

GRAND THEATRE

RACHEL PEAKE, ARTISTIC DIRECTOR

THE SOUND OF MUSIC



MUSIC BY RICHARD RODGERS
LYRICS BY OSCAR HAMMERSTEIN II
BOOK BY HOWARD LINDSAY & RUSSEL CROUSE
SUGGESTED BY "THE TRAPP FAMILY SINGERS"
BY MARIA AUGUSTA TRAPP

*Dominique LeBlanc as Maria.
Costume Design by Jessica Oostergo.
Photography by Mai Tilson.*

AUDIENCE ENRICHMENT GUIDE

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GRANDTHEATRE

SPRIET STAGE, NOVEMBER 19 TO DECEMBER 29, 2024

OPENING NIGHT NOVEMBER 22, 2024



THE SOUND OF MUSIC



MUSIC BY

RICHARD ROGERS

LYRICS BY

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BOOK BY

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

www.concordtheatricals.com

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

CAST

ENSEMBLE	VINNIE ALBERTO
LIESL/NUN	CRYSTAL CASERA
MOTHER ABBESS/PARTY GUEST/F. SCHWEIGER	JANELLE COOPER
BARON ELBERFELD	JEFF CULBERT
NEW POSTULANT/URSULA/PARTY GUEST/NUN	MEGAN DALLAN
FRAU SCHMIDT/SISTER BERTHE	DONNA GARNER
HERR ZELLER/PRIEST	MARK HARAPIAK
MAX	ANDREW HODWITZ
MARIA	DOMINIQUE LEBLANC
SISTER SOPHIA/FRAU ZELLER/TRIO	ALYSSA LECLAIR
ENSEMBLE	CLEA MCCAFFREY
ELSA/NUN/TRIO	HEATHER MCGUIGAN
SISTER MARGARETTA/B. ELBERFELD/TRIO	ANNIE RAMOS
CAPTAIN VON TRAPP	ADAM STEVENSON
ROLF/PARTY GUEST	ÉAMON STOCKS [†]
FRANZ	CURTIS SULLIVAN
ADMIRAL VON SCHREIBER/PARTY GUEST	ROBIN WILCOX

YOUTH COMPANY

WARM WOOLEN MITTENS CAST		CRISP APPLE STRUDEL CAST	
KURT	TADE CALDER	MARTA	LILITH CARSON
GRETLE	FINLEY CAMPBELL	FRIEDRICH	SAM HARSON
LOUISA	RAYA CAMPBELL	LOUISA	NEELA NOBLE
MARTA	LYLA COUCH	GRETLE	FREYA RAJANI
BRIGITTA	OFORIWA OFORI	BRIGITTA	ALBA EVORA WEILER
FRIEDRICH	JUNIOR VAN GEFFEN	KURT	LUCAS ZADORSKY

UNDERSTUDIES

ROLF/FRANZ	VINNIE ALBERTO
MAX/ADMIRAL VON SCHREIBER	JEFF CULBERT
LIESL/MARIA/SISTER SOPHIA	MEGAN DALLAN
URSULA/NEW POSTULANT	ALYSSA LECLAIR
ELSA/URSULA/NEW POSTULANT/ S. BERTHE/F. SCHMIDT/S. MARGARETTA	CLEA MCCAFFREY
MOTHER ABBESS	ANNIE RAMOS
CAPTAIN VON TRAPP	CURTIS SULLIVAN
BARON ELBERFELD	ROBIN WILCOX
[†] DANCE CAPTAIN	[§] FIGHT CAPTAIN

CREATIVE TEAM

DIRECTOR	RACHEL PEAKE
MUSIC DIRECTOR	ALEXANDRA KANE
CHOREOGRAPHER	AINSLEY HILLYARD
SET & LIGHTING DESIGNER	LORENZO SAVOINI*
COSTUME DESIGNER	JESSICA OOSTERGO*
SOUND DESIGNER	EMILY PORTER*
FIGHT & INTIMACY DIRECTOR	ANITA NITTOLY
STAGE MANAGER	KELLY LUFT
ASSISTANT STAGE MANAGER	JORDAN GUETTER
ASSISTANT STAGE MANAGER	MELISSA CAMERON
APPRENTICE STAGE MANAGER	KELSEY JENSEN
CHILD SUPERVISORS	
M BOUDREAU, TAMEKA BROWN, JENNIFER CAHILL-BEDARD,	
SUZANNE McARTHUR, NELL ROBERTS	

ORCHESTRA

CONDUCTOR/KEYS	ALEXANDRA KANE
PERCUSSION	DALE-ANNE BRENDON
FLUTE/PICCOLO	JENNIFER CAHILL-BEDARD
CLARINET	TONY DE LUCA
CELLO	MARIANNA GRIGG
VIOLIN	CELINE MURRAY
BASS	ANNA PIN
HORN	KATE STONE

* All indicated designers are represented by the Associated Designers of Canada, IATSE Local ADC659.

The Grand Theatre is an active member of the Professional Association of Canadian Theatres (PACT). The Grand Theatre also acknowledges, with thanks, the co-operation of the Local 105 and 828 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the United States, its Territories and Canada, and the London Musicians' Association Local 279.



Table of Contents

<u>Introduction</u>	2
♪ *Content Advisory*	2
♪ Creation of Sound of Music	2
♪ Behind the Story	2
♪ Curriculum connections	2
♪ Themes	2
 <u>The Creators</u>	 3
 <u>Do you know ‘Do-Re-Mi’?</u>	 4
 <u>The Seven notes across the world</u>	 4
 <u>The Sound of Music key dates & events</u>	 5
 <u>Synopsis</u>	 6 & 7
 <u>The Characters</u>	 8
 <u>Musical Numbers</u>	 9
 <u>Nazi Germany and its Influence</u>	 10
 <u>Pre and Post Show...</u>	 11
♪ Discussion Questions	11
♪ Classroom Activities	11

THE SOUND OF MUSIC:

AUDIENCE ENRICHMENT GUIDE

Audience Advisory

This production includes significant use of Nazi iconography and references such as use of the word “heil”, swastikas, SS officers in uniform, and actors playing Nazi soldiers entering through the audience.

The story also discusses the loss of a mother.

This production features loud noises and bright flashing lights.

Creation of *The Sound of Music*

The Sound of Music is a stage performance with music by Richard Rodgers, lyrics by Oscar Hammerstein II, and book by Howard Lindsay and Russel Crouse. The story is based on the 1949 memoir of Maria von Trapp and the true story of the Trapp Family Singers. It is set in Austria on the eve of the Anschluss in 1938, and tells the story of Maria, who becomes the governess to a large family while deciding if the monastic life is right for her.

Behind the Story

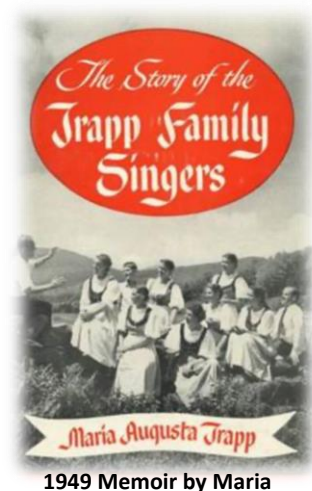
Stage director Vincent J. Donehue believed the part of Maria was perfect for his friend Mary Martin, after viewing “The Trapp Family”, a 1956 West German film about the von Trapp family, and the 1958 sequel (“The Trapp Family in America”). The producers, Leland Hayward and Richard Halliday first envisioned a non-musical play written by Lindsay and Crouse and featuring songs from the Trapp Family Singers’ repertoire. They decided to add an original song or two, perhaps by Rodgers and Hammerstein, but later agreed on the project featuring all new songs and be a musical rather than a play. Details of the history of the von Trapp family were altered for the musical. Lindsay and Crouse altered the story so that Maria was governess to all the children, whose names and ages were changed. To make the story more dramatic, they had the family, soon after Maria’s and the Captain’s wedding, escape over the mountains to Switzerland.

Curriculum Connections

- ♪ The Arts (Music, Scenic Design, Dance, Drama)
- ♪ Canadian and World Studies
- ♪ Social Sciences and Humanities (Political Science, History, Geography, Sociology, Philosophy)
- ♪ Theology (Religious Studies)

Themes

- ♪ Family
- ♪ Loyalty
- ♪ Love
- ♪ Decision Making
- ♪ Faith & Religion
- ♪ War & Military Service



The Creators

♪ Rogers and Hammerstein (Music & Lyrics)

Rodgers and Hammerstein were a theater-writing team of composer Richard Rodgers (1902–1979) and lyricist-dramatist Oscar Hammerstein II (1895–1960), who together created a series of innovative and influential American musicals. Their musical theater writing partnership has been called the greatest of the 20th century. Their popular Broadway productions in the 1940s and 1950s started the "golden age" of musical theater. Five of their Broadway shows, *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*, were outstanding successes, as was the television broadcast of *Cinderella* (1957). Among the many accolades their shows (and film versions of them) garnered were 34 Tony Awards, fifteen Academy Awards, two Pulitzer Prizes (for *Oklahoma!*, 1944, and *South Pacific*, 1950) and two Grammy Awards.



Rodgers (left) and Hammerstein (right)

♪ Lindsay and Crouse (Book)

Howard Lindsay and Russel Crouse are the writing team who collaborated famously on a succession of Broadway plays and musicals for 27 years during the mid-20th century. Their first collaboration was the rewriting of the book for the Cole Porter musical *Anything Goes* in 1935. They continued to co-pen books for Broadway musicals through 1962, including Rodgers and Hammerstein's *The Sound of Music* in 1959. They also penned several successful comedies; notably winning the Pulitzer Prize for Drama in 1945 for their original play *State of the Union*. Several of their works were adapted into motion pictures. The team also co-produced the original production of *Arsenic and Old Lace* by playwright Joseph Kesselring.



Lindsay (left) and Crouse (right)

Do You Know 'Do - Re - Mi'?

The lyrics teach the **solfège*** syllables by linking them with English homophones:



In music, ***solfège** is a mnemonic used in teaching aural skills, pitch and sight-reading of Western music.

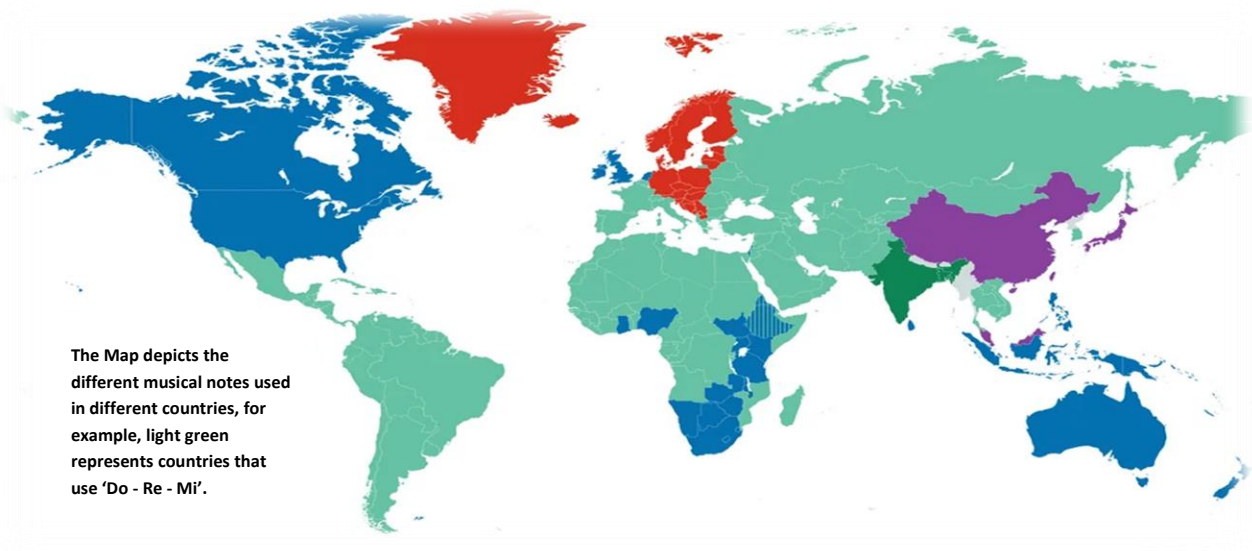
1. **Doe**: "a deer, a female deer", alludes to the first solfège syllable, do.
2. **Ray**: "a drop of golden sun", alludes to the second solfège syllable, re.
3. **Me**: "a name I call myself", alludes to the third solfège syllable, mi.
4. **Far**: "a long, long way to run", alludes to the fourth solfège syllable, fa.
5. **Sew**: "a needle pulling thread", alludes to the fifth solfège syllable, so.
6. **La**: "a note to follow so", alludes to the sixth solfège syllable, la.
7. **Tea**: "a drink with jam and bread", alludes to the seventh solfège syllable, ti.

The song concludes with Maria signing, "When you know the notes to sing, you can sing most anything."

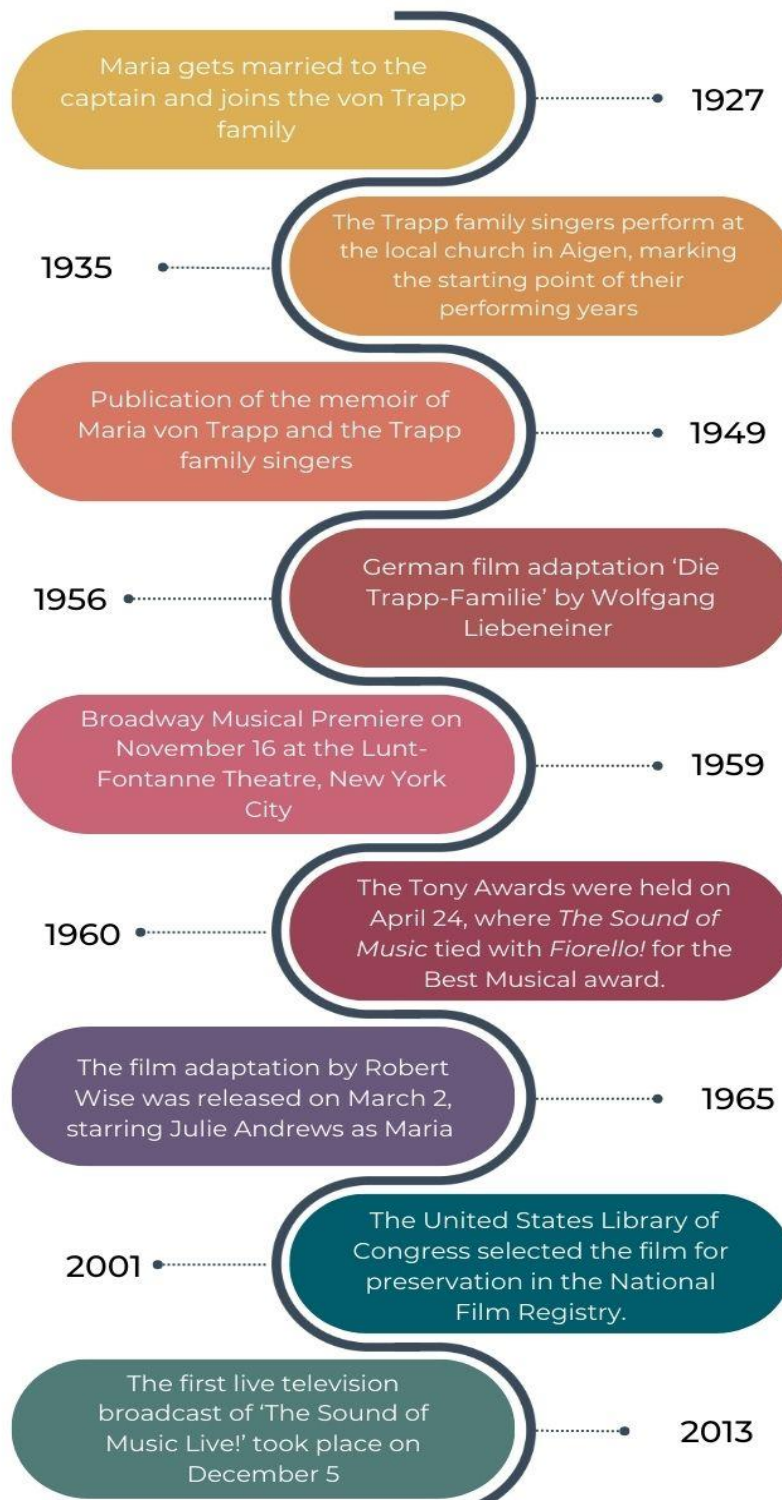
The Seven Notes across the world!

In Indian classical music, an octave is called '**Saptak**' and has seven notes called '**Swara**'. These notes are **Sa, Re, Ga, Ma, Pa, Dha, Ni**. Each Swara is associated with sound and pictorial images. For example, Sa is associated to a peacock's cry, Re is a cow calling her calf, Ga is a goat's bleat etc. The first and fifth notes (sa and pa) have only one variant. The other five notes (re, ga, ma, dha, and ni) have two variants each. The notes re, ga, dha, and ni have natural and flat variants, while ma has a natural and a sharp variant. Altogether, therefore, there are 12 distinct pitches (shruti) in an octave when variants are included.

In countries like the United States, Canada, along with countries that speak English and Dutch, musical notes are named with the Latin letters A, B, C, D, E, F, and G. Germany follows the same convention with a small change, where the letter H is used instead of the letter B. There's the 'Fixed do' system, which says that no matter what key the music is in, 'do' will always be a 'C'.



THE SOUND OF MUSIC KEY DATES & EVENTS



Synopsis

ACT I

In the sanctuary of Nonnberg Abbey, the nuns invoke Psalm 110 and sing songs of praise [**"Preludium"**]. One of the postulants, Maria, is nowhere to be found as she is out in the hills, where she goes "when her heart is lonely" [**"The Sound of Music"**]. Back at the Abbey, some of the sisters debate with Mother Abbess as to whether Maria is prepared for the monastic life [**"Maria"**]. Mother Abbess calls for Maria and discovers a shared love of a particular childhood song [**"My Favorite Things"**]. To help Maria mature before committing to the religious life, Mother Abbess sends her to serve as a governess to the seven children of a former naval officer, Captain Georg von Trapp [**"My Favorite Things" Reprise**].

Maria arrives and discovers that the Captain has, since the death of his wife, closed himself off emotionally. The Captain introduces Maria to the children, who do not play, but march instead. Realizing they have grown up without music in their lives, Maria teaches the children the basics of singing [**"Do-Re-Mi"**]. That evening, the oldest child, Liesl, sneaks away to meet Rolf, a local boy caught up in the political fervor of the times. Warning her of the dangers of her innocence, he offers himself as a suitable protector, and Liesl accepts [**"Sixteen Going On Seventeen"**]. Meanwhile, a loud thunderstorm causes the frightened children to seek out Maria in her bedroom, where she diverts their attention with a folk song [**"The Lonely Goatherd"**]. Later that night in a dark hallway, Gretl musters up joy while frightened at the continuing sounds of the storm [**"The Lonely Goatherd" Reprise**].

The Captain returns a month later with Elsa Schraeder, a sophisticated Viennese widow. They are accompanied by Max Detweiler, Third Secretary in the Ministry of Education and Culture, who is on the hunt for the perfect local singing group to perform at the annual Kitzberg Festival. Elsa finds it charming here in the provinces but is frustrated that the Captain has yet to propose to her. Max explains what's standing in the way, the fact that both are rich [**"How Can Love Survive?"**]. Maria arrives with the children, all wearing clothing that Maria has made from her old bedroom curtains causing the Captain to be embarrassed and enraged, but Maria confronts him about how little he understands his children, and he orders her back to Nonnberg. But when he hears the children singing for Elsa [**"The Sound of Music" Reprise**], his heart opens. Moved that Maria has brought music back into his home, the Captain asks her to stay.

The Captain throws a lavish party so the local gentry can meet Elsa [**"The Grand Waltz"**]. However, the political divide is widening between those who support the proposed German takeover and those who believe in Austrian sovereignty. As an Austrian Folk dance plays [**"Laendler"**], young Kurt tries to remember it with Maria, but the Captain steps in and, as they dance, they recognize their unspoken attraction. Brigitta confirms it to Maria, who promptly breaks away. At Elsa's request, the children sing for the guests [**"So Long, Farewell"**]. Max is thrilled and realizes that a singing group of seven children is perfect for the festival. The children make their way to bed; the guests make their way to dinner; and Maria, confused by her encounter with the Captain, flees back to Nonnberg Abbey. Maria tells Mother Abbess that she is ready to take the orders of poverty, obedience and chastity [**"Morning Hymn"**]. But Mother Abbess, realizing that Maria has fallen in love, encourages Maria to return to the Captain and find the life she was born to live [**"Climb Ev'ry Mountain"**].

ACT II

Max, in anticipation of the upcoming Kaltzberg Festival, rehearses with the children, but without Maria, they'd lost the joy of making music [**"My Favorite Things" Reprise**]. Suddenly, Maria returns, and they're delighted! But they have news for her, the Captain is going to be married to Frau Schraeder. Maria's heart is broken, but she resolves to fulfill her duties until arrangements can be made for a new governess.

The political situation is worsening, and Max and Elsa implore the Captain to weather the coming storm by being noncommittal [**"No Way to Stop It"**]. The Captain remains unwavering in his disgust for the Nazis, and he and Elsa realize that they cannot be together. Seeing Maria again, the Captain now understands what he and Maria have both known deep inside for many weeks [**"An Ordinary Couple"**]. In Mother Abbess' office, her and the Nuns of the Abbey prepare Maria for her wedding [**"Gadeamus Domino"**]. As the nuns watch, Maria walks down the aisle at her wedding in procession with the children and the Captain [**"Maria" Reprise**]. The procession continues, and the nuns appear behind the family [**"Confitemini Domino"**].

While Maria and the Captain are away on their honeymoon, the Anschluss occurs; Austria is annexed by Nazi Germany. The von Trapp house is the only one in the province not flying the flag of the Third Reich. The Captain and Maria return to find that much has changed and that many have joined ranks with the Nazis, including Rolf and Franz the butler. Max, without the Captain's knowledge, has been readying the children for their performance at the festival, but the Captain refuses to allow his family to perform on behalf of an Austria which no longer exists, and Maria stands by him. Liesl now sees how much Maria truly loves the Captain [**"Sixteen Going on Seventeen" Reprise**].

Admiral von Schreiber of the Third Reich, accompanied by Herr Zeller, the local Nazi leader, arrives to inform Captain von Trapp that he must accept a commission in the German Navy and report immediately to Bremerhaven. Thinking quickly, Maria displays the program for the festival showing that the Trapp Family Singers, including the Captain as head of the family, are scheduled to perform, so he couldn't leave. The Captain gets it and joins in the impromptu rehearsal. Admiral von Schreiber grants permission for the Captain to report to duty several days later.

The festival begins [**"Do-Re-Mi" Reprise**] and von Trapp himself sings a quietly defiant hymn to his beloved Austria [**"Edelweiss"**], but when Max announces that a guard of honor is waiting to escort the Captain away as soon as the concert is over, Maria leads the von Trapp family in more songs as they escape, one by one, into the night [**"So Long, Farewell" Reprise**]. Max gives out the concert prizes slowly, buying time. The Trapp Family Singers are announced as winners of the festival, but they are nowhere to be found.

The family takes refuge in the garden of Nonnberg Abbey as Nazi soldiers swarm the hallowed ground. It is Rolf who discovers the von Trapps, but seeing Liesl, he chooses not to reveal their hiding place. There seemed to be no way out as the borders were closed. The family had no choice but to make their way to freedom by way of the mountain. It was a daunting journey, but Maria knew the way. Mother Abbess reminds them that they will have help [**"Finale Ultimo: Climb Ev'ry Mountain"**].

The Characters

Maria: A spirited and warm-hearted postulant at Nonnberg Abbey, she is curious, kind, and unafraid to speak her mind, driven by her love for life and music.

Captain Georg von Trapp: A retired naval captain who projects a strict and disciplined exterior to suppress his grief over losing his wife; deep down, he is compassionate and protective of his family.

Max Detweiler: A lively and charming man with witty humor; he is a loyal friend to the von Trapps despite his pragmatism.

Elsa Schrader: A sophisticated baroness who carries herself with grace and maturity.

Mother Abbess: Strong and authoritative, she leads with wisdom and kindness, understanding Maria's struggle to find her purpose and path.

Liesl von Trapp: The eldest von Trapp child, navigating her teenage years and budding romantic interests; she is mature and caring, acting as a second mother to her siblings.

Friedrich von Trapp: Striving to take on a responsible and protective role in the family, he presents himself with a tough and mature exterior.

Louisa von Trapp: A playful and mischievous child who enjoys pushing boundaries and testing authority.

Kurt von Trapp: A kind-hearted and playful boy with a gentle nature, and often the most mischievous.

Brigitta von Trapp: Intelligent and perceptive, she loves reading and often provides honest and insightful observations about those around her.

Marta von Trapp: Sweet and gentle, Marta is eager to be special or unique.

Gretl von Trapp: The youngest of the von Trapp children, who is adorable and endearing.

Admiral von Schreiber: A German admiral who is now working with the Nazi party to recruit Baron von Trapp.

Baron Elberfeld: Neighbor and friend of Captain von Trapp. He is of the oldest family in the valley.

Baroness Elberfeld: Baron Elberfeld's wife.

Sister Berthe: The stern Mistress of Novices who holds a rigid view on rules and discipline.

Sister Margaretta: Warm and empathetic Mistress of Postulants, she is nurturing and always willing to listen to others with an open heart.

Sister Sophia: A rule-abiding and easygoing nun who supports her fellow sisters without judgment or criticism.

Franz: The von Trapp family's loyal butler disciplined and formal in demeanor.

Frau Schmidt: The efficient housekeeper who runs the household with strict adherence to duty.

Herr Zeller: A harsh and imposing Nazi official whose focus is enforcing order and political obedience.

Rolf Gruber: Liesl's charming young suitor and telegram boy who later becomes a Nazi soldier.

MUSICAL NUMBERS

ACT I

PRELUDIUM

THE SOUND OF MUSIC

MARIA

MY FAVORITE THINGS

MY FAVORITE THINGS (REPRISE)

DO RE MI

SIXTEEN GOING ON SEVENTEEN

THE LONELY GOATHERD

THE LONELY GOATHERD (REPRISE)

HOW CAN LOVE SURVIVE?

THE SOUND OF MUSIC (REPRISE)

SO LONG, FAREWELL

MORNING HYMN

CLIMB EV'RY MOUNTAIN

ACT II

THE LONELY GOATHERD (REPRISE)

MY FAVORITE THINGS (REPRISE)

NO WAY TO STOP IT

SOMETHING GOOD*

GAUDEAMUS DOMINO

MARIA (REPRISE)

SIXTEEN GOING ON SEVENTEEN (REPRISE)

DO RE MI (REPRISE)

EDELWEISS

SO LONG, FAREWELL (REPRISE)

FINALE ULTIMO: CLIMB EV'RY MOUNTAIN

THE SOUND OF MUSIC runs 2 hours and 45 minutes,
which includes a 20 minute intermission.

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

Nazi Germany and its Influence

The Anschluss refers to the annexation of Austria into Nazi Germany on March 12, 1938. It was a significant moment in the expansion of Adolf Hitler's Third Reich and marked a turning point in the lead-up to World War II. The term "Anschluss" means "connection" or "joining" in German, reflecting the Nazis' ideology that Germany and Austria were inherently linked. Captain von Trapp in the play is shown to be a proud Austrian nationalist and does not want his country to lose its independence.

The idea of unifying all German-speaking peoples had been a part of Nazi ideology since the early 1920s. Hitler, himself an Austrian by birth, saw Austria as a natural extension of Germany. After coming to power in 1933, he began pressuring the Austrian government to allow Nazi influence and prepare for eventual unification. By 1938, through intimidation, propaganda, and diplomatic pressure, Hitler forced Austrian Chancellor Kurt Schuschnigg to resign. In his place, Arthur Seyss-Inquart, a pro-Nazi Austrian, was appointed.

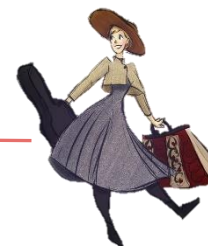
On March 12, 1938, German troops entered Austria unopposed, and Hitler announced the annexation. A month later, a referendum was held under Nazi oversight, where 99% of Austrians supposedly voted in favor of the union. This event was celebrated by many Austrians, while others viewed it as the end of their country's independence. The Anschluss was widely condemned internationally, but no significant actions were taken to reverse it. The annexation of Austria was a crucial step in Hitler's plan to create a Greater German Reich and served as a prelude to the subsequent aggression against other European nations, leading to the outbreak of World War II in 1939.



Austrian citizens gather on the Heldenplatz to hear Hitler's declaration of annexation.

Austria's Jews were soon subjected to the same discrimination as other Jewish people in Germany and faced the violent atrocities of the Holocaust that followed. Even though the von Trapps faced religious pressure for being Roman Catholic, they were not in any immediate danger until Captain von Trapp declined the military post in the Third Reich. It is important to be aware that their story and circumstance was quite different from the persecution that Jewish people and other groups faced during this time.

The Nazi salute is a gesture that was used as a greeting in Nazi Germany. The salute is performed by extending the right arm from the shoulder into the air with a straightened hand. It became required as a way to confirm the supremacy of Hitler: those who did not use the greeting were punished or suspected of working against the regimen. In Canada and most of Europe, displaying the salute constitutes hate speech if used for propagating the Nazi ideology.



Pre-show Discussion Questions

- 1) How do you think music influences our emotions and the way we see the world? Discuss different styles or genres of music, and which emotions you associate with them. Do you have any personal examples?
- 2) What do you already know about the story of *The Sound of Music*? Discuss the universal popularity of a musical like this.
- 3) What do you think life was like for families in Austria during 'Anschluss' in the 1930s? (You may wish to start with the Pre-Show Activity #1 below.)

Pre-show Classroom Activities

- 1) In small groups, research about Austria in 1930s and make a presentation to show the class. You can choose to present about the history, a specific key event, or about the people living there.
- 2) Listen to or look at the lyrics of "My Favourite Things".
 - a. Note down key words and phrases that stand out to you. What do we learn about Maria from the lyrics?
 - b. Make a list of your favorite things, or write it out like song lyrics in phrases. (For an extra challenge, can you make your lyrics rhyme?)

Post-show Discussion Questions

- 1) How did the character relationships and dynamics evolve throughout the show? Name a character and discuss how their relationships with another character changed from the beginning to the end of this story.
- 2) How did the music and songs from the musical convey the emotions and themes of the characters and story?
- 3) According to you, which song is the catchiest or most appealing in this musical? Which song held the most significance to the storyline? Is it the same song? Why or why not?

Post-show Classroom Activities

- 1) In small groups, pick a character from the show and track their character arc and development. For example: If you chose Maria, you would begin with her life at the Abbey, and include at least 3 examples to show the transformation she went through. You can include her emotions, the action that sparked it, the questions she must answer, etc.
- 2) Put yourself in the shoes of a character from the show (Maria, Captain von Trapp, Liesl, Rolf, etc.), and write a journal entry reflecting their thoughts, feelings, and reactions to the circumstances.