts from this scene; asterisks in the text mark where each excerpt begins. Play each of them and ask students to identify musical elements that remind them of the dances they studied in Step 5. Space is provided on the reproducible handouts for students to make notes on their impressions. Some sample reflections are below.

#### TRACK 8: Instrumental introduction

- A slow triple meter
- Waltz rhythm in the horns and woodwinds (only the "pah-pah"; the "oom" is omitted)
- Chirping flutes, similar to the flutes in the Mahler example
- A marked slowing of the melody, leading into a lushly harmonized melody in the violins

#### TRACK 9: "Ich hab' ein Hemdlein an" through "Und meine Seele stinkt nach Brantwein"

- A repeating rhythmic pattern of upbeat eighth-notes followed by a half note in the violin melody
- Repeated melodic patterns with slightly changed intervals (similar to the beginning of the Strauss example above)
- Also as in the Strauss example, a sudden shift of texture and style, with the music becoming much coarser and the rhythm becoming more heavily accented





The tavern scene in a Salzburg Festival performance of William Kentridge's staging

RUTH WALZ/SALZBURG FESTIVAL

#### TRACK 10: Instrumental music and "Er! Sie! Teufel!"

- A faster triple meter
- An off-kilter tune in the violins at the beginning of the melody
- "Oom-pah-pah" rhythm provided by tuba and accordion
- A marked slowing of the melody, leading into a return of the opening melody
- The beginning of a new melody, featuring closely harmonized violins and repeating patterns that sweep up into a higher register

#### TRACK 11: "Bist besoffen?" through "Warum ist der Mensch?"

- A slower waltz meter
- A modified version of the violin's melody from Track 9 in the clarinet (later joined by a slide whistle)
- The violins joining the melody, which soon disintegrates

#### TRACK 12: Instrumental dance music

- The low brass intoning a melody that is based on the closely harmonized violin melody found part-way through Track 10, but with the melody (as well as the waltz meter) now obscured by the frenetic accompaniment
- After a period of transition, a loud timpani crash signaling the start of a new section and a new, slower tempo, with timpani and low brass playing the “oom-pah-pah” waltz meter underneath an increasingly chaotic musical texture
- The triple meter eventually becoming obscured by a cacophony of different instruments
- An abrupt shift to a faster rhythm, louder dynamic, and even more grotesque and brutal style, which breaks off abruptly

**STEP 7:** Conclude the lesson by engaging students in a free discussion about the effectiveness of Berg’s scherzo movement. Do the various dance stylings contribute to the narrative? Do they help form a vivid portrait of Wozzeck’s mental state? How would students describe the dramatic progression of this scene? Does it correspond to the structural shifts between the scherzo and trio sections? And finally, why might Berg have chosen this scene in particular for his exploration of dance forms?

**FUN FACT:** Even as late as two weeks before *Wozzeck*’s scheduled premiere at the Berlin Staatsoper, Berg feared that it would be cancelled. The Staatsoper’s general director, Max von Schillings, had resigned suddenly one week previously in response to bureaucratic entanglements, leaving the conductor Erich Kleiber—Berg’s champion—without a protector. Political factions on all sides jumped into the fray, with Kleiber’s opponents arguing that *Wozzeck* was a drain on the Staatsoper’s resources and should not proceed. The press supported this theory by circulating scurrilous rumors that Berg’s “unperformable opera” had required 137 full rehearsals. In reality, there were no more than 34 orchestra rehearsals.

## English / Language Arts

### IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *Soldiering On*, a copy of the synopsis and the “Who’s Who” chart, and the audio selections from *Wozzeck* available online or on the accompanying CD.

### CURRICULAR CONNECTIONS

English/Language Arts,  
Literature, Creative Writing,  
Drama, Humanities, Philosophy

### LEARNING OBJECTIVES

- To increase students’ familiarity with *Wozzeck*’s characters and story
- To deepen students’ understanding of historical literary conventions, particularly the archetype of the “tragic hero”
- To foster students’ critical and creative thinking
- To prompt students’ curiosity about the Met’s production of *Wozzeck*

## Soldiering On: *Wozzeck*’s Transformation of Tragedy

Georg Büchner’s *Woyzeck* is a work that seems determined to go against the grain. Critics often call it the “first working-class tragedy,” a distinction that may be true but which minimizes the myriad ways the work flouts the conventions of the tragic form. Together, *Wozzeck*’s psychosis and the utter meaninglessness of his death create a singular treatment of tragedy, one which offered Alban Berg the perfect vehicle for his atonal Expressionist style. In this exercise, students will study the “tragic” elements of *Wozzeck*, reading selections by historical theorists, analyzing excerpts from the libretto, and thinking critically about the opera’s story and musical language. By completing the exercise, students will gain a nuanced understanding of the conventions of tragedy as well as *Wozzeck*’s unusual treatment of this literary form. Students will:

- Become familiar with various theories of tragedy
- Analyze Büchner’s play and Berg’s opera to see how they transform and defy the expectations of this genre
- Study a collection of excerpts from Berg’s opera to determine what these selections tell us about tragic characters in general and *Wozzeck* in particular
- Re-imagine the opera according to different theoretical viewpoints

### GUIDE TO AUDIO CLIPS FOR THIS ACTIVITY

For this activity, there are five audio selections from *Wozzeck*, available online or on the accompanying CD:

**TRACK 13:** Act I, Scene 1: *Wozzeck* shaves the Captain

**TRACK 14:** Act I, Scene 1: The Captain humiliates *Wozzeck*

**TRACK 15:** Act I, Scene 2: *Wozzeck* tells Andres about his visions

**TRACK 16:** Act III, Scene 2: Marie’s murder

**TRACK 17:** Act III, Scene 4: *Wozzeck* tries to wash the blood off his hands



Soldiers cutting each other’s hair in the open air. Stereograph. Photographer unknown. c. 1914–16

RIJKSMUSEUM, AMSTERDAM



## STEPS

In this activity, students will have several opportunities to become familiar with the plot of *Wozzeck* and its transformation of tragedy. They will analyze characters, identify themes, and study excerpts from the libretto. They will also closely read a selection of historical theories of tragedy and analyze *Wozzeck* based on their findings. The lesson will close with an activity that encourages students to express their understanding of tragic drama both analytically and creatively.

**STEP 1:** Begin the class by writing the following headline on the board:

### **“MORE STUDENTS QUARANTINED IN MEASLES TRAGEDY”**

Ask students to speculate on the story behind the headline. What happened to the students? What caused this problem? What may the outcome be?

Distribute the first page of the reproducible handouts, entitled “Ripped from the Headlines,” and give students a few moments to reflect on the various headlines. Then elicit responses from students on what the stories behind the headlines might be (bonus points if they can identify the literary or artistic works the headlines caricature). Finally, ask students to identify the word that all of the headlines have in common (tragic/tragedy).

Prompt students with the question, “What does ‘tragic’ mean? What makes these examples tragic?” Students will likely respond that something is tragic if it is very sad. Point out that although the word “tragic” is frequently used that way, “tragedy” is also a specific literary genre and not merely an event causing suffering or destruction. (In fact, all of the examples on the handout are drawn from works identified as “tragedies”: *Othello*, *Julius Caesar*, *La Bohème*, *Hamlet*, and *Oedipus Rex*, respectively.) The word tragedy comes from the ancient Greek *tragoidia*, which has been used since at least the fifth century BCE to refer to a type of drama that explores matters of solemn import: the causes of suffering, the nature of guilt, and the absence of justice.

**STEP 2:** Following this introductory reflection, let students know they will be closely reading a selection of primary sources from across history that discuss the literary genre of tragedy. In particular, all of these excerpts attempt to answer the question “What is tragedy?” or “What should tragedy be?” Divide students into groups and assign each group one of the excerpts, distributing the corresponding “Viewpoint” sheet from the next section of the reproducible handouts (entitled “What is Tragedy?”). Also distribute the reproducible page “Drama in a Tragic Key,” a broad overview of the tragic form that will help students analyze their historical reading.

## COMMON CORE STANDARDS AND WOZZECK

### **CCSS.ELA-Literacy.RL.11-12.5**

Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

### **CCSS.ELA-Literacy.RH.11-12.9**

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

### **CCSS.ELA-Literacy.W.11-12.3**

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**FUN FACT:** When Karl Emil Franzos was entrusted with Georg Büchner's papers 40 years after the playwright's death, they were in a pitiable state. Moldy, covered in the remains of a mouse infestation, discolored, and brittle, they were barely legible. The papers containing the *Woyzeck* fragments had to be treated chemically before their faded ink was discernible. The author's handwriting, which was both miniscule and messy, presented a further hurdle, as did Büchner's tendency to write using a series of idiosyncratic abbreviations. In sum, we can hardly fault Franzos for misspelling the work's title and transcribing "Woyzeck" as "Wozzeck." Since Franzos's edition was the one known by Berg, the opera preserves this misspelling in its title.

Allow students ample time to read their excerpts and discuss in groups how their assigned author defines tragedy. Afterwards, reconvene the class and have each group summarize their findings.

**STEP 3:** It's now time to turn to the plot of *Wozzeck*. Distribute the synopsis provided in this guide and ask for volunteers to take turns reading it aloud. Before launching into the reading, ask students to listen to the synopsis analytically, keeping in mind the various elements of tragedy that they have been studying.

Following the reading, ask students to summarize the main events of the opera. Who is the main character? What happens to him? What is his relationship with the other characters in the opera? How does the opera end? You may wish to distribute the "Who's Who" chart to aid students' comprehension.

Continue your discussion by asking students to identify some ways Berg's *Wozzeck* does NOT follow their author's description of tragedy. Students will have time to explore this question in more detail later in the lesson, but their initial observations may include the following:

- *Wozzeck* is not a noble character.
- He is a member of the servant class, and thus is not a suitable subject for tragedy.
- The action does not occur over the space of a single day.
- The settings are not unified.
- The opera does not propose any kind of catharsis or offer moral renewal.
- *Wozzeck*'s speech is not elegant or in an elevated style.

Continue your exploration by asking students to draw conclusions on the overarching themes of the story. Potential answers may include (but will not be limited to) the following:

Poverty | Psychosis | Humiliation | Powerlessness |  
The meaninglessness of our own suffering | The randomness of death

**STEP 4:** Now let's delve into the text and music of Berg's *Wozzeck*. Each of the following excerpts provides a view into the ways this tragedy differs from the conventions of the genre. Play the musical selections one at a time while students follow along with the texts and translations, available in the next section of the reproducible handouts. Space is provided for students to write down observations about what they notice in the text and music. (You may want to play each selection twice—once for students to gain a general sense of the music and the dramatic situation, and a second time to give them a chance to take notes.) After they've written down what they hear, ask students to share their observations with the class; you may want to list the characteristics they've noted on the board. Repeat for each of the five listening selections. A listening guide is provided for your reference below.

**TRACK 13:** In this selection, taken from the opening moments of the opera, we are introduced to Wozzeck and the Captain, the military officer to whom he is assigned as personal servant. The Captain complains because Wozzeck is shaving him too quickly; he does not want his schedule thrown off. The Captain pronounces his lines with increasing pettiness, with spiky orchestral accompaniments provided by a series of small instrumental ensembles. By the time the Captain begins harping about the length of 30 years, he has exploded into full cattiness, accompanied by the forceful counterpoint of high strings. Wozzeck responds on a monotone, “Yes sir, Mr. Captain.”

**TRACK 14:** The scene continues as the Captain finds a new bone to pick with Wozzeck: his child born out of wedlock. The Captain tosses around a few half-phrases about morality, but he comes across as more blustery than pious. Wozzeck replies with the first of his two lengthy statements in this scene, replying that God will be merciful and including an actual quotation from the Bible. The Captain is livid with this response, punctuating his angry retorts (“Where does the Bible say that?”) with notes at the top of his range, accompanied by accented brass. In Wozzeck’s second lengthy reply, the musical texture immediately collapses into a unison note in the low cellos as Wozzeck pronounces his motto “*Wir arme Leut*” (“we poor people”), which will recur several times over the course of the opera. Wozzeck’s discourse on the plight of the poor is the most lyrical and plaintive music heard thus far. But as the scene draws to a close and Wozzeck imagines his downtrodden existence even in heaven, the texture becomes more ominous.

**TRACK 15:** Wozzeck and Andres are cutting sticks in an open field when loud chords in the brass signal a sudden change in Wozzeck’s mental state. “This place is cursed,” he wails, his words underscored by rapidly oscillating chords in the brass. A new musical texture, with solo cellos and violas, begins as Wozzeck is overtaken with visions. The music creates an atmosphere of uncertainty. By the time Wozzeck bursts into full melody, his vision has taken a fatal turn.

**TRACK 16:** In the final moments before Marie’s murder, the moon rises blood red. Berg sets the scene with an extremely quiet unison note in the orchestra. But soon Marie’s fear sets off a nervous response in the orchestra as well, with tremolos in the strings and panicky flourishes in the woodwinds. As Wozzeck murders her, the timpani intone a single note. There is a hysterical outburst in the orchestra, which then returns to a more static state as Wozzeck observes that she is “*tot*”—“dead.”

**TRACK 17:** Though not the final scene of the opera, this excerpt portrays Wozzeck’s ignominious end. He has lapsed into full psychosis, and while searching for the knife he abandoned, he seems not to fully understand the source of Marie’s injuries. His mind careens from thought to thought—from the bloody knife to the “bloody” moon to murder—as he obsesses over hiding the knife and washing the blood from his hands.





As your students listen, invite them to pay particular attention to how Berg's music represents Wozzeck's disjointed mental state.

**STEP 5:** Ask students to comment on their findings, focusing on the character of Wozzeck. You may prompt them with the following questions:

- What do we know about Wozzeck's background? What kind of person is he?
- How much agency does Wozzeck possess over his own destiny?
- Does Wozzeck experience a turning point in his fate?
- How did the opera's two deaths make you feel?

**STEP 6:** Have students reconvene in their groups. Their first task is to decide whether or not their assigned author would consider *Wozzeck* a tragedy. In what ways does *Wozzeck* follow the conventions of tragedy described by their author? In what ways do the plot and characters of *Wozzeck* break these conventions? Each group should come to a consensus that they can share with the class. For specific evidence to support their view, they may draw on the dialogue provided in the five excerpts, their impressions of the music, and the synopsis and "Who's Who" chart.

Next, students will collaborate to develop a proposal to "fix" the story of *Wozzeck* to make it conform to a "proper" understanding of tragedy (according to the viewpoint of their assigned author). Any of the story's elements are eligible for transformation: Wozzeck's occupation, his relationships with the other characters in the opera, the event(s) that bring(s) about his downfall, his downfall itself, the portrayal of his death, and so on. Space for students to record their conclusions is provided on the final page of the reproducible handout under the heading "Wozzeck: There, I Fixed It."

**STEP 7:** As a final wrap-up discussion, ask for volunteers from each group to explain their “corrected” operas in front of the class. Ask students to consider whether these stories would make for satisfying operas. Do they think these stories would have communicated the same themes as Berg’s *Wozzeck*? Do they think Berg’s musical style would have been an appropriate vehicle for these stories?

**FOLLOW-UP:** As a take-home activity, have students flesh out their ideas for their “corrected” operas by writing the dialogue for a brief scene. Using the notes on their “There, I Fixed It” handouts and the libretto excerpts studied earlier in the lesson, students should rewrite the dialogue in one of these sample scenes. Their adaptations may be as strict or as loose as their conceptions allow.

**THEMES AND VARIATIONS** William Kentridge’s prolific artistic imagination encompasses works in myriad genres and media, and his work on one project often gives rise to another in an adjacent field. For instance, Kentridge’s early workshoping of *Wozzeck*—which took place in his Johannesburg studio with a creative team involving dancers, actors, and designers—resulted in not only this production of *Wozzeck* but also *The Head and the Load*, a new performance piece with music by South African composer Philip Miller and musical director Thuthuka Sibisi.

Its title is taken from a Ghanaian proverb that translates as “the problems of the neck are the head and the load.” Using music, dance, film projections, mechanized sculptures, and shadow play, it tells the story of countless African porters and carriers who served in British, French, and German forces during World War I. *The Head and the Load* premiered at London’s Tate Modern in July 2018, and it had its U.S. premiere at the Park Avenue Armory in New York in December 2018.

As Kentridge writes, “*The Head and the Load* is about Africa and Africans in the First World War. That is to say, about all the contradictions and paradoxes of colonialism that were heated and compressed by the circumstances of the war. It is about historical incomprehension (and inaudibility and invisibility). The colonial logic towards the black participants could be summed up: ‘Lest their actions merit recognition, their deeds must not be recorded.’ *The Head and the Load* aims to recognize and record.”



A scene from Kentridge's 2018 theater piece *The Head and the Load*

PHOTO: STELLA OLIVIER

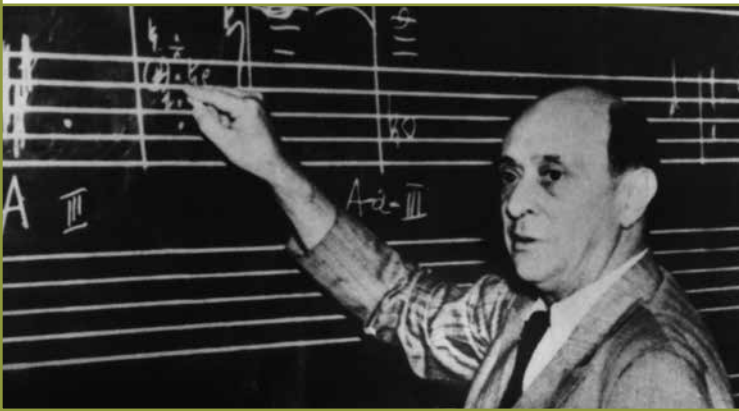


# ASPIRING SON, DISTANT FATHER: BERG & SCHOENBERG

When Berg began his studies with Schoenberg at the age of 19, he had no prior formal musical training. Schoenberg later recalled that he was “an extraordinarily gifted composer, but the state he was in when he came to me was such that his imagination apparently could not work on anything but Lieder [songs]. ... He was absolutely incapable of writing an instrumental movement or inventing an instrumental theme.” Schoenberg was an exacting teacher and expected his students to perform various personal (and usually unpaid) errands on his behalf—such as domestic chores, financial bookkeeping, and more—even after the end of

the scandalous premiere of Berg’s *Altenberg Lieder* in 1913 (which resulted in a riot, with the police called and the concert organizer arrested), Schoenberg complained to Berg of the “insignificance and worthlessness” of his recent compositions. Berg was thrown into a crisis of confidence. Several years later, when Berg was working on *Wozzeck*, Schoenberg complained of the opera’s subject matter: He did not find military servants to be appropriate subjects for an opera. He also believed it would be impossible to make something good of the subject because of the un-musical sound of the title character’s name. As late as 1923—even as he was recommending the work to his publisher, Universal Editions—Schoenberg was prophesying to Berg that he would never find success with *Wozzeck* because it was too difficult.

In the opera, however, Berg may have found a subtle way to take revenge on his overbearing teacher. Berg was fond of embedding extra-musical meanings into his music, often by creating musical ciphers based on the letters in people’s names. In *Wozzeck*’s Act I, Scene 4, the Doctor—arguably the most sadistic character in the work—enters as the bass line moves from A to E-flat (which in German musical spelling is rendered as Es): the initials of Arnold Schoenberg. The scene also includes a brief quotation from Schoenberg’s *Five Pieces for Orchestra* and is built on the ostinato repetition of a 12-tone theme. (At the time, Schoenberg was progressing towards his theory of 12-tone composition.) It may be no coincidence that Berg buried these hints in a scene featuring a character of pompous learnedness and callous disregard for the health of his patient.



Schoenberg teaching in California in later life. Like many Jewish artists and thinkers, Schoenberg had to flee Europe when the Nazi party came to power.

their studies. Berg spent his years as a student of Schoenberg working assiduously to merit his teacher’s approval and fearing his disapprobation, a personality trait that endured for the remainder of his life and which Berg once called “the great problem of my life—a problem that I’ve carried around for decades without being able to solve and which will be my downfall.”

Schoenberg never hesitated to pronounce his disapproval to Berg. On one occasion, following



# Ten Essential Musical Terms

**Atonality** The absence of a main or central key around which music is organized. Atonal music does not rely on the traditional system of pitch organization, which uses keys, scales, triads, and interrelated chords to establish a tonic, or “home,” pitch. Therefore, to an ear trained in Western classical or popular music, atonal music sounds extremely dissonant.

**Dissonance** Two or more notes that are perceived to “sound wrong” together. Dissonance feels unstable to the listener and calls for harmonic resolution. It is the opposite of consonance. In atonal music, dissonance can remain unresolved, and the music’s goal is no longer a final resolution on the tonic.

**Expressionism** An artistic movement that originated in the visual arts in early 20th-century Germany and Austria. Expressionism sought to convey the turbulence of modern life. In reaction to the soft-edged naturalism of the Impressionists, Expressionist painters strove to invigorate their art with a visceral sensibility. In music, the Expressionist movement inspired the new atonal and emotionally charged style developing in Vienna.

**Harmony** The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Tonal harmony is based on progressions of chords in relation to a tonic key. In the 19th century, as composers sought novel sounds to reflect the originality of their invention, they began to employ chords and progressions of greater dissonance and greater distance from the tonic.

**Historical forms** The phrase “musical form” refers to the organizing structure of a piece of music. Typically, this entails varying combinations of presentation, repetition, contrast, development, or transformation. Different forms have been more popular than others at various times in history, and thus may be referred to as “historical forms.” Examples may include the Baroque suite, passacaglia, rondo, sonata form, march, and rhapsody. In *Wozzeck*, Berg uses each of these historical forms as the organizing principle for a single scene.

**Passacaglia** A historical form that flourished in the 17th century and onwards, which features a series of variations built over a repeating bass pattern. Passacaglias typically have a serious or stately character, are in triple meter, and feature frequent dissonances on downbeats. The form had fallen out of favor by the mid-18th century, but in the 19th and 20th centuries, composers began incorporating aspects of the form in their works, most typically the development of variations over an ostinato bass. Berg’s use of the form in Act I, Scene 4 of *Wozzeck* is less conventional. His ostinato is a 12-tone theme, repeated in different registers throughout 21 variations.

## Second Viennese School

A group of composers in early 20th-century Vienna, usually understood to include Arnold Schoenberg and his students (most prominently Alban Berg and Anton Webern). The artists of the Second Viennese School embraced atonality and 12-tone composition. The term was coined as a flattering reference to the “First Viennese School” of the Classical era, which included Mozart, Haydn, and Beethoven.

**Sprechstimme** A German term meaning “speaking voice,” Sprechstimme refers to a vocal technique developed by Berg’s teacher Arnold Schoenberg, in which a singer produces a sound halfway between speech and song. In Sprechstimme, the singer uses only approximate pitches and omits vocal support and prolongation but adheres precisely to the notated rhythm. An iconic example of Sprechstimme is Schoenberg’s 1912 composition *Pierrot Lunaire*. In *Wozzeck*, Berg employs a spectrum of vocal enunciations, including purely spoken dialogue, rhythmicized speech, Sprechstimme, half-song, and full song.

**Ternary form** A three-part musical structure comprising an initial section, a contrasting section, and the return of the initial section. Ternary form can be represented using the letters A–B–A. In *Wozzeck*, Berg described the opera’s three acts as the three parts of a ternary form, with the second act forming the dramatic and musical center of the work.

**Tonality** The traditional system of organizing harmony in Western classical music from around 1600 through the early 20th century. Within the tonal system, chords are predominantly based on the pitches that form the scale of a specific key, with these chords organized into a hierarchy of greater and lesser importance based on their “distance” from the tonic. In a larger context, tonal compositions are usually written in a specific key, which begins and closes the work, with more exploratory harmonic material in the middle.

## Supporting the Student Experience during the *Live in HD* Transmission

### IN PREPARATION

For this activity, students will need the Performance Activity reproducible handouts found at the back of this guide.

### COMMON CORE STANDARDS AND WOZZECK

#### CCSS.ELA-Literacy.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

#### CCSS.ELA-Literacy.RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

#### CCSS.ELA-Literacy.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Watching and listening to a live performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. These performance activities are designed to help students analyze different aspects of this experience while engaging critically with the performance. Each performance activity incorporates a reproducible sheet; students should bring these activity sheets to the *Live in HD* transmission and fill them out during intermission and/or after the final curtain.

For *Wozzeck*, the first activity sheet, “Everyday Degradations,” prompts students to notice how the opera depicts and discusses poverty. In particular, students will listen for the words “*Wir arme Leut*” (“we poor people”), which are set to one of the most prominent musical motives in the opera, recur in various scenes, and are pronounced by different characters. Students will make note of when these words appear, as well as other design-based signals of poverty in the opera.

The second activity sheet is called “Opera Review: *Wozzeck*,” and it includes a scene-by-scene rating system to help students keep track of the opera’s story and develop their own opinions about what they see and hear. This activity is the same for each opera, and it is intended to guide students toward a consistent set of objective observations while enriching their understanding of the art form as a whole.

The performance activity reproducible handouts can be found at the back of this guide. On the next page, you’ll find a follow-up activity created specifically for reviewing the *Live in HD* performance of *Wozzeck*. This activity is intended to inspire careful, critical thinking about what students have seen and heard while also inspiring students to engage in further discussion and study.

## The Question of Wozzeck's Criminal Culpability

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they like? Did anything surprise them? What would they like to see or hear again? This discussion should be an opportunity for students to review their performance activity sheets and express their thoughts about the visual design of the Met production, the singers' performances, and *Wozzeck*'s music and story.

At the end of Berg's opera, as well as in the version of Büchner's play that Berg knew, Wozzeck drowns in a pond, overtaken by his manic desire to find the murder weapon he abandoned there. But in the historical record, the real-life Johann Christian Woyzeck was taken into custody and confessed to stabbing his mistress seven times. His subsequent court case was marked by medical controversy, as experts debated his defense's argument that he was innocent by reason of insanity. Dr. Johann Christian August Clarus, a professor of clinical medicine at the University of Leipzig, provided the decisive testimony, determining that Woyzeck was sane at the time of the murder. (It is important to note that Clarus was a strong advocate of the belief that human beings have total control over their emotions through reason.) Woyzeck was found guilty and executed on August 27, 1824.

In this exercise, have students imagine that Berg's opera does not feature Wozzeck's death. They will then debate his guilt using the format of a mock trial. Assign part of the class to the prosecution and an equal number of

### IN PREPARATION

This activity requires no preparation other than attending the *Live in HD* transmission of *Wozzeck*.

### LEARNING OBJECTIVES

- To review and synthesize students' understanding of *Wozzeck*
- To encourage students to consider ethical issues raised by the opera
- To apply students' understanding of the contemporary justice system to the plot of Berg's opera

### COMMON CORE STANDARDS AND WOZZECK

#### CCSS.ELA-Literacy.RH.11-12.3

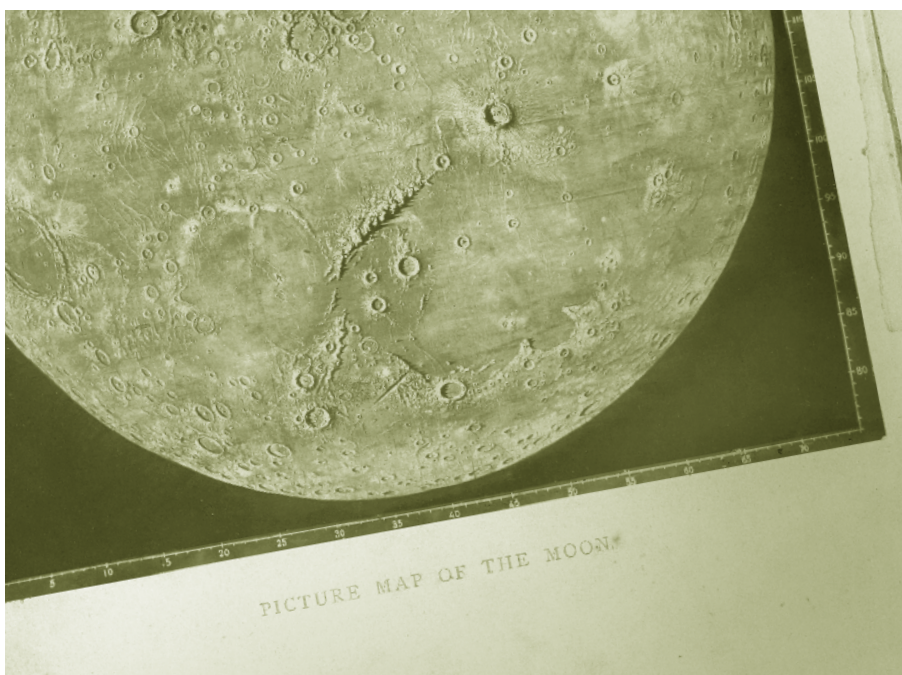
Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

#### CCSS.ELA-Literacy.SL.11-12.1.c

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

#### CCSS.ELA-Literacy.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.



students to the defense. Other students may take the roles of the defendant, witnesses, and judge. Give each group time to plan their legal strategies, using the opera's dialogue and events as evidence. Based on the evidence gathered, the mock trial should explore and answer questions such as the following:

- What motivated Wozzeck to kill?
- What is the evidence of his mental state in general?
- What can we know about his mental state at the time of Marie's murder?
- Is Wozzeck capable of distinguishing right from wrong? How do we know this?
- Is Wozzeck capable of controlling his behavior?
- If Wozzeck is found to be legally insane, what should the trial's outcome be? Why?

Your mock trial may be quite informal, with basic regulations devised by students. Alternatively, you may draw on the wealth of mock trial instructions available on the internet, which offer varying levels of complexity. Through this exercise, students will better understand, articulate, and engage with the ethical and legal issues raised by Wozzeck's story; practice flexible, critical thinking; and sharpen their skills of logical argument and persuasion.

**Excerpts taken from  
the Metropolitan Opera  
broadcast of January 19, 1985**

**WOZZECK**

Christian Boesch

**MARIE**

Hildegard Behrens

**THE CAPTAIN**

Ragnar Ulfung

**THE DRUM MAJOR**

Richard Cassilly

Conducted by  
James Levine

Metropolitan Opera Orchestra  
and Chorus

Mahler excerpt from the album  
*Leonard Bernstein: The Complete  
Mahler Symphonies*, dir. Leonard  
Bernstein, with the New York  
Philharmonic (Sony Classical  
88697943332, 2012). Excerpt  
appears courtesy of Sony Classical.  
Used by permission.

- 1 Wozzeck, Act II, Scene 4: Wozzeck visits a tavern (excerpt 1)
- 2 Wozzeck, Act II, Scene 4: Wozzeck visits a tavern (excerpt 2)
- 3 Charles Gounod, *Faust*, Act II, "Ainsi que la brise légère" (excerpt)  
Excerpt from the Metropolitan Opera broadcast of December 10, 2011,  
conducted by Yannick Nézet-Séguin, with the Metropolitan Opera Orchestra  
and Chorus.
- 4 Franz Lehár, *The Merry Widow*, Act III, "The Merry Widow Waltz" (excerpt)  
Excerpt from the Metropolitan Opera broadcast of December 30, 2017,  
conducted by Ward Stare, with Susan Graham as Hannah and Paul Groves as  
Danilo.
- 5 Richard Strauss, *Der Rosenkavalier*, Act II, "La la ... Wie ich Dein Alles werde  
sein!" (excerpt)  
Excerpt from the Metropolitan Opera broadcast of January 9, 2010, conducted  
by Edo de Waart, with Susan Graham as Octavian, Kristinn Sigmundsson as the  
Baron Ochs, and Erica Strauss as Marianne.
- 6 Gustav Mahler, Symphony No. 9, II, Im tempo eines gemächlichen Ländlers  
(excerpt)  
Performed by Leonard Bernstein and the New York Philharmonic.
- 7 Wozzeck, Act II, Scene 4: In the tavern (complete scene)
- 8 Wozzeck, Act II, Scene 4: Instrumental introduction
- 9 Wozzeck, Act II, Scene 4: Two apprentices talk drunkenly
- 10 Wozzeck, Act II, Scene 4: Marie dances with the Drum Major
- 11 Wozzeck, Act II, Scene 4: One apprentice's philosophy
- 12 Wozzeck, Act II, Scene 4: Instrumental dance music
- 13 Wozzeck, Act I, Scene 1: Wozzeck shaves the Captain
- 14 Wozzeck, Act I, Scene 1: The Captain humiliates Wozzeck
- 15 Wozzeck, Act I, Scene 2: Wozzeck tells Andres about his visions
- 16 Wozzeck, Act III, Scene 2: Marie's murder
- 17 Wozzeck, Act III, Scene 4: Wozzeck tries to wash the blood off his hands





## CLASSROOM ACTIVITY

### Waltzing into Oblivion

#### TRACK 1

**FIRST APPRENTICE:** Ich hab' ein Hemdlein an, das ist nicht mein.

I have a little shirt on, it isn't mine.

**SECOND APPRENTICE:** Das ist nicht mein ...

It isn't mine ...

**FIRST APPRENTICE:** Und meine Seele stinkt nach Brantwein.

And my soul stinks of brandy-wine.

#### TRACK 2

**FOOL:** Lustig, lustig ... aber es riecht ...

It's funny ... but it smells like ...

**WOZZECK:** Narr, was willst Du?

Fool, what do you want ?

**FOOL:** Ich riech, ich riech Blut!

It smells like ... it smells like blood!

**WOZZECK:** Blut? ... Blut, Blut!

Blood? ... Blood, blood!

Mir wird rot vor den Augen.

Everything before my eyes is turning red.

Mir ist, als wälzten\* sie sich

It seems to me like everyone is writhing

alle übereinander ...

on top of each other ...

\*Here, the text plays on the similarity between the German words *walzen* (to dance a waltz) and *wälzen* (to twist, turn, writhe).

#### TRACK 3

**CHORUS:** Ainsi que la brise légère

Just like the gentle breeze

Soulève en épais tourbillons

Turns the prairie dust into

La poussière des sillons,

A twirling whirlwind,

Que la valse nous entraîne!

Let the waltz make us spin!

Faites retentir la plaine

And let the fields echo

De l'éclat de vos chansons!

With the sound of our songs!

#### TRACK 4

**DANILO:** Music's playing, hear it saying, "Love me true,"

As we dance, a voice will answer, "I do too."

Can't you hear the music sing our secret song?

Yes, it's true, and yes, you knew it all along.

**HANNAH:** We hear the music play.

I feel your body sway.

Your heart is beating fast.

If only love could speak at last.

But since nothing can be said,

Then maybe we should dance instead.

You know that it is true,

That I love you.

## CLASSROOM ACTIVITY

### Waltzing into Oblivion (CONTINUED)

#### TRACK 5

**BARON OCHS:** La la ... Wie ich dein alles werde sein!  
Mit mir, mit mir keine Kammer dir zu klein,  
ohne mich, ohne mich jeder Tag dir so bang,  
*(crudely suggestive)* mit mir, mit mir keine Nacht dir zu lang!  
*As he presses Sophie closer, she pushes him back violently.*

**OCTAVIAN:** Ich steh' auf glüh'nden Kohlen!  
Ich fahr' aus meiner Haut! Ich büß' in dieser einen Stund'  
all meine Sünden ab!

**MARIANNE:** Ist recht ein familiärer Mann, der Herr Baron!  
Man delektiert sich, was er all's für Einfäll' hat!

**BARON:** Wahrhaftig und ja, ich hab' halt ein  
lerchenauisch Glück!  
Gibt gar nichts auf der Welt, was mich so entflammt  
und also vehement verjüngt als wie ein rechter Trotz!  
Dort gibt's Geschäfte jetzt, muss mich dispensieren:  
bin dort von Wichtigkeit.  
Indessen der Vetter Taverl leistet Ihr Gesellschaft!

La la ... I'll be your everything!  
With me, no room will be too small for you,  
Without me, every day will be so sad,  
With me, no night will be too long!

I feel like I'm standing on burning coals!  
I'm losing my mind! In this one hour I'm being  
made to pay for a lifetime of sins!

He's awfully familiar, that Baron!  
One can only imagine what he must be thinking!

Yes indeed, I truly have the luck of  
the Lechernaus!  
There's nothing on earth as exciting or  
rejuvenating as a defiant girl!  
But now I need to attend to some business;  
it's important.  
In the meantime, cousin Octavian will keep you company!

#### TRACK 6

Instrumental

##### Track 3

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

##### Track 4

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

##### Track 5

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

##### Track 6

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

CLASSROOM ACTIVITY

Waltzing into Oblivion (CONTINUED)

TRACK 7

SCHERZO I (LÄNDLER)

★ **FIRST APPRENTICE:** Ich hab' ein Hemdlein an, das ist nicht mein,

**SECOND APPRENTICE:** Das ist nicht mein ...

**FIRST APPRENTICE:** Und meine Seele stinkt nach Brantwein.

I have a little shirt on, it isn't mine.

It isn't mine ...

And my soul stinks of brandy-wine.

TRIO I

**FIRST APPRENTICE:** Meine Seele, meine unsterbliche Seele,  
stinkt nach Brantwein! Sie stinkt, und ich weiss nicht,  
warum? Warum ist die Welt so traurig?  
Selbst das Geld geht in Verwesung über!

**SECOND APPRENTICE:** Vergiss mein nicht! Bruder! Freundschaft!  
Warum ist die Welt so schön! Ich wollt', unsre Nasen wären  
zwei Bouteillen, und wir könnten sie uns einander in den Hals  
giessen. Die ganze Welt ist rosenrot!  
Brantwein, das ist mein Leben!

**FIRST APPRENTICE:** Meine Seele, meine unsterbliche Seele stinkt.  
Oh! Das ist traurig, traurig, traurig, trau—

My soul, my immortal soul, stinks like  
brandy-wine! It stinks, and I don't know  
why! Why is the world so sad?  
Even money turns to rot!

Don't forget me! Brother! Friendship! Why is the world so  
beautiful? I wish our noses were two bottles so we could pour  
ourselves down each other's throats.  
The whole world is rose-colored!  
Brandy-wine is everything to me!

My soul, my immortal soul, stinks.  
Oh! Oh, this is sad, sad, sad, sa—

**Scherzo I**

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

**Trio I**

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

## CLASSROOM ACTIVITY

### Waltzing into Oblivion (CONTINUED)

#### SCHERZO II (WALTZ)

★ **WOZZECK:** Er! Sie! Teufel!

**MARIE:** Immerzu, immerzu!

**WOZZECK:** Immerzu, immerzu! Dreht Euch! Wälzt Euch!  
Warum löscht Gott die Sonne nicht aus? ...  
Alles wälzt sich in Unzucht übereinander: Mann und Weib,  
Mensch und Vieh! Weib! Weib!  
Das Weib ist heiss! Ist heiss! Heiss!  
Wie er an ihr herumgreift! An ihrem Leib!  
Und sie lacht dazu!

**MARIE, DRUM MAJOR:** Immerzu! Immerzu!

**WOZZECK:** Verdammt! Ich ...

Him! Her! The devil!

Again! Again!

"Again! Again!" Spin! Writhe!  
Why doesn't god turn off the sun? ...  
Everything writhes together: man and woman,  
human and beast. Woman! Woman!  
The woman is hot! Hot!  
Look at how he latches on to her! Latches on to her body!  
And she laughs!

Again! Again!

Damn! I ...

#### TRIO II

**ARTISANS AND SOLDIERS:** Ein Jäger aus der Pfalz  
Ritt einst durch einen grünen Wald!  
Halli, Hallo, Halli, Hallo!  
Ja lustig ist die Jägerei,  
Allhie auf grüner Haid!  
Halli, Hallo! Halli, Hallo!

**ANDRES:** O Tochter, liebe Tochter,  
Was hast Du gedenkt,  
Dass Du Dich an die Kutscher  
Und die Fuhrknecht hast gehängt?

**ARTISANS, SOLDIERS:** Ja lustig ist die Jägerei,  
Allhie auf grüner Haid!  
Halli, Hallo! Halli, Hallo!

**ANDRES:** Hallo!

A hunter from the Rhine  
Rode through a green forest!  
Hey, Ho, Hey, Ho!  
Oh what fun it is to hunt,  
All together on the green plain!  
Hey, Ho, Hey, Ho!

Oh daughter, dear daughter,  
What were you thinking?  
Why have you fallen in love with  
The coachman and the footboy?

Oh what fun it is to hunt,  
All together on the green plain!  
Hey, Ho, Hey, Ho!

Hey!

#### Scherzo II

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

#### Trio II

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

## CLASSROOM ACTIVITY

### Waltzing into Oblivion (CONTINUED)

#### SCHERZO I (LÄNDLER)

**WOZZECK:** Wieviel Uhr?

**ANDRES:** Elf Uhr!

**WOZZECK:** So? Ich meint', es müsst später sein!  
Die Zeit wird Einem lang bei der Kurzweil ...

**ANDRES:** Was sitztest Du da vor der Tür?

**WOZZECK:** Ich sitz' gut da. Es sind manche Leut'  
nah an der Tür und wissen's nicht, bis man  
sie zur Tür hinausträgt, die Füß' voran!

**ANDRES:** Du sitztest hart.

**WOZZECK:** Gut sitz' ich, und im kühlen Grab,  
da lieg' ich dann noch besser ...

★ **ANDRES:** Bist besoffen?

**WOZZECK:** Nein, leider, bring's nit z'sam.

What time is it?

Eleven o'clock!

Oh? I thought it must be later.  
Time moves slowly when you're having fun.

Why are you sitting in front of the door?

I'm comfortable here. Some people are  
close to the door and don't even know  
it until they're carried out, feet first!

You look uncomfortable.

I'm comfortable here. And when I'm lying in my cold grave,  
I'll be even more comfortable.

Are you drunk?

No, alas, I don't seem to be.

#### Scherzo I

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_





## CLASSROOM ACTIVITY

### Waltzing into Oblivion (CONTINUED)

#### TRIO I

**FIRST APPRENTICE:** Jedoch, wenn ein Wanderer, der gelehnt steht an dem Strom der Zeit, oder aber sich die göttliche Weisheit vergegenwärtigt und fragt: Warum ist der Mensch? Aber wahrlich, geliebte Zuhörer, ich sage Euch: Es ist gut so! Denn von was hätten der Landmann, der Fassbinder, der Schneider, der Arzt leben sollen, wenn Gott den Menschen nicht geschaffen hätte? Von was hätte der Schneider leben sollen, wenn Er nicht dem Menschen die Empfindung der Schamhaftigkeit eingepflanzt hätte? Von was der Soldat und der Wirt, wenn Er ihn nicht mit dem Bedürfnis des Totschiessens und der Feuchtigkeit ausgerüstet hätte? Darum, Geliebteste, zweifelt nicht; denn es ist Alles lieblich und fein ... Aber alles Irdische ist eitel; selbst das Geld geht in Verwesung über ... Und meine Seele stinkt nach Brantwein.

**ARTISANS, SOLDIERS:** Ja lustig ist die Jägerei ...

**ANDRES:** O Tochter, liebe Tochter!

**FOOL:** Lustig, lustig ... aber es riecht ...

**WOZZECK:** Narr, was willst Du?

**FOOL:** Ich riech, ich riech Blut!

**WOZZECK:** Blut? ... Blut, Blut!

When a traveler, leaning against the river of time, thinks of the eternal question: Why did god create the human being? Then truly, dear listener, I say unto you: So it should be! For who would pay the farmer, the barrel-maker, the tailor, the doctor if god had not created the human being? What would the tailor live on, if god had not made humans to be ashamed? And what about the soldier and the bartender, if god hadn't outfitted humans with the need to kill and thirst? So have no fear; for all is good and in order ... everything earthly is vain, even money turns to rot. And my soul stinks like brandy-wine.

Oh what fun it is to hunt—

Oh daughter, dear daughter!

It's funny ... but it smells like ...

Fool, what do you want?

It smells like ... it smells like blood!

Blood? ... Blood, blood!

#### SCHERZO II (WALTZ)

**WOZZECK:** Mir wird rot vor den Augen. Mir ist, als wälzten sie sich alle übereinander ...

Everything before my eyes is turning red. It seems to me like everyone is writhing on top of each other ...

##### Trio I

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

##### Scherzo II

RHYTHM: \_\_\_\_\_

MELODY: \_\_\_\_\_

TEMPO: \_\_\_\_\_

OTHER CHARACTERISTICS: \_\_\_\_\_

\_\_\_\_\_

CLASSROOM ACTIVITY

Soldiering On

Ripped from the Headlines

## **BODIES OF VENETIAN COUPLE DISCOVERED FOLLOWING TRAGIC MURDER-SUICIDE**

What's the story behind the headline? \_\_\_\_\_

## **WAR HERO STABBED IN SHOCKING SENATE-FLOOR TRAGEDY**

What's the story behind the headline? \_\_\_\_\_

## **DESTITUTE PARISIAN GARMENT WORKER REVEALS THE TRAGIC COST OF TUBERCULOSIS**

What's the story behind the headline? \_\_\_\_\_

## **TROUBLED DANISH PRINCE TRAGICALLY LOSES LIFE IN RIGGED DUEL**

What's the story behind the headline? \_\_\_\_\_

## **THEBAN RULER MAKES TRAGIC DISCOVERY ABOUT HIS PARENTAGE**

What's the story behind the headline? \_\_\_\_\_

## CLASSROOM ACTIVITY

### Soldiering On (CONTINUED)

## Drama in a Tragic Key

The genre of tragedy has been one of the most enduring artistic forms across history: With roots in Greek Attica (a region of Greece that includes Athens), it has inspired writers for more than 25 centuries! And despite continual transformations reflecting the shifting interests of the ages, tragedy has always emphasized topics of solemn import, involving the whole community in issues of moral and social consequence. This focus has resulted in recognizable qualities that have remained fairly consistent in works of tragic literature since the days of the first Greek tragedians.

A central aspect of any tragedy is the tragic hero, the protagonist of the story, who features these qualities and experiences:

#### **HIGH CHARACTER**

Tragic heroes often possess an elevated position in society. But more important than their social status, tragic heroes exhibit goodness and virtue and face their destiny with courage and nobility of spirit.

#### **HAMARTIA**

A personal flaw, mistake in judgment, or misstep that leads to the tragic hero's change in fortune.

#### **HUBRIS**

An example of hamartia, hubris refers to the excessive pride of tragic heroes. It may lead them to break a moral law, ignore warnings, or aim beyond their station—all with disastrous results.

#### **ANAGNORISIS**

A moment of recognition, self-discovery, or sudden awareness of one's true situation on the part of the tragic hero.

#### **PERIPETEIA**

A sudden reversal of fortune for the tragic hero. This reversal often follows anagnorisis and starts the protagonist on the path toward destruction.

#### **CATASTROPHE**

The conclusion of a tragedy, with actions and events resulting from the climax of the play. The catastrophe ends the dramatic conflict and usually involves the death of the tragic hero, thereby offering a final demonstration of the hero's nobility of character and fulfilling the hero's unavoidable destiny.

#### **CATHARSIS**

The proper objective of tragedy, in the view of Aristotle: a beneficial purge of unhealthy emotions that restores a viewer's proper emotional balance. More specifically, watching tragic action unfold will cause the viewer to experience pity and fear; after the hero's downfall, the viewer can let go of these unhealthy feelings and enjoy a period of emotional relaxation.

## CLASSROOM ACTIVITY

## Soldiering On (CONTINUED)

## What is Tragedy?

VIEWPOINT: Aristotle, *Poetics* (c. 350 BCE)

Comedy is, as we have said, an imitation of characters of a lower type. ... Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. ... Tragedy endeavors, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit.

Of all plots and actions the episodic are the worst. I call a plot “episodic” in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design.

Translated by S.H. Butcher

VIEWPOINT: Boethius, *De consolazione philosophiae* (c. 524 CE)

The heavens may grant bright sunlit days and hide the same beneath the shade of night. The year may deck the earth's countenance with flowers and fruits, and again wrap it with chilling clouds. The sea may charm with its smoothed surface, but no less justly it may soon bristle in storms with rough waves. Is the insatiate discontent of man to bind me to a constancy which belongs not to my ways? Herein lies my very strength; this is my unchanging sport. I turn my wheel that spins its circle fairly; I delight to make the lowest turn to the top, the highest to the bottom. Come you to the top if you will, but on this condition, that you think it no unfairness to sink when the rule of my game demands it. Do you not know my ways? Have you not heard how Croesus, king of Lydia, who filled even Cyrus with fear but a little earlier, was miserably put upon a pyre of burning branches, but was saved by rain sent down from heaven? Have you forgotten how Paulus shed tears of respect for the miseries of his captive, King Perses? For what else is the crying and the weeping in tragedies but for the happiness of kings overturned by the random blow of fortune? Have you never learnt in your youth the ancient allegory that in the threshold of Jove's hall there stand two vessels, one full of evil, and one of good?

Translated by W.V. Cooper

CLASSROOM ACTIVITY

**Soldiering On** (CONTINUED)

**VIEWPOINT: Dante, *De vulgari eloquentia* (1305)**

The tragic style is clearly to be used whenever both the magnificence of the verses and the lofty excellence of construction and vocabulary accord with the gravity of the subject-matter.

Therefore, remembering well that (as has been proved above) whatever is highest is worthy of the highest, and seeing that the style we call “tragic” is the highest kind of style, the subjects that we have defined as requiring to be treated in the highest style must be treated in that style alone. And those subjects are well-being, love, and virtue, and the thoughts that they inspire in us, as long as no accidental circumstance intervenes to defile them.

Translated by Stephen Botterill

**VIEWPOINT: Chaucer, Prologue to “The Monk’s Tale” from *The Canterbury Tales* (1387)**

Tragedie is to seyn a certeyn storie,  
As olde bookes maken us memorie,  
Of hym that stood in greet prosperitee,  
And is yfallen out of heigh degree  
Into myserie, and endeth wrecchedly.  
And they ben versified comunely  
Of six feet, which men clepen exametron.  
In prose eek been endited many oon,  
And eek in meetre in many a sondry wyse.  
Lo, this declaryng oghte ynogh suffice.

Tragedy is to say a true story,  
As old books make us remember,  
Of him who stood in great prosperity,  
And is fallen out of high status  
Into misery, and ends wretchedly.  
And they are usually in verses  
Of six feet, which [we] call hexameters.  
Also in prose many have been composed,  
And also in meters of many different types.  
Lo, this explanation ought to suffice enough.

Translated by Angela Marroy Boerger

**VIEWPOINT: Sir Philip Sidney, *Defence of Poesie* (1595)**

It is the Comick, whom naughtie Play-makers and stage-keepers, have justly made odious. To the arguments of abuse, I will after answer, only thus much now is to be said, that the Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous & scornfull sort that may be: so as it is impossible that any beholder can be content to be such a one.

The high and excellent Tragedie, that openeth the greatest woundes, sheweth forth the Ulcers that are covered with Tissue, that maketh Kings feare to be Tyrants, and Tyrants manifest their tyrannicall humours, that with stirring the affects of Admiration and Comiseration, teacheth the uncertaintie of this world, and uppon how weak foundations guilden roofes are builded.

The Stage should alway represent but one place, and the uttermoste time presupposed in it, should bee both by Aristotles precept, and common reason, but one day.



## CLASSROOM ACTIVITY

## Soldiering On (CONTINUED)

VIEWPOINT: Milton, Preface to *Samson Agonistes* (c. 1670)

Tragedy, as it was antiently compos'd, hath been ever held the gravest, moralest, and most profitable of all other Poems: therefore said by Aristotle to be of power by raising pity and fear, or terror, to purge the mind of those and such like passions, that is to temper and reduce them to just measure with a kind of delight, stirr'd up by reading or seeing those passions well imitated.

This is mention'd to vindicate Tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day with other common Interludes; hap'ning through the Poets error of intermixing Comic stuff with Tragic sadness and gravity; or introducing trivial and vulgar persons, which by all judicious hath bin counted absurd; and brought in without discretion, corruptly to gratifie the people.

The circumscription of time wherein the whole Drama begins and ends, is according to antient rule, and best example, within the space of 24 hours.

VIEWPOINT: Boileau, *L'art poétique* (1674)

There's not a Monster bred beneath the Sky  
But, well dispos'd by Art, may please the Eye:  
A curious Workman, by his Skill Divine,  
From an ill Object makes a good Design.  
Thus, to Delight, as Tragedy, in Tears  
For Oedipus, provokes our Hopes, and Fears:  
For Parricide Orestes asks relief;  
And, to increase our pleasure, causes grief.

You then, that in this noble Art would rise,  
Come; and in lofty Verse dispute the Prize.  
Would you upon the Stage acquire renown,  
And for your Judges summon all the Town?  
Would you your Works for ever should remain,  
And, after Ages past, be sought again?  
In all you Write, observe with Care and Art  
To move the Passions, and incline the Heart.  
If, in a labour'd Act, the pleasing Rage

Cannot our Hopes and Fears by turns ingage,  
Nor in our mind a feeling Pity raise;  
In vain with Learned Scenes you fill your Plays:  
Your cold Discourse can never move the mind  
Of a stern Critic, natu'rally unkind;  
Who, justly tir'd with your Pedantic flight,  
Or falls asleep, or censures all you Write.  
The Secret is, Attention first to gain;  
To move our minds, and then to entertain.

... In noble thoughts must every where abound,  
Be easy, pleasant, solid, and profound:  
To these you must surprising Touches joyn,  
And show us a new wonder in each Line;  
That all in a just method well design'd,  
May leave a strong Impression in the mind,  
These are the Arts that Tragedy maintain.

Translated by John Dryden

CLASSROOM ACTIVITY

**Soldiering On** (CONTINUED)

**VIEWPOINT: Racine, Preface to *Phèdre* (1677)**

I have taken the trouble to make [Phaedra] a little less hateful than she is in the ancient versions of this tragedy, in which she herself resolves to accuse Hippolytus. I judged that that calumny had about it something too base and black to be put into the mouth of a Princess. ... This depravity seemed to me more appropriate to the character of a nurse, whose inclinations might be supposed to be more servile.

Translation from *The Encyclopedia Britannica*

**VIEWPOINT: Lessing, *Hamburg Dramaturgy* (1767–69)**

The names of princes and heroes can give a play pomp and majesty, but they contribute nothing to its emotional power. The misfortune of someone whose circumstances come closest to our own must naturally penetrate most deeply into our souls, and if we have compassion for kings, we have it for them as people rather than as kings. If occasionally their rank makes their misfortunes more important, it does not therefore make them more interesting. Though entire populations may be enmeshed, our sympathy demands a single subject, and a nation is far too abstract a concept for our sentiments.

Translated by Wendy Arons and Sara Figal

## CLASSROOM ACTIVITY

### Soldiering On (CONTINUED)

#### MUSICAL EXCERPT 1 (TRACK 13)

The Captain's room. Early morning. The Captain is sitting on a chair in front of a mirror. Wozzeck is shaving him.

**CAPTAIN:** Langsam, Wozzeck, langsam!  
Eins nach dem Andern! Er macht mir ganz schwindlig ...  
Was soll ich dann mit den zehn Minuten anfangen,  
die Er heut' zu früh fertig wird?  
Wozzeck, bedenke! Er, Er hat noch seine schönen dreißig  
Jahr' zu leben, dreißig Jahre: macht dreihundert und  
sechzig Monate und erst wieviel Tage, Stunden, Minuten!  
Was will Er denn mit der ungeheuren Zeit all' anfangen?  
Teil' Er sich ein, Wozzeck!

**WOZZECK:** Jawohl, Herr Hauptmann.

Slowly, Wozzeck, slowly!  
One thing at a time! You make me downright dizzy ...  
What am I supposed to do with those ten extra minutes  
I'll have when you finish early?  
Think about it, Wozzeck. You still have a good thirty years to live.  
Thirty years: That's 360 months, and just think about how many  
days, hours, minutes!  
Why do everything so terribly fast?  
Take it easy, Wozzeck!

Yes sir, Mr. Captain.

#### MUSICAL EXCERPT 2 (TRACK 14)

**CAPTAIN:** Wozzeck, Er ist ein guter Mensch, aber ...  
Er hat keine Moral! Moral: das ist,  
wenn man moralisch ist!  
Versteht Er? Es ist ein gutes Wort.  
Er hat ein Kind ohne den Segen der Kirche ...

**WOZZECK:** Jawo ...

**CAPTAIN:** ... wie unser hochwürdiger Herr Garnisonsprediger  
sagt: Ohne den Segen der Kirche, das Wort ist nicht von mir.

**WOZZECK:** Herr Hauptmann, der liebe Gott wird den armen  
Wurm nicht d'rum ansehen, ob das Amen darüber gesagt ist,  
eh' er gemacht wurde. Der Herr sprach:  
Lasset die Kleinen zu mir kommen!

**CAPTAIN:** Was sagt Er da? Was ist das für eine kuriose Antwort?  
Er macht mich ganz konfus! Wenn ich sage:  
Er, so mein' ich Ihn, Ihn ...

**WOZZECK:** Wir arme Leut! Sehn Sie, Herr Hauptmann,  
Geld, Geld! Wer kein Geld hat! Da setz' einmal einer  
Seinesgleichen auf die moralische Art in die Welt!  
Man hat auch sein Fleisch und Blut! Ja, wenn ich ein Herr wär',  
und hätt' einen Hut und eine Uhr und ein Augenglas und  
könnt' vornehm reden, ich wollte schon tugendhaft sein!  
Es muss was Schönes sein um die Tugend, Herr Hauptmann.  
Aber ich bin ein armer Kerl! Unsereins ist doch einmal  
unselig in dieser und der andern Welt! Ich glaub',  
wenn wir in den Himmel kämen, so müssten wir donnern helfen!

Wozzeck, you're a good guy, but ...  
you have no morals! "To have morals"—  
that means "to be moral."  
Do you understand? It's a good phrase to know.  
But you have a child out of wedlock ...

Yes ...

That's how our reverend priest says it:  
out of wedlock. It's not my phrasing

Mr. Captain, a loving god doesn't hold it against  
a child if it's born out of wedlock.  
Rather, he says:  
"Let the little children come to me!"

Where does the Bible say that? What kind of an answer is that?  
You're making me completely confused.

We poor people! You see, Mr. Captain,  
it's a question of money—if you don't have money then you can't  
afford to be moral!  
A person also has to take care of their flesh and blood! If only I  
were a gentleman and had a hat and a watch and glasses and could  
speak well, then I'd like to be virtuous!  
It must be nice to be virtuous, Mr. Captain.  
But I'm a poor man! My kind can only ever be unfortunate—both  
in this world and in the next! I believe that if we made it to heaven,  
we'd have to help make the thunder!

## CLASSROOM ACTIVITY

### Soldiering On (CONTINUED)

#### MUSICAL EXCERPT 3 (TRACK 15)

**WOZZECK:** Der Platz ist verflucht! Siehst Du den lichten Streif da über das Gras hin, wo die Schwämme so nachwachsen? Da rollt Abends ein Kopf. Hob ihn einmal Einer auf, meint', es wär' ein Igel. Drei Tage und drei Nächte drauf, und er lag auf den Hobelspänen.

This place is cursed! Do you see that light area in the grasses over there, by where the toadstools grow? A head rolls through there in the evening. Someone once picked it up. He thought it was a hedgehog. Three days and three nights later, he was dead.

#### MUSICAL EXCERPT 4 (TRACK 16)

**MARIE:** Wie der Mond rot aufgeht!

Look how red the moon rises tonight!

**WOZZECK:** (*drawing a knife*) Wie ein blutig Eisen!

Like a bloody knife!

**MARIE:** Was zitterst? Was willst?

Why are you trembling? What do you want?

**WOZZECK:** (*stabbing her in the neck*) Ich nicht, Marie! Und kein Andrer auch nicht!

If I can't have you, Marie, then no one else can!

**MARIE:** Hilfe!

Help!

**WOZZECK:** Todt!

Dead!

#### MUSICAL EXCERPT 5 (TRACK 17)

**WOZZECK:** Wo ist das Messer? Ich hab's da gelassen ... Näher, noch näher. Mir graut's! Da regt sich was. Still! Alles still und tot ... Mörder! Mörder! Ha! Da ruft's. Nein, ich selbst. Marie! Marie! Was hast Du für eine rote Schnur um den Hals? Hast Dir das rote Halsband verdient, wie die Ohrringlein, mit Deiner Sünde! Was hängen Dir die schwarzen Haare so wild? Mörder! Mörder! Sie werden nach mir suchen ... Das Messer verrät mich! Da, da ist's. So! Da hinunter! Es taucht ins dunkle Wasser wie ein Stein. Aber der Mond verrät mich ... der Mond ist blutig. Will denn die ganze Welt es ausplaudern? Das Messer, es liegt zu weit vorn, sie finden's beim Baden oder wenn sie nach Muscheln tauchen. Ich find's nicht ... Aber ich muss mich waschen. Ich bin blutig. Da ein Fleck ... und noch einer. Weh! Weh! Ich wasche mich mit Blut! Das Wasser ist Blut ... Blut ...

Where is the knife? I left it just there ... Nearer, nearer. Oh, it's terrifying! There, something's moving. Silent! Everything is silent and dead ... Murder! Murder! Ha! Who is yelling that?—it's me. Marie! Marie! Why do you have that red ribbon around your neck? Your sins bought you a red necklace to go with your earrings! Why is your black hair so wild? Murder! Murder! They'll look for me ... The knife will give me away! There, there it is! Just under there! It sinks in the dark water like a stone. But the moon will give me away ... the moon is bloody. Will the whole world blab? The knife: it's too close to the shore, someone will find it while swimming or diving for mussels. I can't find it ... But I need to clean myself up. I'm bloody. There's a spot ... And another. Oh no! No! I'm washing myself with blood! The water is blood ... blood ...

CLASSROOM ACTIVITY

Soldiering On (CONTINUED)

## *Wozzeck*: There, I Fixed It

According to the viewpoint of: \_\_\_\_\_

CHARACTER CHANGES:

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SETTING CHANGES:

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PLOT DETAILS:

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THE OPERA ENDS WITH:

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PERFORMANCE ACTIVITY

# Everyday Degradations

One of the most distinctive aspects of *Wozzeck* is its vivid depiction of poverty. Unlike earlier operas that featured upper-class characters, Berg’s opera does not shy away from depicting the squalid living conditions of its characters. Instead, Wozzeck and Marie’s poverty is an integral part of the story—and a core component of Wozzeck’s demise.

As you watch *Wozzeck*, pay attention to the ways that characters discuss their poverty. The composer has provided a signal for you in the repeated text “*Wir arme Leut*” (“we poor people”), which is paired with a melodic motive. Each time this text appears, fill out the chart below.

“Wir arme Leut” #1:

“Wir arme Leut” #2:

“Wir arme Leut” #3:

Character speaking:

Character speaking:

Character speaking:

What do they say about their situation?

What do they say about their situation?

What do they say about their situation?

How is their poverty depicted visually?

How is their poverty depicted visually?

How is their poverty depicted visually?

PERFORMANCE ACTIVITY

Opera Review: *Wozzeck*

Have you ever wanted to be a music and theater critic? Now’s your chance!

As you watch *Wozzeck*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn’t you like? If you were in charge, what might you have done differently? Think carefully about the action, music, and stage design, and rate each of the star singers. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about the opera and this performance at the Met!

THE STARS	STAR POWER	MY COMMENTS
Peter Mattei as Wozzeck	☆ ☆ ☆ ☆ ☆	
Elza van den Heever as Marie	☆ ☆ ☆ ☆ ☆	
Gerhard Siegel as the Captain	☆ ☆ ☆ ☆ ☆	
Christian Van Horn as the Doctor	☆ ☆ ☆ ☆ ☆	
Christopher Ventris as the Drum Major	☆ ☆ ☆ ☆ ☆	
Conductor Yannick Nézet-Séguin	☆ ☆ ☆ ☆ ☆	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
The Captain’s early-morning shave MY OPINION OF THIS SCENE:	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆
Wozzeck is troubled by visions MY OPINION OF THIS SCENE:	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆
Marie watches the military band pass by MY OPINION OF THIS SCENE:	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆
The Doctor examines Wozzeck MY OPINION OF THIS SCENE:	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆
Marie admires the Drum Major and gives in to his advances MY OPINION OF THIS SCENE:	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆	☆ ☆ ☆ ☆ ☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Wozzeck develops suspicions about Marie's fidelity MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Captain and the Doctor taunt Wozzeck about Marie MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Wozzeck confronts Marie MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Wozzeck's nightmarish visions and a fight MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Marie's shame and her plea for God's forgiveness MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
A squalid murder MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Wozzeck returns to the tavern MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Wozzeck returns to the scene of his crime MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Captain and the Doctor hear something MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Marie's child plays in the street MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆