

# Rusalka

A Guide for Educators

The Met  
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Opera

Kristian Schuller/Metropolitan Opera

## SHE CAME FROM THE WATER, A CREATURE AS BEAUTIFUL AND MYSTERIOUS AS THE LAKE

she called home. But for the love of a human, she set off on a journey from which she could never return. Rusalka (whose name means simply “water nymph” in Czech) appeared on the operatic stage in 1901, an ethereal being brought to life by the soaring melodies of Antonín Dvořák and the evocative poetry of Jaroslav Kvapil. But she and her fellow denizens of the water had been inspiring and beguiling story-tellers for centuries. From the fjords of Denmark to the forests of Bohemia, the water nymph (most famously embodied in Hans Christian Andersen’s tale *The Little Mermaid*) was a celebrated member of the fairy-tale pantheon. But it was not magic that she desired, nor idolization it was humanity, and love.

For the Prince she loved, Rusalka’s allure was in her mystique. But for us, it lies in her fortitude and vulnerability, courage and willingness to forgive. These qualities reveal in her a profound humanity that no potion could provide. In this stunning new production for the Metropolitan Opera, director Mary Zimmerman harnesses this duality: in Rusalka’s magical realm we recognize our own world, shimmering like a reflection on the surface of a pond. And although Rusalka’s fate is silence, Dvořák’s immortal music, Kvapil’s rich poetry and Mary Zimmerman’s vivid scenery endow her with an immortal voice that speaks to us all.

This guide introduces *Rusalka* as a musical fairy tale, representing an interest in folk music and stories that lay at the heart of nineteenth-century culture. It is designed to provide context, deepen background knowledge, and enrich the overall experience of this Final Dress Rehearsal performance. The materials on the following pages include biographical data about the composer, information on the opera’s literary sources, and a short article to help students understand the opera’s story. You’ll find a series of activities that bring the opera and its music into the classroom, including a listening guide and questions to facilitate discussion. By connecting the opera to fairy tales with which students may already be familiar, these activities will help students broaden their historical horizons while engaging deeply and critically with the story, poetry, and music of *Rusalka*.

### THE WORK:

#### **RUSALKA**

An opera in three acts, sung in Czech  
Music by Antonín Dvořák  
Libretto by Jaroslav Kvapil, based on the novella *Undine* by Friedrich de la Motte Fouqué and Hans Christian Andersen’s *The Little Mermaid*  
First performed March 31, 1901 at the National Theater, Prague, Czech Republic

### PRODUCTION

Sir Mark Elder, Conductor  
Mary Zimmerman, Production  
Daniel Ostling, Set Designer  
Mara Blumenfeld, Costume Designer  
T.J. Gerckens, Lighting Designer  
Austin McCormick, Choreographer

### STARRING

(in order of vocal performance)

Eric Owens  
WATER SPRITE (bass)

Kristine Opolais  
RUSALKA (soprano)

Jamie Barton  
JEŽIBABA (mezzo-soprano)

Brandon Jovanovich  
PRINCE (tenor)

Katarina Dalayman  
FOREIGN PRINCESS (soprano)

Production a gift of the Betsy and Ed Cohen/Areté Foundation  
Additional funding from Mr. William R. Miller, in memory of Irene D. Miller

## ABOUT THE METROPOLITAN OPERA HOUSE



Photo: Johnathan Tichler/  
Metropolitan Opera

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world.

The Metropolitan Opera was founded in 1883, with its first opera house built on Broadway and 39th Street by a group of wealthy businessmen who wanted their own theater. In the company's early years, the management changed course several times, first performing everything in Italian (even *Carmen* and *Lohengrin*), then everything in German (even *Aida* and *Faust*), before finally settling into a policy of performing most works in their original language.

Almost from the beginning, it was clear that the opera house on 39th Street did not have adequate stage facilities. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September of 1966, was equipped with the finest technical facilities of the day.

Each season the Met stages more than 200 opera performances in New York. More than 800,000 people attend the performances in the opera house during the season, and millions more experience the Met through new media distribution initiatives and state-of-the-art technology.

This guide includes several sections with a variety of background material on *Rusalka*

- **The Source, The Story, and Who's Who in *Rusalka***
- **A Timeline:** The historical context of the opera's story and composition
- **A Closer Look:** A brief article highlighting an important aspect of Antonín Dvořák's *Rusalka*
- **Guided Listening:** A series of musical excerpts with questions and a roadmap to possible student responses
- **Student Critique:** A performance activity, highlighting specific aspects of this production; and topics for wrap-up discussion following students' attendance
- **Further Resources:** Recommendations for additional study, both online and in print
- **Glossary:** Common musical terms found in this guide and in the concert hall

The materials in this guide will focus on several aspects of *Rusalka*:

- The relationship between Dvořák's score, Kvapil's libretto, and the source stories *Undine* and *The Little Mermaid*
- The importance of folk and fairy tales in the creation and reception of *Rusalka*
- 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

This guide is intended to cultivate students' interest in *Rusalka*, whether or not they have any prior acquaintance with opera. It includes materials 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.

Costume design for  
*Rusalka* by Mara  
Blumenfeld



## SUMMARY

Rusalka, a water nymph, has fallen in love with a human, a Prince who comes often to swim in the lake where she lives. There is just one problem: since she is made of water, he cannot see her. Rusalka's father, a Water Sprite, warns her that humans are evil. Ignoring his advice, Rusalka goes to the witch Ježibaba and begs for a potion that will make her human. Ježibaba can make such a potion, but the cost is high: in order to become human, Rusalka must give up her voice. No human will ever be able to hear her speak. Rusalka accepts, and Ježibaba brews the potion. As Rusalka emerges from Ježibaba's hut, the Prince comes to the lake. Seeing Rusalka, he instantly falls in love with her, but she cannot return his words. Despite her silence, the Prince takes Rusalka back to his palace.

A week later, the palace servants have begun to gossip. The Prince is growing tired of Rusalka, they say, because she never speaks. The Prince asks Rusalka why she is so silent, but she cannot respond. He leaves her alone in the garden and goes to dance with another woman, a beautiful Foreign Princess who has come to catch his eye. Rusalka's father, the Water Sprite, appears, and she begs him for help but he can do nothing. The Prince re-appears and as Rusalka watches, speechless, he declares his love for the Foreign Princess. Rusalka returns to the lake and begs Ježibaba to save her. Ježibaba says that there is only one way Rusalka can be saved: she must kill the Prince. Horrified, Rusalka refuses. The Prince emerges from the forest looking for Rusalka and pleads with her to return. She tells him that if she kisses him he will die. He accepts that fate. She kisses him and he falls lifeless into her arms.



Costume design for  
the Prince by Mara  
Blumenfeld

## THE SOURCE: *UNDINE* BY FRIEDRICH DE LA MOTTE FOUQUÉ AND *THE LITTLE MERMAID* BY HANS CHRISTIAN ANDERSEN

Water spirits have long been a fixture in folk and fairy tales, from the rocky shores of Ireland to the thick forests of Eastern Europe. The story of a water nymph (“rusalka” in Czech) falling in love with a human was particularly popular, and two literary versions of the tale provided the backbone for the story that Jaroslav Kvapil developed into an opera libretto: *Undine* by Friedrich de la Motte Fouqué (1811) and *The Little Mermaid* by Hans Christian Andersen (1837). While Kvapil’s libretto follows these stories closely, it is important to remember that *Rusalka* is uniquely steeped in the fairy-tale traditions of the Czech lands. In fact, an anecdote makes clear just how deeply these characters permeated Bohemian life: at the mansion of Veltrusy, near the village of Nelahozeves where Dvořák spent his childhood, guests often attended masquerade balls dressed as fairies and water nymphs, and the local forester is even said to have gone disguised as a water goblin.



**Costume design for  
the Water Sprite by  
Mara Blumenfeld**

## SYNOPSIS

### *Act I: A lake in the forest.*

The water nymph Rusalka has fallen in love with a human, a Prince who comes often to swim in the lake where she lives. But Rusalka is made of water, and the Prince cannot see her or feel her love. As the opera begins, Rusalka's sister nymphs dance and sing under the light of the full moon, splashing in the lake where the Water Sprite, Rusalka's father, reigns. The Water Sprite teases them and they run away. Soon Rusalka appears. She tells her father of her love, and confesses that she wishes to become human so that she may live on land with the Prince. The Water Sprite is horrified. He tells his daughter that humans are evil and are not to be trusted, and warns her that once she becomes mortal she will be lost to him forever. Realizing that he cannot dissuade her, the Water Sprite departs. Left alone, Rusalka asks the moon to tell the Prince of her love. Determined to pursue her love at all costs, Rusalka goes to the witch Ježibaba and begs for a potion that will make her human. This Ježibaba can do but in order to become human, Rusalka must give up her voice. Ježibaba also warns that if Rusalka fails to win the Prince's love both she and the Prince will be cursed forever. Convinced that her love can defeat all spells, Rusalka agrees, and Ježibaba brews the potion.

As dawn breaks, the Prince arrives with a hunting party at the lake. Just then Rusalka, now in human form, emerges from Ježibaba's hut. Seeing her, the Prince is captivated by her beauty. Although he is surprised by her silence, he leads her away to his palace. From the lake, the voices of the Water Sprite and the other nymphs can be heard mourning the loss of Rusalka.

### *Act II: The Prince's palace.*

A week has passed. At the palace, the Gamekeeper and a Kitchen Boy gossip about Rusalka, whom they deride as a strange creature that the Prince found in the woods. They suggest that the Prince's eye is already wandering: a beautiful Foreign Princess has come to the palace. The Prince appears with Rusalka. He cannot understand why Rusalka remains chilly and aloof in the face of his ardent expressions of love. The Foreign Princess, who wishes to claim the Prince for herself, cruelly mocks Rusalka's silence and reproaches the Prince for ignoring his guests. The Prince sends Rusalka away to dress for the ball and escorts the Princess into the castle for the beginning of the festivities.

In the deserted garden, the Water Sprite expresses his sadness at his daughter's plight. Suddenly Rusalka, overwhelmed by her surroundings and intimidated by the taunts of the Princess, rushes from the castle in tears. Seeing her father, she begs him to help her as a water spirit, he can hear her plaintive cries. But they both know that it is already too late. The Prince and the Princess come into the garden, and the Prince confesses his love for this exotic new woman. When Rusalka, once again mute in the presence of the Prince, rushes into his arms, the Prince rebuffs her. The Water Sprite warns the Prince of the curse that awaits him, then disappears with Rusalka. Terrified, the Prince turns to the Princess, but she ridicules him and tells him to follow his bride into the abyss.

Act III: *The lake*.

Alone by the lake once again, Rusalka laments her fate. Ježibaba arrives. At first she taunts the betrayed nymph, but finally divulges the only way for Rusalka to save herself: she must kill the prince. Ježibaba gives Rusalka a knife. Horrified, Rusalka throws it into the water, preferring eternal suffering to shedding the Prince's blood. Turning toward the lake, Rusalka is rebuffed by the Water Nymphs as well. The Huntsman and the Kitchen Boy arrive in the meadow to ask Ježibaba for help. The Prince, they say, has been bewitched by a strange creature from the woods. Enraged, the Water Sprite rises from the lake, saying that it was the Prince who deceived Rusalka. Terrified by the supernatural sight, the Huntsman and Kitchen Boy run away. The Water Nymphs enter, singing and dancing, but when the Water Sprite explains to them what has happened to Rusalka, they fall silent and disappear.

The Prince, desperate and half crazy with remorse, emerges from the forest, looking for Rusalka and calling out for her to return to him. Rusalka, spectral in the moonlight, appears and explains that, having once given the Prince her love, she now can only offer him death. The Prince accepts his fate. She kisses him, and he dies in her arms. Rusalka asks for mercy on his soul and disappears into the water.

#### 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-pitched type of human voice, normally possessed only by women and boys

##### **MEZZO-SOPRANO**

the female voice whose range lies between the soprano and the contralto (Italian "mezzo"=middle, medium)

##### **CONTRALTO**

the lowest female voice, also called an alto

##### **COUNTERTENOR**

a male singing voice whose vocal range is equivalent to that of a contralto, mezzo-soprano, or (less frequently) a soprano, usually through the use of falsetto

##### **TENOR**

the highest naturally occurring voice type in adult males

##### **BARITONE**

the male voice lying below the tenor and above the bass

##### **BASS**

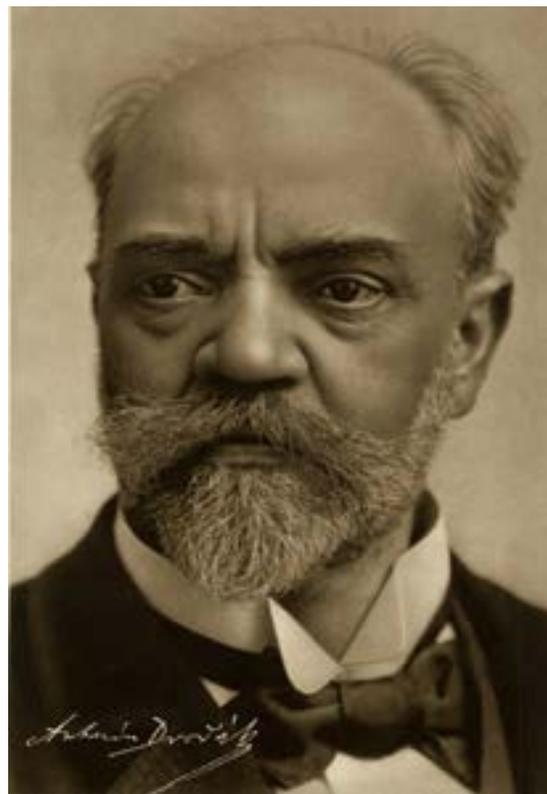
the lowest male voice

# WHO'S WHO IN *IL BARBIERE DI SIVIGLIA*

Character		Pronunciation Guide	Voice Type	The Lowdown
Rusalka	A water nymph, a female supernatural creature	roos-S AHL-kah	soprano	Rusalka, whose name means simply "water nymph" in Czech, is willing to sacrifice everything for the man she loves.
Ježibaba	An old witch	YEH-zhee-bah-bah	mezzo-soprano	Ježibaba will help Rusalka become human...for a price. Her name means "old witch."
The Water Sprite	Rusalka's father, a male supernatural creature of the water		bass	As Rusalka's father, the Water Sprite fears that she will give up her essential being for an impossible love.
The Prince	The young royal Rusalka falls in love with		tenor	The man Rusalka loves, but to whom she is invisible unless she can find a way to become human.
The Foreign Princess	Another member of the royalty, visiting the Prince's palace		soprano	Exotic, alluring, and merciless, this human princess wants Rusalka's prince for herself.
The Gamekeeper	A wise older peasant		tenor	The Gamekeeper has heard stories about the creatures that live in the woods and doesn't trust the woman the Prince found there.
The Kitchen Boy	A simple peasant		soprano	A lowly servant who knows all the palace gossip. The character is a "trouser role," in which a young boy is played by a woman.
Wood Nymphs	Supernatural creatures who, unlike water nymphs, have legs and can run and dance		sopranos and mezzo-soprano	This group of nymphs lives in the forest near Rusalka's lake

- **1811** The German writer Friedrich de la Motte Fouqué publishes *Undine*, a tragic story of a water nymph who falls in love with a human.
  
- **1837** In Denmark, Hans Christian Andersen publishes his fairy tale *Den lille Havfrue*, known in English as *The Little Mermaid*.  

Gioachino Rossini is born on February 29 in Pesaro, a town on the Adriatic coast of Italy. Both of his parents are musicians: his father plays horn, and his mother is an opera singer.
  
- **1841** Antonín Dvořák is born on September 8 in the Bohemian village of Nelahozeves, 15 miles from Prague in what is today the Czech Republic. Dvořák is the eldest of eight children; his father is a butcher, innkeeper, and amateur musician who sometimes plays the zither (a plucked string instrument) to entertain his guests.
  
- **1847** Young Dvořák receives his first musical training violin and singing lessons from a teacher in his village. Over the next decade, he will continue his musical studies in various small towns in Bohemia.
  
- **1857** Dvořák travels to Prague for lessons at the Organ School there. As an important city in the Habsburg Empire, Prague possesses a rich arts scene, and the young musician is exposed to many of the most important composers of the day. Dvořák excels in his studies, and in 1859 graduates second in his class.
  
- **1862** In November, the Provisional Theater opens in Prague. As the first Czech-language theater in the city, the Provisional Theater is an important venue for Czech writers and composers interested in exploring their linguistic and musical heritage. It also represents a major turning point in the history of Czech national arts: Bohemia (the Czech region of which Prague is the capital) is under Austro-Hungarian rule, and until 1860 Czech-language music and theater had been actively discouraged by a government eager to prevent overt displays of national sentiment. Dvořák serves as the theater's principal violist from its opening until 1871.



**Antonín Dvořák**

- **1871** Dvořák announces that he is composing a Czech-language opera, *The King and the Charcoal Burner*, based on local folk and fairy tales. Until this time, Dvořák (who will soon turn 30) has been known to the Prague musical world only as a performing musician. Thus, the opera is both his first public foray into composition, and an important expression of his interest in national opera. *The King and the Charcoal Burner* enjoys a successful premiere at the Provisional Theater on November 24, 1874.
  
- **1877** In December, the German composer Johannes Brahms writes a letter recommending Dvořák to his publisher, Fritz Simrock, in Berlin. Simrock commissions Dvořák's *Slavonic Dances*, which are inspired by Eastern European folk music and considered exotic by Western audiences. The *Slavonic Dances* offer Dvořák his first taste of international acclaim. The collection is published in November 1878, and by early 1879 it has already been performed in Dresden, Hamburg, Berlin, London, Nice, and New York.
  
- **1891** Dvořák joins the faculty of composition at the Prague Conservatory.
  
- **1892** Dvořák travels to the United States to direct the National Conservatory of Music in New York City. In connection with his belief that music is intimately connected to national identity, he hopes to help his students in New York cultivate a distinctly "American" style of composition. He will remain in America for three years, residing at 327 East 17th Street in Manhattan. During this sojourn, he composes his Symphony No. 9, known as the symphony "From the New World."
  
- **1897** On March 3, František Šubert, the director of Prague's National Theater, writes to the poet Jaroslav Kvapil, "Dvořák would very much like a libretto for an opera with a Czech fairy-tale plot." In response, Kvapil begins work on the libretto for *Rusalka*. In September he writes to a friend, "I have a libretto that I think is valuable as a poetic piece and as a stage work. It is an absolute fairy-tale, completely moonlit... there are elements (but only elements) drawing on Andersen's *Mermaid*, and on *Fouqué's Undine*."
  
- **1900** Between April 21 and November 27, Dvořák composes the music for *Rusalka*.
  
- **1901** On March 31, *Rusalka* premieres at the National Theater in Prague.
  
- **1904** On March 25, Dvořák's final opera, *Armida*, premieres at the National Theater. A few weeks later, on May 1, Dvořák dies; he is buried on May 5 in Prague's Vyšehrad cemetery, where his tomb can still be visited today.
  
- **1997** On September 13, a sculpture of Dvořák is installed at the northeast corner of Stuyvesant Park, near the Manhattan home where he once lived.

## FOLK TALES, FOLK MUSIC, AND THE POLITICS OF THE NATION

In 1812 German brothers Jacob and Wilhelm Grimm published a collection of folk tales that took Europe by storm. The Grimms' re-telling of these traditional stories, which they had gathered from across the German-speaking lands, was fresh and engaging. But this literary quality was only a small part of the book's allure: in the previous decades, folk tales had come to play an important role in the social and political consciousness of Europe. In the late 18th century, philosophers posited that all people on earth were part of large communities called "nations," defined by a common language and shared cultural heritage. Johann Gottfried Herder, a German preacher, believed that folk tales and folk music were the communal core of these nations. In fact, it was Herder himself who coined the term *Volkslied*, or "folk song." Almost overnight, folk songs and tales—which had previously been associated with the peasantry and thus considered unworthy of artistic and scholarly attention—became a source of national pride and a font of inspiration across the spectrum of the arts.

For centuries, the European landscape had been parceled into empires and city-states according to the whims of the nobility, with scant concern for the local identities of their subjects. But by the middle of the 19th century the citizens of Europe, armed with this new concept of "nationality," wanted governments and borders that represented their cultural-linguistic communities. In this context, artistic expressions of nationalism (including compositions inspired by folk music and literature inspired by folk tales, as well as any literature written in the local language) were often suppressed by monarchs fearing the unrest that displays of national sentiment might provoke. Prague's Provisional Theater, which opened in 1862 and specialized in showing Czech-language works, exemplifies this: Prague was part of the sprawling Austro-Hungarian Empire, which strongly discouraged theater performances in languages other than German. Thus, the mere existence of the Provisional Theater was an assertive political statement and Dvořák, who worked at the theater from its opening until 1871, was profoundly influenced by his experiences there.

As people across Europe began to embrace their national music as an expression of their communal heritage, composers began to bring the musical idioms of their native lands into the concert hall. The Norwegian Edvard Grieg, the Hungarian Franz Liszt, and the Pole Frédéric Chopin are among the most famous composers of this folk-infused concert music. Yet there remained a difference between the song of the humble peasant and the high-art works of these composers. "National music... is not created out of nothing," Dvořák wrote. "It is discovered and clothed in new beauty, just as the myths and the legends of a people are brought to light and crystallized in undying verse by the master poets." In *Rusalka*, it is just so: the legend of the water nymph is expressed in Jaroslav Kvapil's timeless poetry, and the folk-inspired music is elevated by the aching beauty of Dvořák's composition.



A 1881 sketch of the Prague Provisional Theater

The Guided Listening Activities are designed to introduce students to a selection of memorable moments from the opera. They include information on what is happening dramatically, a description of the musical style, and a roadmap of musical features to listen for. Guided Listening Activities can be used by students and teachers of varying levels of musical experience.

## IN PREPARATION

For this activity, teachers will need access to a recording of *Rusalka* and the libretto.

## OVERTURE (TRACK 3)

The overture is a musical preview of the opera to come. Have your students listen to the overture, and imagine what the music might be describing. At each of the time stamps, ask them what kind of character or event the music makes them think of: Water? Dancing? Fairies? Goblins? You may wish to discuss the opera's plot with your students before doing this exercise, or you may wish to do this exercise first, allowing your students' imaginations to be completely free.

What to listen for:

- The different "timbres" or "colors" of each section: what sounds dark? What sounds bright? Which sections use only a few instruments and which are more thickly orchestrated? How does this affect the story the music tells?
- The way the different sections create a musical trajectory, starting softly, then growing, and finally getting very soft again before the curtain rises. Does this trajectory create a sense of narrative progression?
- How Dvořák uses silence to separate sections or make them more dramatic

01:30	The overture begins, with rumblings in the low strings and timpani.
01:44	After a short silence, a yearning melody begins. How does this music contrast with what came immediately before? Does the contrast make it feel particularly special?
02:24	The rumbling gesture from the opening returns.
02:37	Back to the soaring melody, now over a lush accompaniment. How does the trajectory of this section compare with that of 01:44? (For instance, do you ever feel like the music is asking a question?)
04:15	Suddenly, the music gets much faster, and it seems that the rumbling from the beginning will return: what happens?
04:55	The orchestra reaches a giant climax, and then falls silent. How does the following music sound to your students? Scary? Funny? Like a conversation?
05:23	The rumbling strings return one final time.

## "MĚSÍČKU NANEBI HLUBOKÉM (SONG TO THE MOON)" (TRACKS 8-9)

Rusalka, a water nymph, has just admitted to her father, the Water Spirit, that she is in love with a human prince. Her father warns her not to attempt to join the world of the humans: it is too great a sacrifice. When he leaves, Rusalka turns her face to the moon and in one of the most famous songs in the opera asks the moon to tell the Prince of her love.

What to listen for:

- The ABAB form of Rusalka's song: two contrasting sections make up a single stanza, which is then repeated. When this opera was written, repeating musical stanzas were associated with folk songs, which were generally thought of as simple and repetitive.
- The difference between the texts of the A sections and the texts of the B sections. Based on the text, why do you think that Dvořák chose to make the music fancier in the B sections?

- 22:48 Gently flowing music in the strings creates a sense of stillness and calm while also evoking the shimmering waters of the lake in the moonlight.
- 23:40 Rusalka's song floats above the gentle music of the orchestra. We will call this part of the song Section A.
- 24:41 Section B begins: the melody is more ornate, soaring to the upper reaches of the soprano's register. Listen to the way that she sings multiple notes on a single syllable.
- 25:22 A melody in the strings cuts through the calm like a knife, foreshadowing the tragedy to come.
- 25:38 The music of section A returns.
- 26:43 The music of section B returns.
- 27:26 As the melody drops, we expect that it will come to a point of closure. But then the harmony (the notes supporting the melody) suddenly surprises us, and the music sounds like it is asking a question and begging for a response.
- 27:47 Instead of returning to Section A again, the music moves in a new direction. How does this new music express Rusalka's emotions at this point in the text?

## "ČURY MURY FUK" (TRACK 14)

Rusalka goes to the witch Ježibaba and asks for a potion that will give her a human form. Ježibaba warns Rusalka: the metamorphosis will be painful, and no human will ever be able to hear Rusalka speak. But Rusalka is sure that her love can overcome all obstacles. Finally, Ježibaba relents and begins to brew the potion. Woodland creatures come to watch her cast the spell.

What to listen for:

- The variety of Ježibaba's melodies: some are sharp and jagged, some are quick and jaunty, and some are drawn-out and dramatic
- The repetitive form of the incantation
- The dance rhythm in the orchestra

- 40:53 "Čury mury fuk" sings Ježibaba as she begins brewing the potion. At first she sings only a single, repeating note, but soon the flat melody leaps to a high note, creating a jagged, hypnotic introduction to the song. The violins play a slithering melody that punctuates her words.
- 41:09 The orchestra begins to play a quick, repetitive accompaniment as Ježibaba's incantation picks up steam. Ježibaba sings a falling melody that she repeats twice. This simple, repetitive melody offers an extreme example of the repetitive structure associated with folk songs, drawing attention to Ježibaba's origins in the fairy tales of Bohemia.
- 41:19 The melody changes, rising to a piercing high register, then falls back down through a series of dramatic long notes.
- 41:34 The orchestra begins to play a melody that, initially, is based on the tune in 41:09. Listen to the rhythm: the beats occur in groups of three (one "heavy" beat followed by two "lighter" beats). This is the rhythm of a waltz, and a rhythm associated with many folk dances. But unlike the elegant waltz, the sliding notes in this dance make it feel menacing and nightmarish.
- 41:47 Ježibaba returns to the beginning of the incantation melody. Her words describe all the horrible things that will happen to Rusalka when she drinks the potion.
- 42:24 The waltz begins again. This time, Ježibaba sings along with the orchestra. The words "Čury mury fuk" (pronounced CHOO-ree MOO-ree FOOK) make it very easy to hear the three-beat pattern: CHOO-ree is beat 1, MOO is beat 2, ree is beat 3, and FOOK lasts for an entire three-beat cycle.
- 42:45 "Hunting horns" can be heard, prefiguring the arrival of the Prince and his hunting party.
- 42:52 The waltz rhythm continues, but now the music is brighter and more cheerful. The incantation is done, and soon Rusalka will emerge from Ježibaba's hut—and be seen by her Prince for the first time.

## "MILÁCKU, ZNÁŠ MNE, ZNÁŠ?" (TRACK 51)

Spurned by the Prince, Rusalka has fled his palace and returned to her lake. Having failed to win his love, she will now suffer for all time, unable ever to find peace in the water or on land. Finally the Prince stumbles into the clearing by the lake, begging Rusalka to return. Emerging from the shadows, she asks him if he remembers her. Since she is no longer human, he can hear her but he cannot see her. Watch the staging carefully to see how he reacts to hearing her voice.

What to listen for:

- How the music embodies Rusalka's many emotions in this scene: fury and forgiveness, despair and compassion
- How the sections sung by Rusalka and the Prince work together to create the dramatic tension of the duet
- In Rusalka's famous song to the moon, she is naïve and innocent. In this aria at the end of the opera, she has suffered greatly because of her love. How does the music of this scene compare to that of the earlier one?

- 2:20:36 As Rusalka slowly emerges from the shadows of the stage, the orchestra plays a lush, flowing melody, evoking the water to which she has returned.
- 2:21:03 "Do you know me still?" Rusalka asks the Prince.
- 2:21:46 The music changes, becoming sharp and jagged to reflect the Prince's anguish and remorse.
- 2:22:31 The Prince asks Rusalka if she can ever forgive him, as the music changes again.
- 2:23:20 Rusalka asks why the Prince lied to her and continues, "Now I am only a moonlit phantom, destined to torment you forever." Despite the harshness of these words, the melody is a soaring, smooth line.
- 2:25:02 "I could not give you passion," Rusalka tells the Prince. But her music seems to belie this as the music gets richer and more passionate with every passing note.
- 2:25:50 For the Prince, the only path to salvation is Rusalka's kiss of death. "Kiss me, and give me peace!" he begs, as the final love duet begins.

## IN PREPARATION

For this activity, students will need the *My Highs & Lows* reproducible handout found in the back of this guide.

### COMMON CORE STANDARDS AND *RUSALKA*

**CCSS.ELA-Literacy.SL.9-12.1**  
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.SL.9-12.1d**  
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

## ENCOURAGING STUDENT RESPONSE IN ATTENDING THE FINAL DRESS REHEARSAL

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. Performance activities help students analyze different aspects of the experience and engage critically with the performance. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

The Student Critique activity incorporates a reproducible sheet. Students should bring this activity sheet to the final dress rehearsal and fill it out during intermission and/or after the final curtain. The activity directs attention to details of the production that might otherwise go unnoticed.

The activity sheet is called *My Highs & Lows*. It serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: use these ratings to spark discussions that require careful, critical thinking.

The *My Highs & Lows* handout can be found at the back of this guide.

## FOLLOW-UP DISCUSSION

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production in short, to see themselves as Rusalka experts.

Opera is a multi-media art form: it brings together poetry (lyrics), music, costumes, wigs, makeup, and stage sets to tell a story. To begin your discussion of *Rusalka*, you may wish to ask your students if the opera reminds them of any other stories they know. Then invite them to consider how the many elements of the production including the music, the costumes, the stage design, the lights, etc. affect their experience of the performance. Below are some questions that will help your discussion get going:

- What do you think of the magical characters like the Water Sprite and Ježibaba? Are they scary? Funny? Exciting? Why do you say so? Which do you like more, the magical or human characters?
- The opera takes place in two very different locations: Rusalka's lake, and the Prince's palace. How has the director, Mary Zimmerman, used her stage designs to express the unique qualities of these two spaces? How do the costumes, the scenery, and even the colors reflect the world of the nymphs versus the world of the humans? Is there anything you would add or change if you were in charge?
- Rusalka's father, the Water Sprite, warns his daughter not to give up her essential identity for love. Can you think of any other stories that attempt to convey this message?
- Ježibaba can make Rusalka human, but only if Rusalka gives up her voice. Is opera a particularly good medium for conveying this aspect of the story? Why or why not? How did Kristine Opolais project Rusalka's emotions when she couldn't sing?
- In the guided listening activity above, your students were invited to consider the music of the overture as describing characters or events. Did they hear any music in the opera that reminded them of the overture? Did the music seem to match the narrative events onstage?

As a follow-up to your discussion of *Rusalka*, your students may enjoy considering the way stories are told in other media, including (but not limited to) paintings, plays, movies, television, comic books, and video games. Which media do they find to be most successful for presenting stories, and why? If they were to tell Rusalka's story in a different medium, how might they do it? Finally, ask your students how the experience of seeing *Rusalka* live differs from the experience of watching stories told on a two-dimensional screen. Ask them for any final thoughts and impressions. What did they find most memorable?

## FURTHER RESOURCES

### IN PRINT

de la Motte Fouqué, Friedrich, et al. *Romantic Fairy Tales*. Translated and edited by Carol Tully. New York: Penguin Books, 2000.

*A collection of novella-length fairy tales by the most important Romantic authors, including Friedrich de la Motte Fouqué's Undine. The introductory materials include an essay on Romanticism and the role that fairy tales played in this literary movement of the nineteenth century.*

*The Stories of Hans Christian Andersen, including the Original Illustrations of Wilhelm Pedersen and Lorenz Frøhlich*. Translated by Diana Crone Frank and Jeffrey Frank. Boston: Houghton Mifflin, 2003.

*An illustrated edition of Hans Christian Andersen's most famous fairy tales, including a scholarly introduction discussing Andersen's life and work.*

### ONLINE

(Audio book) Siepmann, Jeremy. *The Life and Works of Antonín Dvořák: A Narrated Biography with Numerous Musical Examples*. Naxos AudioBooks, 2004.

*An audio book biography of Antonín Dvořák, with illustrative musical excerpts from many of his most famous works. Available at [audible.com](https://www.audible.com), [amazon.com](https://www.amazon.com), or via the Naxos Music Library online.*

(Video) Director Mary Zimmerman discusses her new production of *Rusalka* at the Metropolitan Opera: available via the Metropolitan Opera's youtube channel at <https://www.youtube.com/watch?v=w5NzhRO-m00>, or at <https://www.metopera.org/season/2016-17-season/rusalka-dvorak-tickets/>

## act/scene

Acts and scenes are ways of categorizing sections of operas. An act is a large-scale division of an opera, and each opera will typically include from two to five acts. Acts can be subdivided into scenes, which are often differentiated by a change in setting or characters.

## adagio

Literally “at ease,” adagio is a tempo marking that indicates a slow speed. An adagio tempo marking indicates that the performer should play in a slow and leisurely style.

## allegro

Italian for “cheerful” or “joyful,” Allegro is the most common tempo marking in Western music, indicating a moderately fast to quick speed.

## aria

A song for solo voice accompanied by orchestra. In opera, arias mostly appear during a pause in dramatic action when a character is reflecting musically on his or her emotions. Most arias are lyrical, with a tune that can be hummed, and many arias include musical repetition. For example, the earliest arias in opera consist of music sung with different stanzas of text (strophic arias). Another type of aria, da capo arias, became common by the eighteenth century and feature the return of the opening music and text after a contrasting middle section. Nineteenth-century Italian arias often feature a two-part form that showcases an intensification of emotion from the first section (the cantabile) to the second section (the cabaletta).

## articulation

The smoothness or hardness with which a note is begun and ended. Articulation is a way of indicating the degree to which each note connects to the next, and can be seen while watching the bow of a stringed instrument player. A note can be attacked sharply and made short, or it can flow smoothly into the next note.

## baritone

Literally “deep sounding,” a baritone is what a typical male voice sounds like—the term refers to a male singer with a low but not extremely low vocal range. A baritone will sing notes that are higher than those sung by a bass and lower than those sung by a tenor. Uncommon until the nineteenth century, baritone roles have grown in popularity in opera since the works of Verdi, who often reserved the voice type for villains.

## baroque

A period of music history lasting from approximately 1600 to 1750. The beginning of the Baroque period coincides with the invention of opera as a genre, and its end coincides with the death of the composer Johann Sebastian Bach. The Baroque period saw the rise of modern tonality, an expansion of performing forces, and increased ornamentation. The term “baroque” means bizarre or exaggerated, and was used by critics in the Eighteenth century critics who preferred a simpler and less-ornamented style.

## bass

The lowest sounding line in music. Bass also refers to the lowest singing range for the male voice. Opera composers often choose a bass voice to sing one of two opposite types of roles: comic characters or dramatic and serious characters. For example, Mozart and Rossini wrote comic parts for bass voice, using musical repetition and low register for comic effect. Wagner and Mozart wrote serious parts for bass voice, focusing on the gravity that a low register can contribute to the overall musical texture.

## bel canto

Referring to the Italian vocal style of the late eighteenth and nineteenth centuries, bel canto singing emphasizes lyricism and ornamentation in order to showcase the beauty of the singer's voice. Its focus on lyrical embellishment directly contrasts with a contemporary Germanic focus on a weighty, dramatic style. Bel canto singing is most closely associated with the music of Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti.

## cadenza

An ornamented musical elaboration played in a free style by a soloist to display his or her virtuosity. Cadenzas are typically improvised—that is, created by a performer on the spot—though they can also be written out in advance. They most frequently occur near the end of a piece, at a point of harmonic tension when the piece is about to conclude.

## chorus

A section of an opera in which a large group of singers performs together, typically with orchestral accompaniment. Most choruses include at least four different vocal lines, in registers from low to high, with multiple singers per part. The singers are typically from a particular group of people who play a certain role on stage—soldiers, peasants, prisoners, and so on. Choruses may offer a moral or commentary on the plot, or participate in the dramatic action.

## Classical

A period of music history lasting from approximately 1750 to 1830, bordered by the earlier Baroque period and the later Romantic period. Contrasting with the ornamentation common to the preceding Baroque period, Classical music is characterized by simple and elegant melodies, regular harmonic accompaniment, and contrasts between melodic themes. The composers most closely associated with the Classical period include Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

## coloratura

A rapid and elaborate ornamentation by a solo singer, particularly common in operas of the eighteenth and nineteenth centuries. Requiring vocal agility and a wide and high range, coloratura showcases the virtuosity of a singer by featuring repeating melodic figures, rapid scales, trills, and other embellishments.

## conductor

The person who directs the orchestra, setting the tempo, giving interpretive directions to the musicians, and generally holding all the musical elements of a performance together. In orchestra performance, the conductor typically stands on a podium in front of the players and uses a baton to communicate the meter and tempo, and his or her non-baton hand to indicate dynamics, phrasing, and articulation to the musicians. The gestures of a conductor can be likened to a non-verbal language that the musicians understand.

## contralto

A deep female voice, with a vocal range that extends lower than that of a mezzo-soprano. Contraltos are known for having a very wide range and for the power and depth of sound with which they can sing. As is the case for roles for basses, many of the earliest roles in opera for contraltos are comic roles, though nineteenth-century composers also wrote dramatic roles for female singers with a lower range.

## crescendo

A gradual raising of volume in music achieved by increasing the dynamic level. When music crescendos, the performers begin at a softer dynamic level and become incrementally louder. One of the most famous types of crescendos in opera, the Rossini crescendo, includes an increase in volume together with repeating melodic and rhythmic phrases, higher instrumental registers, and the gradual addition of instruments in order to create a particularly dramatic effect.

## diminuendo

A gradual lowering of volume in music achieved by decreasing the dynamic level. During a diminuendo, the performers begin at a louder dynamic level and become incrementally softer.

## dynamics

A musical trait pertaining to loudness and softness. During the eighteenth century, composers began indicating their desired intensity of volume in music by writing words such as piano (soft) and forte (loud) into the musical score. Dynamics encompass a spectrum from pianissimo (very soft) to piano (soft) to mezzo piano (moderately soft), all the way up to fortissimo (very loud). Music can shift to another dynamic level either suddenly or gradually, through a crescendo or diminuendo.

## ensemble

A musical piece for two or more soloists, accompanied by orchestra. Types of ensembles include duets (for two soloists), trios (for three soloists), and quartets (for four soloists). Sometimes singers will respond directly to one another during an ensemble. At other times, singers will each sing to themselves as if the other singers were not on stage. In ensembles, multiple characters may simultaneously express very different emotions from one another.

## finale

The last portion of an act, a finale consists of several musical sections that accompany an escalating dramatic tension. Finales frequently consist of multiple ensembles with different numbers of characters. When it occurs at the end of an early act in the opera, a finale may create a messy situation—and the resolution of this situation will only happen in subsequent acts. One type of finale common in comic operas, a chain finale, features characters entering or exiting from the stage to create unexpected combinations of characters, in turn increasing the opera's dramatic tension.

## forte

Meaning "loud" or "strong" in Italian, forte is a dynamic level in music that indicates a loud volume. Adding the suffix "-issimo" to a word serves as an intensifier—since forte means "loud," fortissimo means "very loud."

## harmony

The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Throughout much of Western music, systems of rules govern these progressions to help create our sense of musical tension, expectation, and conclusion. Tonal harmony is based on progressions of chords in relationship to a tonic (or home) 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 home key. As such dissonances moved beyond mere sound effects into the musical structure itself, the traditional theory of tonal harmony began to become insufficient as a way to understand and describe musical structure.

## intermission

A break between acts of an opera. At the beginning of an intermission, the curtain will fall (that is, close) on stage, and the lights in the auditorium, called the house lights, will become brighter. Intermissions provide audiences with a chance to walk around, talk with one another, and reflect on what they have seen and what could happen next. The break in the performance may also correspond with a change of time or scene in the story of the opera—the next act may take place hours or months later, or be set in a different location. Usually lights will dim and a bell may sound to indicate that the intermission is drawing to a close and the opera is about to resume.

## legato

A type of articulation in which a melody is played with smooth connection between the notes. A legato passage does not include any pauses between notes or any accents at the beginnings of notes, as the notes blend into one another without a break. In contrast, a passage that is played staccato features notes played in a separated manner.

## Leitmotif

From the German for “leading motive,” a leitmotif is a recurring musical idea, or motive, that represents a particular person, object, idea, emotion, or place. This musical idea is usually a few seconds in length and can occur in the music’s melody, harmony, rhythm, or a combination of the three. Leitmotifs are most closely associated with the operas of Richard Wagner, where they are used repeatedly throughout the opera to provide unity; they also less frequently appear in operas of other composers, including Giuseppe Verdi and Richard Strauss.

## libretto

The text of an opera, including all the words that are said or sung by performers. Until the early eighteenth century, a composer would frequently set music to a pre-existing libretto, and any given libretto could thus be set to music multiple times by different composers. During the eighteenth and nineteenth centuries, collaboration between the author of the libretto, known as the librettist, and the composer became more frequent. Some opera composers, most notably Richard Wagner, are known for writing their own text.

## maestro

A title of respect used to address a conductor. The term is often applied to conductors with several decades of experience. However, performers often use this honorific when addressing the conductor.

## melody

A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing. During arias, the singer will usually sing the main melody, though other instruments may play parts of the melody. Sometimes, such as during ensembles, multiple melodies can occur simultaneously.

## mezzo-soprano

A female voice with a range between that of a contralto and soprano. A mezzo-soprano's voice is slightly deeper than that of a soprano, so mezzo-sopranos are often cast in supporting roles as older women, including nurses, confidantes, or maids.

## opera buffa

A term applied to Italian comic operas from the mid-eighteenth through mid-nineteenth centuries. The plot of an opera buffa often features scenes and characters from everyday life and addresses a light or sentimental subject, concluding with a happy ending.

## opera seria

An eighteenth- or nineteenth-century Italian opera employing a noble and serious style. The plot of an opera seria often upholds morality by presenting conflicting emotions such as love versus duty, or by modeling enlightened rulers.

## operetta

Featuring spoken dialogue, songs, and dances, an operetta is a short theatrical piece. Shorter in duration than operas, operettas typically feature a light subject matter, incorporate melodies composed in a popular style, and feature spoken dialogue. Most popular from the mid-nineteenth century to the early twentieth century, the genre is the precursor of the American musical.

## ornamentation

An embellishment to the melody, rhythm, or harmony of music, intended to make a melody more expressive or ornate. Ornamentation can be either indicated through symbols written into the music or improvised by the performer.

## overture

An instrumental piece that occurs before the first act as an introduction to an opera. After the conductor enters the orchestra pit and takes a bow, the music for the overture begins. Most overtures are a few minutes in duration, and set the mood for the opera—even featuring musical themes that will occur later in the opera.

## piano

Abbreviated *p* in a musical score, piano indicates a soft dynamic level. Musicians may achieve a piano sound by using less bow, less air, or less force. In opera, soft music will often correspond with emotions of sadness or moments in the plot when a character is reflecting on a course of action or emotional state. Pianissimo is “very soft,” and can be so quiet that an audience may need to listen carefully in order to discern its melody and harmony.

## pitch

The quality of a musical sound corresponding to its perceived highness or lowness. Scientifically, pitch can be measured as the number of vibrations (or repetitions) of a sound wave per second, which is called its frequency. A sound with a low frequency, like a bass drum, will sound low and have a low pitch, while a sound with a high frequency, like a siren, will sound high.

## prima donna

Meaning “first lady” in Italian, the prima donna is the leading female role in an opera. The term may apply to the role or to the singer herself, who usually sings in the soprano register and is the star of the show. Since the nineteenth century, the term has also been applied to a singer of any gender with a self-centered and demanding personality.

## recitative

A type of vocal writing between speech and song that imitates the accents and inflections of natural speech. Composers often employ recitative for passages of text that involve quick dialogue and the advancement of plot, since the style allows singers to move rapidly through a large amount of text. Recitative may be accompanied either by keyboard or by the whole orchestra.

## rhythm

Rhythm refers to the way music unfolds over time; it is a series of durations in a range from long to short. Along with pitch, it is a basic and indispensable parameter of music. Rhythm is perceived in relation to an underlying beat and within the context of a meter. Western musical notation indicates to the performer the exact duration of each note or rest.

## Romantic

A period of music history lasting from approximately 1830 to 1900. Beginning in literature and later adopted by composers, romanticism reflected a newfound focus on individuality, nature, and emotional extremes. Music from the Romantic period often explores music’s redemptive power, focusing on the sublimity of nature, love, and the mysterious. Composers began to experiment with shortening and lengthening the standard forms and durations of musical works, and also added more expressive harmonies to convey the originality of their musical vision.

## score

The complete musical notation for a piece, the score includes notated lines for all of the different instrumental and vocal parts that unite to constitute a musical composition. In an opera orchestra, the conductor follows the score during rehearsals and performances, while each performer follows his or her individual part.

## Singspiel

Literally “sung play,” a Singspiel is an opera with spoken dialogue. Singspiels are typically in German and are from the Classical or early Romantic eras. The plot of a Singspiel is usually comic in nature, and its music may include songs, choruses, and instrumental numbers that are separated by spoken dialogue.

## solo

A piece, musical passage, or line for a lone singer or other performer, with or without instrumental accompaniment. The most common type of solo in opera is the aria, which is composed for a single voice with orchestral accompaniment.

## soprano

The highest singing range for the female voice. Roles composed for soprano singers are typically among the leading roles in the opera and require soprano singers to show off their virtuosic flexibility and range.

## tempo

Literally “time” in Italian, tempo refers to the speed of a piece of music. Tempo is indicated in a score by a variety of conventional (often Italian) words—such as *allegro*, *adagio*, *vivace*, *moderato*, *grave*, and many more—that not only provide direction on the composer’s desired rate of speed, but also carry associations of gesture and character. For instance, *vivace* indicates not only a brisk speed but also a lively spirit. Additional tempo markings may indicate when a composer asks for a section of music to be sped up (such as “*accelerando*”) or slowed down (such as “*rallentando*”).

## tenor

The highest natural male vocal range. By the nineteenth century, the tenor had become the most common vocal range for male leading roles in operas. Tenor roles often feature high-pitched notes for male voice in order to showcase the singer’s range and power. A related voice type is the countertenor, with a range above that of a tenor and similar to that of a contralto.

## theme/motive

Themes are the melodic ideas that are musical building blocks for a piece. A theme is often recognizable as a distinct tune and may reappear in its original form or in altered form throughout the piece. A motif (or motive) is a brief musical idea that recurs throughout a musical work. Motives can be based on a melodic, rhythmic, or harmonic component, and their repetition makes them recognizable to the listener. In opera, musical motives are often symbolically associated with specific characters or dramatic ideas.

## timbre

Pronounced TAM-bruh, a French word that means “sound color.” It refers to the complex combination of characteristics that give each instrument or voice its unique sound. Just as we can recognize each other by the differences in our speaking voices, operatic singing voices are distinguishable by their unique timbres. Listeners can also identify orchestral instruments by their timbre without being able to see them. The creative combination of different instrumental timbres is one of the artistic aspects of orchestration.

## trill

A rapid alternation between two pitches that are adjacent to one another. Trills are a type of ornamentation, serving to embellish the melodic line, and appear regularly within coloratura passages. Trills also may appear near the end of a piece in order to prolong the musical tension before the music concludes.

## verismo

A movement in Italian theater and opera in the late 19th century that embraced realism and explored areas of society previously ignored on the stage: the poor, the lower-class, and the criminal. Its characters are driven by passion to defy reason, morality, and the law. In order to reflect these emotional extremes, composers of verismo opera developed a musical style that communicates raw and unfiltered passions. Musically, verismo operas react against the forced ornamentation of the *bel canto* style and instead emphasize a more natural setting of the text to music. Before its exploration on the operatic stage, the verismo aesthetic first developed within the realm of literature.

January 30, 2017

Conducted by Sir Mark Elder

Reviewed by \_\_\_\_\_

THE STARS:	STAR POWER	MY COMMENTS
Kristine Opolais as Rusalka	*****	
Jamie Barton as Ježibaba	*****	
Eric Owens as the Water Sprite	*****	
Brandon Jovanovich as the Prince	*****	
Katarina Dalayman as the Foreign Princess	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
Water nymphs dance by a lake			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The water goblin appears in the lake			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka explains why she is so sad			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka sings to the moon			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka goes to Ježibaba for help			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Ježibaba brews the potion			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Prince comes to the lake			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
The Prince sees Rusalka but she cannot speak!			
My opinion of this scene	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Kitchen Boy and Huntsman gossip about Rusalka			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Prince asks Rusalka why she won't speak			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Foreign Princess appears			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The royal ball			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Water Gnome appears in the garden			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka asks her father for help			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Prince declares his love for the Foreign Princess			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka returns to the lake			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka begs Ježibaba for mercy			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Rusalka laments her fate and the Nymphs reject her			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Huntsman and the Kitchen Boy come to visit Ježibaba			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Water Gnome appears in the lake			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Water Nymphs return			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Prince arrives, searching for Rusalka			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The final love duet			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5