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HIGH SCHOOL PROJECT

The PHANTOM of the OPERA



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GRANDTHEATRE

SPRIET STAGE, SEPTEMBER 19 TO OCTOBER 7, 2023

OPENING NIGHT SEPTEMBER 22

The Grand Theatre's HIGH SCHOOL PROJECT
production of

THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe

Book by Richard Stilgoe & Andrew Lloyd Webber

Based on the novel “Le Fantôme de
l’Opéra” by Gaston Leroux

Originally directed by Harold Prince

Orchestrations by David Cullen & Andrew Lloyd Webber

Original Production by Cameron Mackintosh Ltd. and The Really
Useful Group Ltd.

The photographing and video/audio recording of this production is strictly prohibited.

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HIGHSCHOOL PROJECT: PHANTOM OF THE OPERA STUDY GUIDE

CONTENT ADVISORY

This production contains moments of peril and supernatural encounters. It contains depictions and references to strangulation and homicide, as well as visual representation of death by hanging. The production utilizes the effects of strobe lighting and dry ice fog. There is a sound of a gun shot in Act II.

Creation of Phantom

Andrew Lloyd Webber based *Phantom of the Opera* on the 1910 novel by Gaston Leroux. This novel was based on multiple spooky events that happened in the Palais Garnier (an opera house in Paris, France). This means that some of the people, places, and events that inspired the *Phantom of the Opera* are true!

Curriculum Connections

- The Arts (Music; Visual Arts; Drama; Dance; Integrated Arts; Exploring and Creating in the Arts)
- Canadian and World Studies (Travel and Tourism; World History since the 15th Century; Adventures in World History)
- English (Media Studies; Writer's Craft)
- Social Sciences and Humanities (Gender Studies; World Cultures; The World of Fashion; Dynamic of Human Relationships; Human Development throughout the Lifespan; Introduction to Anthropology, Psychology, and Sociology; Philosophy: Questions and Theories; Philosophy: The Big Questions)

Themes

- ★ EMPATHY & UNDERSTANDING
- ★ LOVE vs. JEALOUSY
- ★ JUDGEMENT
- ★ REVENGE & REDEMPTION
- ★ FAMILY



What is an Opera?

Opera is a form of theatre in which music is a fundamental component and dramatic roles are taken by singers. Opera (the Italian word for ‘work’) was first created in the early 17th century and is typically a collaboration between a composer and a librettist that brings together many art forms (acting / drama, painting, scenery, poetry, dance / ballet, and music). Q: Do you know any operas?

Opera Glossary

WORD	ORIGIN	DESCRIPTION
<i>Bravo/Brava/Bravissima/Bravissimo</i>	mid 18th century: from Italian “bravo” meaning “brave”	This term came to mean “very well done”! The Phantom uses this word to congratulate Christine’s “Think of Me” performance.
<i>Prima Donna</i>	late 18th century: from Italian “first lady” (from Latin <i>prima</i> “first” + <i>domina</i> “lady”)	This word came to mean anyone who acted as if they were a world-famous talent. Q: Who is the Prima Donna character in Phantom? A: <i>Carlotta</i>
<i>Soprano</i>	Comes from the Italian word <i>sopra</i> which means “above, over or on top of”.	Describes someone with the highest vocal range. Q: Who are the Soprano characters in Phantom? A: <i>Carlotta & Christine</i>
<i>Tenor</i>	Comes from the Latin word <i>tenere</i> which means “to hold”.	Long ago, this vocal type would “hold” the melody. Q: Who are the Tenor characters in Phantom? A: <i>Piangi, Phantom, Raoul</i>
<i>Maestro</i>	An Italian word meaning “master” or “teacher”.	Someone skilled enough to be considered an artistic genius. Typically is used for composers, teachers, or conductors of music. Q: Who is the Maestro character in Phantom? A: <i>Monsieur Reyer</i>

Did you know that in Phantom, there are **three** fictional Opera’s used?




Fictional Opera's used in Phantom:

#1

Hannibal by Chalumeau (a fictional French composer)

When does it happen? In beginning of Act I


 *What song is featured?* "Think of Me"

Synopsis: Hannibal (played by Piangi) has a relationship with Elissa, Queen of Carthage (played by Carlotta), and journey's over the Alps, leaving his love to pine for him (which is why Carlotta's character sings "Think of Me"). Hannibal returns to Cathrache to free it from the Romans, and gives Elissa a "war trophy" (which is a skull).

#2

Il Muto (opera buffa) by Albrizzio (a fictional Italian composer)

When does it happen? In Act II


 *What song is featured?* "Poor Fool, He Makes Me Laugh"

Synopsis: The Countess' husband, Don Attilio, (played by Pinagi), suspects his young bride, the Countess (played by Carlotta), is untrue. To figure out the truth, Don Attilio announces he is leaving for England and pretends to leave the room, but conceals himself behind a screen. Serafimo, their mute pageboy (played by Christine), wears a maid's dress over their pageboy costume as a disguise. Once the Countess believes her husband has left, she removes Serafimo's disguise and kisses him.

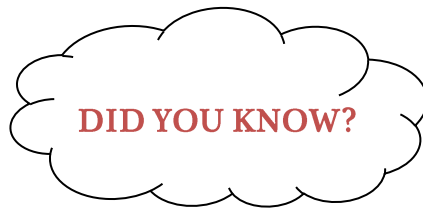
#3

Don Juan Triumphant by The Phantom

When does it happen? In Act II

 *What song is featured?* "Past the Point of No Return"

Synopsis: Known for seducing women, Don Juan (played by Piangi and then the Phantom), has set his eyes on Aminta (played by Christine), a soon-to-be wed girl renowned for her purity. After being rejected on his first attempt when Aminta learns of his reputation, Don Juan disguises himself as his servant Passarino. Aminta eventually gives in to Don Juan's second attempt, thinking he is really Passario (which is why the Phantom and Christine sing "Past the Point of No Return").



Limelight:

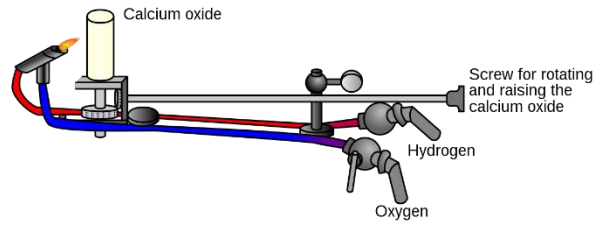
Where did the phrase, “in the limelight”, come from? In the early 1800s, theaters and opera houses were lit by heating a cylinder with the mineral called lime (calcium oxide) inside. This open flame resulted in an intensely bright light! The word limelight came to have its figurative meaning for “center of attention” in 1877. Can you use limelight in a sentence?

Q: How were stages lit before limelight?

A: Sunlight, Candlelight, Oil Lamps & Gas Lamps

Q: What replaced limelight?

A: Electric lighting



Little Lotte Game:

What is Little Lotte? Little Lotte is the name of an old parlor game. One person knows the answer, but other people playing have to try and guess the right answer. A person will list three items, and the others must guess which of the three Little Lotte prefers. (Example: Little Lotte, am I fonder of A, B, or C?)

Hint: Little Lotte prefers items with double consonants in their names

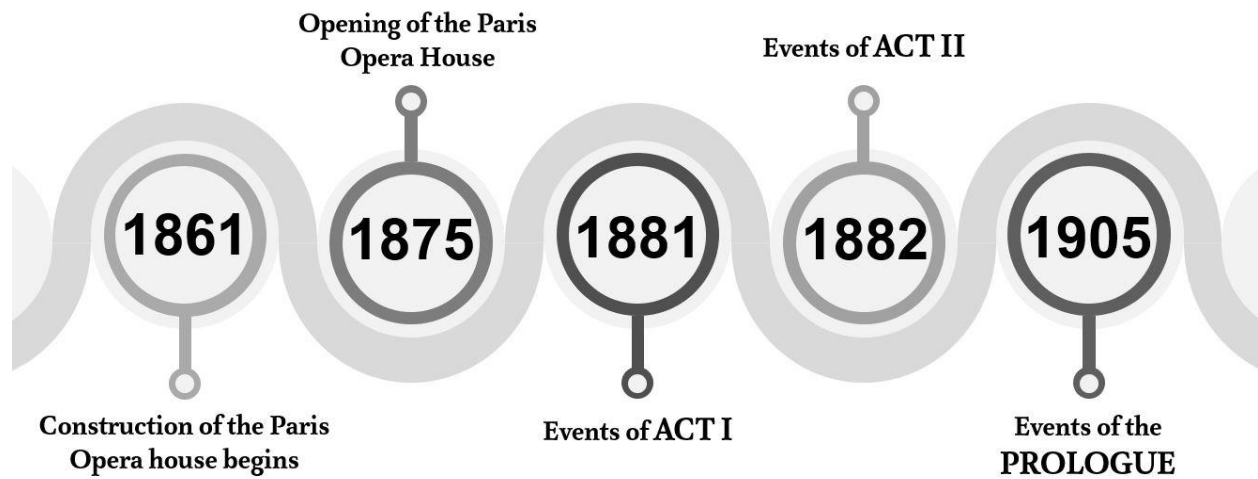
Example: In Act I, Raoul sings to Christine, "Little Lotte thought, am I fonder of dolls or of goblins or shoes?" The correct answer should be dolls because it has the double-L. Since they both know the answer, they don't bother answering, and continue to ask, “or of riddles or frocks? Or of chocolates?” Lotte would prefer riddles, because of the double-D.

Theatre Ghosts:

<i>Phantom of the Opera</i>	<i>The Grand Theatre</i>
Composer Andrew Lloyd Webber based the show on a 1910 novel of the same name by Gaston Leroux. Leroux based his novel on multiple spooky events in the Palais Garnier, the opera house where the Phantom book and musical are set. The “The Phantom Ghost” likes to sit in box five of the opera house.	The Grand Theatre has its own ghostly presence! Ambrose J. Small was the original owner and manager of the “Grand Opera House” in 1901 until he sold the Grand and other theatres on December 2, 1919. Famously, Ambrose mysteriously disappeared without ever claiming the fortune from this sale, and his spirit has been present at the Grand throughout the past 100 years! It is said you can feel his presence in house box left at the Grand, an area where his office used to be.

Synopsis

Timeline for the Events in Phantom



Prologue (1905):

The show begins with the contents of the Paris Opera House being auctioned off. Now 70 years old, Raoul buys a poster and music box. When the famous chandelier is being auctioned off, the audience is taken back in time to when the Opera House was at its full grandeur.

Act I (1881):

In the middle of rehearsing the Opera, *Hannibal*, the retiring manager of the opera house, Monsieur Lefèvre gives a tour to the new co-managers, Monsieur Firmin and Andre. While the female lead Carlotta is singing, a backdrop falls, nearly killing her. The opera company begins whispering that it's The Phantom of the Opera. Upset by the near death experience, Carlotta refuses to sing. Meg Giry, a member of the ballet chorus, suggests that her best friend Christine Daae should sing in Carlotta's place. She explains that Christine has been taking vocal lessons from a mysterious new teacher.

During the official performance of *Hannibal* with Christine as the new lead, Raoul, a patron of the Opera House, recognizes Christine as his childhood friend. He goes backstage to take Christine out to dinner so that they can catch up. Christine refuses his offer, and explains that her teacher, "The Angel of Music", is very strict. When Raoul leaves the room to get his hat, the Phantom appears. Christine is lured into the underground lair of the Phantom. While underneath the Opera House, Christine faints after seeing a vision of herself in a wedding gown. Several hours later, she's woken by the Phantom playing music on the organ. Curious, Christine pulls off the mask from the Phantom's face. Horrified and furious by what she's done, he takes her back to the surface.

At the Opera House, managers Firmin and Andre, Raoul, Madame Giry, and Carlotta have been receiving notes from the Phantom. These letters outline that Christine must have the lead in the new Opera, *Il Muto*. Refusing to give into the Phantom's demands, *Il Muto* proceeds with Carlotta as the lead and Christine as the pageboy. As a result of this decision, disaster strikes the Opera House. (***TRIGGER WARNING*** - a fake body is shown with a noose around their neck and is flung downwards) Carlotta loses her voice, and the stagehand **Joseph Buquet is hung on stage**. In the chaos, Raoul and Christine escape to the roof, where they pledge their love to each other. The Phantom overhears their vows of love and becomes enraged. He then crashes the chandelier onto the stage floor.

Act II (1882):

The grand Masquerade Ball is being held at the Paris Opera House, where no one has heard from the Phantom in six months. Although they are keeping it a secret, Christine and Raoul are now engaged! Christine keeps her engagement ring close to her by putting it on a necklace. During the ball, the Phantom suddenly appears. He delivers a score for his new opera, *Don Juan Triumphant*, to the Opera managers Andre and Firmin. At first, the managers refuse to perform the opera, until Raoul suggests a plan to trap the Phantom, by using Christine as bait. It is decided *Don Juan Triumphant* will be performed, and preparations begin to set their trap.

Christine decides to visit the grave of her father. While there, the Phantom beckons Christine to join him, until Raoul appears and begins arguing with the Phantom. With a flash of lightning, the Orchestra begins to tune for the premier of *Don Juan Triumphant*. The Opera House contains guards and police, who are given clear instructions to catch the Phantom. The Phantom taunts the marksmen inside by echoing the phrase, "I'm here" (***TRIGGER WARNING*** - a gunshot is fired). Nearing the end of the opera, the Phantom replaces Piangi, the lead singer. (***TRIGGER WARNING*** - Piangi is seen with staged sword wound including fake blood.) As the Phantom and Christine sing their final notes on stage, it is revealed that **Piangi is dead**. (He is seen with a staged sword wound including fake blood.) While the Opera house is in chaos, the Phantom once again takes Christine to his lair below.

(***TRIGGER WARNING***) When Raoul hurries after them in an effort to save Christine, the **Phantom wraps a noose around his neck**. The Phantom then gives Christine a choice: to stay with him forever, or he will kill Raoul. Her decision brings an end to the story of The Phantom of the Opera.

The Characters

The Phantom	Known as the “Opera Ghost”, the Phantom requires box five to be empty for his use and to be paid a salary of 20,000 francs a month by the Opera House directors. The Phantom is a composer, musically talented, and a magician. He is infatuated with Christine, and will do anything to receive her love.
Christine Daae	A member of the ballet chorus. She is being vocally trained by the “Angel of Music” (The Phantom), a figure her recently deceased father spoke of.
Raoul, Vicomte de Chagny	A patron of the opera and childhood sweetheart of Christine.
Madame Girya	The ballet Mistress. She is responsible for teaching the ballet dancers their choreography and technique.
Meg Girya	The daughter of Madame Girya, a member of the ballet chorus, and Christine’s best friend.
Carlotta Giudicelli	The Prima Donna of the Opera House.
Ubaldo Piangi	The leading tenor of the Opera House.
Monsieur Firmin	Co-manager of the Opera House.
Monsieur André	Co-manager of the Opera House.
Monsieur Reyer	The Maestro of the Opera House.
Monsieur Lefèvre	The previous owner of the Opera House.
Joseph Buquet	Chief stagehand of the Opera house.

🎵 MUSICAL NUMBERS 🎵

ACT ONE

Prologue (The Stage of Paris Opera House)	<i>Raoul</i>
Rehearsals for "Hannibal" by Chalumbeau	<i>Carlotta , Piangi, Opera Company</i>
Think of Me (Carlotta's Version)	<i>Carlotta</i>
Think of Me (Christine's Version)	<i>Christine, Raoul</i>
Angel of Music	<i>Christine, Meg</i>
Little Lotte/The Mirror (Angel of Music)	<i>Raoul, Christine, Phantom</i>
The Phantom of the Opera	<i>Christine, Phantom, Opera Company</i>
The Music of the Night	<i>Phantom</i>
I Remember/ Stranger Than You Dream It	<i>Christine, Phantom</i>
Magical Lasso	<i>Buquet, Giry</i>
Notes/Prima Donna	<i>Andre, Firmin, Raoul, Carlotta, Piangi, Giry, Meg, Phantom, Opera Company</i>
Poor Fool, He Makes Me Laugh (Ill Muto)	<i>Opera Company, Carlotta, Piangi</i>
Why Have you Brought Me Here	<i>Raoul, Christine</i>
All I Ask of You	<i>Christine, Raoul</i>
All I Ask of You (Reprise)	<i>Christine, Raoul, Phantom</i>

ACT TWO

Masquerade/ Why So Silent	<i>Firmin, Andre, Giry, Carlotta, Meg, Piangi, Christine, Raoul, Phantom, Opera Company</i>
Twisted Every Way	<i>Andre, Firmin, Raoul, Christine</i>
Wishing You Were Somehow Here Again	<i>Christine</i>
Wandering Child/ Bravo, Monsieur	<i>Phantom, Raoul, Carlotta</i>
Don Juan Triumphant/The Point of No Return	<i>Phantom, Christine, Opera Company</i>
The Final Lair	<i>Phantom, Christine, Raoul, Opera Company</i>

Pre-Show Discussion Questions

1. Discuss the history of cities in relation to the arts. How has the world of music and art pushed forward the creation of modern cities?
2. What makes something romantic? Is romance considered “old-fashioned” today?
3. Research and discuss the origin of the words “muse” and “genius.” How are they used in today’s society?
4. What is an outcast? Have you ever been cast out of a group because of race, gender or physical difference? How did it make you feel? (*see related activity below: #1*)

Pre-Show Classroom Activities

1. Compare the character of the Phantom with outcasts in the following works:
 - The Tempest by William Shakespeare
 - The Merchant of Venice by William Shakespeare
 - Invisible Man by Ralph Ellison
 - Crime and Punishment by Fyodor Dostoyevsky
 - Paradise Lost by John Milton
 - The Inferno by Dante
 - A Separate Peace by John Knowles
 - The Book of Genesis
 - 1984 by George Orwell
 - Brave New World by Aldous Huxley
 - Grendel by John Gardner
 - Frankenstein by Mary Shelley
2. Before seeing The Phantom of the Opera, survey your class with the following question: How do you feel about Opera? Does it bore you? Excite you? After seeing the show, ask the same question. Has seeing The Phantom of the Opera changed how you feel about Opera

Post-Show Discussion Questions

1. What is an Opera? How is it different from a musical? Would you say *The Phantom of the Opera* is an opera or a musical?
2. After seeing *The Phantom of the Opera*, judge the effect of Scott Penner's set design and Lisa Wright's costume design. Have they succeeded in "moving" you with the sets and costumes? Were you "disturbed" by the production design? If you were to give any suggestions on how to heighten the effect of the sets and costumes, what would they be?
3. During *The Phantom of the Opera*, Christine is torn between three powerful men: Raoul, The Phantom, and the memory of her dead father. Does she ever become completely free and her own person? If so, when?
4. In fairy tales and fables, a kiss always has magical properties (turning a frog into a prince, awakening Sleeping Beauty, etc....). What effect does Christine's kiss have in *The Phantom of the Opera*?

Post-Show Classroom Activities

1. "Fill in the blanks" of *The Phantom of the Opera*. In diary, story, poem or skit form, create the legends of:
 - The Phantom's early life: from his childhood and time at the sideshow, to his life at the Opera House and the first moment he saw Christine.
 - Christine and her father, the famous violinist, and their relationship.
 - The Phantom and Madame Giry: how they met, the nature of their bond.
 - Christine and Meg Giry: how they became friends, their relationship after the musical.
 - Raoul and Christine's life after they leave the Phantom: do they become married? How do they feel about each other after the events of the musical?
 - The Phantom's life after Christine leaves him: what happens to him in the last moment of the musical?
2. Discuss the importance of masks throughout *The Phantom of the Opera*. How does the Phantom use his mask throughout the musical? Does he behave differently with it on or off? Do other characters see him differently with or without his mask? Why?
 - Divide your class into groups, with each group researching the significance of one type of mask throughout history (African tribal masks, Japanese Kabuki masks, Greek theatrical masks, the "Masques" of the Elizabethan Theatre, Commedia Dell'arte etc...). Make sure to include pictures, drawings or photos along with your research. Put your research together on a bulletin board to create a timeline history of the mask. How does the Phantom's mask fit into your research?
 - Draw or sculpt your own mask. How would your mask be used? For entertainment? For protection? What will your mask be showing the world? What will it be hiding?