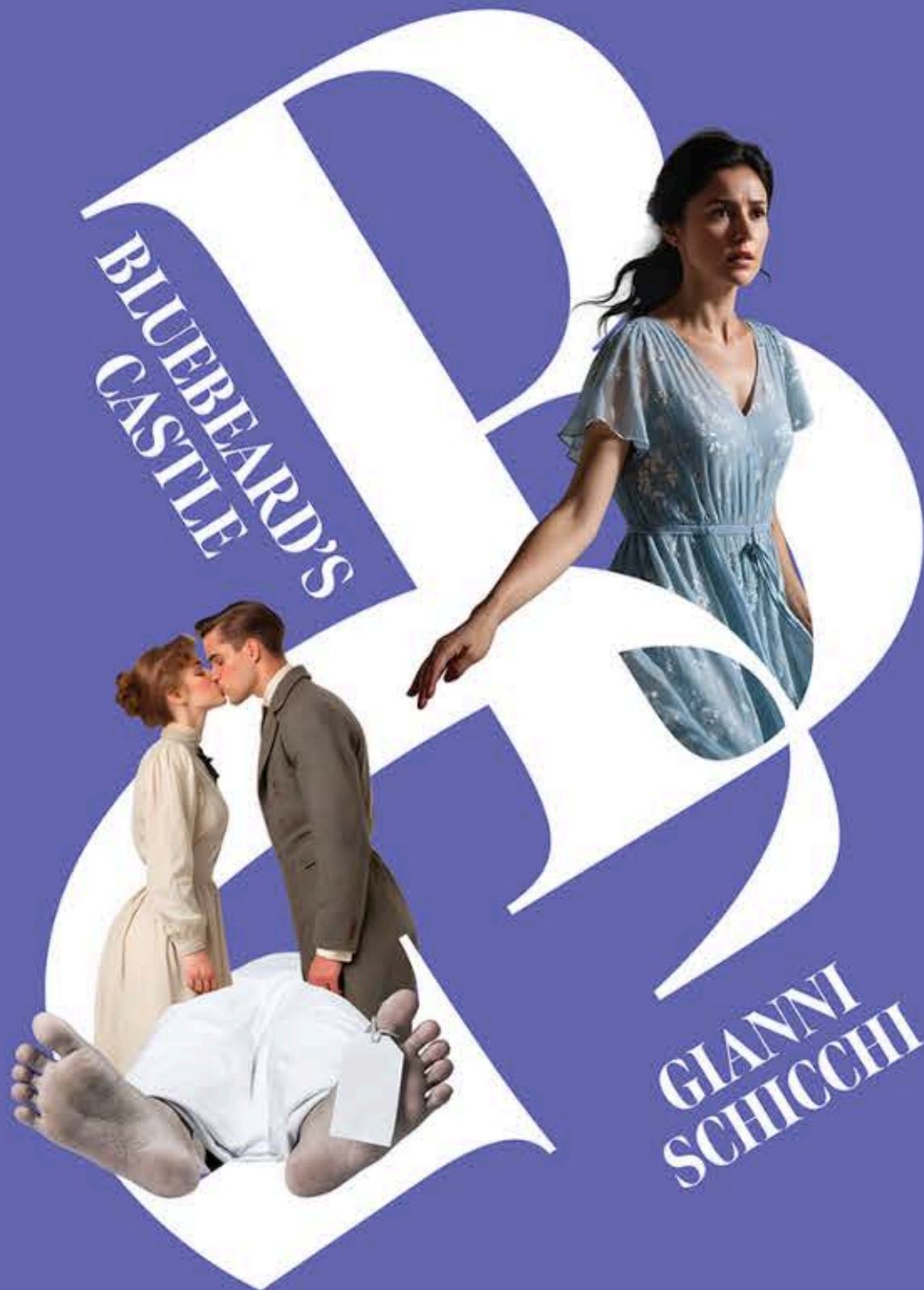


CALGARY OPERA



STUDY GUIDE

TABLE OF CONTENTS

Land Acknowledgment.....	2
Two Operas One Night.....	3
Bluebeard’s Castle: Characters.....	5
Bluebeard’s Castle: Key Ideas & Story.....	6
Bluebeard’s Castle: Composer & Librettist.....	8
Gianni Schicchi: Characters.....	10
Gianni Schicchi: Key Ideas & Story.....	11
Gianni Schicchi: Composer & Librettist.....	13
Reflection Questions & Suggested Lesson Plans.....	15
Discovering Opera.....	16
What to Expect at the Theatre.....	18
About Calgary Opera.....	20

LAND ACKNOWLEDGMENT

In the spirit of reconciliation, we acknowledge that we live, work and play on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut’ina, the Iyârhe Nakoda Nations, the Otipemisiwak Métis Government of the Métis Nation within Alberta Districts 5 & 6, and all people who make their homes in the Treaty 7 region of Southern Alberta.

TWO OPERAS | ONE NIGHT

What is a double bill, and how do operas companies pair operas together?

A **double bill** is an evening made of two shorter operas (usually one-act operas) that are presented one after another.

In our latest double bill, Calgary Opera is thrilled to first present the dark and mysterious Hungarian drama ***Bluebeard's Castle***, followed by a short intermission, and then the delightful Italian comedy ***Gianni Schicchi***:



Metropolitan Opera, Bluebeard's Castle, Marty Sohl, 2019



Canadian Opera Company, Gianni Schicchi, Taylor Long Photography 2021

Pairing one-act operas to create a double bill can be tricky. Ideally, the underlying themes, the stage drama, and the music of each opera not only create a balanced evening but reveal more together than they would apart. Sometimes, the operas also intersect historically and offer unique insights into a particular era. Calgary Opera chose all of the above.

The turn of the 20th century was a time of profound societal changes, and philosophers, artists, poets, and composers were all trying to understand the consequences of industrialization, mechanization, social mobility, and the upheaval of centuries-old class structures on the human psyche and social ties. Although their respective operas were both premiered in 1918, the responses of composers Béla Bartók and Giacomo Puccini to these questions could not have been more different.

Hungarian composer Béla Bartók completed *Bluebeard's Castle* in 1911, although challenges would prevent the opera from being staged for another seven years. One important line of psychological inquiry in Europe at the time was that individuals cannot know themselves in isolation—only through the prism of their interactions with others.

In *Bluebeard's Castle*, Bartók and librettist Béla Balázs ask whether love can heal and protect against existential loneliness. (The castle is in fact Bluebeard's dark soul, which Judith has taken upon herself to transform with light.) No matter how hard Judith tries to do the work of overcoming Bluebeard's inner loneliness, however, it is ultimately not her struggle to undertake, and neither character finds fulfillment. The opera looks at modernity with pessimism—there is no reprieve, and no way back.

Gianni Schicchi on the other hand, is also about the bonds that connect us, but in a way that affirms, embraces, and laughs in delight. Schicchi is optimistic and entrepreneurial: by thinking on his feet—and taking advantage of an unusual facial feature in common with the deceased Buoso Donati—Schicchi's plan succeeds in uniting the two lovers. Just as the river Arno flows from the countryside to rejuvenate Florence, so is the city enhanced by those, like Schicchi, who have only recently arrived there. By coming together, the established families and newcomers form a social synthesis for the future, symbolized in the romance of Rinuccio and Lauretta. *Bluebeard's Castle* allows us to explore the drama of the inner world, while *Gianni Schicchi*, a comedy about the follies of the outer.

Gianni Schicchi was Giacomo Puccini's last completed opera and incidentally, so was *Bluebeard's Castle* for Bartók—he wrote only one. In both operas, however, each composer presents their mature compositional voice and important perspectives on the nature of living in modern times. By pairing the two, Calgary Opera offers a satisfying opportunity to reflect on our own.

For additional resources, check out calgaryopera.com/context.

BLUEBEARD'S CASTLE: CHARACTERS

CHARACTER	PRONUNCIATION	VOICE TYPE	ABOUT
Duke Bluebeard A nobleman, who has previously been married three times		bass or bass- baritone	Bluebeard lives in a secluded castle, filled with locked doors
Judith Duke Bluebeard's young bride	YOU-dit	soprano or mezzo- soprano	Judith is curious about Bluebeard's former wives and insists that she be allowed to see what's inside each locked room
Bluebeard's Wives Bluebeard's three former wives appear in the opera		silent roles	Each former wife is represented as a part of the day: Dawn, Noon, and Evening

Calgary Opera attracts world class talent to perform for our audience, including local singers and McPhee Artists who apprentice at Calgary Opera. For more information about the performers who bring these characters to life, please visit us [here](#).

BLUEBEARD'S CASTLE: KEY IDEAS

- **Bluebeard's Castle uses the artistic device of symbolism:** physical situations, objects, and relationships in the opera symbolize one's inner world and psyche.
- **The opera's librettist Béla Balázs wrote that "Bluebeard's castle is not a realistic stone castle. The castle is his soul.** It is lonely, dark, and secretive: the castle of locked doors... Into this castle, into his own soul, Bluebeard admits his beloved. And the castle (the stage) shudders, weeps, and bleeds. When the woman walks in it, she walks in a living being."
- **Symbolism was an important artistic movement in Europe in the early 20th century,** which represented absolute truths symbolically through language and metaphorical images. The Romantic movement of the previous century had focused on realistic description and sensory understanding of the natural world.
- *Bluebeard's Castle* was originally a French fairy tale, popularized by Charles Perrault in 1697. **The plot of the fairy tale is different from the opera,** however. In the fairy tale, Bluebeard is actually a murderer who is killed by the brothers of his last wife, who survives.
- **The opera opens with a spoken prologue** (a rare example of amplified voice in opera), where the narrator introduces the familiar refrain: "once upon a time." Reflect on whether this story takes place outside (in the physical world) or within (in the inner world). As Sigmund Freud and others shaped the field of psychology emerged at the turn of the 20th century, **many fairy tales and folk stories were re-interpreted to present universal truths about the human psyche.**
- While many operas are sung in Italian, French, German, or English, with a large cast of characters and chorus, **this opera is sung in Hungarian and features only two singing characters.** The minimal personnel on stage further emphasizes the intimacy of the drama, pointing to the inner forces at work.



Canadian Opera Company, Bluebeard's Castle, Michael Cooper, 2015

BLUEBEARD'S CASTLE: THE STORY

For a video synopsis and short background about the opera, check out Daniel Krenz's video [here](#). For a sillier version, check out Opera 5's quirky synopsis [here](#).

Young Judith approaches Duke Bluebeard's castle excitedly but cautiously; she has left her family home to share their life together. Mystery surrounds him and what happened to his former wives, however, which fascinates Judith. She wants to learn about his past and what is hidden.

As she explores her new surroundings, she implores Bluebeard to open a series of locked doors, determined to cast light into this dark and gloomy place. He is reluctant, but she insists, believing in the power of her love to transform.

Through the first door, Judith discovers a torture chamber: blood drips down the walls. Alarmed but not deterred, she continues. Through the second door is an armoury and through the third, all of Bluebeard's material treasures. Behind the fourth door lies a garden tenderly cared for yet now also stained with blood. Judith opens the fifth door, revealing the glory and vastness of his kingdom. With each door, more and more light pours into the castle.

Bluebeard begs Judith to stop, but she cannot. She opens the sixth door onto a silvery lake of tears, revealing more and more of Bluebeard's inner world. Judith unlocks the final door where she discovers the silent figures of Bluebeard's first three wives, alive but locked away forever. As Bluebeard cloaks Judith with jewels, reluctantly at first, then with acceptance, she takes her place among them. Ultimately, Bluebeard is alone once more.

BLUEBEARD'S CASTLE: ABOUT THE COMPOSER

Who is the composer? The person who writes the music of an opera.

The Hungarian composer **Béla Bartók** (BEY-lah BAR-tok) **was 18 years old when he made a decision that would change the rest of his life.** He had just completed his first serious musical studies at the gymnasium (high school) in Pozsony, Hungary (now Bratislava, Slovakia). There, he had met the Hungarian pianist and composer Ernő Dohnányi, only four years his senior. On Dohnányi's advice, Bartók chose not to attend the Vienna Conservatory—the most prestigious musical institution of that time, where he had been offered a scholarship—and instead to study at the Academy of Music in Budapest.



Béla Bartók in 1899, at the age of 18 years

Bartók spent nine years studying in Budapest, where he was primarily known as a first-class pianist. **He also developed an interest in Hungarian folk music,** influenced and mentored by the composer and ethnomusicologist Zoltan Kodály. Bartók presented lectures and articles, and published collections of folk songs from different European regions, which he also incorporated into his compositions.

Bartók's work opportunities were negatively affected by world events, including WWI and WWII. On principle, he forbade his works to be performed in Nazi Germany. He wrote symphonies, concertos, piano, and chamber works, but completed only three works for the stage, despite demonstrating great gifts for composing for the theatre. *The Wooden Prince* is a ballet that sets a Hungarian folk

tale. The work was not performed for many years because the librettist, Béla Balázs, was in political exile, and Bartók would not allow the work to be performed without the librettist on the printed program.

Although he married (twice) and had two children, Bartók expressed a deep sense of loneliness and a feeling of not being fully understood by anyone. **He was known as being very principled, modest about his compositions, yet held fierce convictions about musical values.**

Learn more by reading: [Béla Bartók Biography](#) and [Béla Bartók Timeline](#)

BLUEBEARD'S CASTLE: ABOUT THE LIBRETTIST

Who is the librettist? The person who writes the words (dialogue and lyrics) of an opera.

What does “libretto” mean? In Italian, libretto means “little book.” Early Italian opera houses printed off “little books” for audience members that had all the words written inside, so that attendees could follow what was being sung.

Béla Balázs (BEY-lah BAH-lahsh) **was a Hungarian writer, Symbolist poet, screenwriter, and influential film critic.** He was born in 1884 in Szeged to German-born parents.

Like Bartók, Balázs lost his father when he was a child. After completing his high school studies, Balázs moved to Budapest to study Hungarian and German at the Eötvös Collegium, where his roommate was the future composer and ethnomusicologist Zoltán Kodály.

Balázs originally wrote the libretto for *Bluebeard's Castle* for Kodály, who in turn introduced him to the eventual composer of the opera, Bartók.

The second of Balázs's collaborations with Bartók was *The Wooden Prince*, which was produced by the Budapest Opera in 1917. A year later, *Bluebeard's Castle* was premiered there as well. Balázs was one of the cultural leaders of Béla Kun's short-lived soviet republic in 1919. When the Kun regime fell, Balázs went into exile, spending more than 20 years in Vienna, Berlin, and the Soviet Union.

In 1926 Balázs moved to Berlin, where he became closely involved with silent movie production. **For his immense influence in the sphere of screenwriting and film theory, in 1958 the Hungarian Culture Ministry created the Béla Balázs Award.** This national prize is the highest state professional award that can be awarded to filmmakers and television producers in Hungary.



GIANNI SCHICCHI: CHARACTERS

CHARACTER	PRONUNCIATION	VOICE TYPE	ABOUT
Buoso Donati Recently deceased wealthy patriarch of the Donati family	BWOH-zoh doh-NAH-tee	silent role	On his death, Buoso Donati shocks his family by leaving all his wealth and possessions to a monastery
Gianni Schicchi A wealthy businessman who is new in Florence	JOHN-knee SKEE-kee	baritone	Gianni Schicchi agrees to help the Donati family out of love for his daughter, but sees a financial opportunity for himself in the process
Rinuccio Great nephew to the deceased Buoso Donati	ree-NU-choh	tenor	In love with Lauretta, he asks Gianni Schicchi's help in settling the inheritance
Lauretta Gianni Schicchi's daughter	lao-REHT-tah	soprano	In love with Rinuccio, she convinces her father to help the Donati family
Zita, Gherardo, Nella, Gherardino, Betto di Signa, Simone, Marco, La Ciesca	DZEE-tah, geh-RAR-doh, NEL-lah, geh-rar-DEE-noh, BET-toh dee SEEN-yah, see-MOH-neh, MAR-ko, la CHESS-kah	various	The other members of the Donati family are prejudiced and selfish. They at first reject Gianni Schicchi, then participate in his plan to re-divide Buoso Donati's wealth for personal gain
Maestro Spinelloccio & Ser Amantio di Niccolao	ma-EH-stroh spee-neh- LOH-choh, ser ah-MAN-tee- oh dee nee-koh-LAH-yoh	basses	A doctor and a notary

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GIANNI SCHICCHI: KEY IDEAS

- **Gianni Schicchi is a part of a trio of one-act operas called *Il trittico*** (Italian for “The triptych”) written by Giacomo Puccini. The two other operas in *Il trittico* are dark tragedies ending in death; *Gianni Schicchi* is the only comedy among them. In fact, it is one of only two comic operas that Puccini wrote.
- **The title character of Gianni Schicchi represents what we might call “new money” or the “nouveau riche.”** He is entrepreneurial, successful in business thanks to his own efforts, and newly arrived in Florence. The Donati family, representing the older wealthy class that has been well established in Florence for generations, is initially prejudiced against him.
- **The story is based on a line from the 30th canto of Dante’s *Inferno*,** which mentions Gianni Schicchi, an actual Florentine. Dante was engaged to a daughter of the Donati family and so may have been sympathetic to their side. (Dante condemns Schicchi to the eighth circle of hell with other cheaters for his actions.)
- **Social status and class conflicts formed an important part of the Italian theatrical tradition of *commedia dell’arte*,** and several stock characters from this artform can be found in *Gianni Schicchi*. This opera also pokes fun at conflict within a family, which tends to grow when there is a large inheritance to be had.
- **One of the most famous arias (solo songs) in all of opera can be heard in *Gianni Schicchi*:** Laretta’s famous plea to her father to allow her to marry her beloved Rinuccio is “O mio babbino caro” (“Oh my dear papa”). Listen [here](#) as Canadian soprano Andriana Chuchman performs this famous aria.
- **The melody from “O mio babbino caro” also appears in Rinuccio’s ode to Florence, “Fiorenze e comè un albero fiorito”** (“Florence is like a flowering tree”). In [this performance](#), listen at 1:27 for a hint of the famous melody of “O mio babbino caro,” when Rinuccio is singing about the Arno river. (Laretta will later threaten to throw herself into the Arno if her father doesn’t allow her to marry Rinuccio.)
- **Rinuccio’s aria also pays tribute to many generations of famous Florentines,** including the architect and painter Giotto, and the Medici family, patrons of the arts. Indeed, the entire opera can be seen as a love letter to Florence. Be sure to watch for a painting of Florence that appears in Calgary Opera’s production.

GIANNI SCHICCHI: THE STORY

For a video synopsis and short background about the opera, check out a video [here](#), featuring rehearsal pianist and vocal coach Nicolò Sbulz and created by the Opera Theatre of St. Louis.

Originally set in Dante's Florence of the Middle Ages, Calgary Opera transports this opera to the year 1918 in the same city.

Thanks to a strong education, Gianni Schicchi is part of the growing middle class. Quick-witted and resourceful, he is summoned by his daughter's beloved, Rinuccio, to help settle an inheritance question. Rinuccio's wealthy uncle Buoso Donati has passed away, and the family discovers he left everything to a monastery. (Had they inherited, Rinuccio would be free to marry Lauretta.)

Schicchi comes up with a plan: since only the family knows Buoso Donati is dead, Schicchi will summon the notary, impersonate the deceased patron, and dictate a new will. As they wait for the notary to arrive, each family member tries to convince Schicchi to leave the most to them. Schicchi doles out the inheritance anew—but this time, he leaves the lion's share to someone quite unexpected.

GIANNI SCHICCHI: ABOUT THE COMPOSER

Who is the composer? The person who writes the music of an opera.

On December 22, 1858, **Giacomo Puccini** (DJAH-koh-moh pooch-EE-nee) **was born into a family of musicians.** For two centuries, members of his family had served as the music director for the Cathedral of San Martino in Lucca, Italy. Initially, Puccini pursued music as the family profession, but **when he attended a performance of Verdi's *Aida*, he realized that his true calling was writing operas.**



Puccini studied at the prestigious Milan Conservatory and on graduating, connected with the music publisher Giulio Ricordi, who would become a life-long friend and advocate for Puccini's music. After the failure of his second opera, *Edgar*, Ricordi encouraged Puccini to visit Bayreuth and watch *Die Meistersinger* by Richard Wagner.

Inspired by the performance, Puccini returned to Italy to compose *Manon Lescaut*. From this opera onward, Puccini carefully selected the subjects for his operas and spent considerable time on the preparation of the librettos. **The operas in his mature style, including *La bohème*, *Tosca*, and *Madama Butterfly* all feature strong, compelling heroines whose stories end in tragedy.** Indeed, the

majority of Puccini's operas illustrate a theme defined in *Il tabarro*: "He who has lived for love, has died for love."

Puccini is one of the few composers whose works make up the operatic canon who had a relationship with the Metropolitan Opera Company in New York.

Il trittico received its world premiere at the Metropolitan Opera on December 14, 1918, just after the conclusion of WWI.

Puccini's musical style is luxurious and richly expressive; he knew how to move an audience. Many of Puccini's operas, including *Gianni Schicchi*, have also been portrayed in popular media or included as soundtracks in popular culture.

Learn more by reading: [Giacomo Puccini](#) on Encyclopedia Britannica

GIANNI SCHICCHI: ABOUT THE LIBRETTIST

Who is the librettist? The person who writes the words (dialogue and lyrics) of an opera.

What does “libretto” mean? In Italian, libretto means “little book.” Early Italian opera houses printed off “little books” for audience members that had all the words written inside, so that attendees could follow what was being sung.

Giovacchino Forzano (joe-vah-KEE-noh for-TSAH-noh) **was an Italian playwright, librettist, and a stage and film director.** He was born in Borgo San Lorenzo, in the province of Florence on November 19, 1884.

Forzano did not begin his career by knowing what he wanted to do with his future. First he studied medicine, then tried his hand at singing opera, and finally completed his studies in law. After graduation, he began pursuing freelance journalism.

In 1914, he met Puccini, who asked him to write the librettos for *Il Trittico*. Forzano wrote the words for *Suor Angelica* and *Gianni Schicchi* but declined to write the text for *Il tabarro*. After the success of *Il trittico*, Forzano was approached by many other opera composers to contribute librettos for their operas.

In 1920, Forzano became a stage director at La Scala and continued to work as a playwright. His plays were immensely popular, **combining spectacular stagings and populist themes.** For these reasons, he caught the attention of Benito Mussolini and later directed propaganda films for the National Fascist Party, activities that came to an end after WWII.

Forzano was very involved in the staging of his plays and operas. As such, **he was an important transitional figure between the era of the librettist and the stage director.**



Learn more by reading: [FORZANO, Giovacchino](#) on Treccani

REFLECTION QUESTIONS

Use discussion and class activities to explore the questions the operas *Bluebeard's Castle* & *Gianni Schicchi* pose to listeners of all ages:

After watching Calgary Opera's double bill, discuss your favourite parts of each opera, and how each composer advances the drama through his musical choices.

Each room in Bluebeard's Castle represents an aspect of Duke Bluebeard's soul that he prefers to keep hidden from others. The castle itself sighs, groans, weeps, and bleeds. Review what Judith discovers in each room and discuss what it might represent.

To further explore the metaphor of the castle as one's soul:

- Choose one of the rooms and create a work of art (painting, sculpture, poem, etc.) that captures:
 - what is hidden in that room,
 - what the room represents, or
 - what Judith feels as she enters it and discovers what lies there.
- Using intertextuality, draw a castle that represents a character you know from another work of literature: What would the exterior look like? Which rooms would it contain? What would be hidden?

In addition to serving as an excellent foundation for the music, the libretto of Gianni Schicchi stands very well as a script to be acted out as a play. Choose a scene in the opera, assign roles, and act it out together. For a non-traditional staging, check out [this version](#) by Grange Park Opera.

Gianni Schicchi explores the themes of death, life, and social change. Buoso Donati represents the older, established upper classes. Gianni Schicchi is entrepreneurial but a social outsider. Lauretta and Rinuccio represent the social synthesis of the future. Which prejudices still exist in society today? Which social changes would you advocate for to eradicate these prejudices?

Additional Lesson Plans & Resources:

- Canadian Opera Company [Bluebeard's Castle Study Guide](#) & Lesson Plans
- Boston Lyric Opera [Bluebeard's Castle Study Guide](#) & Lesson Plans
- Canadian Opera Company [Gianni Schicchi Study Guide](#) & Lesson Plans

DISCOVERING OPERA

Opera is a vibrant and ever-changing artform that combines the dramatic intensity of the theatre, heightened through music and singing.

- Operas can be long or short, with any number of people involved.
- Operas can be sung in any language.
- Operas can tell stories about any time, place, person, or issue.
- Operas are still being written today.

Operas are created by the cast, crew, and artistic production team including:

- composers, who write the music
- librettists, who write the words or “libretto”
- directors
- conductors
- singers
- instrumentalists
- dancers
- set, lighting, special effects designers
- costume and makeup designers
- fight and intimacy coordinators
- choreographers
- stage managers and technical crew
- and the audience



**Each person brings who they are as a person to the creation of an opera.
Their individual contributions shape the performance.**



Operas are not typically autobiographical, although they do use stories and music to express the personal struggles and ideals of the creators. They often also comment on important social concerns of the creators' time.

Sometimes stories from cultures not of the creators' own were used to convey universal themes. In these cases, the creators relied on imagination and empathy to enter the emotional world of someone whose specific experiences they never lived through.

When this is the case, there are also important ideas to reflect on, including:

- Who is telling whose story?
- How are they telling it?
- For what purpose?

In recent years, opera creators prefer to share their own stories or to collaborate with those whose stories they would like to tell. As such, opera also presents an important opportunity to think critically about art, as well as to go beyond the opera itself and learn more about the history, language, traditions, and stories of those represented.



UNDERSTANDING THE MUSIC OF OPERA

We understand music on its own terms by making music! By singing its melodies and harmonies, playing it and especially by improvising, we bring the music into our ears, bodies, and spirits.

To increase our musical understanding, we begin by learning by heart the melodies and rhythms we encounter. As the music of more artists becomes familiar, we begin to encounter unfamiliar music with more musical understanding.

Whether you've heard an opera once or a hundred times, there's always more to discover.

WHAT TO EXPECT AT THE THEATRE

Whether you're brand new, or have been a subscriber for years, you're welcome at the opera. Here's how you can get the most out of your visit:

WHAT TIME SHOULD I ARRIVE?

We recommend you plan to arrive at the venue 45 minutes prior to the show start time. This will allow for time to find parking and take your seat without risk of missing any part of the performance.

WHAT TIME DOES THE SHOW START?

Invited Dress Rehearsals at the Jubilee Auditorium start promptly at 7:00 pm.

WHERE IS THE THEATRE?

Visit our [Getting Here](#) page for more information about our venues.

WHERE DO I PARK?

Visit our [Getting Here](#) page for more information about parking at our various venues.

ARE FOOD AND DRINKS ALLOWED INTO THE AUDITORIUM?

Drinks are allowed in the auditorium, provided they are in plastic containers.

Food is available for purchase in the lobby during intermission, although it may not be consumed in the theatre.



WHAT ACCESSIBILITY SERVICES ARE AVAILABLE AT THE THEATRE?

The Jubilee Auditorium is fully wheelchair accessible (with the exception of the 2nd balcony) with ramps available at the north entrance. Assisted listening devices are available at the coat check. Please view our [Accessibility](#) page for more detailed information about accessibility features.

WHAT IS A DRESS REHEARSAL?

A dress rehearsal is the final on-stage rehearsal of an opera before it premieres to the public. A dress rehearsal includes nearly full production values (with costumes, sets, lights, orchestra), but the show is still a work in progress.

Some of the seats are blocked off so that the production team (director, stage manager, lighting designer, choreographer, music staff, and others) can watch the show from the theatre, take notes, and communicate with the backstage crew. Should anything need adjusting, the rehearsal might be stopped or a part repeated to make sure that it is perfect.

WHAT DO I WEAR?

You'll find people at the opera wearing a variety of styles, from jeans to jewels. Although many people enjoy dressing up when they go to the opera, there's no mandatory dress code.

HOW WILL I KNOW WHAT THEY'RE SAYING?

Surtitles will be projected above the stage, which translate the Italian words into English as the singers are performing. This is similar to watching a film in a foreign language with subtitles turned on.

DO OPERA SINGERS USE MICROPHONES?

In almost all operas, microphones are not needed. Instead, opera singers use their voices and bodies to naturally amplify the resonance of their vocal folds; they can be heard above the orchestra in large halls without amplification. In *Bluebeard's Castle*, the voice of the spoken prologue is a rare example of vocal amplification in an opera. There are also sound effects and directional enhancement of brass instruments on one occasion. In *Gianni Schicchi*, there is a recorded bell sound.

To learn more, visit calgaryopera.com/faq.

ABOUT CALGARY OPERA

Founded in 1972, Calgary Opera is one of Canada's most innovative and ambitious professional opera companies. With more than 50 events during the 2024-25 season, curious listeners of all ages can experience the wonder of opera all throughout the school year, whether as grand events at the Jubilee Auditorium or in diverse community experiences throughout our city and beyond.

Since 2007, we've offered an annual school tour production, performing for young audiences around Southern Alberta.

For over 25 years, we've offered the in-school music program Let's Create an Opera, reaching over 60,000 students.

This season, we are thrilled to partner with Elder Saa'kokoto and the teachers and students of Sundance School for Let's Create an Opera, which will culminate in an original children's opera performed in English, French, and Blackfoot.



Throughout its 52-year history, Calgary Opera has championed new works and Canadian artists and stories. We have produced:

- 8 new works, including the internationally acclaimed opera "Filumena"
- 27 new productions (new versions of existing operas), and
- 8 Canadian premieres.

Calgary Opera's mission is to serve its entire community with innovative and inspiring stories told through the bold medium of opera. We're thrilled you'll be joining us!

To stay connected and learn more, sign up for our newsletter [here](#).

PHOTO CREDITS

Page 3 *Left:* Metropolitan Opera, Bluebeard's Castle, Marty Sohl, 2019. *Right:* Canadian Opera Company, Gianni Schicchi, Taylor Long Photography 2021.

Page 6 Canadian Opera Company, Bluebeard's Castle, Michael Cooper, 2015.

Page 8 Portrait of Béla Bartók. Bartók's signature on his high-school-graduation photograph, dated 9 September 1899. Public domain.

Page 9 Portrait of Béla Balázs. Emil Keglovich. Public domain.

Page 13 Portrait of Giacomo Puccini. Unknown studio. Public domain.

Page 14 Portrait of Giovacchino Forzano. Collezione del Fondo Nunes Vais. Public domain.

Page 16 *Right:* Lucia Cesaroni and Talise Trevigne in Calgary Opera's The Marriage of Figaro. HarderLee Photography. 2023. *Bottom:* Audience members attending Calgary Opera's WonderLand. 2024.

Page 17 Students participate in Calgary Opera's Let's Create an Opera.

Page 18 Canva image used with permission.

Page 20 *Upper right:* Calgary Opera's Amahl and the Night Visitors
Lower left: Students participate in Calgary Opera's Let's Create an Opera

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