

INSIDE OUT

A STUDY GUIDE FOR EDUCATORS

A LITTLE NIGHT MUSIC





INSIDE OUT

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A Little Night Music

Music and Lyrics by **STEPHEN SONDHEIM**

Book by **HUGH WHEELER**

Orchestrations by **Jonathan Tunick**

Suggested by a Film by **Ingmar Bergman**

Originally Produced and Directed on Broadway by **Harold Prince**

Directed by **Chris Coleman**

Choreography by **Candy Brown**

Music Direction/Conducting and Additional Arrangements by **Angela Steiner**

SEP 1 – OCT 8

WOLF THEATRE

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PLAY SYNOPSIS

Set in 1900 Sweden, *A Little Night Music* explores the tangled web of affairs centered around actress, Desirée Armfeldt, and the men who love her: a lawyer by the name of Fredrik Egerman and the Count Carl-Magnus Malcom. When the traveling actress performs in Fredrik's town, the estranged lovers' passion rekindles. This strikes a flurry of jealousy and suspicion between Desirée; Fredrik; Fredrik's wife, Anne; Desirée's current lover, the Count; and the Count's wife, Charlotte. Both men – as well as their jealous wives – agree to join Desirée and her family for a weekend in the country at Desirée's mother's estate. In the perpetual twilight of the Nordic summer, lovers waltz in and out of each other's lives and arms during a weekend romp in the country filled with possibility, second chances, and endless surprises.

A Little Night Music is full of wit and the wisdom gained through desire and regret. This dramatic musical celebration of love showcases the performers with its harmonically advanced score and masterful orchestrations, and contains one of Sondheim's most popular songs, the haunting "Send in the Clowns."

CHARACTERS

Fredrika Armfeldt- Desirée's daughter, who is young but in a lot of ways wise beyond her years.

Madame Armfeldt- Desirée's elderly mother; brutally honest with razor sharp wit and wisdom from the discreet and profitable liaisons with royalty during her younger years.

Henrik Egerman- Fredrik's gloomy son. He is serious but conflicted by his desires, as he studies for the Lutheran priesthood.

Anne Egerman- Fredrik's beautiful and virginal wife, who is a bit naïve and frivolous because of her youth.

Fredrik Egerman- A successful, widowed, middle-aged lawyer. He is married to the 18-year-old Anne and has one son from his previous marriage, Henrik. In the past, he and Desirée were lovers.

Petra- Anne's earthy maid and closest confidante, who is bold, brash, and flirtatious. She embraces life and all its pleasures.

Desirée Armfeldt- A prominent and glamorous theatre actress, who is no stranger to romantic trysts.

Count Carl-Magnus Malcolm- Vain, arrogant, and splendidly proportioned but ferociously jealous. He is Countess Charlotte's husband and Desirée's current lover. Dragoon in military service.

Countess Charlotte Malcolm- The Count's clever, loyal wife, who deploys her wry humor and calculated plans in response to her husband's infidelity.

Frid- Swarthy butler for Madame Armfeldt in her wheelchair, when he's not busy chasing Petra.

5 Liebeslieder Singers (The Quintet) plays:

Mr. Lindquist

Mrs. Nordstrom

Mrs. Anderssen

Mr. Erlanson

Mrs. Segstrom

Malla - Desirée's maid

Bertrand - Madame Armfeldt's page

Osa - Madame Armfeldt's maid

STEPHEN SONDHEIM, MUSIC & LYRICS

Stephen Sondheim (March 22, 1930 – November 26, 2021) is regarded as one of the most important 20th century American musical theatre composers and lyricists.

Sondheim was mentored at an early age by his neighbor, Oscar Hammerstein II and would later become a frequent collaborator with Harold Prince and James Lapine. Sondheim began his career as a lyricist with *West Side Story* (1957) and *Gypsy* (1959), but later began working both as a lyricist and composer. His most well-known works include *A Funny Thing Happened on the Way to the Forum* (1962), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), and *Into the Woods* (1987).

Sondheim won numerous awards throughout his career, including eight Tony Awards (including a Lifetime Achievement Tony in 2008), an Academy Award, eight Grammy Awards, an Olivier Award, a Pulitzer Prize, a Kennedy Center Honor, and a Presidential Medal of Freedom. Numerous film adaptations are based on his musicals, including *West Side Story* (1961, 2021), *A Funny Thing Happened on the Way to the Forum* (1966), *A Little Night Music* (1977), *Sweeney Todd: The Demon Barber of Fleet Street* (2007), and *Into the Woods* (2014). There are theatres named after him both on Broadway and in the West End of London.

HUGH WHEELER, BOOK WRITER

Hugh Wheeler (March 19, 1912 – July 16, 1987) was a British novelist, screenwriter, librettist, poet, and translator. He resided in the United States from 1934 and became a naturalized citizen in 1942. He authored and co-authored more than 30 mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster*, and *The Man with Two Wives*. He wrote the screenplays for the films *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music*, and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel). He co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973); wrote the books for the musicals *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 MGM musical); contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide*, and *Sweeney Todd*. Prior to his death in 1987, Mr. Wheeler was working on two new musicals, *Bodo and Fu Manchu* and a new adaptation of *The Merry Widow*.

SWEDEN CIRCA 1900

The century leading up to the period in which the play is set saw a lot of change in Swedish society. In the first half of the 19th century, Sweden was still a rural agricultural society. As laws shifted mid-century allowing for more private farmland ownership, there was less need for communal farm labor, so many moved to more urban communities. Several bad harvests in a row and a stagnant economy still largely based on agriculture influenced over a fifth of Sweden's population to emigrate during the latter half of the 19th century.

Sweden saw a rapid shift in industrialization and modernization in the late 19th century, especially in large cities such as Stockholm, Gothenburg, and Malmö. Although there was still significant inequity and separation between social classes, several issues influenced social change during the end of the 19th century. Low wages and poor working conditions caused division between laborers and company owners, who held much more power and money. However, the establishment and boom of several industries created such a large number of laborers that they were able to organize, form new political parties, and begin changing conditions for workers. The focus on the labor movement coincided with other movements of reform including a shift in power away from the king, church, and patriarchy. Although the feminist movement at this time did cause some social tensions similar to those seen in other countries, changes in the law allowed women more freedom and responsibility in the ownership and management of money and assets, which likely allowed for well-off single women to become wealthier. The late 19th century also saw a reform in taxation, the emergence of an opposition press, the abolition of guild monopolies on craftsmen, and although there was no warfare at the time, the government established a requirement for two years of compulsory military service for young men.

SWEDISH THEATRE CIRCA 1900

Similar to the growth that Swedish society saw in the century leading up to when the play is set, Swedish theatre experienced a lot of change during the 19th century. In the early part of the 19th century Swedish theatre was dominated by royal theatre monopolies, which had stricter rules on what type of topics and performances could be presented on royal stages. At this time there was a slight shift when for the first time Parliament got involved with financing a few theatres, creating national theatres rather than just royal theatres in Stockholm. However, the king still maintained a lot of administrative and development power in national theatres. Another shift that happened was the establishment of amateur theatres, which had more freedom to address more sensitive topics in their work. There were a few successful, privately-owned theatres in the capital, but their ensembles and acting troupes were reliant on the support of their aristocratic entrepreneur's support, so if that support was suspended, they had to disband or tour outside the capital. Throughout the century, financial stability of all types of theatres fluctuated because of fires, the building of new theatres, changes in financial control, and keeping up with trends and styles.

With the upswing of industrialization and more people moving to urban centers, the mid-19th century saw the rise of more private theatres. Parliament had put an end to the royal theatre monopolies in the capital, and rules regarding actor compensation shifted from a shares system to a fixed salary.

Toward the end of the century, Albert Ranft, who began as an actor in a touring company, saw an opportunity to develop private theatres in the capital. Over time he would own all of the private theatres

in Stockholm, manage multiple touring acting troupes, and was able to challenge the royal theatre Dramaten on repertoire while encouraging them to attract the best actors. Late in the 19th century, financial responsibility of the royal theatres was handed over to the Ministry of Finances, and when they decided to no longer support Dramaten, the actors founded an association that took care of all affairs of the institution.

There were theatres in the larger cities outside the capital, but the big push to develop public theatres didn't happen regionally until the early 20th century. Ranft's empire of private theatres in the capital only lasted into the early 20th century, and other private theatre entrepreneurs took over.

Stylistically, Swedish theatre changed during the 19th century as well. The early part of the century was still heavily influenced by French theatre and the Romantic Era. Early liberalism began to take over Swedish literary and dramatic styles mid-century as social and industrial change began to be a focus in their society and there was a desire for more realistic plays and topics. By the late 19th century, Swedish theatre was heavily influenced by Realism and Naturalism, especially the works of Norwegian playwright Henrik Ibsen and French writer Émile Zola's manifesto, "Naturalism in the Theatre." Swedish playwright August Strindberg began writing during this time, and his early works reflected this shift in style toward Naturalism. He rejected the plot driven notions of the well-made play and preferred to explore character as the central force of his work. As his style developed over time, Strindberg's interpretation of Naturalism was heavily influenced by psychological exploration, scientific experiments, and the occult. His style became more experimental, and his later plays are considered early examples or precursors to expressionism and surrealism. Popular in his time, his work later influenced artists across the globe, and he's still considered Sweden's greatest author.

INSPIRATION AND BACKGROUND INFORMATION

SMILES OF A SUMMER NIGHT - INGMAR BERGMAN

A Little Night Music is a musical adaptation of the 1955 film *Smiles of a Summer Night* by Ingmar Bergman, and the title is the literal English translation of Mozart's *Eine kleine Nachtmusik*. Bergman (July 14, 1918 - July 30, 2007) was a Swedish screenwriter and film and theatre director. He had established a theatre career and had mild success as a film director prior to making *Smiles of a Summer Night*. His films are generally known for their fragmented narrative style, which contributes stylistically to their bleakness and depictions of loneliness, vulnerability, and torment of the soul and psyche. He had promised a studio executive that his next film would be a comedy, but when the film was complete, neither the studio nor Bergman expected *Smiles of a Summer Night* to do well. However, it was a surprise success at the Cannes Film Festival and continued to build international acclaim, putting Bergman on the map as a well-respected film director. He continued to direct film and theatre throughout his career and is still considered one of the greatest and most influential directors of all time.

THEMES IN THE MUSICAL

The musical is influenced by the style of farce. 18th century French farces were very popular in Sweden, and the ridiculous situations and exaggerated characters of this genre comedically influenced both the film and the musical. However, rather than simply the farcical situations and characters being the central conflict propelling the plot, in *A Little Night Music* the folly within each character and the foolishness in how they approach love drive the story of the musical.

The perpetual twilight of Swedish summer nights, when the sun doesn't quite set, thematically mirrors the perpetual anticipation and suspended action or state-of-being of the characters. We see this in songs like "Now," "Later," and "Soon" where the unconsummated marriage has prevented the relationship from moving forward. In "Every Day a Little Death" Charlotte is unhappy with her husband's infidelity but powerless to do anything about it. Henrik's pursuit of a religious life prevents him from following his heart, baser impulses, and happiness. The counter to these sentiments can be found in Petra's song "The Miller's Son" where she acknowledges that life is short and daydreams about possibilities, but she indulges in trysts and fun in the meantime to live more fully.

Madame Armfeldt tells Fredrika that the summer night smiles three times, "at the follies of human beings, of course. The first smile smiles at the young, who know nothing. The second, at the fools who know too little, like Desiree. And the third at the old who know too much- like me." These lines set up themes that get explored throughout the play of life, death, and the foolishness that happens in between. The characters' follies hold them in their states of perpetual anticipation or suspension, but they also reveal the contradictions in all of them.

In the play that we see Desiree in, the other characters ask about the secret to her success with men. She answers, "Dignity," going on to say, "We women have a right to commit any crime toward our husbands, our lovers, our sons, as long as we do not hurt their dignity." In the musical, we watch the men

foolishly try to uphold this dignity and the image they think they should have: Henrik wants to be pious but in reality is lustful and romantic; Fredrik holds onto his youth through an unsuccessful marriage; and Magnus views himself as a dutiful husband and good lover, but in reality isn't successful at either and responds jealously when this image is threatened. The women similarly possess contradictions: Anne plays at being a wife and lady but clings to her girlhood; Desiree wants the glamour of the stage, yet stability of home and family; and Charlotte both hates and adores her husband.

Although additional interpretations and meaning can be found in the song "Send in the Clowns," on one level, the characters acknowledge the irony that can be found in their foolish decisions and disappointments in their lives. Madame Armfeldt and Fredrika are observers of the action from opposite ends of life experience: Fredrika is a child who has yet to explore the foolish missteps of romance, and Madame Armfeldt has all the wisdoms from her liaisons but has forgotten the importance of love. During the course of the play, we see the characters move from their foolishness and ideas about what will bring them happiness toward a more authentic sense of self and understanding of their desires. The quintet often functions like a Greek chorus, setting the scenes for the audience both thematically and musically.

MAKING THE MUSICAL

After *Follies* was a box office failure, Harold Prince wanted to do a romantic musical that would be artistically satisfying but also a financial success. Sondheim suggested adapting *Smiles of a Summer Night*, and they brought in Hugh Wheeler to write the book.

At first the team wasn't in agreement on the style or concept of the story and music. Wheeler experimented with a more fantasy-influenced complicated plot and devices, but eventually simplified the story. Sondheim approached the music from a different place, wanting something that was musically darker in tone. Eventually, Prince suggested a lighter tone than Bergman's film, saying that the darkness should "peep through a whipped-cream surface. Whipped-cream with knives" (Zadan, pg 182).

Musically Sondheim wanted "everything in some sort of triple time so that the whole score would feel vaguely like a long waltz with scherzi in between so that no song would seem to have come from another texture" (Gordon, pg 124). Sondheim also said, "I want the whole show to have a perfumed quality, not just to bubble like champagne. It is about sex, and I'll take care of the bubble, but I want some sense of musk on the stage at all time." (Gordon 125).

They combined these characteristics with Bergman's story and beautiful costumes and settings, lovers, jealousies, misunderstanding, duels, and other classic elements of operettas. Just as the beginnings of the musical had some missteps, the rest of the creative process had its bumps. Songs were cut, some written after scenes were staged, the large chorus whittled down to a quintet, and some numbers were written much more quickly than Sondheim's typical slow, methodical process. While it had mixed responses early on in its development, the Broadway production was largely a critical success and was the award-winning commercial hit Prince was hoping for.

REFERENCES IN THE LYRICS AND DIALOGUE

In *A Little Night Music*, both Sondheim and Wheeler include numerous references to literature, plays, and authors. Often humorous, many of the references might suggest something about the characters of the musical or inform the way we understand them. In the song "Now," what do Fredrik's musings about literature and how it might (or might not) help him seduce his wife, say about Anne? What might we infer about Desiree based on the roles she's played?

The Bartered Bride- *The Bartered Bride* (Czech: *Prodaná nevěsta*, *The Sold Bride*) is a comic opera by the Czech composer Bedřich Smetana and libretto by Karel Sabina. The work is generally regarded as a major contribution toward the development of Czech music. It premiered at the Provisional Theatre in Prague on May 30, 1866 but revisions continued through 1870. Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker.

Martin Luther- German theologian, professor, pastor, and church reformer. Luther began the Protestant Reformation with the publication of his *Ninety-Five Theses* on October 31, 1517, and his theological beliefs form the foundation of Lutheranism. The Church of Sweden separated from the Roman Catholic Church in 1536, and officially became Lutheran at the Uppsala Synod in 1593 when it adopted the Augsburg Confession to which most Lutherans adhere. In *A Little Night Music*, Anne quotes from Luther's *Explanation of the Lord's Prayer, Sixth Petition* ("And lead us not into temptation"), paragraph 161, "You cannot prevent the birds from flying over your head, but you can prevent them from nesting in your hair." In other words, people can't prevent offenses and temptations, but through prayer and worship, people can prevent sin from overcoming them.

De Sade- Donatien Alphonse François, Marquis de Sade (June 2, 1740 – December 2, 1814), was a French nobleman, revolutionary politician, philosopher, and writer of novels, short stories, plays, dialogues, and

political tracts. His work was notorious for its depictions of violent erotica, and the word “sadism” is derived from his name. While some consider his writing (and him) as immoral and perverse, others view it more as a radical expression of libertine sexuality in response to the idealism of French Enlightenment ideology. In the *A Little Night Music* lyrics, Fredrik muses that he could read de Sade to seduce his Anne, but that it would be too trenchant compared to his virgin wife’s romantic sensibilities.

Dickens- Charles Dickens (February 7, 1812 – June 9, 1870) was an English writer and social critic and considered one of the greatest novelists of the Victorian Era. His work is often categorized in the styles of the picturesque novel and novel of sensibility and known for its use of satire, caricature, irony, and being a cross between fantasy and realism. His writing contained autobiographical elements and social commentary, frequently critiquing class inequity in its depictions of economic oppression, poverty, and crime. His work was highly popular during his time and often released in serial installments. In the *A Little Night Music* lyrics, Fredrik describes Dickens’ work as too frantic compared to his wife’s romantic or naive sensibilities.

Stendhal and *The Red and the Black*- Marie-Henri Beyle (January 23, 1783 – March 23, 1842) was a French novelist better known by his pen name Stendhal. His writing is generally considered to be influenced by the style of Realism but is known for its extensive attention to the psychology and the thought processes of his characters. In Stendhal’s novel *The Red and the Black*, the young protagonist wishes to rise in social status beyond his modest upbringing. Believing himself intellectual and ambitious, but not seeing a path to power through the military after Napoleon’s fall, turns to the church in hopes of gaining influence. In the *A Little Night Music* lyrics, Fredrik expresses that reading Stendhal to his wife would be a failure because there’s not enough blue in *The Red and the Black*. In this usage, blue suggests the meaning of risqué, indecent, or bawdy (as in blue jokes, blue laws, blue movies). Since he’s looking to arouse his wife emotionally or sexually (rather than intellectually or spiritually), Stendhal would be ill-suited to his aims.

De Maupassant- Guy de Maupassant (August 5, 1850 – July 6, 1893) was a 19th-century French author who wrote in the style of Naturalism. He’s known as the father of the short story. His work depicted the baser side of human nature in frank terms, expressing what many interpret as a disillusioned or pessimistic view of society. In the lyrics, Fredrik doesn’t think that de Maupassant’s candor would upset rather than seduce his wife because of its cynical directness.

The Brontës- The Brontës were a 19th-century English literary family. The sisters, Charlotte (1816–1855), Emily (1818–1848) and Anne (1820–1849) are well-known poets and novelists. Although many of their works are well-known, Charlotte was most famous for *Jane Eyre*, Emily for *Wuthering Heights*, and Anne for *The Tenant of Wildfell Hall*. Whereas the Romantic Era literature was idealistic and focused more on nature and emotions, the Brontës’ writing reflects the Victorian influences of industrialization and realism, and, similar to other works of their time, focused more on the harsh realities and anxiety of society at that time. In *A Little Night Music*, Fredrik’s lyrics suggest that the Brontës’ work is too grand for his wife’s bland tastes and their stories would be too bleak to seduce her.

Hans Christian Andersen- Hans Christian Andersen (April 2, 1805 – August 4, 1875) was a Danish author. Although he was a prolific writer of many genres, he is most well-known for his fairy tales. *The Emperor’s New Clothes*, *The Little Mermaid*, *The Steadfast Tin Soldier*, *The Princess and the Pea*, *The Snow Queen*, *The Ugly Duckling*, *The Little Match Girl*, and *Thumbelina* are among his most famous fairy tales. In the lyrics, Fredrik notes that Hans Christian Andersen’s fairy tales are too wholesome and can’t be used to get his wife in the mood.

Hedda and Phaedra- These are references to female lead roles in plays that were popular during this time, so an actress of Desiree’s status likely would have played the title characters: Hedda from *Hedda Gabler* by Henrik Ibsen and Phaedra from *Phèdre* by Jean Racine. It’s more likely that the lines reference Racine’s play rather than Euripides’ *Hippolytus* or Seneca’s in *Phaedra* (both inspired Racine’s version), because Racine would have been more popular during this era and Henrik later references Desiree appearing in plays by Ibsen and Racine. Both Hedda and Phaedra are women who scheme to be with a man other than the one that they’re married to. In both cases, it brings about their demise and they kill themselves. In a later scene of *A Little Night Music*, Henrik admonishes Desiree for her behavior asking if she’s learned anything from being in these plays.

The Wild Duck- *The Wild Duck* is a play by Henrik Ibsen. Desiree would likely have played the role of Gina. In the play, Gregers, a man who is compelled to always tell the truth, reveals to Gina’s husband, Hjalmar, that Gina had an affair with Gregers’ father and that Gina and Hjalmar’s daughter might be a product of the affair. The revelation of this secret destroys Gina and Hjalmar’s once happy marriage, and their daughter eventually kills herself. In *A Little Night Music*, Charlotte’s wish for billboards to eternally announce Desiree in *The Wild Duck* likely reveals Charlotte’s wish for Desiree’s affairs to ruin her happy life.

King Lear- This a reference to Shakespeare’s play *King Lear*. While there are many interpretations of this play, ultimately Lear is a character whose pride and privilege cause him to make decisions that eventually bring his downfall. He only realizes his folly and shortcomings once he’s lost everything, including the daughter who truly loved him, and it’s too late to do anything about it. In *A Little Night Music*, Fredrik refers to himself as King Lear. He’s suggesting that like Lear, he was blinded by his pride, didn’t understand love, and it’s only after he’s alone that he realizes his foolishness.

A LITTLE NIGHT MUSIC

QUESTIONS AND ACTIVITIES

Pre-Performance Questions

1. What are our society's expectations and assumptions about the institution of marriage? Is there a double standard on infidelity by gender? If so, has this standard changed over time?
2. How do revivals of plays change over time? Does the play change or do the ideals surrounding the play change? Explain how the original concepts may clash with the contemporary ideals or how balance is achieved.

Post-Performance Questions

1. How do the technical elements of scenic, costume, sound, and lighting design enhance the story?
2. How would you describe the female characters in the play? Compare the similarities and differences between the characters on their views about relationships.
3. How would you describe the men in the play? Compare the similarities and differences between the characters on their views about relationships.
4. In what ways do the generational difference of the character's affect their view on marriage and infidelity? How does the gender of the character change influence their views about marriage and infidelity?
5. How does the parent's view of child raising differ between characters? How does Fredrik raise Henrik? How does Fredrik's second marriage affect Henrik's relationship with his stepmother?
6. How does Madame Armfeldt raise her daughter and why does she assume the guardianship Desiree's daughter, Fredrika?
7. Why does Fredrik take Anne to the play in which his former girlfriend, Desiree, is performing? What does he hope to accomplish and what happens?
8. Do you feel the main themes in this play are dated or contemporary? Explain your answer.
9. According to Madame Armfeldt, the night smiles three times. What does she mean when she says, "The first smile smiles at the young, who know nothing...The second, at the fools who know too little...the third at the old who know too much." What moments in the play reflect this sentiment?
10. What is your definition of "love" and how is it supported in this play?
11. What happens to the characters after the play is over?

Perspective Writing – Character Narrative

1. Have students select an important moment from *A Little Night Music*. This should be a moment that has more than one person in attendance. For example, when Carl-Magnus confronts Fredrik or Anne and Fredrik at the theatre.
2. From this moment, the students are to pick a character from the story and, in their own words (paraphrase) provide the character's perspective and attitude of what transpired. Specifically, emotions, behavior, and how the moment affects the character should be explored.
3. From the exploration of a moment from the play, each student will write a short monologue describing the moment from the character's perspective of what they experienced.
4. Compare the monologues about the event from other characters that were involved. Discuss the similarities and differences that arose during the writing process. Was there general agreement of what happened or marked differences? Why were the moments similar or different? Were they subtle or obvious variations? Did students agree on what was important to include and why? If not, how would the elimination of some elements change the way the moment would be understood or remembered by the character?

Writing PG: Articulate the position of self and others using experiential and material logic.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

ACTIVITIES

Adapting Narrative to Song

1. Select the lyrics of your song from the narrative from the above exercise, from a moment in the play or from an everyday event.
2. The first stanza should provide the song's setting. Pay particular attention to when and where the story of the song takes place.
3. Write the next stanzas and continue writing the song until you reach the end of the story.
4. Share your song with the rest of the class.
5. Discuss the effectiveness of the song. Were the lyricists able to establish a sense of place and tell a story within the structure of the song? What was easy and what was difficult about composing the song?

Writing PG: Articulate the position of self and others using experiential and material logic.

The Dating Game

1. Divide the class into smaller groups. Each group will focus on one character from the play *A Little Night Music* and will create both a dating profile of the character and a list of potential questions for their suitors.
2. To create the dating profile, start with information that you know about the character from the text or from the performance. This would include how the character describes him/herself/themselves or what the other characters say about him/her/them. List some of the character's mannerisms and characteristics. Create some fictional facts about the character to fill in some of the blanks about likes and dislikes.
3. To create the questions for suitors, consider what information they would like to gather about the suitor; what questions could be asked that are designed to explore, compare, contrast what the suitor may have in common with them; etc. The group should finalize three questions.
4. Once the profiles and questions have been created, have each group identify what other group is their "suitor." For example, the group that selected Fredrik could choose the group that selected Anne or Desiree. Each group presents by asking questions of their suitor. Students within the suitor group answer the question based on information from the musical or their own imagining.
5. Discuss what questions and answers surprised them and which questions and answers they agree or disagree. Did any questions or answers ignite further interest in the historical period of the musical?

Writing PG: Articulate the position of self and others using experiential and material logic.

Drama and Theatre Arts PG: Employ drama and theatre skills and articulate the aesthetics of a variety of characters and roles.

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