

CALGARY opera



# STUDY GUIDE

# THE STUDENT OPERA EXPERIENCE

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## WELCOME

Opera is a unique and exciting art form that combines the disciplines of music, drama, literature, dance, visual, and technical arts like no other.

This guide will give you a backstage tour of all that is opera - terminology, inside information on the production, the history behind the opera and the composer, as well as ideas for including opera in your classroom learning.

We hope that this guide will assist you in making opera connections in fun and interesting ways as well as to use *Turandot* as a point of departure for learning. Exposure to performing and fine arts helps students develop critical analysis and problem solving skills, perseverance, and a drive for excellence. The creative skills developed through the arts carry us toward new ideas, new experiences and new challenges. Plus, there's nothing like the excitement and magic of a live professional performance!

All of us at Calgary Opera are thrilled you will be attending a dress rehearsal as this is a very special opportunity! A big shout out to the teachers, for organizing students and supporting them in their opera experience!

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## The Student Opera Experience

### Part 1: Preparing for the Opera Experience

The more students are prepared for this experience, the more they will get out of it and enjoy it. Knowing the story, the life and times of the composer and the music is very important to make their opera experience a sensational one!

#### ***Before the Opera***

Teachers should review the study guide and the suggested activities and discussions, to decide which parts students will be engaged with. Some of the activities/discussions should be started prior to seeing the opera. Preparing students ahead of time gives them a chance to view the opera within the context of what they will be working on after i.e. history, reviewing, character studies, discussions, etc.

Read the enclosed synopsis of *Turandot* which provides a background and helps familiarize students and teachers with the story.

Listen to the music excerpts recommended in this guide, by downloading them from the internet.

Read the history of the opera, composer and director, and familiarize your group with opera terms (all items in the guide can be reproduced).

Familiarize students with the characters and their opera voice types so that students can identify which is which during the opera.

Discuss the characters and plot, and engage students in discussion around the suggested themes.

You may wish to assign students to write a review on the opera – a guideline for writing reviews is included in this study guide.

#### ***Attending the Opera***

There's nothing more exciting than attending an opera! You'll be a guest at the dress rehearsal of Puccini's *Turandot*. Here's what you'll need to know about attending the opera:

At the Jubilee Auditorium, you may notice a long table with lights and people sitting behind it in the centre of the main floor of the auditorium. Seated in this area is the production team: Director, Lighting Designer, Fight Director, and Choreographer (among others). They'll be taking notes and communicating with the many people backstage who help make all of the operatic magic happen. They'll be able to talk to the crew so changes can be made. Should anything need

some adjustments, the rehearsal might be stopped or a part repeated to make sure that it is perfect.

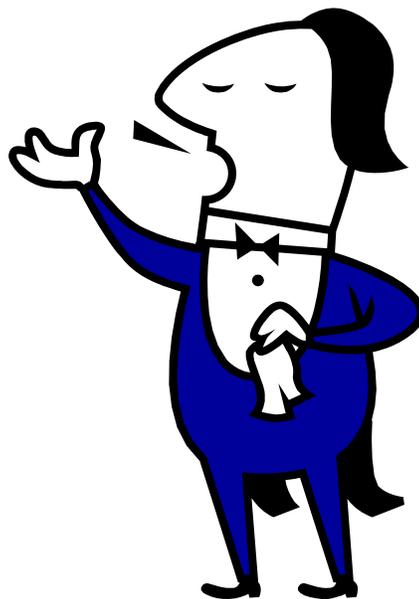
### ***During the Opera***

Unlike actors on television or in the movies, performers onstage are very aware of the audience. They want to share their love of performing with you. Everything you do in the audience affects what happens on stage. You can show them how much you appreciate their work and the opportunity to enjoy the dress rehearsal by being as quiet as possible.

Show your respect for the cast, musicians, the production team, and everyone in the theatre by not talking. Give the artists and the production your full attention!

Here's a list of things you can do so that everyone in the theatre can enjoy the opera:

- ✓ Use the bathrooms before the rehearsal begins or at intermission.
- ✓ Enter and exit the theatre in an orderly fashion.
- ✓ Think about what makes a good audience member.
- ✓ Turn off your cell phones and all electronic devices.
- ✓ Applaud when the conductor enters and bows, then again after the overture.
- ✓ Applaud after the arias as well as after the performance; you can shout "Bravo!" for a man, "Brava!" for a woman, and "Bravi!" for more than one person, or the whole performance.
- ✓ Enjoy the rehearsal. You've worked too hard preparing for the rehearsal not to!



# The Student Opera Experience

## Part 2: Activities and Projects

### 1. Write a review or critique of the performance

One of the best ways to encourage critical thinking of a performing arts production is to encourage students' honesty and draw out detailed opinions. A productive evaluation session - spoken, written, visual or dramatized - should follow this basic 'how-to' outline below. On the Internet, students can find many reviews of *Turandot* from other opera companies' performances to use as a guideline.

#### Excerpt from a Review of *Turandot*

*"Zeffirelli's (The Metropolitan Opera) attention to detail is astounding – the crowds who inhabit Legendary Peking are in the midst of a royal decree, an offstage beheading, a public display of cruel power, a life-and-death contest, a public suicide and a coronation. It's a violent group who nonetheless feel pity for the victims of their bitter princess – the heads of her former lovers are right there, on spikes. A depiction of the rising of the moon hypnotizes them; the silent arrival of Turandot at the rear of the stage on a rising elevator dazzles them. Wherever one looks there is energy and movement. The famous Riddle Scene – the second scene of Act II – is as regal as it can get, all in brilliant silvers, whites and golds, with reflecting pools filled with lily pads and supernumeraries with twirling umbrellas and waving acres of fabric. Love it or hate it, you can't accuse it of being ineffective." - [Robert Levine](#), 01 October 2015, for *Bachtrack**

#### Guidelines for writing a review:

When writing an opera review you must remember five main components:

1. Acting
2. Singing
3. Orchestra
4. Technical (Set design, wardrobe, makeup, lighting)
5. The overall view

Singing and acting should go hand in hand, although some singers acting abilities may be stronger than others. Both components move the plot of the opera and create drama, giving and taking focus on particular words or ideas. Make sure you know all of the characters and the singers who are playing them; this study guide or the Calgary Opera website is an ideal place to find all of this information.

#### Acting / Singing Questions:

- Did the singers bring life to the music?
- What did they do to bring their particular character to life?
- Could you see and hear emotion while they sang?

- Did they interact well with others on stage?
- Every singer has a very unique style of acting. Did any particular performer stand out to you? If so, why?
- How well are they giving and taking focus? Is there any one person who sticks out in your head as “hogging” all the attention?

The orchestra plays an *instrumental* role in opera productions. Composers write opera’s with both the singers and the orchestra in mind, going as far as using the orchestra to reiterate important motifs and ideas related to either a specific character, or a moment in the plot.

### **Orchestra Questions:**

- Where is the orchestra located?
- How does the orchestra support the singers on stage?
- What kind of music is the orchestra playing when singers are not singing (for example, are they playing fast or slow, does the music sound happy or sad?) Why do you think the composer wrote the music this way?
- In what ways does the orchestra support the singers?
- Are there any melodies that you hear more than once?

Even though it is more behind the scenes, the technical side of the production such as lights, costumes, and make-up add an extremely important, authentic element to the production and should accurately represent the characters being portrayed, the time period, and the location of the opera.

### **Technical Questions:**

- When and where does the opera take place?
- Do the costumes represent the above time period and location?
- How are the costumes different from the way you dress? How are they the same?
- Did you notice any lighting effects? If so, how did they contribute to the story of the opera?
- Does the set change at any point in the opera? If so, why?
- Is there anything specific about the set that stands out to you?
- Does this piece (or pieces) of the set get used a lot? How do the singers interact with the set?

The overall view of the theatre will give the reader a feel of exactly how well you enjoyed your experience at this production. The audience is also a major part of your theatre experience. This entire section should convey your opinion and feeling of how the show went.

### **Things to think about when writing about the overall view:**

- Was the audience big?

- Did your classmates seem to enjoy the show?
- Did the singers interact with the audience at all? (Remember, you shouldn't make this the main point, but it would be good to comment on it)
- How did you feel when the opera was over?

In conclusion, remember the singing, acting, orchestra, technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: don't ever lie so as not to hurt someone's feelings. Constructive criticism can be helpful. Keep all these things in mind when writing your review and it will be great. Have fun!

## 2. Engage students in meaningful discussions using the following points of departure:

- **Fairy Tales** - Turandot is a grand operatic fairy tale. It is set in the legendary world of ancient China, and is based on a mythical Persian fairy tale from the 12<sup>th</sup> century.
  - What is the definition of a fairy tale?
  - What elements make up a fairy tale?
  - What kind of characters would you find in a fairy tale?
  - What kinds of challenges do these characters face and what are some of the typical goals found in fairy tales?

Read the Turandot synopsis and engage students in a discussion around the fairy tale characteristics found in this opera.

- **Riddles** – A riddle is a statement, question, or phrase, having a double or veiled meaning, asked as a puzzle to be solved. Riddles are of two types: enigmas, which are problems generally expressed in metaphorical or allegorical language that require ingenuity and careful thinking for their solution, and conundrums, which are questions that use puns in either the question or the answer. Riddles are considered a universal art, and 'riddling' appears throughout history in hundreds of different cultures including Finnish, Hungarian, American Indian, Chinese, Russian, Dutch and Filipino sources amongst many others.

Examine the riddles found in Turandot (can be found in the resource section of this guide, in the synopsis)

- What are some other examples of Riddles (ie. What is black and white and red all over? A newspaper!)
- Can you make a riddle? (great group activity)

## 3. Creative writing and drawing project

The three comedic characters in Turandot, Ping, Pang and Pong, provide contrast to the serious context of the story. These characters were inspired by the Italian tradition of commedia dell'arte dating back to the mid 1500's. Commedia dell'arte plays were satires that featured stock characters, often wearing masks. In Puccini's adaptation of Turandot

these three characters are more humanized than in commedia dell'arte, and act as philosopher-clowns who make comments on the action of the story.

Pulcinella, Pantalone, and Harlequin are a few of the more popular commedia dell'arte characters. These characters were very theatrical and very colourful. They wore masks with exaggerated comic features to draw additional attention to themselves and complement their physical and acrobatic skills.

Read more about commedia dell'arte characters at:

<http://shane-arts.com/commedia-stock-characters.htm>

Create your own trio of commedia characters – what are their names? What do they wear? How do they act and move? What are their personalities? What animal are they most like? What is their relationship to the audience? What funny things do they do?

#### 4. Research and report on one of the following:

**Ancient China** – The story of *Turandot* takes place in Ancient China, which dates back more than 3,000 years. Beijing's history can be traced back to 1045 BC. Within Beijing city a giant palace was built during the Ming Dynasty, and over 34 different emperors lived there. The palace took up 178 acres and had over 8,700 rooms, and over a million people helped to build it. This palace is called The Forbidden City and it is still there!

- Why was it called The Forbidden City? When was it built? What was it used for? What was the special symbolism that can be found throughout the palace? What were the dynasties that ruled Ancient China? What is the history of Beijing City?

All of this and many more fascinating facts about Ancient China and its historical timeline can be found at:

[http://www.ducksters.com/history/china/ancient\\_china.php](http://www.ducksters.com/history/china/ancient_china.php)

**Musical terms and techniques** – Puccini's music for *Turandot* is very dramatic and full of vivid musical colours and sounds. The terms below are some essential musical terms and are all found in Puccini's music. Report on how they would each help create a musical picture in an opera. What are some feelings or images that each technique creates?

- Dynamics
- Forte
- Mezzo forte
- Piano
- Legato
- Major
- Minor

- Tessitura
- Pentatonic Scale
- Word Painting

Listen to the musical tracks listed in #6 below and see if you can find the musical techniques in each track, as suggested. ( full definitions of each term can be found in Part Three of this guide)

**Opera Verismo** - Verismo, which means 'realism' in Italian, is a style of Italian opera writing that flourished in the last decade of the 19th century. Puccini's music was influenced by this style.

- What is Verismo and how did it affect the style of opera's being written in the late 19<sup>th</sup> century.
- In what ways is *Turandot* influenced by Verismo?

## 5. Giacomo Puccini History Projects

Giacomo Puccini was born on December 22, 1858, in Lucca, Italy, where since the 1730s his family had been tightly interwoven with the musical life of the city, providing five generations of organists and composers to the Cathedral of San Martino, Lucca's religious heart. It was therefore taken for granted that Giacomo would carry on this legacy, succeeding his father, Michele, in the role first held by his great-great grandfather. However, in 1864 Michele passed away when Giacomo was just 5 years old, and so the position was held for him by the church in anticipation of his eventual coming of age. Puccini started the operatic trend toward realism with his popular works, which are among the most often performed in opera history. But the fame and fortune that came with such successes as *La Bohème*, *Madama Butterfly* and *Tosca* were complicated by an often-troubled personal life. Puccini died of post-operative shock on November 29, 1924.

- Research more about Puccini's family musical legacy
- How and why he is known as "the greatest composer of Italian opera after Verdi".
- As a boy Puccini did not like music... find out how Puccini eventually became interested in music and continued his family legacy

## 6. Analyzing the music

Read through the questions below before listening to each aria. Discuss the questions in more detail after you have finished watching the videos. All suggested musical pieces can be found on the internet.

- What is happening in the plot of the opera at this time?
- What is the Tessitura of this aria (does it sit high or low?)
- Is it in a **major** or **minor** key?
- What voice type is the singer?

- In what ways (if any) do the chorus contribute to the aria?
- In what ways does the orchestra contribute to the aria?
- Are there any instruments that stand out to you?
- What emotion is the singer portraying in this aria?
- Are there any repeated melodies? If you were to hum it back, what part would you hum?
- Can you find examples of the musical terms listed in question 4 in each area?

### **Nessun dorma – Calaf**

<https://www.youtube.com/watch?v=9fYvVRLPVcs>

- What does Nessun Dorma mean?
- What is the **Tessitura** of this aria?
- What is the highest note Calaf sings?
  - What word is he saying?
  - What does this word mean?
  - Why do you think Puccini wrote the music this way?

### **Tu, che di gel sei cinta – Liu**

<https://www.youtube.com/watch?v=g-1Mjfmixrl>

- This aria is filled with **dynamic** contrast.
- Identify what dynamics are being used at what point in the aria
- What dynamics do you hear and when? (ex. Forte, Mezzoforte, Piano)
- How does this dynamic enforce what Liu is singing?

### **In Questa Reggia – Turandot**

<https://www.youtube.com/watch?v=FQ4sAJi4304>

- In what ways does this aria differ from Liu's aria?
- In what ways is it the same?
- Turandot expresses many emotions in this aria, can you find two examples of **word painting**?

### **Là, sui monti dell'est – Children's Chorus**

<https://www.youtube.com/watch?v=bOJStKgQ7Q0>

- Children's chorus based off of a traditional Chinese folk melody
- Research which melody Puccini used
- What is a **pentatonic** scale? Can you hear the pentatonic scale in this musical excerpt?
- Bonus question: Where did he hear this melody?

## **7. Become an Opera Star**

- Find out what it's like to be an opera star by playing this fun improvisation game with students.
- Form a team of 3 - 5 people.
- Ask for a fairy tale from the audience (ie. Cinderella, The Three Little Pigs).
- Act out the story by singing all of the lines with everyone picking a character to play.
- Experiment with different tones and melodies. Don't be afraid to use songs you know, but try to make up your own tunes too!

## **8. Learn more about Calgary Opera**

Visit Calgary Opera's [website](#) to learn more about Calgary Opera and the history of opera.

## **9. Opera composer word search**

The word search puzzle is located at the end of this guide. For more word search puzzle activities, visit <http://www.musicwithease.com/word-search-composers-b.html>.

## The Student Opera Experience

### Part 3: *Turandot* Resource Information

#### History of Puccini's *Turandot*

- 1672- Italian playwright Carlo Gozzi writes a commedia dell'arte play entitled *Turandot*, based on an epic romance from 12th-century Persia.
- 1802- Friedrich Schiller adapts Gozzi's play as *Turandot*, Prinzessin von China, which he produces for the Weimar court theater.
- 1809- Carl Maria von Weber writes an overture and incidental music to accompany a staged production of Schiller's *Turandot*.
- 1858- Puccini is born to a family of musicians.
- 1867- Antonio Bazzini, who later becomes Puccini's composition teacher, composes an opera entitled *Turanda*. Its premiere at La Scala is a massive failure.
- 1905- Ferruccio Busoni composes incidental music to accompany Gozzi's play.
- 1911- The Austrian-born director and filmmaker Max Reinhardt stages Gozzi's *Turandot* in a new German translation, at the Deutsches Theater in Berlin. Puccini attends a performance when the play tours to London.
- 1917- Ferruccio Busoni transforms his score of incidental music into a full-length opera, adapting Gozzi's play with an original libretto. The resulting "Chinese Fable" premieres at the Stadttheater in Zurich on May 11.
- 1920- In March, Puccini has lunch with his colleagues, the librettists Giuseppe Adami and Renato Simoni; they discuss the story of *Turandot* as the source for an opera and agree to collaborate on it. During the summer, Puccini visits his friend Baron Edoardo Fassini who plays a Chinese music box for Puccini. Puccini will later incorporate three melodies from the music box into the score of *Turandot*.
- 1921- In January, Puccini is finally satisfied with the libretto of Act I, and he begins to set it to music. By March of the following year, he is working on the full orchestration of the first act
- 1923- Puccini begins to write sketches for Act II of *Turandot*. In March, he tells Adami that he is not happy with the libretto of Act III and asks for revisions. By late June, he is working on Act III and completes the opera's most famous aria, "Nessun dorma." In November, Puccini writes to Adami to request the final lines of Liù's death: "The music is all there; it is just a case now of writing words for music which is already composed." Some of his suggestions ultimately become lines in Liù's final aria.
- 1924- By February, Puccini has completed all of Act II, and by March, he has finished all of Act III up to the death of Liù. Having suffered for some time from throat pain, Puccini is diagnosed with throat cancer in September. He travels to Brussels to pursue the then-ground breaking treatment of radium therapy. On November 29, he dies of cardiac arrest during treatment, leaving *Turandot* unfinished.
- 1926- Composer Franco Alfano is commissioned by Puccini's publisher to complete the opera by composing the final duet between *Turandot* and Calaf and the final choral scene,

based on Puccini's sketches. *Turandot* premieres at La Scala in Milan on April 25. Conductor Arturo Toscanini ends the performance with Liù's death, turning to the audience to explain that the composer died at this point. Alfano's finale isn't heard until the second performance.

- *from the 2015 Turandot study guide by The Metropolitan Opera*

## **Opera Verismo – the style in which Puccini wrote his operas**

Verismo, which means 'realism' in Italian, is a style of Italian opera writing that flourished in the last decade of the 19th century.

Based on Italian literary verismo, operatic verismo was marked by melodramatic, often violent plots with characters drawn from everyday life. Musical devices included passionate declamation by solo voices and emotionally charged harmonies and melodies. The first operas written in the Verismo style were Pietro Mascagni's *Cavalleria Rusticana*, 1890 and Ruggero Leoncavallo's *Pagliacci*, 1892. Giacomo Puccini was influenced by verismo, particularly in *Tosca*, 1900.

## **Musical Terms and Techniques**

**Dynamics:** The volume at which music should be played or sung.

**Forte:** An Italian word meaning "strong" or "loud." In musical notation, a large letter f is used to indicate that a section or chord should be played or sung loudly. Two or sometimes three forte symbols next to each other (ff and fff, pronounced as "fortissimo," and "fortississimo,") indicate an extra-high volume level.

**Mezzo forte:** Another dynamic level indicating music be played 'medium loud'. Generally speaking, this dynamic is described at the volume in which you would normally speak. Indicated using the marking "mf".

**Piano:** A dynamic marking indicating music be played softly. This dynamic is marked with a 'p'. Two or sometimes three piano symbols next to each other (pp, and ppp pronounced as "pianissimo" and "pianississimo") indicate an even softer volume level.

**Legato:** The term comes from the Italian word for "to tie together." It is used in music to describe a series of notes that are played or sung with smooth connection from one note to the next. It is the opposite of staccato, an articulation in which notes are played in a short, detached manner.

**Major and Minor:** Western music written since around 1600 has been built on two basic tonal principles: major and minor. Although the terms can be used to describe scales, intervals, harmonies, or keys, in their most basic application they refer to the overarching tonal organization of a composition, or its mode. Pieces in the major mode typically sound bright, cheery, or optimistic, while pieces in the minor mode may sound somber, plaintive, or sinister.

**Orchestration:** An aspect of composition, orchestration is the art of choosing which instruments should play each musical idea in a musical work. Successful orchestration requires that the instrument chosen is appropriate to the melody—that the musical line is within the instrument’s playable range and expressive capabilities. The art of orchestration also allows a composer to use melodic expression and create a wide range of musical color. In *Turandot*, Puccini adds several instruments to the standard orchestra, including gongs, saxophones, and a xylophone, in order to expand the timbral possibilities of his melodies.

**Tessitura:** The general pitch level or average range of a vocal or instrumental part in a musical composition.

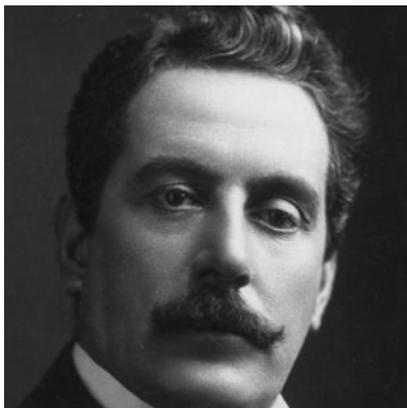
**Pentatonic Scale:** A scale made up of five pitches. The most common pentatonic scale includes the pitches C-D-E-G-A, although other combinations of intervals are possible, including some that have a more “minor” inflection to Western ears. The black keys on a piano keyboard form another pentatonic scale. Pentatonic scales have been used in music from many cultures and throughout history, from China, Japan, and Java to folk music from Scotland and Hungary, as well as in American popular music, especially the African-American spiritual, jazz, Motown, and rock.

**Word-Painting:** The musical depiction of the literal meaning of words. Word-painting can be simple, as in the imitation of natural sounds such as bird calls and thunder, or more abstract, in which the composer draws a connection between the innate qualities of the word and various musical characteristics. Examples might include setting the word “victory” with snare drums, trumpets, and a military gesture; or setting the word “weep” with falling figures, minor tonality, and chromatic dissonance. Puccini was a master of word-painting, and many instances of highly evocative text setting can be found in his operas.

## THE STUDENT OPERA EXPERIENCE

### PART 4: Puccini, Characters, Synopsis & Cast Biographies

#### *The Composer – Giacomo Puccini (1858-1924)*



Giacomo Puccini was the most important composer of Italian opera after Verdi. He wrote in the verismo style, a counterpart to the movement of Realism in literature and a trend that favored subjects and characters from everyday life for opera. On his often commonplace settings Puccini lavished memorable melodies and lush orchestration. It was around the turn of the twentieth century that he reached his artistic zenith, composing in succession his three most popular and effective operas, *La Bohème*, *Tosca*, and *Madama Butterfly*.

Young Giacomo took organ lessons early on from his uncle, Fortunato Magi, and later from Carlo Angeloni. At ten, he sang in local church choirs and by age 14 was freelancing as an organist at religious services. His first compositions were for organ, often incorporating operatic and folk elements. By age 18, under the spell of Verdi's *Aida*, he decided he would study composition with a view to writing opera. At around this time, he composed his first large-scale work, a cantata, *Preludio Sinfonico*, for an 1877 competition.

In 1880, Puccini entered the Milan Conservatory, where he studied for three years and while there, he wrote his first opera, *Le villi*, which he once more entered in a competition. Though he lost, a premiere in Milan was arranged for him, on May 31, 1884. The work was enthusiastically received, and Puccini was on his way.

Around this time the composer met Elvira Gemignani, wife of a merchant in Lucca. They carried on an illicit affair, and she gave birth to his son in 1886. When her husband died in 1904, the two were married. Puccini's next opera, *Edgar*, was poorly received at its 1889 premiere. Subsequent revisions failed to rescue it from its encumbering libretto. His next effort, however, *Manon Lescaut*, was a sensational success at its 1893 Turin premiere. Subsequent performances in Italy and abroad bolstered the composer's growing reputation.

Puccini's next three operas confirmed his pre-eminence in Italian opera. *La Bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904) were not immediately as successful as *Manon Lescaut*, but in time achieved greater acclaim. By the middle of the twentieth century, they had become -- and remain today -- his most often performed and recorded works.

In 1913, Puccini accepted a lucrative commission from Vienna interests, which resulted in *La Rondine*. Received warmly at its 1917 Monte Carlo premiere, it faded under the judgment it was the least of his operatic efforts. Puccini followed this disappointment with his trilogy of one-act

operas, *Il trittico* -- comprised of *Il tabarro*, *Suor Angelica*, and *Gianni Schicchi* -- all premiered at the Metropolitan Opera in New York in 1918. Only the latter work, a comedy, was well received.

While Puccini was working on his last opera, *Turandot*, he was diagnosed with throat cancer (1923). During radiation treatment in Brussels, he suffered a heart attack and died on November 29, 1924. – Source: [www.classicalmusic.com](http://www.classicalmusic.com)

## **Characters in *Turandot***

**Prince of Persia**- *Tenor*

**Princess Turandot**- *Soprano*

**Liu**, slave girl- *Soprano*

**Prince Calaf**- *Tenor*

**Timor**, master of Liu- *Bass*

*Turandot's Ministers:*

**Ping**- *Baritone*

**Pang**- *Tenor*

**Pong**- *Tenor*

**Mandarin**, an official- *Baritone*

**Emporer Altoum**- *Tenor*

## ***Turandot* - Synopsis**

### **Prologue**

In legendary times in ancient Peking, Princess Turandot will marry any man of royal blood who can answer three riddles - he who fails suffers death.

### **Act 1**

#### **Outside the Imperial Palace**

A crowd gathers to witness the execution of the Prince of Persia, Turandot's latest suitor. The slave girl Liù helps Timur, the aged and blind exiled King of Tartar, through the crowd. In the crush of people Timur falls to the ground. In response to Liù's call for help, the exiled Prince Calaf discovers that the aged man is his father, and they are reunited. Liù reveals her admiration for Calaf due to his smiling at her years before. The bloodthirsty crowd changes their tune with the arrival of the doomed Prince of Persia. They entreat Turandot to show mercy. She orders the execution to proceed.

Timur, Liù, and Calaf are left standing alone in the square. Calaf, as if hypnotized by Turandot's beauty, attempts to sound the gong to announce that he will be her new suitor. Ping, Pang, and Pong, the Princess's ministers attempt to dissuade him. Calaf insists that he will win Turandot's

love. Timur and Liù beg Calaf not to leave them. Calaf sounds the gong three times, calling aloud Turandot's name.

## **Act 2**

### **Ping, Pang, and Pong's Pavilion**

The ministers Ping, Pang, and Pong lament the seven thousand centuries of serenity in China that was destroyed by the reign of Turandot. They read the lists of Turandot's unfortunate suitors; Calaf is the 13<sup>th</sup>. Ping, Pang, and Pong look forward to a time when Princess Turandot yields to love. Their reverie is disturbed by the preparations for Calaf's upcoming trials. They hurry away.

### **A Square Leading up to the Imperial Palace**

The people of Peking gather to witness the scene as the Emperor Altoum enters. The Emperor exhorts Calaf to leave at once to save his life. Calaf answers that he wishes to face the ordeal. The Emperor orders the trial to proceed. Turandot recounts the centuries old story of the beautiful Princess Lo-u-Ling, her revered ancestor, who lived in peace and tranquillity. Then the King of Tartary invaded China, conquering and despoiling the land. The Princess Lo-u-Ling was dragged from her palace and brutally slain. For that crime, Turandot swears to take revenge on all the princes of the earth; she is resolved that no man will ever possess her.

Turandot poses the first enigma - it dies with the rising of the sun and is reborn each night. Calaf answers correctly - hope. Turandot poses the second enigma - dreams of triumph and conquest cause it to glow with passionate fire. Calaf answers correctly - blood. The third and final enigma - a being of ice and fire. Calaf answers - Turandot.

The crowd acclaims Calaf. Turandot begs the Emperor to save her from the stranger. The Emperor replies that her oath is sacred. Turandot rages that she will never submit. The people urge her to reward the stranger's courage with her love.

Turandot asks Calaf if he wants her with her heart full of hatred. Calaf replies that he only desires her to yield in love. He declares that he will release her from the oath, and he offers Turandot a riddle. If she can tell him his name before dawn then he will forfeit his life. Turandot assents. The Emperor approves and welcomes Calaf to the palace. The people praise the Emperor.

## **Act 3**

### **The Palace Gardens**

Calaf listens to the voices of the heralds as they proclaim Turandot's order that no one in the city will sleep tonight. They say that all will perish unless the name of the stranger is brought to her before dawn. Turandot's ministers attempt to get Calaf to reveal his name. As Calaf refuses the crowd turns on him. They are stopped by soldiers, who drag in Timur and Liù, who have been badly beaten in an attempt to learn Calaf's name. Turandot arrives, adding her demands to the crowds. The soldiers continue to torture Liù, who refuses to give up the name.

Turandot asks Liù what has inspired such courage. Liù answers that it is love, a secret love for a prince who is her lord. In a demonstration of devotion and hope for the future, Liù takes her own life. Timur grieves for the dead girl. The crowd superstitiously fears her avenging spirit. The body is carried away with Timur lamenting her death.

Alone, Calaf asks Turandot to look at the innocent blood that was spilled. Turandot resists Calaf's advances. Calaf declares his love. Overwhelmed, Turandot admits to being vanquished, as her eyes fill with tears. Turandot asks him to leave without telling her his name. He refuses, and offers both his name and his life to her keeping. She realizes that he has been utterly successful. A distant fanfare signals the final trial.

### **A Square leading up to the Imperial Palace**

As the sun rises the Emperor is seated on his throne, surrounded by the court. Turandot approaches the throne and tells her father that she had learned the stranger's name. She declares his name is Love. Calaf and Turandot are united. The people celebrate their good fortune.

### **Turandot's Riddles**

Her first riddle:

"What is born each night and dies at dawn?"

"Hope!" Prince Calaf declares.

Correct.

Second Riddle asked:

"What flickers red and warm like a flame, yet is not fire?"

"Blood." Calaf is right again.

The third riddle:

The princess is unnerved as no suitor has proceeded this far. She asks: "What is like ice yet burns?"

Silence falls over the crowd. A few moments later, Calaf shouts, "Turandot!" He is right again.

## Production and Cast List – *Turandot*

<u>Role</u>	<u>Name</u>
Conductor	Joseph Mechavich
Stage Director	Brian Deedrick
Repetiteur	Kimberley Bartczak
Stage Manager	Nicole Bergen
Lighting Designer	Harry Frehner
Head of Wardrobe	Heather Moore

Set and Costume Design      The design and costumes of Calgary Opera's *Turandot* was originally created by Bliss Hebert and Allen Charles Klein for Florida Grand Opera, The Dallas Opera and San Francisco Opera.

<u>Role</u>	<u>Singer</u>	<u>Voice Type</u>
Turandot	Michele Capalbo	Soprano
Liu	Mariateresa Magisano	Soprano
Calaf	David Pomeroy	Tenor
Timur	Alexandre Sylvestre	Base
Ping	David Diston	Baritone
Pang	Kevin Meyers	Tenor
Pong	Michael Marino	Tenor
Mandarin	Aaron Dimoff	Baritone
Emperor Altoum	Matthew Johnson	Tenor

## Cast Biographies



### **Brian Deedrick, Director, *Turandot***

No stranger to Calgary Opera (one of his favourite companies and Choruses in the opera world), Brian happily returns to direct this production of Puccini's *Turandot*. Previous productions in Calgary include *Manon Lescaut*, *Aida*, *Don Giovanni*, *La Boheme*, *Lakme* and *Turandot*... in a completely different incarnation. A former Artistic Director of Edmonton Opera, the now-freelancing Deedrick's most recent productions include *The Gondoliers* (Opera Nuova), *Tosca* for the Kammeroper Schloss Rheinsberg Festival in Germany, and *The Pirates of Penzance* and *La Boheme* for Knoxville Opera in Tennessee.



### **Joseph Mechavich, Conductor, *Turandot***

A conductor of authority and warmth, Joseph Mechavich brings exceptional artistry and infectious energy to every performance. Engagements for the 2015-16 season include Jake Heggie's *Great Scott* for San Diego Opera, Nixon in China for Auckland Philharmonia, Florencia en el Amazonas for Arizona Opera, *Turandot* for Nashville Opera, and *Macbeth* and *Showboat* for Kentucky Opera where he is Principal Conductor. Maestro Mechavich has presided over Heggie's highly acclaimed opera, *Moby-Dick*, for San Diego Opera and Calgary Opera, *Il barbiere di Siviglia* for The Washington National Opera, *Roméo et Juliette* for Florida Grand Opera, and *Porgy and Bess* for Deutsche Oper Berlin.



### **Michele Capalbo - *Turandot***

Rarely is the opera world treated to the talents of a genuine Verdian soprano. Michele Capalbo is that rarity. Recent and upcoming engagements include the title role in *Tosca* for Vancouver Opera and Opera Lyra Ottawa, Poulenc's *Stabat Mater* for the Edmonton Symphony, Verdi's *Requiem* for the Ottawa Choral Society and *Madama Butterfly* for the Saskatoon Opera. Selected credits include the role of *Aida* for Le Festival de Musique de Strasbourg; Palacio de Bellas Artes, Mexico; Théâtre du Capitole de Toulouse, France; the Canadian Opera Company and San Francisco Opera. In addition to a demanding performance schedule, she remains an advocate for music education and makes time to coach emerging opera singers through private studies and master classes.



### **Mariateresa Magisano - Liu**

Ms. Magisano debuted with Calgary Opera as Gretel, *Hansel & Gretel* (2002) followed by Beth, *Little Women* (2010). a winner of the Metropolitan Opera National-council, she recently sang Contessa, *Nozze di Figaro* - Nickel City Opera (2015) and Mimi, *La Bohème* – NCO (2012) highlights: Kitty Hart, *Dead Man Walking* - l'Opéra de Montréal; Micaëla, *Carmen* - Green Mountain Opera Festival/Vancouver Opera; Liù, *Turandot* - Opera Lyra Ottawa; Susanna, *Nozze di Figaro* – Olo/Voa; Zerlina, *Don Giovanni* – NCO (2001, 2002)/VOA/Opera Columbus; Despina, *Così fan Tutte* - Arizona Opera; Rosina, *il Barbiere di Siviglia* – Olo/Gmof; Aspen Opera Theater/Opera Saskatchewan.



**David Pomeroy - Calaf**

Newfoundland native David Pomeroy is enjoying a career that has placed him in the spotlight on some of the world’s most important stages. He made his Metropolitan Opera debut portraying the title role in *Les contes d’Hoffmann*, under the baton of Maestro James Levine. His engagements for the 2016/17 season include Calaf in *Turandot* with Edmonton Opera and Calgary Opera, and Florestan in *Fidelio* with the Cologne Opera. Pomeroy was recently seen as Don José in COC’s *Carmen*, Paul in *Die Tote Stadt* at Oper Frankfurt and Henri in *Les Vepres Siciliennes* at the Royal Danish Opera. His concert appearances included the tenor soloist in Mahler’s *Symphony No. 8* with the Calgary Philharmonic, Beethoven’s *Symphony No. 9* with the Vancouver Symphony, and Janáček’s *Glagolitic Mass* with the Orchestre Métropolitain de Montreal, under the baton of Yannick Nezet-Seguin.



**Alexandre Sylvestre - Timur**

A native of Québec, Alexandre Sylvestre studied at the Conservatoire de musique de Montréal and is an alumnus of the Atelier Lyrique de l’Opéra de Montréal. He has appeared in such roles as Ponchel (*Silent Night*), Schaunard and Colline (*La Boheme*), Haly (*L’italiana in Algeri*), Bartolo (*Le nozze di Figaro*), Angelotti (*Tosca*) and Frank (*Die Fledermaus*) with companies including L’Opéra de Montréal, L’Opéra de Québec, Pacific Opera Victoria, Manitoba Opera, Edmonton Opera and Calgary Opera. On the concert stage he has been featured by L’Orchestre symphonique de Montréal, Festival Lanaudiere, Les Violons du Roy, Symphony Nova Scotia, Victoria Symphony and L’Orchestre Metropolitain.



**David Diston - Ping**

Praised by the Calgary Herald for his “full-throated and characterful singing,” Mr. Diston’s performance highlights include Frederic (*Lakmé*), Pish-Tush (*The Mikado*), Moralès (*Carmen*), Don Giovanni, Falke (*Die Fledermaus*), Count Almaviva (*Le Nozze di Figaro*), Dr. Malatesta (*Don Pasquale*), William Dale in the Canadian Premiere of Putt’s *Silent Night*, and in his international debut, Dr. Mann in the World Premiere of Vehar’s *SHOT!*. Mr. Diston is also no stranger to the concert stage, having recently made his debuts with the Calgary Philharmonic Orchestra, and the Toronto Symphony Orchestra. Mr. Diston is a graduate of the Calgary Opera Emerging Artist Program.



**Kevin Meyers - Pang**

Kevin Myers was born in Deep River, Ontario where he took lessons with Peter Morris. He then went to McGill University and studied under Stefano Algieri and Sanford Sylvan. After university, Kevin spent two seasons with Calgary Opera's Emerging Artist program. Kevin has performed many operatic roles including Fenton (*Falstaff*), Monostatos, Victorin (*Die Tote Stadt*), Tamino, Nemorino, Don Ottavio, and Lysander (*A Midsummer Night's Dream*) with: Manitoba Opera, Pacific Opera Victoria, Calgary Opera, Opera Kelowna, Opera

NUOVA, and Opera McGill. He has been featured as a soloist with many orchestras including the Deep River Symphony Orchestra, the Ottawa Valley Festival Orchestra, Victoria Baroque Players and the Calgary Philharmonic.



**Michael Marino - Pong**

Tenor Michael Marino is thrilled to be returning to Calgary Opera in the role of Pong in *Turandot*. Mr. Marino is a graduate of the Calgary Opera Emerging Artist Program and received his Masters in Performance and Literature at the University of Western Ontario under the mentorship of Canadian Baritone Theodore Baerg. His most recent performances include the cover of Prince Ramiro (*La Cenerentola*) with Edmonton Opera as well as Handel's *Messiah* in Whitehorse Yukon. Last summer, Michael created the role of Georgie Crowley in Opera on the Avalon's Canadian Premiere of John Estacio's new opera *Ours*. Other past roles include Remendado (*Carmen*), Rinuccio (*Gianni Schicchi*), Gonzalve (*L'Heure Espagnole*), Gastone (*La Traviata*) Fenton (*Falstaff*), Lurcanio (*Ariodante*), Tamino (*The Magic Flute*), Rodolfo (*La Bohème*), Don Ottavio (*Don Giovanni*), and Davey Palmer (*Siren Song*).



**Aaron Dimoff - Mandarin**

Aaron is a Calgary Opera Emerging Artist Program alumnus. Past performances with the company include British Major in *Silent Night*, Antonio in *Le Nozze di Figaro*, Zuniga in *Carmen*, Collatinus in *The Rape of Lucretia*, Father in *Hansel and Gretel* and Der Sprecher in *Die Zauberflöte*. He was recently seen in Edmonton Opera's productions of *Carmen* and *Elektra*. His recent concert appearances include Elijah with the Festival Chorus Calgary, *Carmina Burana* with the Bow Valley Chorus, and Beethoven's *9th Symphony* with the Calgary Civic Symphony.



**Matthew Bruce – Emperor Altoum**

Matthew Bruce's passion for singing inspired him to begin his training at the Canadian College of Performing Arts in Victoria, BC. Upon graduating, Mr. Bruce advanced his vocal training at the Victoria Conservatory of Music and continued his artistic development in the Opera Studio program. Mr. Bruce is a graduate of the Calgary Opera Emerging Artist Development Program and has performed the roles of Male Chorus (*The Rape of Lucretia*), *Candide* (Calgary Opera in the Village), Jonathan Dale (*Silent Night*), Le Dançaire (*Carmen*), Roderigo (*Otello*, Pacific Opera Victoria), and most recently as Emperor Altoum in Edmonton Opera's production of *Turandot*.

## THE STUDENT OPERA EXPERIENCE

### Part 5: Language and the History of Opera

#### *The History of Opera*

Theatrical performances that use music, song and dance to tell a story can be found in many cultures. Opera is just one example of music drama. Have you ever wondered where opera got its start? Back in the late 1500s during the height of the Renaissance, a group of men called the Florentine Camerata got together to create a new and moving theatrical experience. They wanted to recreate what the ancient Greeks did during their legendary dramas. The result was something entirely new – opera!

Most of the early operas were based on Greek myths. The first opera that we know of was called *Dafne* by Jacopo Peri in 1598, but the most famous opera of this early period that is still performed today is Claudio Monteverdi's *Orfeo* (1607). Certain basic ingredients were included in opera: songs, instrumental accompaniments, costumes, dance, and scenery. We still use all of these ingredients today! The early operas were first performed in the grand courts of Italian nobility, but soon opera became popular with the public, too. As it became all the rage, productions became more lavish.

Soon, theatres began to be built just to mount operas. These theatres had elaborate stage machinery to create special effects like flying actors or crumbling buildings. Not everyone embraced the new form of theatre. Some critics thought that all of the stage antics in opera detracted from the music and drama. Some people even believed that seeing too much comedy in opera could make you immoral.



Léo Frederic Handel (1685-1759)

During the Baroque period (about 1600 to 1750), Italian opera spread all over Europe. The Italian style of opera was so popular that even non-Italians wrote in this style. For example Léo Frederic Handel (1685–1759) was a German-born composer who lived and worked in England. His operas, like *Julius Caesar* (1724), were written in the Italian language and used an Italian style of music. The only nation to create its own national operatic style was France. Ballet played a large role in the French culture, and operas often included ballets in the middle of the opera. The most famous French Baroque opera composers were Jean-Baptiste Lully (1632- 1687) and Jean-

Philippe Rameau (1683-1764).

The 18th century was full of change for both Europe and opera. This time period was known as the Age of Enlightenment. People were starting to talk about new forms of government and organization in society, especially the ever-growing middle class. Music displayed this new thinking as composers dropped the Baroque era's complicated musical style for simpler, more

emotional music. In less-flashy music, characters could express their thoughts and feelings more believably. One of the first operas to use this new style was Christoph Willibald Gluck's *Orfeo ed Euridice* (1762).

In 1789 the French Revolution changed the world. The first modern democracies were born, and to match the times in which they were created, audiences wanted to see characters like themselves on stage, not gods and goddesses. They also wanted to see issues that were important to them. Wolfgang Amadeus Mozart's *The Marriage of Figaro* (1786) featured a timely story of aristocratic class struggles that had both servants and nobility in lead roles. The ideals of the Enlightenment also came to the stage in Ludwig van Beethoven's only opera, *Fidelio*, a story about equality and freedom.

In the 1800s opera continued to grow. The Italian tradition continued in the bel canto movement, which literally translates to "beautiful singing." These operas asked performers to sing complicated groups of fast notes in the melodies. The most famous bel canto composers were Gioachino Rossini (1792–1868), Gaetano Donizetti (1797–1848), and Vincenzo Bellini (1801–1835). Their operas, like Rossini's popular comedies *The Barber of Seville* (1816) and *Cinderella* (1817), are still some of the most popular operas performed today. By the middle of the century, the Romantic Movement led many composers to champion their own national identities. As a result, operas in languages other than Italian became more common; new works often reflected pride in a country's people, history, and folklore.



Giuseppe Verdi (1813-1901)



Johanna Heinze, Mezzo-Soprano, 1907

German operas like Carl Maria von Weber's *Der Freischütz* (1821), Russian operas like Mikhail Glinka's *A Life for the Tsar* (1836) and French operas like Léo Meyerbeer's *Les Huguenots* (1836) started to be performed across Europe. By using nationalism in his operas like *Nabucco* (1842), Italian Giuseppe Verdi became a national hero. In Germany Richard Wagner took Romanticism to the extreme in a four-part operatic miniseries based on Norse mythology, *The Ring of the Nibelung* (1876), which takes over 15 hours to perform! The operatic stereotype of the singer in the Viking helmet comes from these operas.

Opera in 20th century became even more experimental. Composers like Léo Delibes (*La Bohème*, 1896), Claude Debussy (*Pelléas et Mélisande*, 1902), Richard Strauss (*Salome*, 1905), and Benjamin Britten (*Peter Grimes*, 1945) evolved their national styles. Others, horrified by the destruction of World War I (1914-1919) and other aspects of modern life, created music that was new and drastically dissonant. These operas often explored either dark psychological topics (*Wozzeck* by Alban Berg, 1925), or simple and absurd (*The Rake's Progress* by Igor Stravinsky, 1951). American opera had a huge hit with Léo and Ira Gershwin's *Porgy and Bess* (1935), which included jazz and blues musical styles.

Not only did American composers embrace popular music in opera but also a repetitive, hypnotic style called minimalism. American composer Philip Glass's *Einstein on the Beach* (1976) is the popular example of minimalism in opera.

### ***Opera in Canada***

At Calgary Opera, we have been more than fortunate to be able to expose our patrons to several new Canadian operas. New operas, though not rare, are expensive and very labour intensive to create.

Opera came to Canada with the first French settlements. Samuel de Champlain organized an opera performance even before he founded Quebec in 1608. As the railroads moved westward in the 19th Century, so did opera. Each province eventually established at least one opera company.

There is evidence of light operas being performed in Canada from 1914 onward, but there was a real outburst of activity in the early 1940s due to the patronage of the burgeoning Canadian Broadcasting Corporation. Many operas were written for radio, such as Healy Willan's *Transit through Fire*, which was broadcast in 1942. Canada's 100th birthday in 1967 marked a high moment of Canadian nationalism, so it is not surprising that Canadian opera flourished. Government money through the Canada Council was made available for new commissions and there was an explosion of new productions, such as Murray Adaskin's *Grant, Warden of the Plains*, Raymond Pannell's *The Luck of Ginger Coffey*, and perhaps the best known, Mavor Moore and Harry Somers' *Louis Riel*.

*Louis Riel* was first performed at the O'Keefe Centre in Toronto in 1967 and had a revival as a McGill University student production in 2005. Harry Somers, in collaboration with Rod Anderson, has also written *Mario and the Magician*, based on Thomas Mann's novel of the same name, which was performed by the Canadian Opera Company at the Elgin Theatre in Toronto in 1992.

*The Golden Ass*, written by Randolph Peters and the late Robertson Davies, was performed at the O'Keefe Centre to great acclaim in 1999. Pacific Opera Victoria produced Mavor Moore and Louis Applebaum's *Erewhon* in 2000. Tapestry Music Theatre produced Chan Ka Nin's *The Iron Road*, an opera about Chinese labourers on the Western Canadian Railway. Another exciting operatic venture about Canada's little discussed history of slavery is the passionate tale of Beatrice Chancy by James Rolfe and Léo Elliot Clarke.

In 2003, Calgary Opera embarked on our first full-length new work, a co-commission with The Banff Centre, *Filumena*. The opera told the true story of Filumena, a young immigrant woman hanged for the death of an RCMP officer. It was presented to standing ovations and rave reviews, so in 2007 Calgary Opera and The Banff Centre reunited the creative team - John Estacio, John Murrell, Kelly Robinson, Harry Frehner, Sue LePage - to create *Frobisher*. *Frobisher* tells a story of love, loss, and adventure in Canada's North. Set against the backdrop of the Northern Lights and the forbiddingly beautiful Arctic landscape, the story weaves back and forth in time, with powerful parallel stories of exploration and discovery, 500 years apart.

Who best to receive new Canadian works but children? Many new works that have been created are geared towards the younger generation, an audience virtually ignored in the history of opera. In 2008 *Hannaraptor*, by Allan Gilliland and Val Brandt, was created. Taking place in the rugged landscape of the Drumheller area, *Hannaraptor* followed the emotional story of a young girl who discovers a fossil of a yet undiscovered dinosaur. The production struck a chord with young people as it toured to communities and schools throughout southern Alberta. *Hannaraptor* was remounted in Calgary Opera's 2012-13 season and toured to communities in and around Calgary as well as towns as far reaching as Lac la Biche and Bonnyville in northern Alberta.

Dean Burry's *The Hobbit* and *The Brothers Grimm* have been produced across Canada. *The Brothers Grimm* toured with our own Emerging Artists in March 2007 and again in March 2011. By 2012 it had been performed over 500 times, making it the most performed new Canadian work of all time. Vancouver Opera has toured *Naomi's Road* and the Canadian Children's Opera chorus has generated *Dr. Cannon's Cure* and *A Mid-Winter Night's Dream*. In 2009 Calgary Opera performed Vancouver Opera's production of *The Barber of Seville*, a Canadian adaptation of *The Barber of Seville*.

Reuniting Calgary Opera's creative team of John Murrell and John Estacio, Vancouver Opera recently entered into the new work front with Lillian Alling, the story of an intrepid yet mysterious woman searching for a man she scarcely knew, wherever it might take her. In 2011, Calgary Opera presented the world premiere of Bramwell Tovey and John Murrell's *The Inventor*, the story of the black sheep nephew of the famous Keith brewing family.

Most recently, Calgary Opera has embarked on a new venture with, *What Brought Us Here - A New Community Opera*, by Arthur Bachmann and Clem Martini, created from the collected stories of new immigrants to Canada. This new opera premiered in September 2012 at the Opera Centre with a hugely positive response.

In the landscape of opera, new Canadian operas are alive and well, and will continue to flourish in the future.

## The Language of Opera

**Act** - Main sections of a play or opera.

**Aria** - A solo song sung in an opera.

**Audience** - People who watch a performance and sit in the “house” or auditorium.

**Ballet** - Dance set to music within an opera.

**Blocking** - Action on stage.

**Character** - Person who is part of the opera’s story.

**Chorus** - Music composed for a group of singers or the name of a group of singers in an opera.

**Conductor** - Person who rehearses and leads the orchestra & the singers.

**Duet** - A song performed by two singers.

**Libretto** - the words of the opera.

**Opera** - a musical work in one or more acts, made for singers and instrumentalists.

**Opera Buffa** - Funny, light opera.

**Opera Seria** - Serious, dramatic opera.

**Operetta** – Light, comic with some spoken dialogues

**Orchestra** - A group of musicians who play together on various musical instruments.

**Overture** - A piece of instrumental music played at the beginning of an opera.

**Program** - Booklet that contains information about the opera, composer, performers, and the opera company.

**Recitative** - Words that are sung in the rhythm of natural speech.

**Rehearsal** - Time when singers/actors practice with or without the orchestra; time when musicians practice together with the conductor.

**Repetiteur** – Plays piano for all rehearsals leading up to the opera, prior to the orchestra taking over.

**Scene** - Segments of action within the acts of an opera.

### Voice Types

**Soprano** - Highest pitched female voice.

**Mezzo-Soprano** - Female voice between soprano and contralto.

**Contralto** – Lowest pitched female voice

**Tenor** - Highest pitched male voice.

**Baritone** - Male voice between tenor and bass.

**Bass** - Lowest pitched male voice.

## THE STUDENT OPERA EXPERIENCE

### Part 6: Activity Sheets

#### *Connect the terms*

1. Opera Seria
  2. Baritone
  3. Opera
  4. Ballet
  5. Orchestra
  6. Libretto
  7. Duet
  8. Aria
  9. Soprano
  10. Chorus
  11. Act
  12. Contralto
  13. Tenor
  14. Opera Buffa
  15. Recitative
  16. Bass
  17. Overture
- A. Dance spectacle set to music.
  - B. Highest pitched woman's voice.
  - C. Dramatic text adapted for opera.
  - D. Low female voice.
  - E. Comic opera.
  - F. A dramatic or comedic musical work in which singing is the essential factor; very little is spoken.
  - G. Opera with dramatic and intense plots.
  - H. Music composed for a singing group.
  - I. A song written for two performers to sing together.
  - J. A group of musicians who play together on various musical instruments.
  - K. Highest pitched man's voice.
  - L. A musical style in which the words are spoken in the rhythm of natural speech.
  - M. Male voice between bass and tenor.
  - N. A piece of music originally designed to be played before an opera or musical play.
  - O. Deepest male voice.
  - P. Elaborate solo in an opera or oratorio.
  - Q. Main division of a play or opera

## Opera Word Search

Many people have written music for operas. Can you find the names of 16 of the most famous opera composers in the puzzle grid below? Hint: Some words are written right to left, some are bottom to top, and some are on a diagonal going any of four different directions.

S A M O H T S I D M D M  
V M B L T T N O A R O O  
E R A D R G N S G B N Z  
R O F A A I S E E A U A  
D I U C Z E R L K Q O R  
I S S E N S L F N V G T  
S A T E H I R E N G A W  
M T T W N N E T T I R B  
I V I I I T T O N E M O  
B N R B H I N I C C U P  
C V U B I Z E T I S W C  
N E V O H T E E B G L J

MOZART
WAGNER
VERDI
BEETHOVEN
BELLINI
BIZET
BRITTEN
DONIZETTI

GERSHWIN
GOUNOD
MASCAGNI
MASSENET
MENOTTI
THOMAS
PUCCINI
STRAUSS