

OperaTunity: Opera Education for the Community

by

Rhea Ann Miller

A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved April 2016 by the  
Graduate Supervisory Committee:

Amy Holbrook, Chair  
Anne Elgar Kopta  
Robert Mills

ARIZONA STATE UNIVERSITY

May 2016

© 2016 Rhea Ann Miller

All Rights Reserved



## ABSTRACT

Opera education is a relatively new addition to opera companies in the United States, introducing children and adults to opera and spreading the message that operas are dramatic stories told through music. This paper focuses on the opera education group OperaTunity and its relationship with the company Arizona Opera, which is based in Phoenix and Tucson, Arizona. The majority of the paper consists of a history of Arizona Opera, the establishment of its Opera Education Department, and the inception and activities of OperaTunity. The information in this account comes from interviews with personnel involved with OperaTunity and from documents pertinent to the program. This study also examines the reception and success of the group in Arizona and includes examples of educational materials to provide to teachers who are introducing children and adults to opera. This account of the history and activities of OperaTunity is intended to aid future educators and opera companies in developing opera education programs.

## DEDICATION

I dedicate this paper and degree to my wonderfully talented and hardworking mother, Natalie. You have always supported my decisions and challenged me to go the extra mile.

## ACKNOWLEDGMENTS

I am especially grateful to my family for always being my support in this incredibly difficult career of opera. I am also thankful for the brilliant music teachers I had the privilege to study with during my life and all of their hard work and dedication to their art.

I would like to thank my wonderful committee members for their continued support in helping me complete this degree: Professor Anne Elgar Kopta, Dr. Amy Holbrook, Dr. Robert Mills, and the recently retired Dr. William Reber. I also thank everyone who contributed by way of interviews that provided me with the detailed knowledge to complete this project.

I would also like to thank everyone at Arizona Opera for giving me the “OperaTunity” to shine and for inspiring me with the love of story-telling through music.

TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	vi
CHAPTER	
1 INTRODUCTION.....	1
2 HISTORY OF ARIZONA OPERA.....	4
Education Department.....	9
3 HISTORY OF OPERA-TUNITY.....	20
Reception of Opera-Tunity.....	33
Success in the Community.....	39
4 A GIFT FOR ARIZONA OPERA.....	49
Success in the Community.....	56
A New Chapter for OperaTunity.....	65
Opera Education for a Grand State.....	70
5 OPERATUNITY AND BEYOND.....	77
BIBLIOGRAPHY.....	82
APPENDIX	
A INSTITUTIONAL REVIEW BOARD CERTIFICATE OF COMPLETION.....	85
B INSTITUTIONAL REVIEW BOARD CURRICULUM COMPLETION REPORT.....	87
C OPERA-TUNITY OPERA OUTREACH MAILER .....	90
D OPERA-TUNITY PRESENTS.....	96

APPENDIX	Page
E <i>THE THREE LITTLE PIGS</i> STUDY GUIDE .....	102
F <i>OPERA-TUNITY: OPERA 101</i> STUDY GUIDE .....	119
G <i>OPERA-TUNITY AND THE ROYAL RENAISSANCE SINGERS</i> <i>SCHEDULE</i> .....	177
H     TEACHING ARTIST CONTRACT (2012-2013).....	183
I <i>WHO WANTS TO BE AN OPERA STAR?</i> STUDY GUIDE .....	187
J <i>INSTANT OPERA</i> STUDY GUIDE.....	196
K <i>THE MAGIC FLUTE MINI</i> STUDY GUIDE.....	215
L     READER’S THEATER: <i>THE MAGIC FLUTE FOR YOUNG</i> <i>AUDIENCES</i> .....	233

## LIST OF FIGURES

Figures	Page
1.1 “Look-In,” <i>Carmen</i> Arizona Opera Company Program (2001).....	14
1.2 “Reaching Out to Future Opera Fans,” <i>Dialogue of the Carmelites</i> Arizona Opera Company Program (2001-2002).....	15
1.3 “Opera in the Community,” <i>La Cenerentola</i> Arizona Opera Company Program (2004).....	16
1.4 “Education and Outreach,” <i>La Cenerentola</i> Arizona Opera Company Program (2004) .....	18
2.1 “Horned Hats.” Archival photo, property of A. Brewster (1989) .....	23
2.2 Original Opera-Tunity Troupe. Archival photo, property of A. Brewster (1989).....	25
2.3 The Royal Renaissance Singers Group Photo. Archival photo, property of A. Brewster (1978).....	29
2.4 <i>The Three Little Pigs</i> Cast Photo. Archival photo, property of J. Stevens (2004).....	31
2.5 “OPERA-tunity Presents ‘Informances’ to Four Area Schools on Monday,” Wickenburg Sun (2000).....	35
2.6 Later Opera-Tunity Troupe and the “Horned Hats.” Archival photo, property of A. Brewster (2004).....	38
2.7 Photo of the Three Kings. Archival photo, property of A. Brewster (1992).....	40
2.8 Letter from Osborn School District, No. 8. Archival letter, property of J. Stevens (1997).....	42

Figures	Page
2.9	“Opera Hits Popularity High Note in Valley.” <i>The Tribune</i> (1998).....47
3.1	Tucson OperaTunity Troupe. Archival photo by Mark Voss, property of I. Sidden (2012).....51
3.2	Phoenix OperaTunity Troupe, performing “The Rain Quartet.” Archival photo, property of Arizona Opera (2013).....52
3.3	Music List from <i>Who Wants to Be an Opera Star?</i> Teaching Artist Score (2013) .....54
3.4	Thank-you Note Flower Bouquet from St. Francis School in Phoenix. Archival photo, property of Arizona Opera (2013).....57
3.5	<i>Instant Opera</i> Board, Concho Elementary. Archival photo, property of R. Miller (2014).....61
3.6	Thank-you Letter from Verrado Elementary School in Buckeye, AZ. Archival photo, property of Arizona Opera (2014).....62
3.7	Letter from Teleos Preparatory Academy in Phoenix, AZ. Archival photo, property of Arizona Opera (2014).....63
3.8	<i>Who Wants to Be an Opera Star?</i> “The Muleteer and the Peasant Maid Scene.” Archival photo, property of Arizona Opera (2014).....64
3.9	<i>The Magic Flute Mini</i> Cast Photo. Archival photo, property of R. Miller (2015).....67
3.10	Phoenix OperaTunity Troupe with Jim Doyle. Archival photo, property of R. Miller (2015).....68

Figures	Page
3.11 <i>Brundibár</i> with the Phoenix Boys Choir. Archival photo, property of R. Miller (2015).....	72
3.12 Tucson OperaTunity Troupe performing <i>Who's Afraid of the Big Bad Wolf?</i> Archival photo, property of Arizona Opera (2015) .....	74
3.13 Phoenix OperaTunity Troupe performing <i>Who's Afraid of the Big Bad Wolf?</i> at Parkridge and Sunset Elementary Schools. Archival photo, property of Arizona Opera (2016).....	75



## CHAPTER ONE

### INTRODUCTION

Opera is a combination of many art forms. It brings together visual art, movement, ballet, drama, theatre, and design, all for the simple act of telling a story through music. Hugely popular in New York City, originally, opera slowly began to be available to more of the United States. With the opening of the Civic Opera House in Chicago in 1929, the War Memorial Opera House in San Francisco in 1932, the Houston Grand Opera in 1955, the Seattle Opera in 1963, and the Arizona Opera in 1972, opera became more and more accessible nationwide.

In 1970, Seattle Opera's general director, Glynn Ross, persuaded twenty of the regional opera company leaders to come together to discuss ways in which they could collaborate to improve the quality of opera in America.<sup>1</sup> As a result, the American National Service Organization called OPERA America was established. Not only did these company leaders talk about ways to improve the quality of opera, but they made it possible for singers to participate in regional auditions and for companies to share in the rising costs of mounting new productions. An important resolution was to expand opera education for children and adults.

Opera education became a topic of interest in the late 1970s. Opera companies saw a need for opera education in schools in order to inspire future audiences. Houston Grand Opera and the Manhattan School of Music recognized the importance of opera education early on and had their own arts education programs. The Manhattan School of Music program was founded in 1968 by Cynthia Auerbach and offered mainstage in-

---

<sup>1</sup> Kelley Rourke. "OPERA America." *Grove Music Online. Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2252096>. Accessed: 14 July 2015.

school performances. Houston Grand Opera's general director, David Gockley, created the Texas Opera Theatre in 1972, and it toured performances in Texas successfully until the 1980s.<sup>2</sup> The topic of arts and opera education was further discussed at the First National Conference of Opera Education in 1977 in New York City. Following that year, two organizations were created to spread awareness to companies throughout the United States about the need and desire for arts education. These organizations were Opera for Youth, Inc., and the Education Department at OPERA America.<sup>3</sup> As a result, many children and adults in the United States were exposed to some form of arts education during the 1970s and 1980s.

According to the 1992 Survey of Public Participation in the Arts, opera audience numbers have increased by 30% since 1980, but opera still remains the least attended of the fine arts.<sup>4</sup> The survey details show that 3.3% of Americans actually attended one opera during the year surveyed, and that the largest proportion of the opera audience is between ages 25 and 49. The survey also reports that opera audiences are more likely to have had arts education exposure or early music lessons prior to age 18. According to Lynn Eustis,

Eighty percent of opera attendees reported participation in at least one amateur art form, suggesting that the key to adult arts involvement lies in participation as much as in early arts exposure. The study recommends education outreach programs for both K-12 and adults as avenues for expanding opera audiences, speculating that opera

---

<sup>2</sup> John Dizikes. *Opera in America* (New Haven: Yale University Press (1992): 514.

<sup>3</sup> Martha Louise Malone. "Opera for American Youth: A Practical and Analytical Study." Ph.D. dissertation, University of Cincinnati (1994). OPERA America is a non-profit organization, a division of the National Endowment for the Arts.

<sup>4</sup> Joni Mays Cherbo and Monnie Peters. *American Participation in Opera and Musical Theater 1992*. National Endowment for the Arts Research Division Report #32. Carson, California: Seven Locks Press (1995): 3.

education may strengthen the connection between early exposure and adult opera attendance.<sup>5</sup>

Further efforts by OPERA America led to programs that assisted in funding creation of new American operas, a permanent endowment in 1983, and a multidisciplinary curriculum called Music! Words! Opera!, introduced in 1993 to schools across the country.<sup>6</sup> With opera houses and organizations coming together, opera was becoming increasingly accessible to people nationwide.

---

<sup>5</sup> Lynn Eleanor Eustis. "Educational Outreach Programs at Regional Opera Companies: Guidelines for Effectiveness." Ph. D. dissertation, Florida State University (1998): 4.

<sup>6</sup> Kelly Rourke. "OPERA America." *Grove Music Online. Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2252096>. Accessed: 14 July 2015.

## CHAPTER TWO

### HISTORY OF ARIZONA OPERA

The Arizona Opera Company was founded in 1971 as the Tucson Opera Company. It emerged from the Tucson Gilbert and Sullivan Society and presented its first performance, a production of *The Barber of Seville* by Giacomo Rossini, in 1972. In subsequent productions of Verdi's *La Traviata* and Puccini's *Tosca* the company used local singers including the Metropolitan Opera baritone Igor Gorin (Germont) and a former Tucsonan, Margaret Canning (*Tosca*).

The following year the company offered a full season with three productions: Verdi's *Un Ballo in Maschera* in October of 1973, Mozart's *The Magic Flute* in February 1974, and Puccini's *Madama Butterfly* in April 1974. Tucson Opera Company founder, James P. Sullivan said,

Our purpose is to bring fine artistic operatic productions to the Tucson community. We are not interested in becoming a "mirror of the MET" instead we must create and maintain high standards through our own artistic conceptions.<sup>7</sup>

The company added performances and expanded repertoire each season. In 1976, the Tucson Opera Company began performing in Phoenix, Arizona.

The Tucson Opera Company changed its name to the Arizona Opera Company during the 1977-1978 season and became a statewide organization with major productions presented in both Phoenix and Tucson. Since its inception in 1971, Arizona Opera has produced over 170 fully staged works. The company's artistic repertoire has featured works from the Baroque, *bel canto*, and *verismo* periods, including turn-of-the-century masterpieces, operettas, and American operas. Arizona Opera has also presented

---

<sup>7</sup>James P. Sullivan. *Madama Butterfly* Tucson Opera Company Program (1974).

Wagner's complete Ring Cycle twice, a feat that has been accomplished in North America by only four other companies.<sup>8</sup>

Arizona Opera has been under the leadership of several general directors who have all added successful elements to the company. James P. Sullivan, a tenor turned conductor, came to Tucson in 1966 to attend the University of Arizona. Sullivan also directed for the University of Arizona Opera Theater and the Tucson Gilbert and Sullivan Theatre before establishing the Tucson Opera Company in 1971. During Sullivan's leadership, the company achieved membership in OPERA America, added performances in Phoenix as part of the regular schedule, and gained recognition in the world of opera as a major regional company. Sullivan was general director until 1981.<sup>9</sup>

Richard J. Woitach held the position of Artistic Advisor for two seasons at Arizona Opera. He was a graduate of the Eastman School of Music and made his Carnegie Hall debut in 1958. He was known primarily as a conductor at the Metropolitan Opera and Principal Conductor and Coach for the Wolf Trap Company's Young Artist Program. Woitach was succeeded by Glynn Ross, former General Director of the Seattle Opera, in 1983. Under Ross' leadership there was a period of growth during which the company expanded the season to include five productions instead of three. The company gained recognition in 1996 and 1998 when it presented Richard Wagner's entire *Der Ring des Nibelungen* as a summer festival in Flagstaff, Arizona.<sup>10</sup> The company, with

---

<sup>8</sup> <http://www.azopera.org/about-arizona-opera>. Accessed: 16 July 2015.

<sup>9</sup> *Madama Butterfly* Tucson Opera Company Program (1974).

<sup>10</sup> <http://www.azopera.org/about/azo-history>. Accessed 16 July 2015.

help from generous donors and volunteers, also gained a new building in Tucson to house both administrative offices and artistic productions.

When Ross retired in 1998, David Speers became General Director. In an effort to improve the quality of the concert and operatic productions, he increased company spending, and subscription and ticket prices increased in turn. In addition to the five fully-staged opera productions, Speers contracted internationally famed singers to perform recitals. Among these singers were Jerome Hines in 1978, Kiri Te Kanawa in 1999, Denyce Graves and Jerry Hadley in 2000, Sylvia McNair in 2007, Christine Brewer, Dolora Zajick, and Gordon Hawkins in 2010, Sarah Coburn in 2014, and Deborah Voigt in 2015.

Arizona Opera continues to feature emerging and local talent as well as international favorites to sing principal roles in the opera productions. Arizona's own musical talent is showcased in the company's acclaimed orchestra and opera chorus. The orchestra, established in 2000, consists of symphony orchestra and university faculty members from Flagstaff, Phoenix, and Tucson. The opera chorus is comprised of Phoenix and Tucson community members and students from the local universities and community colleges.<sup>11</sup>

In 2003, Arizona Opera welcomed Joel Revzen as Artistic Director. Revzen kept the number of productions each season at five and continued to mix the repertoire with favorite standard works and less-known operas such as Bizet's *The Pearl Fishers*, Weill's *Three Penny Opera*, Handel's *Semele*, and Menotti's *The Consul*. Revzen trained at the Juilliard School of Music. He took over conducting the opera productions when the

---

<sup>11</sup> <http://www.azopera.org/about-arizona-opera>. Accessed: 7 December 2015.

principal conductor, Karl Stewart Kellogg, left to direct the Symphony of the Southwest in 2004.

Revzen also continued outreach programs implemented by David Speers and established new programs such as Pre-Opera Lectures, Opera Talkbacks, In-School Tours, Encore! Guest Concerts, The Docent Program, and The Marion Roose Pulin Studio Artist Program. These programs became extremely important in gaining member support, reaching out to the community, and creating new interest in opera.

Scott Altman became General Director in 2009 and Joel Revzen stepped down to take over as principal conductor. Altman continued the tradition of five productions during the season, with three performances at Phoenix Symphony Hall and two performances at the Tucson Music Hall. He also oversaw the construction of the new Arizona Opera offices, black box rehearsal space, and production center located in the upper arts district of downtown Phoenix. Despite Altman's efforts to improve the company's production and office space, Arizona Opera was not in a solid financial position. Season subscriptions and ticket holder numbers were down, membership support was not on the rise, and community relationships were not as strong as they had been in the past.

In January 2012, the Arizona Opera board hired Ryan Taylor to fill the position of Director of Artistic Administration. Taylor had had a very successful international singing career and received great success as Artistic Manager and Public Relations Director for the last four seasons at ADA Artist Management in New York and as Manager of Community Development at Wolf Trap Opera. He had other notable posts,

such as General Director of Berkshire Opera, Artistic Director of Singers Beyond Borders, and co-founder of the Southeastern Festival of Song.<sup>12</sup>

Taylor took immediate action to help the company overcome its financial distress and repair relationships with the opera board and company donors. He hired new staff members who had the same vision to help the company increase its membership and gain community support. In spring of 2013, he took over as General Director of Arizona Opera and implemented two successful Million Dollar May campaigns, which resulted in “the best fundraising year in the company’s 44-year history.”<sup>13</sup> He also implemented a 50 for 500 Challenge, and most recently the transformative Arizona Bold artistic initiative. In just two short years, Arizona Opera has eliminated all of the debt the company held for over a decade. In a press release about the 50 for 500 Challenge, Mr. Taylor said,

We are so grateful for the incredible support that we have seen, with donations coming in from all over the country. It is so gratifying to see such a powerful transformation taking place in our company, one that is simultaneously connecting with a nationwide community. Now after two successive Million Dollar May campaigns, an incredible commitment from our season sponsor, Copperpoint Mutual Insurance Company, and this year's successful 50 for 500 campaign, our momentum continues to grow in an exciting, healthy direction.<sup>14</sup>

Arizona Opera’s momentum from 2012 through 2015 has brought the company back to life and its success continues to grow.

---

<sup>12</sup> <http://www.azopera.org/about/our-team/ryan-taylor>. Accessed: 7 December 2015.

<sup>13</sup> <http://www.azopera.org/about/press-release/broad-community-support-lifts-arizona-opera-successful-50-500-campaign>. Accessed: 7 December 2015.

<sup>14</sup> <http://www.azopera.org/about/press-release/broad-community-support-lifts-arizona-opera-successful-50-500-campaign>. Accessed: 7 December 2015.



## Education Department

Arizona Opera's focus in the early years was to build the company's reputation through quality of productions. The production staff included the basic positions of general director, technical director, costume department head, pianist/vocal coach, administrative secretary, bookkeeper, lighting director, and promotional consultant.

During the 1976-1977 season, the Tucson Opera Company also had a Director of Development, Barbara R. Levy, who was responsible for outreach as well as development. The company felt that it was time to give back to the community with arts education. Students were invited to come to free matinee performances and an Affiliate Artist Program was introduced. This program sent professional opera singers out to perform informal presentations at schools, service organizations, and hospitals. These outreach activities were supported by special assistance grants from the Arizona Commission on the Arts and Humanities, the Tucson Commission on Arts and Culture, Pima Community College, the Opera Guild of Southern Arizona, Sahuarita Schools, and Sunnyside Schools.<sup>15</sup>

During the 1978-1979 and 1979-1980 seasons, Arizona Opera had an outreach group called Arizona Opera Puppets, consisting of two members from Puppeteers of America, Donald R. Hayes and David Byrne. They offered puppet adaptations of the current productions and an original work called *Theseus and the Minotaur*. These puppet shows were a means to educate and inspire young audiences through opera and to teach them what makes opera, opera.<sup>16</sup>

---

<sup>15</sup> *Faust* Tucson Opera Company Production Program (1976-1977).

<sup>16</sup> *Rigoletto* Arizona Opera Company Production Program (1978-1979): 44.

In 1982, the Artists-in-Residence Program was established. The program was a long time in the making and fulfilled two basic community needs: training of young opera singers and exposure to opera for new audiences through community outreach. The company wanted to bring opera to the people in a comfortable and intimate way with this program. The training of the young singers would include not only covering principal roles and singing minor roles for the mainstage productions, but also going out into the community and presenting opera previews and performances in schools, hospitals, clubs, and other organizations.<sup>17</sup> The outreach events performed by the Artists-in-Residence were presented in Tucson and surrounding areas, and funding was sought to expand to the Phoenix area. In the 1982 program of Moore's *The Ballad of Baby Doe*, Richard Woitach says,

Just as we hope to offer more productions in the near future,  
so do we hope to reach new audiences through outreach programs  
in our communities.<sup>18</sup>

Funding for many of the opera's activities was acquired by the Tucson Opera Dames, the same group that envisioned Arizona Opera and the newly formed Arizona Opera Foundation. The Tucson Opera Dames were a group of women who contributed many hours to fundraising, office work, community education, and publicity. The Arizona Opera Foundation was based in Tucson. The main goal of both groups was to make the public aware that the opera company is a major statewide employer, hiring more than 200 people, including singers, musicians, chorus members, choreographers, dancers, conductors, pianists, coaches, stage directors, set designers, painters, costume

---

<sup>17</sup> *The Ballad of Baby Doe* Arizona Opera Company Program (1982): 51.

<sup>18</sup> Richard Woitach. *The Ballad of Baby Doe*: 2.

designers, seamstresses, lighting designers, electricians, stage managers, technical directors, set construction crews, and administrative staff. The company also has a profound effect on tourism, hotels, restaurants, transportation, and other industries that are important to Arizona's economy.<sup>19</sup>

The Education Department at Arizona Opera had a large turnover of volunteers in leadership during 1984-1996; each person in the position contributed according to his or her interests. For more than ten years, articles on opera etiquette frequented the program, giving the audience members a list of "do's and don'ts" during an opera performance. There was also an article in the *Don Carlo* program of 1992 entitled "Traditions at the Opera" that featured traditions such as throwing flowers at the Prima Donna or shouting "bravi" after a successful performance.

Even though there was not a consistent Director of Education for many years, education and outreach played a major role in the company and community. From 1988 to 1989, Christine Nelson, the head of the Education Committee of the Opera Guild of Southern Arizona, prepared school children to see Arizona Opera's final dress rehearsal of each opera that season, namely Verdi's *La Traviata*, Delibes' *Lakmé*, Bizet's *Carmen*, Puccini's *Il Tabarro* and *Gianni Schicchi*. The Education Committee sent school teachers audio cassettes of the operas in order to prepare the students for the dress rehearsal performances.

The Education Fund was established in 1997 and helped to educate elementary and secondary school children about opera. The program included an introduction to opera and was carried out through a lecture that included musical examples, pictures,

---

<sup>19</sup> *Madama Butterfly* Arizona Opera Company Program (1983): 66.

costumes, and props. The teachers then followed up with quizzes and coloring contests for the students. The Education Fund program also included a lecture series called “Say Hello to Opera,” sponsored by the Opera Guild of Southern Arizona, which offered pre-performance lectures that were free to the public.<sup>20</sup> These opportunities enhanced the quality of life and inspired audiences to be involved in the arts. Glynn Ross says in the 1987 program of Gounod’s *Roméo et Juliette*,

The arts experience is your experience. Learning about art is learning about your goals. Art is discovery and its abundance and accessibility are factors in determining the quality of your life.<sup>21</sup>

The next few years were crucial to the development of the Education Department at Arizona Opera. In 1999, the company hired Deanna Hoying, who continued the Education Fund and implemented a handful of new programs within the department to create further approaches to opera education. These programs included Opera Look-In, which featured a “behind-the-scenes” tour of the stagecraft; master classes for university students, offered in Phoenix and Tucson, taught by professional artists such as Samuel Ramey and Warren Jones; and Opera Briefs, a group of young singers who presented condensed operas in English to students in kindergarten through twelfth grade.

In addition, Music! Words! Opera! was a statewide effort involving university faculty and education professionals to bring opera into Arizona schools. This innovative program, taught by Dr. Carroll Rinehardt, explored how humans communicate with words, music, dramatic expression, and visual arts. A project on Floyd’s *Of Mice and Men*, beginning February 2000, gave high school students the opportunity to study

---

<sup>20</sup> *Manon* Arizona Opera Company Program (1997): 30.

<sup>21</sup> Glynn Ross. *Roméo et Juliette* Arizona Opera Company Program (1987): 24.

Steinbeck's novel and Floyd's opera through special study guides, in-class presentations with guest lecturers, and opera attendance. Finally, Opera Perspectives consisted of pre-performance lectures offered to adults before all opera productions and featured lecturers from Arizona State University and the University of Arizona, as well as visiting artists.<sup>22</sup>

Arizona Opera was not only successfully delivering productions and insightful outreach and education events, it was also bringing opera to the classroom. In the 1999 edition of Arizona Opera Magazine, David Speers was forthcoming about the company's goals for the future: "Our goals consist of developing theatrical and visual components to all productions, developing education and outreach programs, and presenting diverse and interesting repertoire."<sup>23</sup> The company was well on its way to reaching Speers' goals, with new productions of old favorites and first-time productions such as Tchaikovsky's *Eugene Onegin*, Floyd's *Of Mice and Men*, and Puccini's *Turandot*. Arizona Opera Outreach programs were also successful among children and adults. The "Take a Seat!" program was in its fourth year and introduced over 360 students to Arizona Opera productions and raised over \$6,000 to purchase thirty-nine season tickets.<sup>24</sup>

The Opera Look-In program (Figure 1) was so successful with the 1999 production of Verdi's *Aida* that it was now offering backstage tours for four out of the five productions. The children in this program were observed as being "wowed" by the jewels and costumes; teens commented on how this experience was "life-altering;" and adults recorded positive experiences and promised continuing support of opera in the

---

<sup>22</sup> *Le Nozze di Figaro* Arizona Opera Company Program (1999).

<sup>23</sup> David Speers. *Arizona Opera Magazine* (1999):5.

<sup>24</sup> *Arizona Opera Magazine* (1999): 30.

community.<sup>25</sup> The Opera Look-In program offered an exciting opportunity for children to see the stagecraft of the operas currently in production and gave them an idea of how opera magic is created.

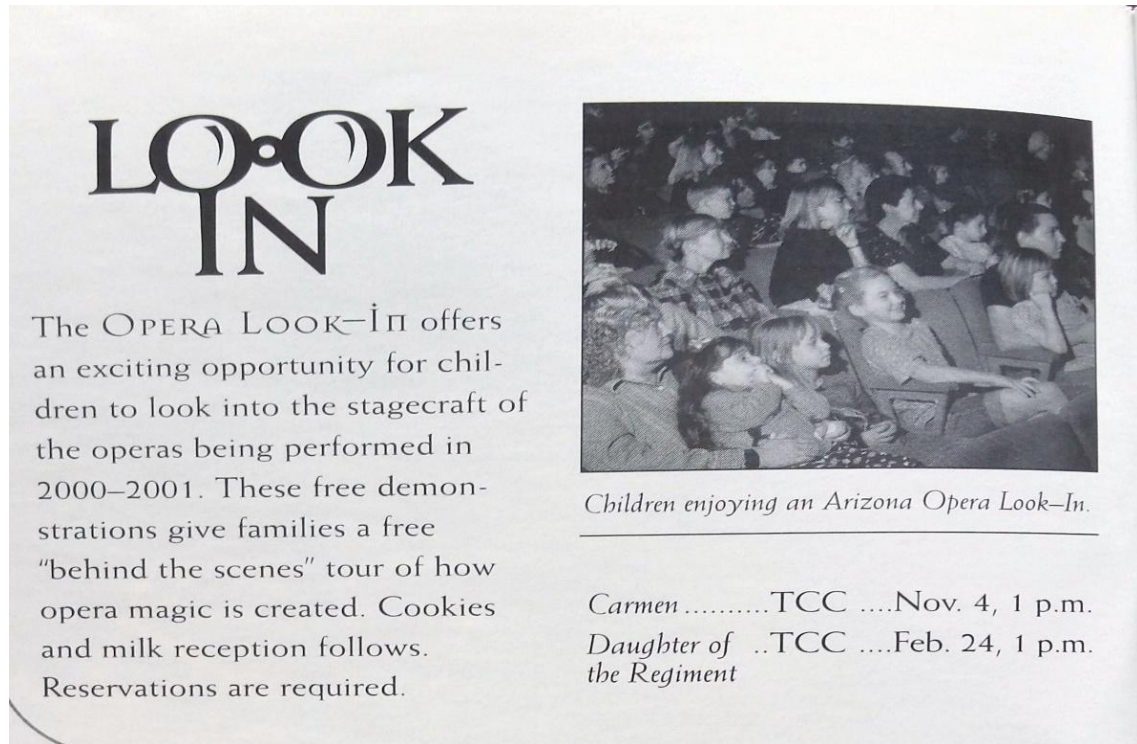


Figure 1.1. Opera Look-In Backstage Tours Article (1999).<sup>26</sup>

The education and outreach programs were geared toward specific age groups. It was important that children were given a brief synopsis of the opera and shown props and costume pieces; teenagers were given specific literary references in order to tie the themes of the opera to their curriculum. In the program for the 2001-2002 production of Poulenc’s *Dialogue of the Carmelites*, children can be seen enjoying an Opera Brief performance of Rossini’s *Cenerentola* at their school (Figure 1.2).

<sup>25</sup> “Education Update: Preparing the Future Generations” *Arizona Opera Magazine* (1999): 32.

<sup>26</sup> “Look-In” *Carmen Arizona Opera Company Program* (2001): 22.

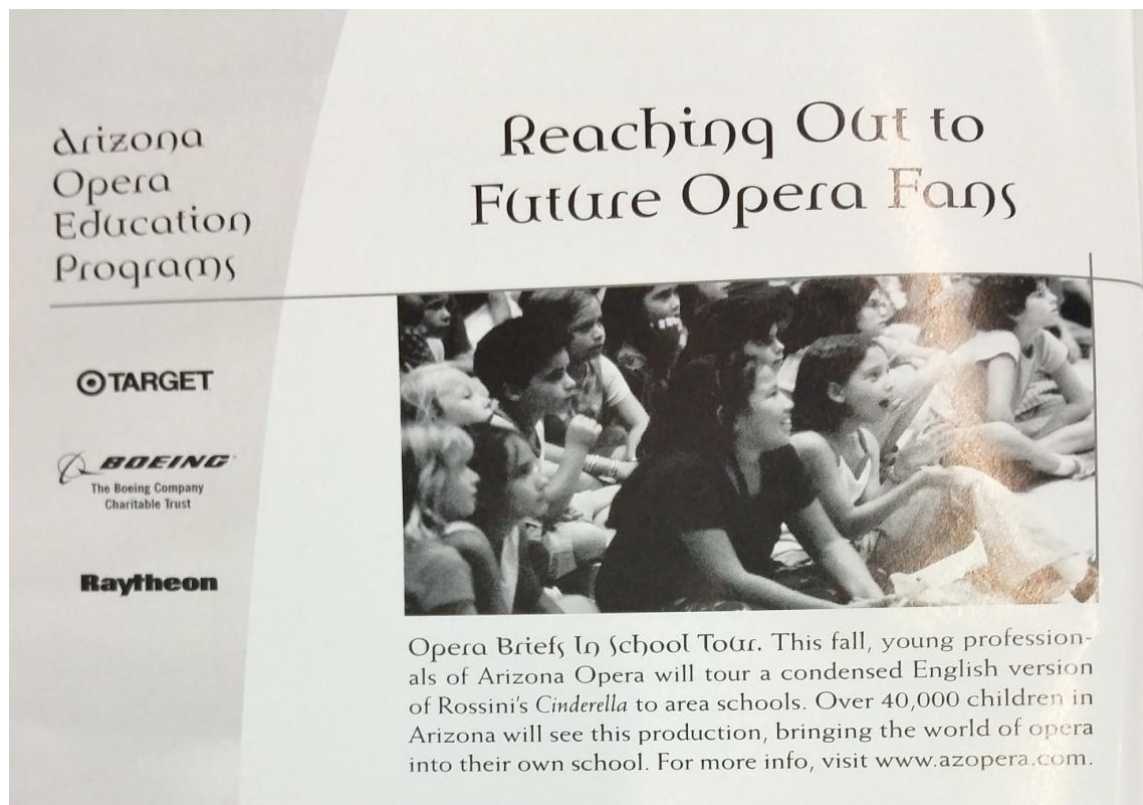


Figure 1.2. Reaching Out to Future Opera Fans Article (2001).<sup>27</sup>

Music! Words! Opera! was also a very successful program. Its aim was to help students create an opera in their own classroom. Written by Dr. Carroll Rinehardt and sponsored by OPERA America, this program is featured at the school for one year and incorporates opera into all aspects of the curriculum. The teachers attend workshops with Rinehardt at the beginning of the school year to learn how to teach the program and then they have the choice of which opera they will study based on the age group of their students. In the spring, the students create and produce the music, libretto, sets, props, and costumes, and then, at the end of the school year, perform their opera. Education Director Deanna Hoying said of the program, “Throughout this time, Arizona Opera in

<sup>27</sup> “Reaching Out to Future Opera Fans” *Dialogue of the Carmelites* Arizona Opera Company Program (2001-2002): 22.

conjunction with area universities and their production team, provide workshops for teachers, in-school residencies, and assistance for participating schools.”<sup>28</sup>

Arizona Opera’s Education Department remained successful in reaching out to the community with these multiple education and outreach programs. In the years 2000 through 2003, over 150,000 children were exposed to opera through school tours; 10,000 full-season subscribers were recorded; and new attendance records were set for four years in a row. In the 2001-2002 production program a page is devoted to illuminating the company’s achievements in the community (Figure 1.3).

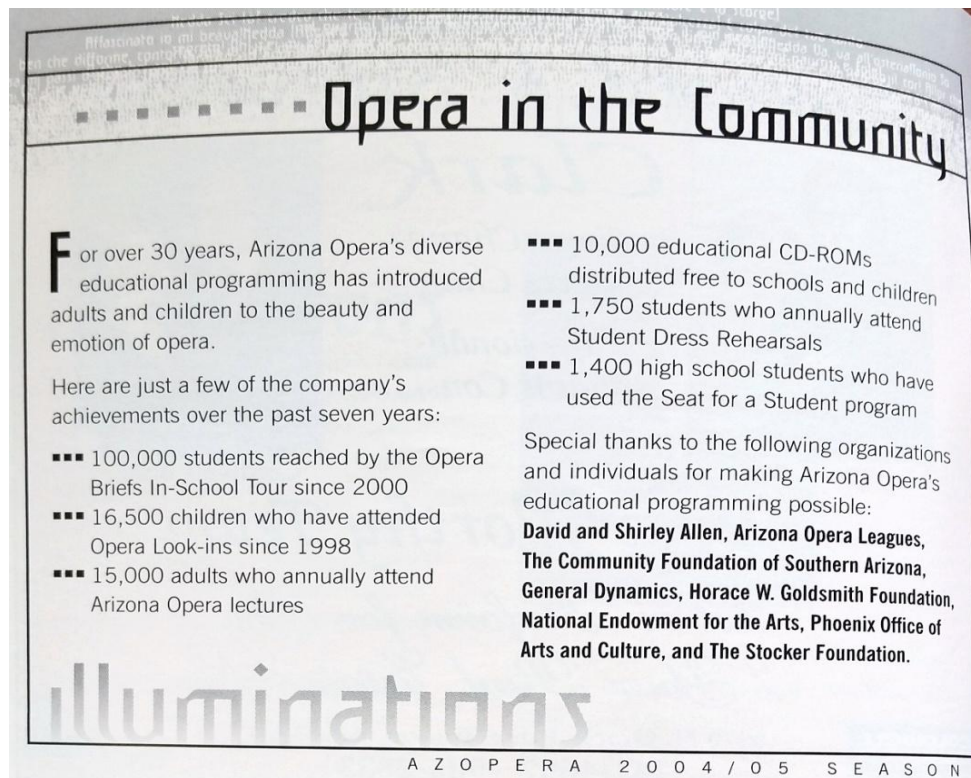


Figure 1.3. Opera in the Community Article (2004).<sup>29</sup>

Opera itself was evolving and becoming a total collaboration of music and theater, and its audience was growing younger every season.<sup>30</sup> Arizona Opera was also

<sup>28</sup> “Education Update: Preparing the Future Generations” Arizona Opera Magazine: 32.

<sup>29</sup> “Opera in the Community” *La Cenerentola* Arizona Opera Company Program (2004): 16.



becoming more involved online. The company realized the importance of keeping up with the younger generation, who are always connected, and developed a website that offered online resources such as electronic playbills, study guides, sound clips, a synopsis of each opera for the season, composer biographies, press releases, reviews, downtown Phoenix traffic alerts, and the ability to order tickets and make contributions.<sup>31</sup>

In 2002 the company began a partnership with Arizona State University's Kerr Cultural Center in Scottsdale and created a new lecture series called Opera dell'Arte. Lectures were given by Dale Dreyfoos, professor of opera at the School of Music at Arizona State University. He provided unique and interactive explorations of one or more of the season's operas.

During the 2004-2005 season, Arizona Opera hired an Education Director named Mary Jane McCloskey. McCloskey received her Master of Music degree from the University of Michigan and was also a member of the Arizona Opera Chorus. She developed opera education programs and ideas for grant proposals. Although McCloskey held the position for only a year, she accomplished a great deal and paved the way for the new Education Director, Laura Baldasano, who joined the company in 2005. Many of the programs that were successful the last few years were retained and a few more interactive programs were added, such as Opera in a Box (a professional teaching artist and a box full of costumes bring opera to life in the classroom) and Opera Talkbacks (post-performance interactive sessions with the cast and director providing production insights). In the 2004 production program of Rossini's *La Cenerentola*, there was an

---

<sup>30</sup> *Tosca* Arizona Opera Company Program (2002).

<sup>31</sup> *La bohème* Arizona Opera Company Program (2003): 22.

entire page devoted to the Education Department, with descriptions of its achievements and a sample of children's responses (Figure 1.4).

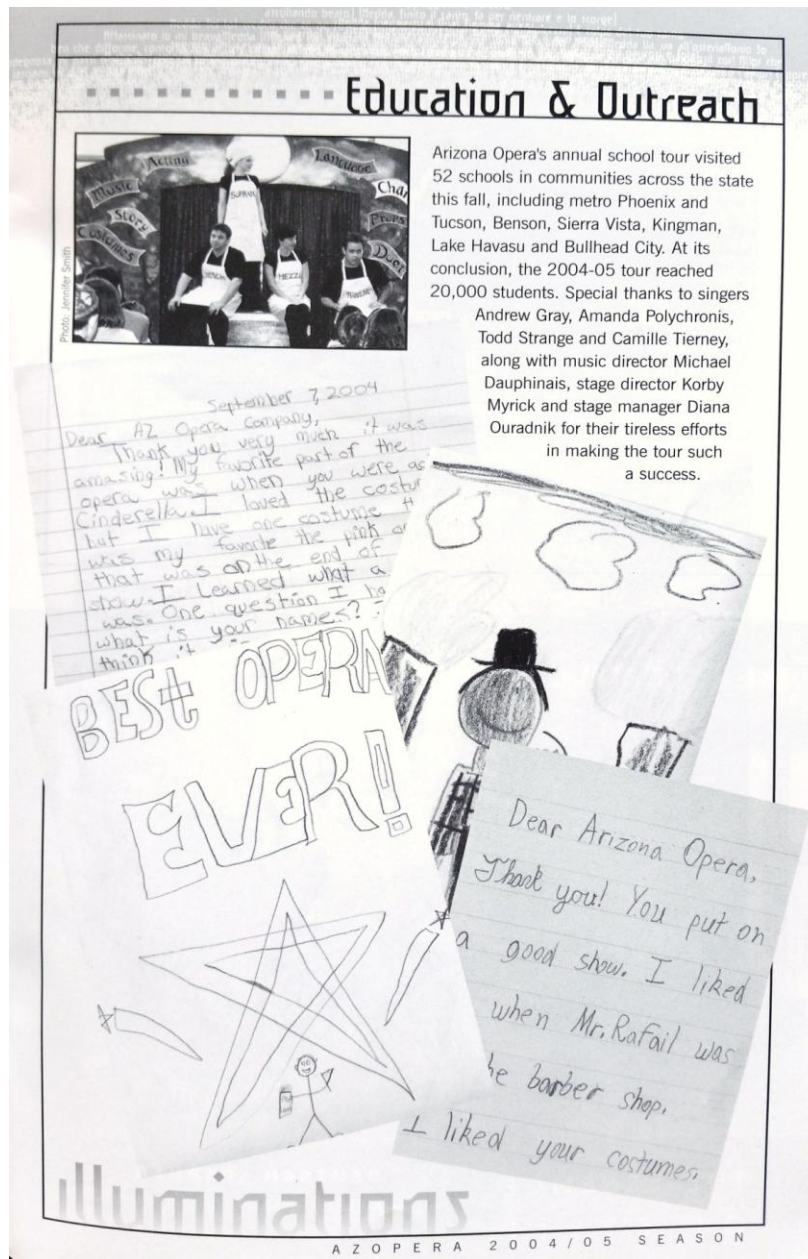


Figure 1.4. Education and Outreach Article (2004).<sup>32</sup>

In 2007, the Marion Roose Pulin Arizona Opera Studio was established.

Consisting of four singers and a conductor, this studio provided training for young artists

<sup>32</sup> "Education and Outreach" *La Cenerentola* (2004).

to transition from the university setting to the demanding professional life of a singer. These artists also take part in master classes given by the Arizona Opera mainstage artists, vocal coaching, acting and movement instruction, and performances for community events. In just two years the Opera Studio increased the number of outreach performances statewide and reached students in both Phoenix and Tucson.

The Arizona Opera Street Singers were created in 2009 and included members of the Arizona Opera Orchestra. They performed highlights from the current opera season at bookstores, hospitals, and Opera dell'Arte lectures at the Kerr Cultural Center. During this 2009-2010 season, Arizona Opera offered a commission for a composition of a Navajo opera called *The Little Warrior Woman Who Came Home*. This project was a collaboration with Arizona Opera, Navajo composer George Quincy, the Heard Museum of Phoenix, and the Arizona State University American Indian Studies Program. *The Little Warrior Woman* premiered in the Navajo Nation in September and October 2010 as part of the Arizona Opera Annual School Tours.<sup>33</sup>

---

<sup>33</sup> *A Concert of Signature Arias* Arizona Opera Company Program (2010).

## CHAPTER THREE

### HISTORY OF OPERA-TUNITY

Opera companies nationwide took the initiative to develop and perfect their education and community outreach programs. Meanwhile many local school districts phased out music programs and music education, making the primary focus on math and sciences. Elementary and secondary school children were not given the opportunity to participate in musical experiences unless it was through extra-curricular activity.

Opera-Tunity (hyphenated until 2011) was created in 1989 by an Arizona native named Arlyn Brewster. Opera-Tunity was the second group to be created by Brewster, the first being the Royal Renaissance Singers in 1978. Both organizations were a part of Showcase Concerts, Incorporated, which was established in 1989. Brewster believed that there was a need for music in the elementary and secondary schools and if the schools were not going to teach it, then someone should bring it to them. She stated,

Opera-Tunity was founded because I became aware that a large number of people in concert and opera performances had white hair! I was raised with an appreciation for classical music, majored in music education, taught music in both elementary and high school, and directed a variety of choirs in addition to some vocal and stage performing. Music was a vital part of my life and when it began to disappear from local schools, I determined *somebody needed to fix this concern!* Gradually it became my obsession.<sup>34</sup>

Recently appointed as Arizona District Director for the Metropolitan Opera National Council Auditions, Brewster had a great deal of support from the Phoenix community. She also had the musical training, educational background, and access to business personnel within her family to help her dream become a reality.

---

<sup>34</sup> Arlyn Brewster. In-person interview, Phoenix, AZ. (29 April 2015).

Brewster became acquainted with Ron Caya, Director of Special Events and Music Projects in the Peoria School District, one of the few Arizona school districts still providing music in the classroom in the upper grade levels. Caya shared Brewster's vision of bringing music back into the schools and he believed opera could be both educational and entertaining for these middle school children, specifically seventh graders.<sup>35</sup>

Caya approached Brewster about bringing an *Informance* ("Informing by Performance") to his seventh-grade class. At the time, Brewster was choir director at the First Christian Church of Phoenix and had access to many talented singers throughout the Phoenix area. She asked a baritone named Julian (Ray) Fielder, who was a Metropolitan Opera National Council Auditions Regional Finalist, to participate in this *Informance* before he started his *Phantom of the Opera* contract in Hamburg, Germany. He accepted the offer and with an accompanist, Deb Offenhauser, performed the "Toreador Song" from *Carmen* to a classroom full of eager seventh graders. As Brewster described the performance,

Julian introduced the next aria from *Faust* saying "I've recently been to Hell. Do you want to know how that happened?" "Yes!" the kids exclaimed. "Because of opera. Ever hear of *Faust*?" He related parts of the *Faust* story and then sang an aria from the opera. The class was hooked and from a pretty rough group of seventh graders, it was like magic!<sup>36</sup>

From that one performance an opera education group was born. Ron Caya called Brewster informing her that the children loved the performance and he wanted to put together a contract to have *Informances* for the entire Peoria School District.

---

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

Brewster also believed in giving young emerging singers an opportunity to share their talents. “Young talent has a really difficult time starting out. I want to give them performance opportunities and see them discover that they can earn a living doing what they love.”<sup>37</sup> Brewster contacted singers who were willing and interested in participating in this new opera education group. Her main objective was to hire three or four singers with outstanding vocal abilities, good communication skills, and an ability to move. An accompanist who could play all types and genres of music was also a very important element. These objectives were met, and work on a 45-minute program suitable for 4th-8th grades was under way.

Opera-Tunity had a specific performance for each grade. For kindergarten classes of 25 students or fewer, Opera-Tunity would send only two singers and an accompanist; for 1<sup>st</sup>- and 2<sup>nd</sup>- grade classes with 80 students or fewer, three singers and an accompanist were sent, unless a specific opera performance was requested such as *The Three Little Pigs*, then five singers went with an accompanist. Usually three to four singers could perform an *Opera 101 Intro to Opera Informance*, in which the soprano would also teach about the mezzo-soprano, likewise the baritone and tenor. Ultimately the best performances included four singers and the accompanist, especially for the upper grade levels.

Opera-Tunity used four core singers and an accompanist (Figure 2.1). Each performer was contracted for a school year (9 months) and additional singers could be added when needed. These core singers participated in formal concerts and any Opera-Tunity event during that contracted time. As Aryln Brewster described a performance,

---

<sup>37</sup> <http://herbergerinstitute.asu.edu/annualreport/2006/golden-alum.html>. Accessed: 23 July 2015.

Whenever Opera-Tunity entered a room, ‘opera hats’ were worn and everybody expected them! ‘Warming up’ in a classroom, the hats were great props, getting students interested and primed for the program. Ken Goodenberger (OT tenor) was superb in creating a positive opening scenario. Selecting a student, Ken would kneel in front of them, and sing a glorious cadenza. Then quickly placing his opera hat on the student, would admonish ‘now you can do it’ and the student would nearly always mimic what Ken had just sung, to the delight of fellow students and amazement of the singer!<sup>38</sup>



Figure 2.1. The original Opera-Tunity Troupe; Core Singers and the “Horned Hats” (1989).<sup>39</sup>

---

<sup>38</sup> Arlyn Brewster. In-person interview.

<sup>39</sup> Archival photo, property of Arlyn Brewster (1989).

Opera-Tunity offered two different programs: *Opera 101 Intro to Opera* and *The Three Little Pigs*. The music for *The Three Little Pigs*<sup>40</sup> was taken from famous Wolfgang Amadeus Mozart operas, and the libretto was by American bass-baritone, John Davies. *The Three Little Pigs* was a favorite among grades K-4, lasting only 35 minutes; because it was short, an *Opera 101 Intro to Opera Informance* was usually included. Although the message of *The Three Little Pigs* was anti-bullying, it had a clever portable set and fun costumes.

The original Opera-Tunity troupe members were Ken Goodenberger (stage name: Kenneth Alton), Patti Goodenberger (stage name: Denise Auber), Wendi Washington-Hunt, Marshall Taylor, and Mark Fearey (Figure 2.2). Each member had extensive musical training before joining Opera-Tunity.

---

<sup>40</sup> *The Three Little Pigs* based on scenes from operas by W. A. Mozart. Synopsis: While brother pigs Don Giovanni and Cherubino set off to make homes of sticks and straw, their sister, Despina, goes to the library to read up on "huff-proof, puff-proof" home construction. After Wolfgang Bigbad blows down the boys' flimsy homes, they run to their sister's sturdy new brick house quite ready to admit that going to the library and reading books is a pretty smart thing to do after all. <http://www.operatales.com/three-little-pigs.shtml>. Accessed: 17 January 2016.





Figure 2.2. Original Opera-Tunity troupe. Marshall Taylor, Wendi Washington-Hunt, Kenneth Alton, and Denise Auber (1989).<sup>41</sup>

Ken Goodenberger (tenor) currently serves as Director of Music at Shepherd of the Hills United Methodist Church in Sun City West, and is the Artistic Director of the West Valley Chorale. Goodenberger is also an experienced musical theater director. He is the AriZoni-winning Musical Director of Disney's *Beauty and the Beast* and *Avenue Q: School Edition*, both at Theater Works, and *Les Misérables*. He is a featured soloist with the Grand Salon Orchestra of Phoenix, performs in mainstage productions with Arizona Opera, and was a District Winner of the Metropolitan National Council Auditions. He is also a frequent oratorio soloist, teaches private voice, and is currently the director of

---

<sup>41</sup> Archival photo, property of Arlyn Brewster (1989).

Showcase Concerts, the Royal Renaissance Singers, and OperAntics (formerly known as Opera-Tunity).<sup>42</sup>

Patti Denise Goodenberger (lyric soprano) was married to Ken Goodenberger at the time Opera-Tunity was founded and worked with the troupe until 2003. Currently known as Patti Graetz, she was born and reared in Texas. She received her Bachelor of Music degree in Vocal Performance from Concordia College in Moorhead, Minnesota, where she minored in piano and organ. Ms. Graetz has sung leading roles with major opera companies, including the Houston Grand Opera and Arizona Opera. She has also sung numerous solo recitals and performed as soprano soloist with symphony orchestras in the United States and in Australia.

Ms. Graetz returned to the Phoenix area in 2012 and re-established her music career. In addition to her private studio, she founded an innovative business, the Music Bus, in 2013. The Music Bus is a state-of-the-art digital piano lab in an RV that travels to schools, day care centers, community centers, and neighborhoods, offering affordable, small-group lessons in piano, voice, and guitar. Ms. Graetz returns to Australia several times a year to give master classes in *bel canto* singing and to lecture on the care and health of the singing voice for the speech pathology department at Charles Sturt University in Australia.<sup>43</sup>

Wendi Washington-Hunt (coloratura soprano) began studying music at the age of three and knew early on that she wanted to pursue a professional career in opera. Ms. Washington-Hunt has performed with opera companies and symphonies all over the

---

<sup>42</sup> <http://www.goodenberger.com/Kengoodenberger.html>. Accessed: 12 January 2016.

<sup>43</sup> <http://www.pattigraetz.com/>. Accessed: 12 January 2016.

country. Her most notable roles include Queen of the Night from Mozart's *Die Zauberflöte*, all three heroines in Offenbach's *Les Contes des Hoffman*, Adele in Strauss' *Die Fledermaus*, and Cass in Craig Bohmler's *The Achilles Heel*. Ms. Washington-Hunt is also a three-time regional finalist in the Metropolitan National Council Auditions in Los Angeles, California; a first place winner of the Jennings Butterfield Young Artist Competition; second-place winner in the Bel Canto Foundation Voice Competition; and she was twice awarded an Igor Gorin Memorial Fund grant for career development in acknowledgment of her work in opera education.<sup>44</sup>

Marshall Taylor (baritone) performs principal roles with opera companies all over the country, including Civic Light Opera in Seattle, Arizona Opera, Lyric Opera Theatre at Arizona State University, and Special Opera in Wisconsin. He holds Bachelors and Masters degrees in Music and Theater Performance. He was also a member of The Royal Renaissance Singers and is currently the Artistic Director of the Quisisana Summer Music of the Lake Festival at the Quisisana Resort in Lovell, Maine.

Mark Fearey (piano) earned a Bachelor of Music in Piano Performance from the D'Angelo School of Music at Mercyhurst College in Erie, Pennsylvania, and a Master of Music in Piano Accompanying from Arizona State University. Mr. Fearey has worked with vocal and instrumental artists in Germany, Austria, New York, Miami, Los Angeles, and throughout Arizona. Recently he performed the Grieg Piano Concerto with the Meridian Symphony Orchestra in Boise, Idaho. In Pennsylvania, he was accompanist for the Pennsylvania Governor's School for the Arts, and served as accompanist and vocal coach for the D'Angelo Opera Theatre. He also spent two seasons as the opera music

---

<sup>44</sup> <http://www.wendiwashingtonhunt.com/bio/>. Accessed: 12 January 2016.

director for the Quisisana Summer Music of the Lake Festival at the Quisisana Resort in Lovell, Maine.

Mr. Fearey is currently music director of the Valley Youth Theatre and the Abiding Savior Lutheran Church in Tempe, Arizona, and is the accompanist for the Classical and Pop/Jazz Vocal Division of ARTS Week with the National Foundation for Advancement in the Arts (NFAA) in Miami, Florida. He also performs a cabaret show, *A Broadway Songbook*, with baritone Marshall Taylor, and has played master classes with Dalton Baldwin, Margo Garrett, and Placido Domingo.<sup>45</sup>

Each member of Opera-Tunity was devoted to teaching opera education and making the community aware that opera is for everyone. Being a member of Opera-Tunity gave each performer the opportunity to develop their skills in singing as well as teaching. These skills would prove to be essential for their future endeavors in the field of opera.

Opera-Tunity was gaining popularity around the Phoenix area, and Brewster decided that it was time to create an official organization that would oversee both The Royal Renaissance Singers and Opera-Tunity. An accountant and a family lawyer generously volunteered their services to assist in forming a Board of Directors with Brewster as the volunteer Artistic Director. The name Showcase Concerts, Inc., was selected to be the official title of this impressive new organization. When Showcase Concerts, Inc., was granted 501(c)3 Non-Profit Organization status, Brewster started to book programs and solicit for cash gifts and donations while continuing to musically

---

<sup>45</sup> <http://www.markfearey.com/Bio.php>. Accessed: 12 January 2016.

prepare both ensembles. The organization soon had a performing budget reaching \$100,000.<sup>46</sup>

To increase exposure and awareness of both The Royal Renaissance Singers (Figure 2.3) and Opera-Tunity, Brewster entered Showcase Concerts, Inc., into a contest sponsored by a local advertising firm. The contest awarded the most productive and interesting arts organization in the Phoenix area free promotional materials. Showcase Concerts, Inc., was selected as the winner and the advertising firm designed and printed, free of charge, 5,000 brochures, envelopes, post cards, and order mailers.<sup>47</sup> These marketing materials provided a tremendous boost to the organization, resulting in increased exposure and performances.<sup>48</sup>



Figure 2.3. Royal Renaissance Group Photo (1978).<sup>49</sup>

<sup>46</sup> Arlyn Brewster. In-person interview.

<sup>47</sup> See Appendix C for marketing materials, brochures, and order mailers.

<sup>48</sup> Arlyn Brewster. In-person interview.

<sup>49</sup> The Royal Renaissance Singers were established in 1978 and performed a cappella music ranging from Elizabethan selections to jazz madrigals at schools, concerts, and community events, all in Renaissance period costumes. Archival photo, property of Arlyn Brewster (1978).

Opera-Tunity auditioned for the Arizona Commission on the Arts in the early 1990s and was accepted to participate on the Artist Touring Roster. Arizona Opera did not have a formal opera outreach program at the time and Opera-Tunity was the only opera education “game in town.” It was booked to full capacity during the school year.<sup>50</sup>

Brewster stated,

If you’re doing the job right, it will eventually grow so big you can’t keep up with it. While at the same time you work very hard to keep up with it.<sup>51</sup>

Arizona Opera’s General Director, Glynn Ross, was familiar with Opera-Tunity’s popularity in Phoenix and since Arizona Opera did not have an official outreach group at that time, he was determined to hire Opera-Tunity to represent the company. Ross led Arizona Opera in many successes, including expansion of the company’s season, production of Wagner’s entire *Der Ring des Nibelungen*, and construction of new administrative offices for the company in Tucson. The relationship between Arizona Opera and Opera-Tunity was successful for many years, even though *Informances* in Tucson were limited due to cost.

When Ross retired and David Speers took over the position of General Director in 1998, funding was again an issue. Opera-Tunity represented the company for two years until concerns over specific responsibilities and payment issues became more of a problem. Opera-Tunity eventually parted ways and solely represented Showcase Concerts, Inc. The demand for Opera-Tunity performances was still on the rise despite the departure from Arizona Opera, and the company attempted to continue an outreach

---

<sup>50</sup> Arlyn Brewster. In-person interview.

<sup>51</sup> Ibid.

and education program on its own but was unsuccessful. Eventually all educational endeavors were halted when Speers was removed from Arizona Opera in 2003.<sup>52</sup>

Opera-Tunity continued to grow and eventually exceeded Brewster's original dream of bringing music back into schools. She was elated over the success of Showcase Concerts, Inc., and wanted to retire. Marshall Taylor, the baritone performer in Opera-Tunity, took over the position of Music Director for Showcase Concerts, Inc., and Artistic Director for Opera-Tunity for a short time before his relocation to New York City. After his departure, Ken Goodenberger, one of the original Opera-Tunity troupe members, took over the position. As shown in Figure 2.4, the later Opera-Tunity group consisted of three singers and a pianist: Jennifer Song-Sheldon (soprano), Jeffrey Stevens (baritone), Ken Goodenberger (tenor), and Mark Fearey (pianist).



Figure 2.4. Later Opera-Tunity troupe. *The Three Little Pigs* costumes (2004). Mark Fearey, Jeffrey Stevens, Jennifer Song, and Ken Goodenberger.<sup>53</sup>

---

<sup>52</sup> Ibid.

<sup>53</sup> Archival photo, property of Jeffrey Stevens (2004).

When Joel Revzen became the Artistic Director in 2003, he brought Opera-Tunity back for part-time outreach and educational work. Funding was scarce, as it was in previous seasons with David Speers, and school performances were not consistent. It was impossible to guarantee Opera-Tunity performers regular involvement with the company but whenever there was funding, the troupe was contracted.

Scott Altman became General Director of Arizona Opera in 2009 and when he saw a presentation of Opera-Tunity, he made an offer to the Board of Directors of Showcase Concerts, Inc., to make Opera-Tunity the official educational outreach group for Arizona Opera. After the Board of Directors agreed, a contract was implemented and Opera-Tunity remains an extremely important part of Arizona Opera's programs.



## Reception of Opera-Tunity

*We work to provide unique performances of the highest quality using Arizona artists; to establish the arts as a basic part of daily life by education and entertainment to and for all ages. We imagine an Arizona where everyone can participate in and experience the arts.*<sup>54</sup>

Arizona Commission on the Arts Mission Statement

Opera-Tunity succeeded in teaching school children throughout the Phoenix area about opera and educating them in a fun and accessible way. Programs presented by Opera-Tunity were designed to fit the Mission Statement of the Arizona Commission on the Arts. Competitive auditions were held to select the highest possible caliber of performer for Opera-Tunity and each performer was also required to be flexible and willing to travel to nearby states and Mexico.

In one year, the troupe performed a symphony concert in Los Angeles, California, and with the Oklahoma, Phoenix, and Tucson Symphonies. They also travelled to rural towns such as Jerome, Sedona, Clarkdale, and Tubac and performed smaller works such as *The Telephone* by Menotti and *The Impresario* by Mozart. Whenever Opera-Tunity was booked for an out-of-town concert, a school appearance would be offered at a discounted fee on the same day as the concert. Often times, Opera-Tunity was asked back to do a week-long in-school residency to teach the children about opera. This type of format was followed in other Arizona cities such as Kingman, Lake Havasu, Page, Green Valley, Marana, Fort Huachuca, Sierra Vista, Tombstone, Bisbee, and Douglas.<sup>55</sup>

---

<sup>54</sup> Mission Statement for Arizona Commission on the Arts. <http://azarts.gov/>. Accessed: 6 January 2016.

<sup>55</sup> Arlyn Brewster. In-person interview.

Opera-Tunity offered many different interactive opera performances. Educational materials included study guides for each Opera-Tunity *Informance* and were sent to each school before a scheduled visit in order for the teacher to prepare the students for the opera performance.<sup>56</sup> Each study guide included cast of characters, a brief history about opera, the composer of the music, synopsis of the opera, musical and opera terms, classroom activities, quizzes, and a blank page for a review of the performance.

The most popular interactive performance was the *Opera 101 Intro to Opera Informance*, which was a collaboration written by Arlyn Brewster and Marshall Taylor. This *Informance* was designed to introduce the ensemble and to teach the students the basics about opera and music; it was intended for all ages.<sup>57</sup> Lasting only 35 minutes, *The Three Little Pigs* was a favorite among grades K-4. The music for *The Three Little Pigs* was incorporated into Opera-Tunity's repertoire in 1997.<sup>58</sup>

Opera-Tunity was also invited to participate in artist-in-residence/in-school residency programs. The Peoria School District was the first district in the Phoenix area to contract Opera-Tunity to participate in these experiences. The residencies lasted five days and were flexible depending on funding and the school's needs. Each Opera-Tunity member would work with different classes and venues assisting the students in writing their own opera. The words of non-copyright arias were re-written and Opera-Tunity members would sing the newly composed opera. The students would fill in the speaking parts, the recitatives, and other stage requirements. The troupe also traveled to

---

<sup>56</sup> See Appendix D for Opera-Tunity Presents *The Three Little Pigs* and *Opera 101* materials.

<sup>57</sup> See Appendix F for *Opera 101* study guide.

<sup>58</sup> See Appendix E for *The Three Little Pigs* study guide.

Wickenburg, Arizona, many times to perform *Informances* and conduct in-school residencies (Figure 2.5).

When Opera-Tunity visited Page, Arizona, for a residency at Page Middle School, the teacher had spent many hours preparing the students for Opera-Tunity's visit. The theme for this particular performance was called *Operas of the Renaissance*. When Opera-Tunity arrived at the school, they found the art department had joined with the music and choral departments in making the inside cafeteria ceiling to look like the Sistine Chapel. In keeping with the theme, some of the students even made costumes, and the cooks in the cafeteria studied recipes of the Renaissance and served items on specific days. A skit called "Manners and Politics in the Time of Shakespeare" was also presented.

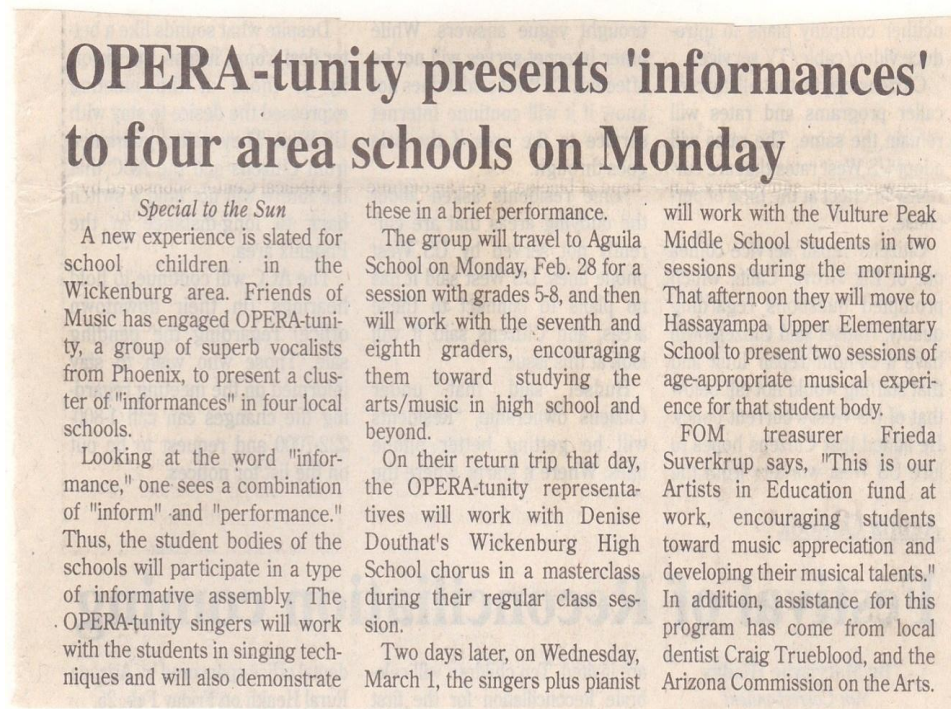


Figure 2.5. "OPERA-tunity presents." Newspaper Article (2000).<sup>59</sup>

<sup>59</sup> "OPERA-tunity Presents 'Informances' to Four Area Schools on Monday," Wickenburg Sun. 23 February 2000: A-13.

During this in-school residency the school produced an opera called *Mohave Gold*. It was first performed at a school assembly by the 6th graders, then for the PTO<sup>60</sup> and community in an evening ticketed performance.<sup>61</sup> Opera-Tunity returned to Page Middle School two more times for in-school residencies until the Arizona Arts funding ended the association.<sup>62</sup>

Opera-Tunity was primarily funded by the schools and organizations that hired the troupe. Grants were helpful but not the primary source of income. Corporations, community concert series, and private events also generated a large part of the funding for Opera-Tunity. Corporations booked Opera-Tunity for performances for their employees. These performances took place at the businesses, usually in the cafeteria or in a space large enough with an outlet for the electric keyboard. Realizing that more people will attend an opera if they are familiar with the repertoire and style, the businesses scheduled the *Informances* during the lunch-time hour. The cost of these *Informances* was generally \$800-\$1,000 per show, with a 15 per cent discount if Opera-Tunity performed two shows. Occasionally, the businesses even paid for the piano rental in

---

<sup>60</sup> PTO stands for Parent Teacher Organization. The PTO promotes the welfare of children in the school and provides a closer relationship between school and home. The PTO promotes educational awareness in the home, and supports adequate laws for the care and the protection of all students. It also promotes awareness through an educational program directed toward parents, teachers, and the general public. The programs are developed through conferences, committees, projects, and programs. The PTO is there to provide support for the teachers and students, and helps with costs of classroom supplies, field trips, playground equipment, etc. <http://www.ptotoday.com/pto-today-articles/article/292-pt0-vs-pt1-whats-the-difference>. Accessed: 6 January 2016.

<sup>61</sup> Arlyn Brewster. In-person interview.

<sup>62</sup> Ibid.

addition to the performance fee. A typical schedule for Opera-Tunity was filled with all three types of performances.<sup>63</sup>

The Arizona Commission on the Arts co-sponsored the Community Concert Series and had specific requirements and fees that were to be met by both parties. The Commission was very helpful in the development of promotional materials, suggestions for overnight lodging, and establishing fees in advance. The performance fees for local events such as these were based on distance and length of performance, and ranged from \$1,500 to \$5,000. The fees for an out-of-town performance event could be as much as \$10,000.

Private parties and fundraising events had to be carefully and thoroughly organized because last-minute changes often occurred. Contracts that were written for these performances had to cover all expenses, including fees, insurance, stage construction, performer concerns, and parking; AGMA (American Guild of Musical Artists) requirements were also a necessity. For these private parties and fundraising events the Opera-Tunity singers were guaranteed a minimum of \$250 per 45 minutes with additional funds if circumstances changed on site. During these events the troupe would often wear the Horned Hats (Figure 2.6).

---

<sup>63</sup> See Appendix G for an example of Opera-Tunity's monthly schedule.



Figure 2.6. Later Opera-Tunity Troupe and the “Horned Hats” (2004).<sup>64</sup>

Performers in Opera-Tunity were contracted for one season, which was equal to one school year (September to May). The contract covered fees for one season and other events were contracted separately on an as-needed basis. Each performer was paid a minimum of \$45.00 per performance for three *Informances* on the same day and location. If only one performance was scheduled, then each performer would be paid \$50.00. The cast was required to set up and strike the scenery and provide their own transportation to the school. If the distance to the performance location was over twenty miles from a central pre-determined departure point, then a gas allowance was paid.<sup>65</sup> Whoever was in charge of bringing the set also had to drive it back to the rented warehouse on 7<sup>th</sup> Avenue in Phoenix, where Showcase Concerts, Inc., kept all of their costumes and set pieces.

---

<sup>64</sup> Archival photo, property of Jeffrey Stevens (2004).

<sup>65</sup> Arlyn Brewster. In-person interview.

## Success in the Community

Opera-Tunity was experiencing much success throughout the Phoenix Valley and surrounding areas. The troupe was nominated in 1997 and 1999 for the Arts Organization of the Year Award, and in 1998 Arizona Opera contracted Opera-Tunity to represent outreach and opera education for the company. The troupe members obtained performing gigs outside of Opera-Tunity as well. Marshall Taylor and Ken Goodenberger frequently performed with Arizona Opera and with the Phoenix Symphony in mainstage and concert productions. Menotti's *Amahl and the Night Visitors* was performed in 1990, 1991, and 1992 with members of the Phoenix Symphony in cooperation with Center Dance Ensemble at the Herberger Theater in Phoenix. The costumes shown in Figure 2.7 were from the collection from London owned by Showcase Concerts, Inc. They were used for both the Royal Renaissance Singers and Opera-Tunity performances.



Figure 2.7. Photo of the Three Kings in *Amahl and the Night Visitors* (1992).<sup>66</sup>

During the years 1996-1998, attendance numbers were steadily on the rise at Arizona Opera, and Opera-Tunity had performances all over the Phoenix Valley in school districts including Chandler, Gilbert, Mesa, and Scottsdale. From just fifteen school performances in 1990, Opera-Tunity now had a full schedule with over one-hundred performances. Reviews from the schools were received in the mail with statements such as, “The children had no idea how enjoyable and fun opera could be. Everyone is eager to get you back again. What wonderful musical experiences you provide for young people.” A sample correspondence, from Osborn School District, No. 8, is shown in Figure 2.8.

---

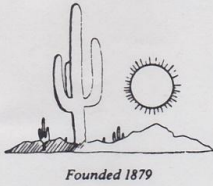
<sup>66</sup> Archival photo, property of Arlyn Brewster (1992).



Opera-Tunity enjoyed a residency in Ajo, Arizona, and created memorable experiences with the children as well as members of the community. The Ajo Arts Organization requested Opera-Tunity to perform two school presentations and an evening concert. As plans were being finalized the school principal called Arlyn Brewster and begged Opera-Tunity not to come. The principal said he would pay the fee anyway but asked them not to perform at the school because he did not want to deal with the discipline problems that were going to occur. Brewster assured him that things would be fine and Opera-Tunity made the two-hour drive to Ajo. The town and school were primarily Hispanic, and Opera-Tunity had come prepared with an interpreter. The *Informances* were very successful and no problems occurred. Arlyn Brewster said of the performances, “Students in both elementary and high school liked the program so much they returned that night in record numbers to see the concert! They also gave a Mariachi party after the concert and had us back for another engagement.”<sup>67</sup>

---

<sup>67</sup> Arlyn Brewster. In-person interview.



## Osborn School District No. 8

"Over a Century of Excellence in Public Education"

1226 West Osborn Road  
Phoenix, Arizona 85013  
Telephone (602) 234-3366  
FAX (602) 265-1583

February 25, 1997

Dear Arlyn,

On behalf of the students and staff of the Osborn School District, I want to thank you and your wonderful performers for the outstanding operatic performances put on at our schools. Fourteen performances in six days, I can't believe it! The comments of both staff and students were so complimentary. They had no idea how enjoyable and fun opera could be. Everyone is eager to get you back again. What wonderful musical experiences you provide for young people.

I look forward to working with you to bring more musical offerings to the Osborn School District. It is seldom that our students are able to see live performances, let alone of such an outstanding quality.

Please thank your performers for us. They were great! Their talent and dedication was apparent to everyone who was there.

Thanks again for everything.

Yours truly,

Manager of Volunteers / Osborn  
Educational Foundation

Figure 2.8. Correspondence from Osborn School District, Phoenix, AZ (1997).<sup>68</sup>

<sup>68</sup> Archival letter, property of Jeffrey Stevens (1997).

Another memorable residency was in Globe, Arizona. During the school program, members of Opera-Tunity told the students they could come to the evening concert, which was a ticketed event, for free if they or any member of their group sang a cadenza at the door. (Cadenzas were introduced and demonstrated during the classroom *Informances*.) A few students attempted to sing cadenzas with various degrees of success and it was assumed that there would not be any attempts at the evening performance.

Arlyn Brewster said,

That evening, an Apache girl, with an entourage of 8 or so from the nearby reservation stood outside the box office and sang one of the best, most glorious cadenzas I've ever heard!! Beautiful mezzo-soprano voice and she did it perfectly. I asked her to do it again, and she said "Nope. You said I had to do one and I did. Now do we get in free?" They did, and with a round of free Cokes tossed in.<sup>69</sup>

The musical talent and appearance of the Opera-Tunity ensemble are highly important. The ability to act and communicate successfully with audiences of all ages is what brings continued success. If these qualities are met then the impact will be memorable. The ensemble will gain recognition and funding will come, as will audiences to the opera house. "Many opera companies have education outreach programs with varying degrees of success. Opera-Tunity continues to be a pacesetter and any company would be proud to sponsor the troupe."<sup>70</sup>

Opera-Tunity successfully established a rapport among schools in the Phoenix area and they were receiving requests to come and share their *Informances* all over the state of Arizona. During a trip to Bullhead City, Arizona, and Laughlin, Nevada, they

---

<sup>69</sup> Arlyn Brewster. In-person interview.

<sup>70</sup> Ibid.

performed *Opera 101* and *The Three Little Pigs* at the local schools. After the performances they went to lunch at one of the local restaurants. Jeffrey Stevens said,

We were all dressed in jean overalls, that was our costume, so the person waiting on us said, “Are you the ones who are singing in the schools? Because my daughter came home, she’s 6 years old, and she was singing all over the house. I asked her what she was doing and she said I’m singing an opera.” It was cool to see that happen.<sup>71</sup>

Opera encompasses all art forms, encourages expression, and inspires creativity. Opera-Tunity was succeeding in passing on the idea that opera can be fun and appealing for any age group.

The desire for new operas and opera for young audiences was also gaining momentum. Opera companies were looking for new ways to encourage young people to come to the opera. A composer and vocal coach named Craig Bohmler, who was then working with the Houston Grand Opera, was interested in why there had not been any opera targeting middle-school and high-school children. He and a colleague, librettist Mary Carol Warwick, wrote an original story called *The Achilles Heel*. They proposed the story to general director David Gockley for a commission from the Houston Grand Opera. The commission was awarded and Bohmler and Warwick set to work on creating the one-act opera. *The Achilles Heel* premiered on February 22, 1993, at the Heinen Theater with the Texas Opera Theater in Houston and won the National Opera Association Competition in 1995.

*The Achilles Heel* is a one act-opera in English, lasting only 65 minutes. It is a story of two high-school boys, one blind (Harry) and one African American (Achilles), discovering and admitting their vulnerability. In addition, a parent overcomes prejudice,

---

<sup>71</sup> Jeffrey Stevens. In-person interview, Phoenix, AZ (21 July 2015).

and a high-school girl (Cass) learns that outward appearance is not as important as inward beauty. The subject matter is pertinent to middle-school and high-school students, though adults can relate as well. It addresses racial prejudice, physical handicaps, the importance of staying in school, self-esteem, and self-image. The musical style is a blend of opera, musical theater, and rap, and can be considered a contemporary cross between Leonard Bernstein and Samuel Barber. The instrumentation is for piano, percussion, bass, and reeds, requiring only four players. The cast requires five principal characters and a dancing/singing trio.

Craig Bohmler was friends with Patti Goodenberger and worked with her at Houston Grand Opera. When Ms. Goodenberger moved to the Phoenix area she presented *The Achilles Heel* to Arlyn Brewster in hopes that it would be possible for Opera-Tunity members to perform the opera for the Phoenix community. Brewster and Goodenberger worked together to apply for a grant from the Arizona Commission on the Arts that would award Opera-Tunity the funding to mount such a production. Their efforts were successful and the Commission awarded Opera-Tunity \$20,000 to produce Craig Bohmler's *The Achilles Heel*.

*The Achilles Heel* was performed at the Herberger Theater in Phoenix in the fall of 1998. Opera-Tunity members Ken Goodenberger (tenor) and Wendi Washington-Hunt (soprano) sang the two lead roles, Harry and Cass. Bohmler himself conducted all the musical rehearsals and the opera when it was performed at the Herberger Theater. Michael Barnard, who worked with the Phoenix Theater and Disney in California, directed the opera. The Tribune in Phoenix published an article in January of 1998 that discussed opera's rising success nationwide and how Opera-Tunity "tries to banish

opera's stodgy reputation."<sup>72</sup> The article in Figure 2.9 also features Craig Bohmler and information about Opera-Tunity's future performance of his opera, *The Achilles Heel*.

---

<sup>72</sup> "Opera Hits Popularity High Note in Valley." The Tribune (1998).



# Opera hits popularity high note in Valley

## Programs for youths help add to interest

BY ANNE RYMAN  
THE TRIBUNE

Opera is experiencing renewed popularity in the Valley.

Clubs are devoted to the awareness of opera. It is being taught in elementary schools, and is drawing more people — young and old — to local performances.

The Arizona Opera Co. has seen its attendance steadily grow at Phoenix performances — from 29,421 people during the 1993-94 season to 39,183 during the 1996-97 season.

Many people are discovering opera for the first time, said Glynn Ross, Arizona Opera general director.

"I can't tell you the number of senior citizens who tell me they never saw an opera before," he said.

Others are regular operagoers, said Maria Nockin, who lectures for the Arizona Opera Co. and conducts two Opera Appreciation Groups at Phoenix and Scottsdale libraries.

"I think more people are moving from areas where they've had access to opera and they don't want to do without it," Nockin said.

Children also are learning about opera, a drama set to music.

Opera-tunity, a local music group, gives opera education workshops in Valley school districts, including Scottsdale, Mesa, Chandler and Gilbert.

Arlyn Brewster of Phoenix started the group in 1990 with 15 performances that year. This year, she expects the four-member group to give 100 shows.

"I started the group because music in the schools was being cut, and I thought something as wonderful as opera shouldn't play to an empty house," Brewster said.

The group of professional singers, who don Viking helmets for fun, tries to banish opera's stodgy reputation. "Opera is not



COURTESY OF OPERA-TUNITY

**Opera promoters:** Opera-tunity members, from left, are Denise Auber of Phoenix, Kenneth Alton of Phoenix, Wendy Washington-Hunt of Scottsdale and Marshall Taylor of Phoenix. The Valley singing group gives workshops in local school districts to help raise awareness of opera's fun side.

something to be afraid of. It's fun. It's certainly an art form that encompasses all arts: dance, drama, visual, costume design, scene painting, instrumental. It's the only art form with something for everyone," she said.

And lest people think all opera was written centuries ago by long-dead composers, think again, Ross said.

"New works are proliferating everywhere," he said.

One of those works belongs to composer Craig Bohmler of Scottsdale.

Three years ago, Bohmler's opera, *The Achilles Heel*, opened in Houston. The target audience: high school students. The two-act opera used rap music to tell a story about racial prejudice among high school seniors.

It will be performed in Phoenix this fall. *by OPERA-tunity*

Opera's growing popularity seems to mirror a national trend, local opera enthusiasts said.

An increasing number of

### If you go

**What:** Scottsdale Opera Appreciation Group

**When:** 6:45 p.m., first Thursday of every month

**Where:** Scottsdale Civic Center Library, 3839 Civic Center Blvd.

**For more information:** Call Maria Nockin at 278-3582

young listeners are discovering Placido Domingo, Luciano Pavarotti and Cecilia Bartoli. Opera is being used to pitch everything from cars to perfume on radio and television. Operas now use subtitles to translate what is being sung.

Ross said the mainstream use of opera has helped increase its popularity and make it acceptable to all audiences.

"Some of the things that have happened in the way of marketing have helped take some of the elitism out of opera," he said.

THE TRIBUNE

JAN. 1998

Figure 2.9. Opera Hits Popularity High Note in Valley article (1998).<sup>73</sup>

<sup>73</sup> Ibid.

Opera-Tunity was paving the way for opera education, doing away with the old stuffy reputation of the fat lady and traditional Viking attire associated with the art form and creating a new look. Opera-Tunity was introducing young audiences to musical story-telling and the idea that opera can be enjoyable.



## CHAPTER FOUR

### A GIFT FOR ARIZONA OPERA

In 2009 the General Director of Arizona Opera, Scott Altman, attended a presentation of Opera-Tunity and initiated steps to acquire the name of the successful outreach group. A contract was written by the board of Showcase Concerts, Inc., and in 2011, Opera-Tunity became the official educational outreach group for Arizona Opera. The hyphen was removed from the name and the official name became OperaTunity.

The Education Department of Arizona Opera hired a new director, Lori Fisher, and an intern, Jessica Besecker, in 2011. Auditions were held in both Tucson and Phoenix for two groups that would offer in-school performances in both cities. Fisher and Altman hired new singers, who were just beginning their operatic careers, for both the Phoenix and Tucson groups. The Tucson troupe sang performances in the fall semester of the school year. The Phoenix troupe sang performances in the spring semester.

The primary goal of the new education department was to create an after-school program in partnership with the Arizona School for the Arts through which students would create their own operas from start to finish. Ms. Fisher also wanted to revitalize the repertoire and expand the department, envisioning a larger role in the community. David A. Christensen, Chairman of the Board of Trustees of Arizona Opera, was quoted as saying, “We endeavor to enrich the cultural life of the entire state, for everyone to explore the rich world of opera.”<sup>74</sup> The three major areas of focus for the Education Department were to enrich, develop outreach experiences, and create an atmosphere of inclusion.

---

<sup>74</sup> David A Christensen. *Orfeo ed Euridice*, Arizona Opera Company program (2011).

Different types of programs were created for educating the community. For Arizona Opera patrons, pre-performance lectures and post-performance talkbacks were offered. For adults who desired to learn more about opera, Opera dell'Arte lecture performances at the ASU Kerr Cultural Center in Scottsdale and Osher Lifelong Learning Institute classes were available. Master classes with guest artists and production staff were offered for university students and for children, as well as OperaTunity and Opera-In-A-Box *Informances*, and Community Night at the Opera performances.

In December of 2011, Arizona Opera also created a program called The Gift of Music Concert Series. This program was specifically designed for a quartet of singers to provide holiday music to hospitals, hospices, and assisted living homes. The singers would perform at these locations and sing *a cappella* arrangements of holiday carols.

The singers in the Phoenix and Tucson OperaTunity troupes were given the title of Teaching Artist.<sup>75</sup> Both groups received a six-month contract and biweekly payments of \$425, totaling \$5,000. The Teaching Artist's responsibilities included being punctual for all music and staging rehearsals, arriving at these rehearsals with material prepared, and appearing in full costume and make-up at dress rehearsals. Teaching Artists were also required, if needed, to appear in archival photographs and/or video recordings in order to promote Arizona Opera's Education Department and/or mainstage productions.

The Tucson OperaTunity troupe consisted of four singers and an accompanist (shown in Figure 3.1): Ian Sidden (bass), Johanna Anderson (mezzo-soprano), Mitchell Sturges (tenor), Dori M. Smith (soprano), and Rouzbeh Tebyanian (piano).

---

<sup>75</sup> See Appendix H for a sample Teaching Artist Contract (2012-2013).



Tucson OperaTunity Troupe

Photo: Mark Voss

Figure 3.1. Tucson OperaTunity Troupe (2012).<sup>76</sup>

The Phoenix OperaTunity troupe (shown in Figure 3.2) also had four singers and an accompanist: Rhea Miller (soprano), Kerry Ginger (mezzo-soprano), Thomas Strauser (tenor), Stefan Gordon (baritone), and Jeremey Peterman (piano). Their contracts began in the spring of 2013. Both groups of Teaching Artists had either completed their degrees or were finished with course work in their current degrees.

---

<sup>76</sup> Archival photo by Mark Voss, property of Ian Sidden (2012).



Figure 3.2. Phoenix OperaTunity troupe, Arizona Opera Center (2013).<sup>77</sup>

Both OperaTunity troupes gave in-school performances of an *Informance* called *Who Wants to Be an Opera Star?*. This 45-minute work was written by Paula Fowler and Patricia Weinmann with musical assistance from Dr. Carol Anderson. *Opera Star* was originally created for Utah Opera’s Young Artist Program in 2008. *Opera Star* was an opera pastiche that featured a game show format presented in a series of categories, and was designed to teach students opera terminology, the different voice types, and musical elements found in operas through presentations of scenes from operatic repertoire (as shown in Figure 3.3).

In each category an opera convention was taught. In category one, each singer would sing an excerpt of an *aria* to demonstrate their voice type. In category two, the first to answer the question about *arias* would then have to demonstrate an *aria*. In category three, whoever answered the question about opera terms had to sing a duet with another contestant/singer that demonstrated melody, props, or rhythm.

---

<sup>77</sup> Phoenix OperaTunity troupe, performing “The Rain Quartet” Archival photo, property of Arizona Opera (2013).

In category four, breath control was demonstrated and two examples from the music list were performed by three of the four singers. Category five involved all four singers and either the Rain Quartet or the Omelette Quartet was performed. To end *Opera Star*, all four singers performed a re-worded excerpt from Lehar's *The Merry Widow* to say good-bye and thank you to the student audience. *Opera Star* was fast-paced and included lots of costumes and props. Ken Goodenberger, the tenor from the original OperaTunity troupe, was invited to direct *Who Wants to Be an Opera Star?* for its performances in both Phoenix and Tucson.

Study guides were also sent to the music teachers at each school that booked an OperaTunity *Informance*. It was the teacher's responsibility to prepare their students with the material sent to them as part of the education portion of the contract. The material was then solidified when the OperaTunity troupe performed the *Informance*.<sup>78</sup>

---

<sup>78</sup> See Appendix I for *Who Wants to Be an Opera Star?* study guide.



## Music list for "OPERA STAR" 08-09

Overture: *Candide* excerpts

### Category One: Identify your Opera Voices

Snippets for voice types (singers can transplant other tidbits as they like)

S: a page we've selected from "Quando"; M: a page we've selected from the Habanera; T: a page from "La donna e mobile; B: a chorus of "Toreador Song"

### Category Two: Perform an Aria

Soprano: part of "So anch'io la virtu magica" from *Don Pasquale*

Mezzo: part of "Smanie" from *Così*

Tenor: part of "Una furtiva lagrima"

Baritone: part of "Der Vogelfänger"

### Category Three: Know Your Opera Terms

[melody and duets]

M/B Rosina/Figaro duet from *Barber*

S/B Marie/Sulpice duet from *Daughter of the Regiment*

S/T Watch duet from *Die Fledermaus*

M/T "The Muleteer and the Peasant Maid" from *La Perichole*

### Category Three, Opera Terms, cont.

[props and rhythm duets]

S/T Bolero from *An Evening at Mr. Cauliflower's*

S/M *Hansel and Gretel* dance scene

M/B Papageno/Papagena from *Magic Flute*

T/B Figaro/Count duet from *Barber*

### Category Four: Call on the Competition

[breath control]

S/M/B Singing Lesson Trio from *The Daughter of the Regiment*

S/T/B Figaro trio (with mute mezzo)

M/T/B "Zitti Zitti" trio from *Barber*

M/T/B "Jolly Jailer" from *La Perichole*

### Category Five: Try it Tutti

"Rain Quartet" from *Regina*

Omelette Quartet from *Dr. Miracle*

Final quartet—reworded snippet from *The Merry Widow*

Figure 3.3. Music List for *Who Wants to Be an Opera Star?* (2012-2013).<sup>79</sup>

<sup>79</sup> Paula Fowler and Patricia Weinmann. Music List from *Who Wants to Be an Opera Star?* Teaching Artist Score (2012-2013).

The funding for OperaTunity was similar to that of the original troupe: schools paid the company for the performances, grant funding was awarded, and donations were collected. If the schools paid for the troupe to perform, it was \$400 per performance. If a school scheduled more than one performance, then the second was \$200. The schools that qualified as Title-One<sup>80</sup> would receive a free performance.<sup>81</sup>

There was extra funding from donor events such as Curtain Dinners before each opera mainstage performance and a TRIO Gala performance that included the opera, symphony, and ballet.<sup>82</sup> There was also a performance called “An Old English Holiday” at L’Auberge de Sedona in Sedona, Arizona, and Culinary Mischief (an opera-themed four-course meal). Most of these donors were members of the various Arizona Opera leagues: Valley Friends of Arizona Opera, Arizona Opera Tucson League, and the Prescott Friends of Arizona Opera.

---

<sup>80</sup> Title-One, under the No Child Left Behind Act (NCLB), provides financial assistance to local educational agencies to meet the needs of special educationally disadvantaged children at preschool, elementary, and secondary school levels. The purpose of Title-One is to help all children achieve the state’s academic standards. This is accomplished through supplemental programs that consist of instructional services, instructional support services, school wide reform efforts, and increased involvement of parents in their children’s education. <http://www.azed.gov/title-i/>. Accessed: 28 February 2016.

<sup>81</sup> Joshua Borths. In-person interview, Phoenix, AZ (20 April 2015).

<sup>82</sup> TRIO Gala 2013 was sponsored by The Virginia G. Piper Charitable Trust's Board of Trustees. The Trust awarded Arizona Opera, Ballet Arizona, and the Phoenix Symphony \$25,000 each in recognition of the TRIO Gala (February 2013)—an inaugural event uniting three of Arizona’s world-class arts organizations on one stage for a unique and spectacular performance. Further, the TRIO partnership represents the organizations’ additional efforts to work collaboratively toward new efficiencies and ways to add value for patrons." <http://pipertrust.org/my-news/5432/>. Accessed 28 February 2016.

## Success in the Community

In the fall of 2012, Arizona Opera's Education Department struggled with scheduling OperaTunity in-school performances. The Education Director hired one of the singers in the Phoenix OperaTunity troupe to schedule performances. This person scheduled a full slate of performances for the Tucson troupe. However, calls to schools were made too late in the semester and most of the schools in the Phoenix area ran out of special-event money by early December. As a result, most of the major school districts were not able to schedule performances with the Phoenix OperaTunity troupe. The scheduling process required a full-time person for the position, someone who could be available during school hours to make phone calls in order to book performances.

Arizona Opera was also experiencing administrative struggles in 2013, and Ryan Taylor was brought in as Artistic Administrator to help the company find a way to renew its identity within the community. During these difficult times, the Education Department was not a priority and relationships with school districts and educators were not cultivated. The goals of the Education Director were ambitious but not executed. As a result, the Phoenix OperaTunity troupe was contracted with only a few major school districts and not many children were reached.

Fortunately, a few school performances were booked during the spring of 2013 and the children enjoyed what was presented in the in-school *Informances*. They were exposed to operatic repertoire and the performances demonstrated to the audiences that opera can be enjoyable. Arizona Opera received thank-you notes from children (Figure 3.4) that showed their appreciation for OperaTunity.



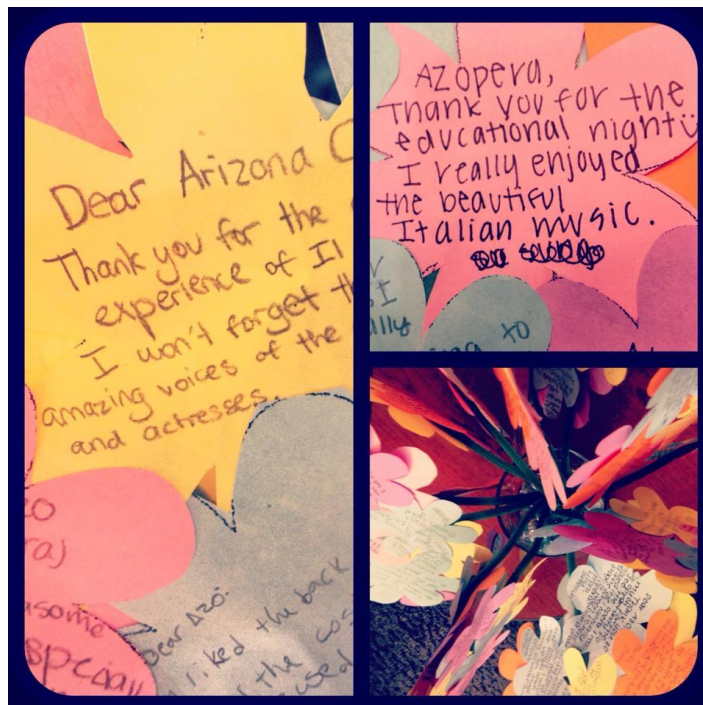


Figure 3.4. Thank-you Note Flower Bouquet from St. Francis School in Phoenix (2013).<sup>83</sup>

The Tucson OperaTunity troupe was active in Tucson and the wider southern Arizona community with locations as far away as Safford. The troupe experienced much success, evident in the students' reactions to the *Opera Star* performances. Ian Sidden, the baritone of the 2012 Tucson troupe, was quoted as saying, "Many students expressed a desire to sing themselves, and the question and answer session at the end of the performance was always lively."<sup>84</sup>

In the 2013-2014 season, more money was spent on the Education Department and Arizona Opera was in a position to hire an assistant, Regina Haefer. Haefer's official title was Community Engagement Coordinator and it was her job to schedule in-school performances and to be the primary contact for the schools. OperaTunity continued using

<sup>83</sup> Archival photo, property of Arizona Opera (2013).

<sup>84</sup> Ian Sidden. Interview via Email (2015).

*Who Wants to Be an Opera Star?* for the younger age groups (kindergarten through third grade) and hired Ken Goodenberger for another season to stage the scenes in *Opera Star*.

OperaTunity was also able to include another *Informance* specifically for older age groups (fourth through eighth grades) called *Instant Opera*. *Instant Opera* was originally developed for the Wolf Trap Opera in Virginia and was adapted for Arizona Opera by the improvisation specialist Jim Doyle, who currently works at Disney World's Hollywood Studios.<sup>85</sup> *Instant Opera* was an improvised opera, 40 minutes in length, that was produced entirely by the children at each school. *Instant Opera* consisted of four singers to demonstrate each of the different voice types, and an accompanist who also participated in the dialogue.

The outline of *Instant Opera* was a series of segments. The first segment began with an introduction by the accompanist followed by an excerpt of the Finale from Mozart's *Le nozze di Figaro* in which the quartet would sing, entering from various locations around the room. The next segment was a teaching moment in which a musical or opera term was demonstrated and explained. Next was a dialogue with the student audience for suggestions of characters and plot devices, followed by a demonstration of the different voice types and two contrasting *aria* excerpts from each singer. Each character, *aria*, and plot choice was written on a white board that was clearly visible to both the singers and the audience.

After the first two characters (mezzo and tenor) and their actions were decided, the singers began the opera. Every bit of dialogue was sung to demonstrate *recitative*, and when it came time to act out the action, the mezzo would perform the chosen *aria*. After

---

<sup>85</sup> <http://www.thejimdoyle.com/>. Accessed: 28 February 2016.

the tenor was introduced, the soprano would enter and halt the forward motion of the opera. At this time, the student audience would decide if they wanted the soprano to be the “hero” or the “villain” and also decide what action she would display.

After this important decision, the singers would return to the beginning of the opera. This next segment was performed in a fast-forward motion and only the first line of the mezzo’s *aria* was sung. The tenor would do the same at the appropriate time. Then the soprano would enter into the scene in “real-time” and start the new segment with *recitative* to develop the plot. The soprano would then complete her chosen action and sing an *aria*. (At this point in the opera, the soprano’s *aria* turned into a battle with the mezzo and tenor because she was usually nominated to be the villain.) When the *aria* concluded, the baritone would join the scene as the “hero” and sing his *aria*.

When the baritone had finished his action and *aria*, the ending needed to be established. The student audience was consulted as to whether they preferred a happy or sad ending. After the ending was chosen, the singers started from the beginning and sang the “fast-forwarded” version of the entire opera with the ending in “real-time.”

Having the options of both *Who Wants to Be an Opera Star?* and *Instant Opera* proved to be beneficial when booking performances with schools. The two shows also gave the performers a chance to develop acting and story-telling skills.

In the spring of 2014, the Phoenix OperaTunity troupe performed for Eisenhower Elementary School in Mesa. They had performed at this school the previous year with just *Opera Star* and were requested to come to the school again and perform both *Opera Star* and *Instant Opera*. Sarah James, music teacher at Eisenhower Elementary, said of the *Instant Opera* performance,

Instant Opera was neat because it was the students' ideas guided really well into something that was manageable for the singers so it wasn't going to be something completely out of left field. There were things strategically placed that made it engaging for them, able to relate but still with real music. They felt like they had ownership of the story and they learned some terms and were able to reconnect with this and that. We could talk about things after the fact and they remembered it because it was in a fun context.<sup>86</sup>

Each *Instant Opera* performance was unique, based on student suggestions and *aria* choices. The more creative the character choices and character activities, the more inventive the plot became; Figure 3.5 shows an example of student choices for characters and plot. Each performance was an opportunity for the students to participate and to connect with the opera art form.

---

<sup>86</sup>Sarah James. In-person interview, Mesa, AZ (14 May 2015).

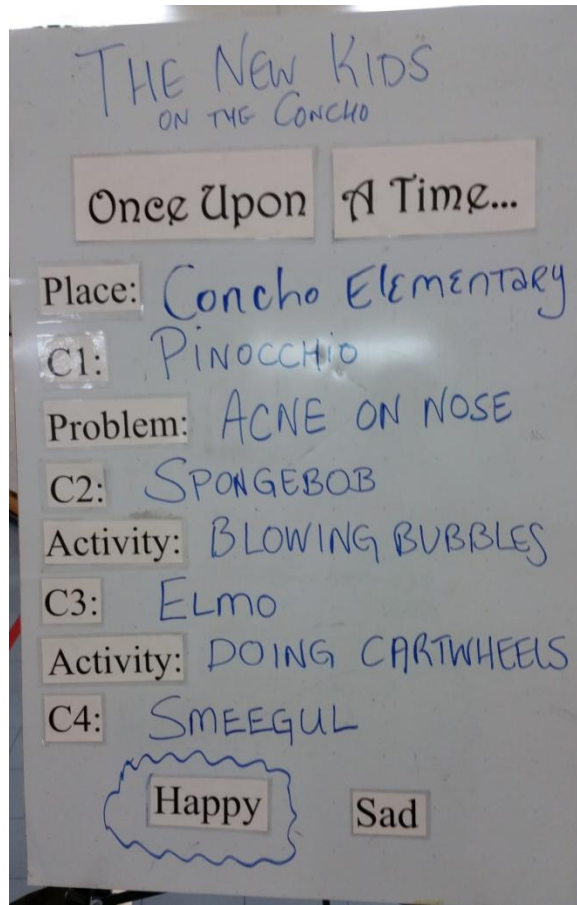


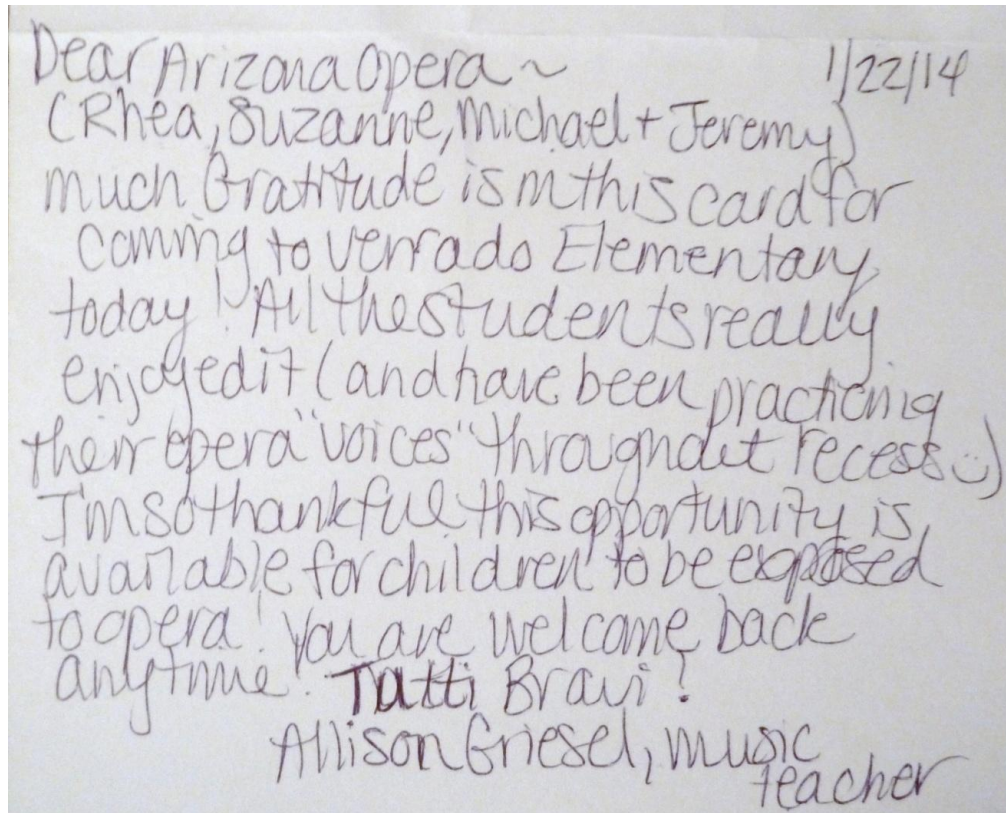
Figure 3.5. *Instant Opera* Board, Concho Elementary (2014).<sup>87</sup>

During the 2013-2014 season, OperaTunity was booked Monday through Friday with two and sometimes three performances of both *Opera Star* and *Instant Opera*. The Phoenix OperaTunity troupe also traveled to areas outside of Phoenix. In February 2014 OperaTunity traveled to Globe, Arizona, for a four-day tour and performed *Opera Star* and *Instant Opera* to local schools in the area. They also traveled to Snowflake and Show Low in May 2014 for two days to perform both *Informances* at the local schools.

The number of children exposed to OperaTunity's *Informances* increased and many pictures and thank-you letters were being sent to Arizona Opera (examples are

<sup>87</sup>Archival photo, property of Rhea Miller (2014).

shown in Figures 3.6, 3.7, and 3.8). OperaTunity was beginning to make a name for itself within the community.



Dear Arizona Opera ~ 1/22/14  
(Rhea, Suzanne, Michael + Jeremy)  
much Gratitude is in this card for  
coming to Verrado Elementary  
today! All the students really  
enjoyed it (and have been practicing  
their opera 'voices' throughout recess :))  
I'm so thankful this opportunity is  
available for children to be exposed  
to opera! You are welcome back  
anytime. Tatti Bravi!  
Allison Griesel, music  
teacher

Figure 3.6. Thank-you Letter from Verrado Elementary School in Buckeye, AZ (2014).<sup>88</sup>

---

<sup>88</sup> Archival photo, property of Arizona Opera (2014).



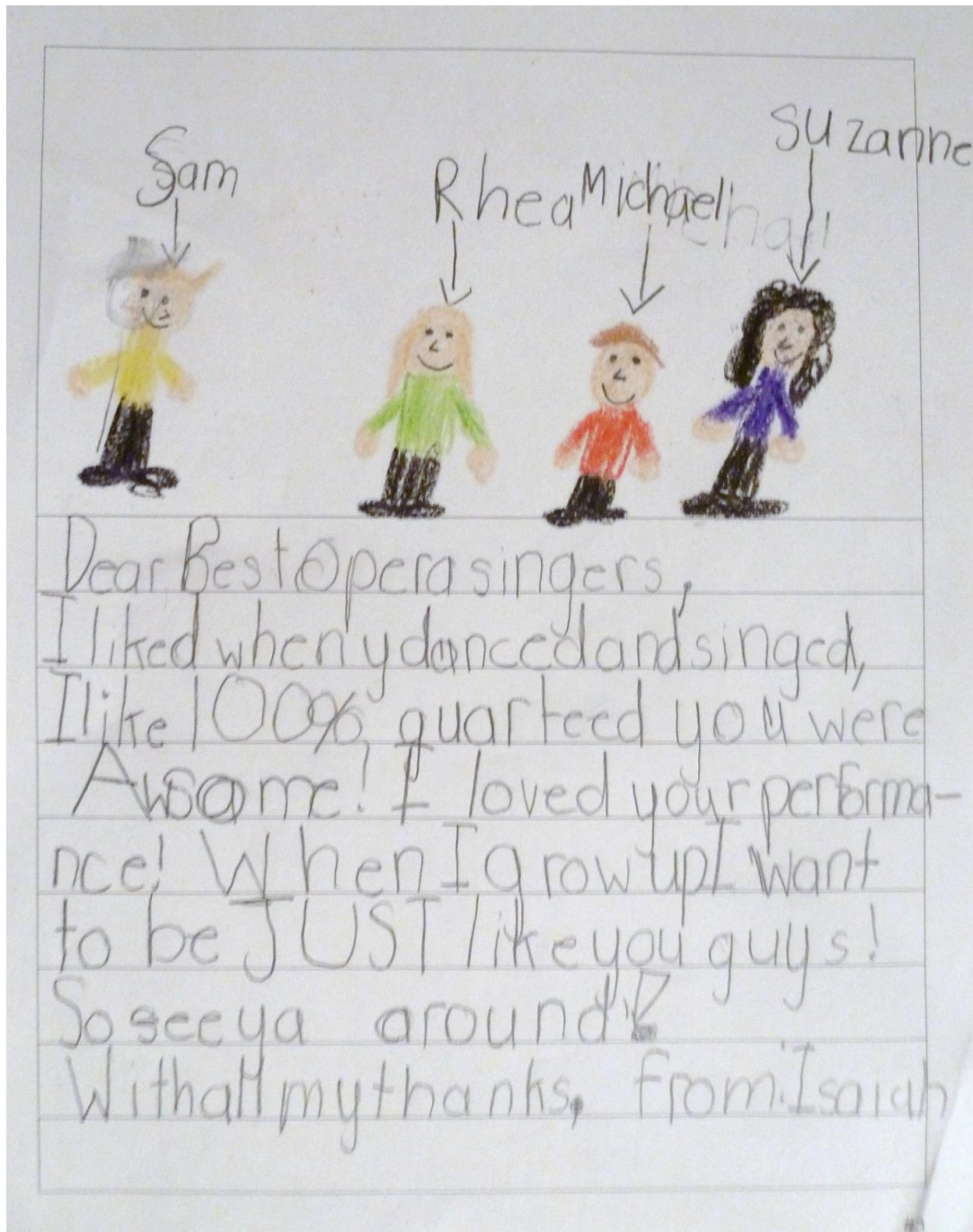


Figure 3.7. Letter from Teleos Preparatory Academy in Phoenix, AZ (2014).<sup>89</sup>

<sup>89</sup> Archival photo, property of Arizona Opera (2014).



Figure 3.8. *Who Wants to Be an Opera Star?* “The Muleteer and the Peasant Maid Scene” (2014).<sup>90</sup>

---

<sup>90</sup>Archival photo, property of Arizona Opera (2014).



## A New Chapter for OperaTunity

Arizona Opera underwent major administrative changes in 2013, and by May 2014 the General Director, Scott Altman, had been removed from the company and was replaced by Ryan Taylor. The Education Department also acquired a new director, Joshua Borths. Borths' training was in musicology and opera production at the University of Michigan (undergraduate degree) and Florida State University (graduate degree). He brought with him a thorough understanding of both the operatic canon and the production of opera. Borths worked with many opera companies across the country, including Michigan Opera Theatre, Wolf Trap Opera, Opera Memphis, and the Crested Butte Music Festival.<sup>91</sup>

Borths had new ideas and inventive ways to revitalize the Education Department. He implemented innovative programs that were focused on narrative performances, guided by Arizona Opera's new motto, "We Tell Stories Worth Singing." Borths said,

As an opera company, the number one thing we have to educate people with is what we do, which is opera. We want to think about story-telling and about how it is just like theatre where the music heightens the drama.<sup>92</sup>

In taking this narrative approach to opera, an outreach program can develop an abbreviation or reinterpretation of an older work. This work can then be used as the basis for exposure and the outreach group can give a performance of the condensed opera.<sup>93</sup>

Borths also took the Once-a-Month Brown Bag Lunch Recitals and used that as an opportunity to promote the current or upcoming mainstage production. The program for

---

<sup>91</sup> <http://www.azopera.org/about/our-team/joshua-borths>. Accessed: 29 February 2016.

<sup>92</sup> Joshua Borths. In-person interview.

<sup>93</sup> Ibid.

these recitals would run for 60 minutes during the lunch hour; audience members were encouraged to bring their lunch and enjoy the concert. The members of the Marion Roose Pullin Young Artist Program were featured when available, in which case the members of the Teaching Artist Program were used in all other programs.

For the 2014-2015 season, the Tucson and Phoenix Teaching Artists performed a version of Mozart's *The Magic Flute*, which was reworked and condensed by Borths. This version of *The Magic Flute* was 40 minutes, sung in English to piano accompaniment, and was intended for student audiences in kindergarten to third grades. The plot line and major characters were kept intact while excerpts of the original score were taken to create a fast-paced rendition of the opera (Figure 3.9). *The Magic Flute Mini* coincided with the company's full-length mainstage production of the opera, which opened in Phoenix in February 2015. The company hired Ken Goodenberger for another season to stage this work. Study guides were also sent to teachers in order to prepare the students for what they were about to see at a performance.<sup>94</sup>

---

<sup>94</sup> See Appendix K for *The Magic Flute-Mini* study guide.



Figure 3.9. *The Magic Flute Mini Cast* Photo. Loren Battieste, Suzanne Rovani, Rhea Miller, and Phil Morgan (2015).<sup>95</sup>

Borths also created a Reader's Theater version called *The Magic Flute for Young Audiences*. The script required about 10-15 minutes to perform and guided the readers and audience members through the first act of the opera. The script was written for 3<sup>rd</sup> - 6<sup>th</sup> graders and helped develop skills in reading fluency, comprehension, and imagination.<sup>96</sup> The script included the major characters: The Three Ladies, Pamina, Tamino, The Queen of the Night, Sarastro, Monostatos, Papagena, and Papageno. It also included a pronunciation guide for the names of the characters and a list of props.<sup>97</sup>

*Instant Opera* was used for another season for students in fourth through eighth grades. New singers were hired for both fall 2014 and spring 2015, so the dynamics and the representations of the characters were different from the previous season. The

---

<sup>95</sup> Archival photo, property of Rhea Miller (2015).

<sup>96</sup> Josh Borths. Reader's Theater version of *The Magic Flute for Young Audiences* (2014): 2.

<sup>97</sup> See Appendix L for Reader's Theater version of *The Magic Flute for Young Audiences*.

company also hired Jim Doyle from Disney World for a second year to direct this work (Figure 3.10).



Figure 3.10. Phoenix OperaTunity Troupe with Jim Doyle (2015).<sup>98</sup>

Borths' choice to emphasize narrative story-telling in the *Informances* proved to be successful during the 2014-2015 season. Students were more engaged and enjoyed the fast-paced action of the “scene-and-aria” format. Jessica Lacy, music teacher at Sonoran Science Academy in Phoenix, said of *The Magic Flute* performance,

It was wonderful! It was just so cool. For me to introduce this to my students who've never really seen live music.... They're from a very different culture. My job is to get them to understand our culture and appreciate it, in all its greatness and variety, so it was such a great way to do that. They all were just sizzling with excitement afterwards!<sup>99</sup>

Sonoran Science Academy of Phoenix, a STEM<sup>100</sup> college preparatory school<sup>101</sup>

celebrates diversity, and many students come from cultures that do not have the privilege

---

<sup>98</sup> Archival photo, property of Rhea Miller (2015).

<sup>99</sup> Jessica Lacy. In-person interview, Phoenix, AZ (21 July 2015).

of seeing live theatre or opera. The students were respectful and very attentive during *The Magic Flute* and *Instant Opera* performances. They were also curious to learn more about opera during the question-and-answer sessions following each performance.

---

<sup>100</sup> STEM- A rigorous skill-level curriculum including science, technology, engineering, and math. <http://www.sonoranschools.org/History.aspx>. Accessed: 7 March 2016.

<sup>101</sup> Sonoran Schools Mission Statement: The mission of Sonoran Schools is to provide a rigorous, college prep, STEM-focused education through a challenging, comprehensive curriculum, continuous assessment, and dedicated teachers, inspiring students to become the leaders of tomorrow. <http://www.sonoranschools.org/MissionVision.aspx>. Accessed: 7 March 2016.

## Opera Education for a Grand State

Arizona Opera's Education Department was flourishing, and donors around the state were eager to be a part of the opera company. More and more corporations became sponsors, and funding for different programs within the company became available. The numbers for season subscriptions, ticket sales, and opera attendance were higher than they had been in years. During the 2014-2015 season, over 20,000 children were reached at schools with OperaTunity performances; over 7,000 opera patrons were present in the opera house; and over 1,000 people attended the cultural festivals held in both Tucson and Phoenix.<sup>102</sup>

In 2014, CopperPoint Mutual Insurance Company became a major sponsor for Arizona Opera and the company put forth an initiative called ARIZONA BOLD. As described in the 2016 *Don Giovanni* program,

This new community-based initiative seeks to bring new and exciting stories to Arizona, featuring relevant and intimately familiar tales to our statewide audience. Arizona Bold represents a new frontier for Arizona Opera presenting thrilling classic productions alongside challenging and innovative programming.<sup>103</sup>

For the 2014-2015 season the operas selected for this initiative were *Cruzar la Cara de la Luna* by José "Pepe" Martínez and Leonard Foglia and Tchaikovsky's *Eugene Onegin*; for 2015-2016 the operas were *Arizona Lady* by Emmerich Kálmán and Catán's *Florencia en el Amazonas*; for 2016-2017 the operas are Dvořák's *Rusalka* and the world premiere of Craig Bohmler's *Riders of the Purple Sage*; and in 2017-2018 the operas will

---

<sup>102</sup> "Education and Community Engagement" *Don Giovanni* Arizona Opera Company Program (2016).

<sup>103</sup> ARIZONA BOLD, Ibid.

be *Silent Night* by Kevin Puts and Mark Campbell, and *Dead Man Walking* by Jake Heggie.

In the fall of 2015, more education programs were added to the already successful list available each season: Say Hello to Opera, Brown Bag Recitals, Rediscovered Voices Festival, Latin American Cultural Festival, Pre-Opera Lectures, Opera Talk Back, The Ring Cycle Lectures, Exploring Verdi Lecture Series, Opératif, and Arizona Opera Book Club.

The Rediscovered Voices Festival celebrated Jewish composers and featured the composer Emmerich Kálmán, whose opera *Arizona Lady* opened the 2015-2016 Arizona Opera season. The festival events, which took place throughout the months of September and October, included Music and Stories of Jewish Composers, Music and Stories of the West, and a series of films to celebrate the people who pioneered the Western Frontier. There were also joint performances in Phoenix and Tucson in September 2015 of Hans Krása's *Brundibár* with singers from the Education Department and members of the Phoenix Boys Choir (Figure 3.11).



Figure 3.11. *Brundibár* with the Phoenix Boys Choir (2015).<sup>104</sup>

Say Hello to Opera events featured singers from the University of Arizona’s vocal arts program to perform arias from the current opera season. The Latin American Cultural Festival explored the artists and works that inspired Catán’s *Florencia en el Amazonas*. The festival also celebrated the impact these artists made on the people of Arizona and how the Latin culture continues to be an inspiration to the Southwest. The Ring Cycle Series Lectures were presented by Education Director Joshua Borths, in three segments throughout the 2015-2016 opera season. In these lectures, Borths discussed Wagner’s monumental and controversial works. Borths also presented the Exploring Verdi Lecture

<sup>104</sup> Archival photo, property of Rhea Miller (2015).



Series during the month of April 2016 discussing the life, music, and times of Giuseppe Verdi.<sup>105</sup>

Opératif events were a chance for opera patrons to enjoy a glass of wine and discuss details of the current opera season with General Director Ryan Taylor. The Arizona Opera Book Club explored literature that inspires opera and featured five books that coincided with the five 2015-2016 Arizona Opera productions. The Book Club was sponsored by Antigone Books in Tucson and Changing Hands Bookstore in Phoenix.<sup>106</sup>

US Airways became Arizona Opera's Education Sponsor for the 2014-2015 season and remains the current sponsor for the Education Department. Because of this sponsorship, Arizona Opera was able to enhance the quality of its outreach performances in the Arizona schools. Both the Tucson and Phoenix troupes performed two different *Informances* during the 2015-2016 season: *Who's Afraid of the Big Bad Wolf?* and *Opera 101*. Both *Informances* were written and directed by Joshua Borths. *Who's Afraid of the Big Bad Wolf?* is a 40-minute adaptation of Mozart's *Don Giovanni* and reinterprets the Don himself as the Big Bad Wolf. The characters of Little Red Riding Hood and the Three Little Pigs team up to show the wolf the error of his ways. It also uses the magic of puppetry for the pigs and Little Red's grandma (Figures 3.12 and 3.13). This work is performed in English with English dialogue and is appropriate for elementary schools (K-3<sup>rd</sup> grades).<sup>107</sup>

---

<sup>105</sup> <http://www.azopera.org/community-events/rediscovered-voices-festival>. Accessed: 4 March 2016.

<sup>106</sup> <http://www.azopera.org/watch-listen-learn/community-events>. Accessed: 4 March 2016.

<sup>107</sup> "Find Your Voice!" *Don Giovanni* Arizona Opera Company Program (2016): 26.



Figure 3.12. Tucson OperaTunity troupe performing *Who's Afraid of the Big Bad Wolf?* (Jenina Galloway, Gabriella Carrillo, Alejandro Banuelos, and Woan Ching Lim).<sup>108</sup>

---

<sup>108</sup> Archival photo, property of Arizona Opera (2015).



Figure 3.13. Phoenix OperaTunity Troupe performing *Who's Afraid of the Big Bad Wolf?* at Parkridge and Sunset Elementary Schools (2016). Rhea Miller, Loren Battieste, Erin Tompkins, and Thomas Nixon.<sup>109</sup>

<sup>109</sup> Archival photo, property of Arizona Opera (2016).

In *Opera 101*, students are introduced to the stories, conventions, and music of opera. This work is a 35-minute story sung in English and is presented in three acts. The story line concerns three students (baritone, mezzo, and soprano) who attend a high school dance. The first act begins with each character introducing their voice type and the conflict is established: the baritone asks the mezzo to the dance even though the soprano really wants to go with him. In the second act, the soprano expresses her frustration and how she wishes she had the courage to ask the baritone to the dance. In the third act, the conflict is resolved and all three characters go to the dance together as friends. The story connects with students and helps them to understand opera. This work is appropriate for elementary and middle schools (4<sup>th</sup>-8<sup>th</sup> grades).<sup>110</sup>

Currently, for high school age students, special tickets are made available for the final dress rehearsal of each mainstage production. These tickets are free to Title-One schools and \$5.00 for non-Title-One schools. Students participate in pre-show and post-show presentations at the opera venue.<sup>111</sup>

The Education Department has become a huge asset to Arizona Opera. More children are exposed to opera with OperaTunity performances in two weeks than the number of audience members during the opening weekend of a mainstage production. After viewing the *Informances*, teachers are booking OperaTunity a year in advance to ensure availability and to see that their school gets first priority with scheduling. Arizona Opera's motto of "We Tell Stories Worth Singing" is proving to be an excellent way of connecting with the public and assuring the community that opera is for everyone.

---

<sup>110</sup> "Find Your Voice!": 26.

<sup>111</sup> Ibid.

## CHAPTER FIVE

### OPERATUNITY AND BEYOND

Arizona Opera is making its mark at the state level as well as nationwide. With the high caliber of singers who are brought in and the quality of performances being offered, Arizona Opera is quickly becoming a major opera company. The creativity of its outreach and networking has also made it a diverse and inviting company. Because it offers so many events and learning experiences, Arizona Opera is able to reach a wide audience.

The company continues to expand and every season the Education Department adds to its list of events that connect with the diverse cultures in the state of Arizona. These new events augment those already in existence, such as Pre-Performance Lectures, Opera Talk Backs, OperaTunity in-school performances, Student Night at the Opera, Kerr Cultural Center Lecture Series, Brown-Bag Lunch Recitals, Opératif, Cultural Festivals, Say Hello to Opera, and the Arizona Opera Book Club. Online offerings such as Skype sessions and Webisodes are being developed, and educational fundraising campaigns are in the planning stage. Joshua Borths said of opera education,

Our goal is to support music education but not replace it. What we offer that music educators does not is the production, which includes musicians, costumes, and set. We bring the opera experience to the community.<sup>112</sup>

Ultimately, for opera to thrive, the company must continue to cultivate future audience members. Through creative and innovative educational materials and events it demonstrates to the community that opera is relevant.

---

<sup>112</sup> Joshua Borths. In-person interview, Phoenix, AZ (20 April 2015).

Keeping up-to-date with 21<sup>st</sup>-century technology, Arizona Opera can offer opera education to students throughout the state, ultimately making the company truly “Arizona’s” Opera. In Skype sessions, the company will work with teachers to design tailored content to better serve the needs of their students. Each session will enable students to experience opera while supplementing their classroom learning. Also online, the Education Department could build a database of OperaTunity webisodes. These webisodes would include three-minute videos that teach about opera and assist in the classroom as supplemental learning. For example, if a teacher has just spent the class period lecturing about the different voice types found in opera, then the teacher would be able to go to Arizona Opera’s website and click on a video of a Teaching Artist demonstrating that voice type.

Joshua Borths intends to create a collection of applications that students can download on their electronic devices to supplement opera education and technology. For example, a Super-Title application allows students to follow along on their electronic device, or a Pop-Up application, similar to a pop-up video during the opera, would display facts about the particular opera, performers, and story-line. Borths also mentioned that he would like to develop an I-Pad Storybook-Opera that plays music from a selected opera, coordinated with page turns and screen changes (similar to the Disney Story-Books).<sup>113</sup>

Borths also intends to continue fundraising campaigns to improve the production value of the OperaTunity shows. Ideally, students should be transported and feel like they are experiencing something special. Taking the money that is given to the Education

---

<sup>113</sup> Ibid.

Department and putting more creativity and value into the costumes, set pieces, and props will provide a better illustration of how opera is a synthesis of multiple art forms: visual art, movement, ballet, drama, theatre, and design. Borths said about the future of Arizona Opera, “The world is changing and Arizona Opera needs to be more aware and change with it.”<sup>114</sup>

During the last four seasons, 2012-2016, I have held the position of the Soprano Teaching Artist in the Phoenix OperaTunity troupe. I have experienced highs and lows with the educational program and outreach repertoire presented. At the end of the 2014 season, I concluded there needed to be a selection of repertoire that was appropriate for different age groups and a full-time assistant to schedule school *Informances*.

The two *Informances* that were used in 2012-2014, *Who Wants to Be an Opera Star?* and *Instant Opera*, were fun and fast-paced for young audiences but did not present an actual opera. From a performer’s perspective, both *Informances* had positive and negative reactions from student audiences. Some students were very involved and loved to participate, whereas others were bored and non-responsive. I also observed that the more prep-work teachers gave the students, the higher the level of the audience participation.

During the 2014-2015 season, Borths was hired to be the new Education Director. He revitalized the education program and changed the repertoire presented to coincide with the mainstage production repertoire. This decision was very effective and allowed OperaTunity to present adaptations of specific operas to schools and create interest in the

---

<sup>114</sup> Ibid.

mainstage productions. Ticket sales soared from this exposure and the education programs undoubtedly generated future audience members.

In 2014-2015, OperaTunity presented an English adaptation of Mozart's *The Magic Flute*. Student audiences loved the story, music, and characters such as Papageno and Papagena. The most effective music selections from this opera were the numbers that included Papageno because his music is lively and fast-paced. The least effective moments from the opera were slow-tempo selections such as Pamina's aria, "Ach, ich fühl's," and the duet between Pamina and Papageno, "Bei Männern welche Liebe fühlen." Any lull in the forward action and the students would lose interest.

In the 2015-2016 season, OperaTunity presented an English adaptation of Mozart's *Don Giovanni*, called *Who's Afraid of the Big Bad Wolf?* Borths shortened the length of the opera to 35 minutes and included only high-energy music to keep the action moving. This reduction proved effective with student audiences and left more time for the question-and-answer session following the performance.

OperaTunity reaches more people than the mainstage productions. With 25 mainstage productions in Phoenix and Tucson, and with an average of 75% attendance, more children are seeing OperaTunity performances than adults are seeing the mainstage operas. While OperaTunity is expensive and time-consuming in terms of planning and implementation, it is less so compared to everything else that makes up an opera company. OperaTunity is the biggest part of the Education Department at Arizona Opera, and I am very fortunate to have had the opportunity to participate in its foundation. Making these few additions to the productions and educational materials would allow opera education to become even more vital in the classroom and the community.



Education is crucial in all fields of interest if the subject in question is to remain relevant in society. Opera is not a dying art form, but its attendance remains the second-lowest, along with ballet, in communities around the country. Opera companies nationwide are constantly updating their education programs in order to cultivate younger audience members and to encourage the community to value the conventions and stories of opera. Educating the community about opera firmly establishes the value of the art form in today's society and helps to perpetuate the tradition that opera is story-telling through music.

## BIBLIOGRAPHY

- Achen, Paris. "Opera in Schools Takes a Modern Spin." *McClatchy - Tribune Business News* (Nov 17, 2010).
- Barker, Mayerene. "Opera on a Funny Note Strikes Pupils as just Grand." *Los Angeles Times* (Oct 24, 1984).
- Bethea, Sara Kathryn. "Opera for Children: An Analysis of Selected Works." Ph. D. dissertation, University of Kansas (1971).
- Bergonzi, Louis and Julia Smith. *Effects of Arts Education on Participation in the Arts. Research Division Report 36*. Seven Locks Press, Santa Ana, CA (1996).
- Blanchard, Gerald Lee. "Lilla Belle Pitts: Her Life and Contribution to Music Education." Ph. D. dissertation, Brigham Young University (1966).
- Borths, Joshua. Interview by Rhea Miller. In-person interview. Phoenix, Arizona, 20 April 2015.
- Boyes, Sandra Elizabeth. "Opera through Drama: An Integrated Approach for Secondary School Students." Ph. D. dissertation, University of Toronto, Canada (1997).
- Brewster, Arlyn. Interview by Rhea Miller. In-person interview. Phoenix, AZ (29 April 2015).
- Cherbo, Joni Maya and Monnie Peters. *American Participation in Opera and Musical Theater, 1992. Research Division Report #32*. Seven Locks Press, Carson, CA (1995).
- DeLapp Culver, Carrie Ann. "A Study of Mary Elizabeth Caldwell's Operas for Young Audiences." Ph. D. dissertation, University of Northern Colorado (1998).
- Edsall Giglio, Lisa. "Imagination = Imagination + Education: What Fifth Graders Think of Arts Integration in Public Elementary Schools." Ph. D. dissertation, University of San Francisco (2012).
- Eustis, Lynn Eleanor. "Educational Outreach Programs at Regional Opera Companies: Guidelines for Effectiveness." Ph. D. dissertation, The Florida State University (1998).
- Ferrel, Frank. "Nobody Ever Told the Kids They Couldn't Write an Opera." *The Christian Science Monitor* (Dec 20, 1988).

- Fearey, Mark. Interview with Rhea Miller. In-person interview. Phoenix, AZ (21 January 2016).
- Fruchter, Rena. "Teaching Children what Opera is About." *New York Times* (Mar 12, 1995).
- Gesteland, Tracelyn K. "Opera for Young Audiences: A Study of the Operatic Writing of Mary Carol Warwick for Houston Grand Opera's 'Opera to Go!'" Ph. D. dissertation, University of Houston (2007).
- Gray, Charles M. *Turning on and Tuning in: Media Participation in the Arts. Research Division Report #33*. Seven Locks Press, Carson, CA (1995).
- Herman, Kenneth. "'Singing the Sweet Song of Unjaded Talent': Opera Project Raises Students to New Heights in S.D. Schools." *Los Angeles Times* (March 28, 1988).
- Howard, James R. and Herbert J. Greenwald. *Measurement of Changes in Children's Attitudes Toward the Performing Arts. Final Report* (1972).  
<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/64233273?accountid=4485>. Accessed 1 July 2015.
- Jacobson, Jan B. "Opera Troupe Reaches Out to Dysart Students." *Arizona Republic* (Apr 04, 2008).
- James, Sarah. Interview by Rhea Miller. In-person interview. Mesa, AZ (14 May 2015).
- Jones, David, Bridget McConnell, and Gerald Normie. *One World, Many Cultures: Papers from the International Conference on Adult Education and the Arts* (4th, St. Andrews, Scotland, July 10-14, 1995) (1996).  
<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/62487339?accountid=4485>. Accessed: 2 July 2015.
- Joy, Sharon. "Original Student Opera: History, Theory, and Practice of a Multi-Disciplinary Arts Education Program." Ph. D. dissertation, University of Houston (2002).
- Kennicott, Philip. "The Education of an Audience." *Opera News* Vol. 26 (July 2009).
- Lacy, Jessica. Interview with Rhea Miller. In-person interview, Phoenix, AZ (21 July 2015).
- Malone, Martha Louise. "Opera for American Youth: A Practical and Analytical Study." Ph. D. dissertation, University of Cincinnati (1994).

- Mayfield, Alpa C., George W. Breakwell and, Tipton M. Westfall. "Opera and Education." *Music Educators Journal*, Vol. 66, No. 5 (Jan., 1980): 9-10.
- Murphy, Dennis T. *A Developmental Study of the Criteria used by Children to Justify their Affective Response to Arts Experiences* (1973).  
<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/64171826?accountid=4485>. Accessed: 1 July 2015.
- "Opera Youth Education Program." *Oakland Post* (May 15, 1994).
- Pawlewski, Dawn Marie. "'The Looking Glass' by Amy Tate Williams: A Critical Analysis Evaluating the Work's Value in the Field of Opera for Youth." Ph. D. dissertation, The University of Nebraska – Lincoln (2005).
- Raplenovich, Kay. *The Magical Place Called Opera* (1996).  
<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/62593196?accountid=4485>. Accessed: 1 July 2015.
- Rossi, Pamela Jayne. "Having an Experience: Multiple Literacies through Young Children's Opera." Ph. D. dissertation, The University of Arizona (1997).
- Saraniero, Patricia L. "I Teach what I do, I do what I Teach: The Experiences and Impacts of Teaching Artists." Ph. D. dissertation, University of San Diego (2007).
- Sherwood, Connie. *Creating Original Opera at Lake Agassiz Elementary School*. Center for Teaching and Learning, Vol. 26. University of North Dakota, Grand Forks, ND (1994).
- Sidden, Ian. Interview with Rhea Miller via Email, Phoenix, AZ (15 October 2015).
- Stevens, Jeffrey. Interview with Rhea Miller. In-person interview, Phoenix, AZ (21 July 2015).
- Waterman, David. *Public Participation in the Arts Via the Media* (1987).  
<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/63178919?accountid=4485>. Accessed: 1 July 2015.
- Viebrock, Angela Jo Larson. "Effects of Grade Level, Gender, and Music Class Enrollment on Elementary and Secondary Students' Self-Reported Preference for Video Presentations of Selected Opera Excerpts." Ph. D. dissertation, University of Missouri - Kansas City (2009).

APPENDIX A  
INSTITUTIONAL REVIEW BOARD  
CERTIFICATE OF COMPLETION



UNIVERSITY OF MIAMI  
MILLER SCHOOL  
of MEDICINE

THE UNIVERSITY OF MIAMI LEONARD M. MILLER SCHOOL OF  
MEDICINE

**certifies that**

**Rhea Miller, Other**

has participated in the educational activity titled:

**Human Subjects Research Basic Course**

on 10/19/2014

This activity was designated for 3 *AMA PRA Category 1 Credits*<sup>™</sup>

The University of Miami Leonard M. Miller School of Medicine is accredited by the Accreditation Council for Continuing Medical Education to provide continuing medical education for physicians.

The University of Miami Leonard M. Miller School of Medicine designates this enduring material for a maximum of 3 *AMA PRA Category 1 Credits*<sup>™</sup>. Physicians should claim only the credit commensurate with the extent of their participation in the activity.

Oscar Reyes  
Director of Continuing Medical Education

1500 NW 12th  
Avenue  
PO Box 016960  
Miami, FL  
33136-1038

APPENDIX B  
INSTITUTIONAL REVIEW BOARD  
CURRICULUM COMPLETION REPORT

**COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)**

**HUMAN RESEARCH CURRICULUM COMPLETION REPORT**

Printed on 10/19/2014

**LEARNER** Rhea Miller (ID: 4352547)  
Arizona State University  
United States  
**DEPARTMENT** DMA-Vocal Performance  
**EMAIL** ramille9@asu.edu  
**INSTITUTION** Arizona State University  
**EXPIRATION DATE** 09/09/2018

**GROUP 2 SOCIAL & BEHAVIORAL RESEARCH INVESTIGATORS AND KEY PERSONNEL**

**COURSE/STAGE:** Basic Course/1  
**PASSED ON:** 09/10/2014  
**REFERENCE ID:** 13917656

REQUIRED MODULES	DATE COMPLETED	SCORE
Introduction	09/06/14	No Quiz
History and Ethical Principles - SBE	09/06/14	5/5 (100%)
Defining Research with Human Subjects - SBE	09/06/14	5/5 (100%)
The Federal Regulations - SBE	09/10/14	5/5 (100%)
Assessing Risk - SBE	09/10/14	5/5 (100%)
Informed Consent - SBE	09/10/14	5/5 (100%)
Privacy and Confidentiality - SBE	09/10/14	5/5 (100%)
Research in Public Elementary and Secondary Schools - SBE	09/10/14	4/4 (100%)
Internet-Based Research - SBE	09/10/14	5/5 (100%)
Vulnerable Subjects - Research Involving Workers/Employees	09/10/14	4/4 (100%)
Conflicts of Interest in Research Involving Human Subjects	09/10/14	5/5 (100%)
Arizona State University	09/10/14	No Quiz

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.  
Professor, University of Miami  
Director Office of Research Education  
CITI Program Course Coordinator





UNIVERSITY OF MIAMI  
MILLER SCHOOL  
of MEDICINE

THE UNIVERSITY OF MIAMI LEONARD M. MILLER SCHOOL OF  
MEDICINE

certifies that

**Rhea Miller, Other**

has participated in the educational activity titled:

**Human Subjects Research Basic Course**

on 10/19/2014

This activity was designated for 3 *AMA PRA Category 1 Credits™*

The University of Miami Leonard M. Miller School of Medicine is accredited by the Accreditation Council for Continuing Medical Education to provide continuing medical education for physicians.

The University of Miami Leonard M. Miller School of Medicine designates this enduring material for a maximum of 3 *AMA PRA Category 1 Credits™*. Physicians should claim only the credit commensurate with the extent of their participation in the activity.

Oscar Reyes  
Director of Continuing Medical Education

1500 NW 12th  
Avenue  
PO Box 016960  
Miami, FL  
33136-1038

APPENDIX C

OPERA-TUNITY OPERA OUTREACH MAILER

## Performances

**OPERA LIGHT** Live performance and explanation of opera; story told with music; features music ranging from Puccini to Pochahontas.

Length: 30 minutes  
Entire program in English, ideal for pre-school and early readers

**OPERA 101** Our talented singers will lead a class through the terminology and traditions of opera with an emphasis on fun. This is our most requested program, and it is sure to change attitude about opera.

Length: 45-50 minutes  
Recommended for first grade through adult

**THE MAGIC FLUTE** Mozart's fantastic fairytale of a birdman and a prince on their adventure to rescue a beautiful princess from her captor. This production is a great introduction to singspiel (German comic opera) and features the famous Queen of the Night aria. We premiered this piece with the Phoenix Symphony Orchestra.

Length: 50 minutes  
Recommended for third grade through adult

**THE THREE LITTLE PIGS** A very familiar story with a few new twists, set to the effervescent music of Mozart chosen from his Operas: Don Giovanni, The Marriage of Figaro, Così fan Tutte, and more. As a special benefit, the little porkers demonstrate the value of the library.

Length: 35 minutes  
Recommended for third grade through adult

**LITTLE RED'S MOST UNUSUAL DAY** Some special and fun surprises await Little Red when she sets off through the woods. Music from familiar light opera make this a delight for all.

Length: 45-50 minutes  
Recommended for first grade through adult

**REBIRTH OF THE RENAISSANCE** An interactive program featuring the a cappella vocal music of The Royal Renaissance Singers who describe and demonstrate the period's music, artists, and customs. In this colorful presentation, the group selects as many as five of your students to join them onstage, in costume!

Length: 45-50 minutes  
Recommended for third grade through adult

**THE ROYAL FEASTE--AN ELIZABETHAN ROUT** Christmas celebrated as it was in Merrie Olde England against a background of exquisite tapstres, a toast from the Wassail Bowle, and beautifully dressed singers a carolling. Length: two hours  
Recommended for children and adults

## Mission

Showcase concerts is a registered non-profit 501(c)(3) corporation founded in 1989 by Arlyn Brewster.

We work to provide unique performances of the highest quality using Arizona artists to establish the arts as a basic part of daily life by education and entertaining audiences of all ages.

Our professional performing ensemble is dedicated to educating, entertaining, and enlightening audiences of all ages, with beautiful voices, live music and humor.

## Scenes

Schools  
Private Parties  
Company Events  
Community Concerts  
Weddings  
Receptions



Showcase  
CONCERTS, INC.

www.showcaseconcerts.org  
602.252.1824

You provide  
the place  
and time,  
we provide  
the joy  
and rhyme.

design donated by: inoneadvertising.com  
photography donated by: Rob Vallee photographer  
printing donated by: Lithotech



## Your ears will dance



Laughter is not only great medicine, it's a terrific teacher—and our trunk full of beautiful melodies and clever shick assures that OperaTunity's Programs will always charm and delight.

Our singers lead your group through opera's terminology and traditions in an interactive and improvisational performance (which means we make a bunch of it up on the spot!) Best of all, we come to you! Each session is tailored to the age of our audience, and for the truly brave and enthusiastic, we offer fully-performed one-act operas that are guaranteed to thrill.

OperaTunity is a proud member of the Arizona Commission on the Arts' Arizona Artist Roster.

## and your eyes

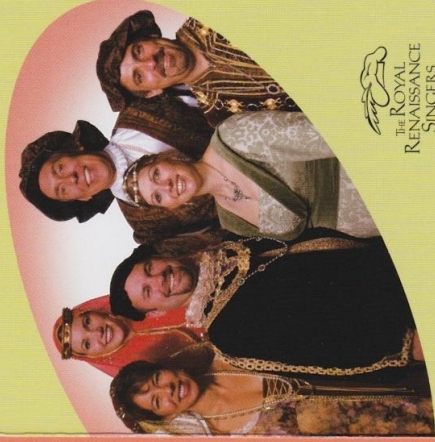


Talk about your above average pork! We've put together a delightful and educational twist on the classic fairy tale that will amuse young audiences while teaching the importance of using the Library.

Three charming little pigs, complete with noses, have to figure out how to save the house from the big bad leather-clad sunglasses-wearing wolf, and fortunately, one of the little pigs knows how to read. The rest of the story awaits, set to the music of Mozart's great operas.

It's not Charlotte's Web, but they sure are three fine pigs!

## will sing



Your quest for the Grail is over, brave Knight! Sit back, enjoy and delight as the Renaissance comes alive, magically transporting the audience to the time of Shakespeare and Queen Elizabeth.

With richly visual costumes, and music ranging from authentic Elizabethan madrigals to jazzed up sonnets, the audience will learn about the things that will help them every day: dueling, dancing and fascinating facts from the days of Da Vinci and Henry the VIII.

We come complete with stories, songs, skits, educational materials and we can even provide costumes for your students to try on – so they too can feel like a King or Queen – even if just for a moment.

The Royal Renaissance Singers are proud members of the Arizona Commission on the Arts' Arizona Artist Roster.

WE WILL SING, WE WILL DANCE, WE WILL HAVE A CELEBRATION!



Showcase  
CONCERTS, INC.





**Showcase**  
CONCERTS, INC.

[www.showcaseconcerts.org](http://www.showcaseconcerts.org)  
602-252-1824

**PLACE IN ENVELOPE & MAIL TO:**

Showcase Concerts, Inc.  
P.O. Box 40285  
Phoenix AZ 85067

**WE NEED YOUR SUPPORT!** The exciting programs we provide cannot continue without the support of our biggest fans – YOU! We appreciate any support you can offer but suggested levels are listed below. Showcase Concerts, Inc. is a 501(c)(3) non-profit organization. All contributions are 100% tax deductible.

NAME/S \_\_\_\_\_ DATE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_

**YES!** I want to become a Friend of Showcase Concerts. I have indicated my level of support below.

**DON GIOVANNI** \$25

**TOSCA** \$50

**PAPAGENO** \$75

**LEONARDO DA VINCI** \$125

**QUEEN ELIZABETH** \$300

**RIGOLETTO** \$1,000

**CARMEN** \$2,500

**CATHERINE DE MEDICI** \_\_\_\_\_



APPENDIX D  
OPERA-TUNITY PRESENTS



## OPERA-TUNITY Presents The 3 Little Pigs and Opera 101



### About Opera-Tunity:

In opera, people fight, hearts get broken, men and women cry, and yet we find a way to sing! Laughter is indeed the best medicine, but it is also a terrific teacher, especially for people who think they hate opera. Our singers lead each group through operatic terminology and traditions, taking them to levels of understand-

ing and even appreciation. With our trunk full of beautiful melodies, and clever shtick we'll make it happen! Our programs are interactive, and improvisational. Call us in-your-face-opera.

### Meet the Performers:

**Mark Fearey** has worked with vocal and instrumental artists in Germany, Austria, New York, Miami, Los Angeles, and throughout Arizona. Currently he is the much awarded music director for the Valley Youth Theatre, where he has conducted *Titanic*, *West Side Story*, *The Wiz*, *Annie*, *Oliver*, *Peter Pan*, *The Secret Garden* and many more. Mark earned a Bachelor of Music in Piano Performance from the D'Angelo School of Music at Mercyhurst College and a Master of Music in Piano Accompanying from Arizona State University.

**Ken Goodenberger** has been resident tenor and Musical director with OperaTunity for several seasons. He has sung over five hundred performances with this zany, irreverent opera company, helping to bring new audiences to the art form. He has been a frequent soloist with the Phoenix Symphony. Ken has also served as narrator for the symphony on five different occasions. Mr. Goodenberger's operatic credits include Don Ottavio in Mozart's *Don Giovanni*, the title role in Gounod's *Faust*, Cavaradossi in *Tosca* and Rodolfo in *La Boheme*, both by Puccini.

**Jennifer Song** is a native of Arizona. She is a member of OperaTunity and has performed for many years in concerts and schools for the group. She has soloed with the Phoenix Symphony several times. She has won the Arizona Metropolitan Opera Competition several times and won in Arizona for the prestigious McCallister Awards. She has been seen as a soloist for many oratorio across Arizona, North America and Europe.

**Jeffrey Stevens**, the baritone in OperaTunity, has appeared in comic roles with Opera Southwest in Albuquerque, Tulsa Opera, National Opera in Raleigh North Carolina, Des Moines Metro Opera, Lyric Opera Oklahoma, Amarillo Opera, and Utah Festival Opera. He is as comfortable singing opera and musical theatre as he is singing baroque music having apprenticed with the Bach Aria Group in Stony Brook, New York. He is proud to be alumni of not only ASU (Doctorate of Music and Masters of Music) but also Boston University and Peabody Conservatory.



### Performing Arts: Meeting Arizona Arts & Academic Standards

The activities in this study guide address specific standards to assist classroom teachers in integrating the performance to meet Arizona Arts and Academic Standards. The specific standards will be noted with each activity.



Theatre Strand 3: Concept 2.  
Demonstrate respectful  
audience behavior.

### Theatre Etiquette

YOU, the audience are the most important part of any live theatre event. Performers depend on you to:

- Ⓢ Remain seated
- Ⓢ Listen
- Ⓢ Refrain from talking during the performance
- Ⓢ Laugh when something in the show is funny
- Ⓢ Clap to show appreciation

Please turn off cell phones, pagers, and other devices. Cameras and other recording devices are prohibited.



## A Brief History of Opera

Opera is a four hundred year old art form that incorporates all sorts of other art forms: dance, visual arts, music, costumes, sets and make-up. The word "opera" meaning "a work" is essentially a story told to music. Operatic stories come from many sources: history, mythology, fairy tales, folk stories, literature and drama. What all of these stories have in common is that something about their musical and /or dramatic qualities inspired a composer to set it down in music.

The seeds of opera were planted by the ancient Greeks. Greek theater produced some of the greatest plays of all time. Their plays were poetic and were accompanied by *strings* or *pipes*. Dance was also a part of Greek drama. The chorus danced along with scenes of the play to highlight the play's meanings.

The early Christian church created a style of music called Gregorian chant that influenced the development of opera. This chant was made up of the ancient melodies of Hebrew, classic Greek, Roman and Byzantine cultures.

During the Renaissance (14th to 16th centuries), *minstrels* and *troubadours* composed harmonic folk songs which informed and entertained. Some songs were gossip; others were songs of love and heroes. These songs had a one-line melody and were accompanied by guitars, lutes, or pipes.

Alfonso the Wise, a great troubadour in thirteenth century Spain, made two important contributions to the development of opera. First, he dedicated his poems and music to Saint Mary. This helped end the Catholic church's objection to the musical style. His other contribution was the introduction of instruments, including the kettledrum and lute, from Persia and the Arabic culture of the Middle East and North Africa. Alfonso used the instruments to accompany the solo voice, so that the same melody was played in the different ranges.

The *motet* was developed, where several voices sang the sacred texts, accompanied sometimes by instruments. The motet laid the groundwork for another form of song, the *madrigal*, one of the last steps in preparing the way for opera. Sung in homes, taverns, and village squares in the native language of the people, this chamber music was written for anywhere from two or three to eight voices and used secular texts.

When refugee scholars from the fall of Constantinople (1453) flooded Europe, their knowledge of the classics of Rome and Greece added to the development of European musical traditions. Greek mythology and tragedies provided the subject matter for the first *librettos* (the lyrics or text of an opera or musical).

*Composers* experimented with instrumental music to make *preludes* or *overtures*. Development of the *recitative*, or sung speech, and the instrumental bridge enabled them to connect the song, dance and scene of the drama into the spectacle which was to become opera.

Jacopo Peri (1561-1633) was credited with writing the first opera, *Dafne*, based on the Greek myth of Daphne. Claudio Monteverdi (1567-1643) was considered the first great composer of Italian opera. His experimentation with instruments and his willingness to break from the old traditions enabled him to communicate a depth of emotion that continues to be an important element in opera today.



## Before the Performance

### MOVEMENT ACTIVITIES:

#### Exercise One: Walking on a Beat

Students choose a spot in the room. Tell the students you are going to clap to 16. Students are to step on every beat. Students are to leave their spot, but must return to it by count 16. Clap to 16 at a walking pace. Count out loud so the students know how much time has elapsed. Repeat the exercise with 8, 12, and 4 counts. Change tempos. Ask students to vary their steps; walk low, on tiptoes, backwards, sideways, etc. They do not need to talk to touch each other.

*Purpose: Focus, Concentration, beginning of rhythmic awareness.*

**Demonstrate moving while maintaining a steady beat in a variety of tempos.**

*Arizona Dance Standards, Strand 1: Create, Concept 3: Elements of Dance, PO1 Time: Tempo 201*

#### Exercise Two: Moving Like Animals

Have children spread out in the room. Tell them to choose an animal they have studied in other classes (reading, science, etc.) and move around the room like that animal. Ask questions: Is the animal big? Small? Heavy? Light? Fast? Slow?

*Purpose: To explore movement qualities.*

**Use movement to express ideas, concepts, feelings and images (e.g. numbers, patterns, symbols, sounds, textures, animals) found in other disciplines.**

*Arizona Dance Standards, Strand 2: Relate, Concept 4: Relating Dance with other Disciplines, PO 1 101, 201, 301, 401*

### MUSIC/RHYTHM ACTIVITIES

#### Exercise One: Listening

Students sit at their desks with closed eyes. Students listen to all the sounds they can hear for 30-60 seconds. Students open their eyes and share what they heard.

*Purpose: Focus, concentration, attention to environment, preparing for music making.*

#### Exercise Two: Clapping on a Beat

Students count and clap 1,2,3,4,5,6,7,8 all together out loud. Repeat until all are clapping together and can count silently. Students continue to count silently while they:

- Clap on all the odd beats
- Clap on all the even beats
- Clap two beats and rest two beats
- Rest two beats and clap two beats

Divide the class in half. Half the class claps on the odd beats while the other half claps on the even beats. Then half the class claps two then rests two while the other half rests two then claps two. You can also use rhythm instruments in addition to clapping.

**Maintain a steady beat.**

*Arizona General Music Standards, Strand 1: Create, Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures PO 1.*

#### Exercise Three: Exploring Sounds Around You

Ask students to move around the classroom or playground to discover objects that can be played. Explore the different ways in which the object can be played (beating, scraping, shaking) using hands, pencils, rulers, etc.) Sort the items into different categories: man-made vs. natural, flexible vs. rigid, etc.

Write about how the sound quality of an object

**Distinguish between natural and man-made objects.**

*Arizona Science Standard 3: Personal and Social Perspectives, 3SC-R1*

changes when played or struck with different implements. Or when the object has been altered (full trash can versus empty; tin can filled with pencils versus filled with an eraser.)

**Categorize objects, organisms and events in different ways according to different characteristics.**

*Arizona Science Standard 1: Science as Inquiry, ISC-R3*



## Music Glossary:

- Act:** main division of a play or opera  
**Allegro:** musical term for fast and lively  
**Alto:** the lowest female voice, sometimes called contralto  
**Aria:** an operatic song for one voice  
**Bar:** a division of music containing a set number of beats  
**Baritone:** the middle range of the male voice between tenor and bass  
**Bass:** the lowest male singing voice  
**Beat:** the basic pulse of a piece of music  
**Bravo:** "well done" in Italian. Audiences say this to express their appreciation for a performance  
**Chord:** a group of notes played at the same time in harmony  
**Chorus:** a group of singers, also a group of people that support the leads in a theatrical production  
**Composer:** the person who writes the vocal and/or orchestral music (score)  
**Conductor:** the person in charge of all the musical aspects of an opera; both orchestral and vocal  
**Duet:** a musical composition for two performers  
**Finale:** the ending segment of an act or scene  
**Forte:** loud  
**Fortissimo:** a musical term for very loud  
**Libretto:** the words of an opera or other long musical  
**Lyrics:** words of an opera or song  
**Madrigal:** a style of singing similar to a motet only with secular texts  
**Mezzo-soprano:** female voice between soprano and alto  
**Minstrel:** musical entertainers who covered the whole range of entertainment through all levels of society  
**Motet:** a style of singing where several voices sing sacred texts  
**Opera Buffa:** a comic opera  
**Opera Seria:** opera with dramatic and intense plots (serious)  
**Orchestra:** a group of musicians playing various musical instruments together  
**Overture:** a piece of music played before the beginning of an opera or ballet  
**Pipes:** tubular wind instruments such as flutes or recorders  
**Prelude:** see definition of "overture"  
**Presto:** a musical term meaning very fast  
**Quartet:** four people singing or playing instruments together  
**Recitative:** a conversational part of an opera, sung in a rhythm imitating ordinary speech  
**Scale:** a series of notes arranged in descending or ascending order of pitch.  
**Set:** the visual background on stage. The set shows the location of the action  
**Soprano:** the highest female or boy's singing voice  
**Sonata:** a musical composition for one instrument or two, usually with three or four movements  
**Strings:** stringed instruments in an orchestra such as violin, cello, and viola  
**Symphony:** a long elaborate musical composition (usually in several parts) for a full orchestra  
**Tempo:** the speed of the music  
**Tenor:** the highest adult male singing voice  
**Trio:** three people singing or playing instruments together  
**Troubadour:** lyric poets and poet-musicians often of knightly rank who flourished from the 11th to the end of the 13th century chiefly in the south of France and the north of Italy and whose major theme was courtly love



### After the Performance

1. "A Brief History of Opera" on page 2 mentions the use of strings and pipes in Greek theater. What instruments do you think might be considered "strings"? What instruments do you think might be considered "pipes"?
2. Look up the words "minstrel" and "troubadour". What is the difference between the two?
3. The opera performed by OperaTunity is based on the story of "The Three Little Pigs." What are some other familiar stories that could be performed as an opera?



4. Listen to classical music selections. Using the music as your inspiration write a short story that you think might make a good opera. Include at least four words from the glossary and four words from the list below:

- |           |              |
|-----------|--------------|
| Arrow     | Elephant     |
| Gorilla   | Rubber Ball  |
| Balloon   | Elf          |
| Internet  | Space Aliens |
| Bicycle   | Fish         |
| Jet plane | Teddy bear   |
| Cereal    | Flying       |
| Magic     | Toaster      |
| Computer  | Forest       |
| Pickles   | Toys         |

Write a story that is inspired by listening to a specific piece of music.  
*Arizona General Music Standards, Strand 2: Relate, Concept 3: Understanding music in relation to self and universal themes. PO 1*

Relate a narrative, creative story, or other communication by drawing, telling and writing.  
*Arizona Language Arts Standard 2: Writing W-R1*

### VOCAL ACTIVITIES

- A. Inhale through your nose and exhale through your mouth.
- B. Sing "meow" going up and down the scale
- C. Sing "me-may-ma-moe-moo" going from loud to soft, moving up and down the scale
- D. Spend an hour of class time in which all communication within the classroom is sung in dramatic operatic style.

Sing on pitch loud/soft, fast/slow, high/low.  
*Arizona General Music Standards, Strand 1: Create, Concept 1: Singing, alone and with others, music from various genres and diverse cultures*



### Remember Your Resources

MPS Creative Arts Resource Center Suggested Materials Available for Checkout:

#### CULTURAL KITS & EXHIBITS

ITALY

GREECE

#### PROCESS KITS:

MAKING DRAMA FROM THE MIDDLE AGES

CREATIVE WRITING

FOLKTALES

LOOK-THINK-WRITE

MIND'S EYE: CREATIVE THINKING IDEAS

THE SENSES (K-3) SIGHT-SOUND-TOUCH (4-6)

CREATIVE MOVEMENT (K-3) & (4-6)

We have many other resources!

CALL TO RESERVE YOUR ITEMS TODAY:

480-472-0023



ARIZONA  
 COMMISSION  
 on the Arts

Supported by the Arizona Commission on the Arts with funding from the State of Arizona and the National Endowment for the Arts.



NATIONAL  
 ENDOWMENT  
 FOR THE ARTS

APPENDIX E  
*THE THREE LITTLE PIGS*  
STUDY GUIDE



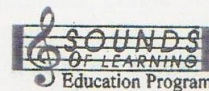
Opera-tunity!  
*presents*

# THE THREE LITTLE PIGS



*Music by*  
*Wolfgang Amadeus Mozart*

*Libretto by*  
*John Davies*

SOUNDS  
OF LEARNING  
Education Program

# The Three Little Pigs

Music: Wolfgang Amadeus Mozart  
Libretto: John Davies

Presented by Opera-Tunity

Cast:  
Cherubino Pig  
Despina Pig  
Don Giovanni Pig  
Wolfgang Bigbad Wolf

Time: The Present

The Three Little Pigs  
Libretto: Used with permission  
© Copyright 1991 John Davies  
Words and story adaptation by John Davies  
1904 Illustrations - Leonard Leslie Brooke of Great Britain

Permission given to copy for educational purposes.

Showcase Concerts Inc.  
P.O. Box 40285  
Phoenix, AZ 85067  
602.252.1824



---

## A BRIEF HISTORY OF OPERA

---

The seeds of opera were planted by the ancient Greeks. Their theater produced some of the greatest plays of all time. The ancient Greeks never separated poetry from music, and their plays were accompanied by strings or pipes. Dance was also a part of Greek drama. The chorus danced along with scenes of the play to highlight the play's meanings.

The early Christian church laid the cornerstone for music through its Gregorian chant. This chant was made up of the ancient melodies of Hebrew, classic Greek, Roman and Byzantine cultures. It was collected and edited by Pope Gregory the Great (540-604 A.D.).

During the Renaissance (14th to 16th centuries), minstrels and troubadours composed harmonic folk songs which informed and entertained. Some songs were gossip; others were songs of love and heroes. These songs had a one-line melody and were accompanied by guitars, lutes, or pipes.

Alfonso the Wise, in the thirteenth century in Spain, was a great troubadour. He made two important contributions to music's development. First, he dedicated his poems and music to Saint Mary. This helped end the church's objection to the musical style. His other contribution was his introduction of instruments, including the kettledrum and lute, from Persia and the Arabic culture of the Middle East and North Africa. Alfonso used the instruments to accompany the solo voice, so that the same melody was played in different ranges.

The motet was developed, where

several voices sang the sacred texts, accompanied sometimes by instruments. The motet laid the groundwork for another form of song, the madrigal, one of the last steps in preparing the way for opera. Sung in homes, taverns, and village squares in the native language of the people, this chamber music was written for anywhere from two or three to eight voices and used non-religious texts.

When refugee scholars from the fall of Constantinople (1453) flooded Europe, their knowledge of the classics of Rome and Greece added to the development of European musical traditions. Greek mythology and tragedies provided the subject matter for the first librettos.

Composers experimented with instrumental music to make preludes or overtures. Development of the recitative, or sung speech, and the instrumental bridge enabled them to connect the song, dance and scene of the drama into the spectacle which was to become opera.

Jacopo Peri (1561-1633) was credited with writing the first opera, *Dafne*, based on the Greek myth of Daphne. Claudio Monteverdi (1567-1643) was considered the first great composer of Italian opera. His experimentation with instruments and his willingness to break the rules of the past enabled him to communicate a depth of emotion that continues to be an important element in opera today.

### *Active Learning*

1. What are some things that interest you? Using your own ideas and interests, create a story line to make into an opera.



---

## THE ENLIGHTENED MOZARTS

---

Wolfgang Amadeus Mozart's father, Leopold, came to town of Salzburg, Austria for religious education at the University. He believed that God's majesty and love were revealed in the beauty of nature. As time went by, Leopold gave up his religious studies and turned his interest to music. He became a talented violinist, and he published the most important book of his day on the study of the violin.

Leopold's son, Wolfgang, was born into a family deeply involved with music and learning. Leopold's faith in God's loving wisdom was confirmed when he realized that his son was a genius in music. Leopold felt that Wolfgang's talent in music had to be balanced with an enlightened reason, so he had his son study languages, the classics, and sciences. Young Wolfgang learned to read several languages and was constantly implored by his father to read good books and stretch his mind.

Leopold took young Wolfgang on many trips. The young Wolfgang's musical talents were shown to Europe's royalty in the hopes that this would attract someone who would help him to have every educational opportunity to develop his gifts. They visited England, France, Italy, Holland, Switzerland, & Germany. (In Mozart's day, there were no schools for the average family's children to attend and education was very expensive.) During the family's travels, Wolfgang was exposed to the music and the masters of his era. He came to know J.C. Bach in London, and an awed Haydn turned to Wolfgang's father in Vienna and stated, "Before God, your son is the most gifted composer living." Wolfgang learned the styles of the other composers and drew inspiration from their works.

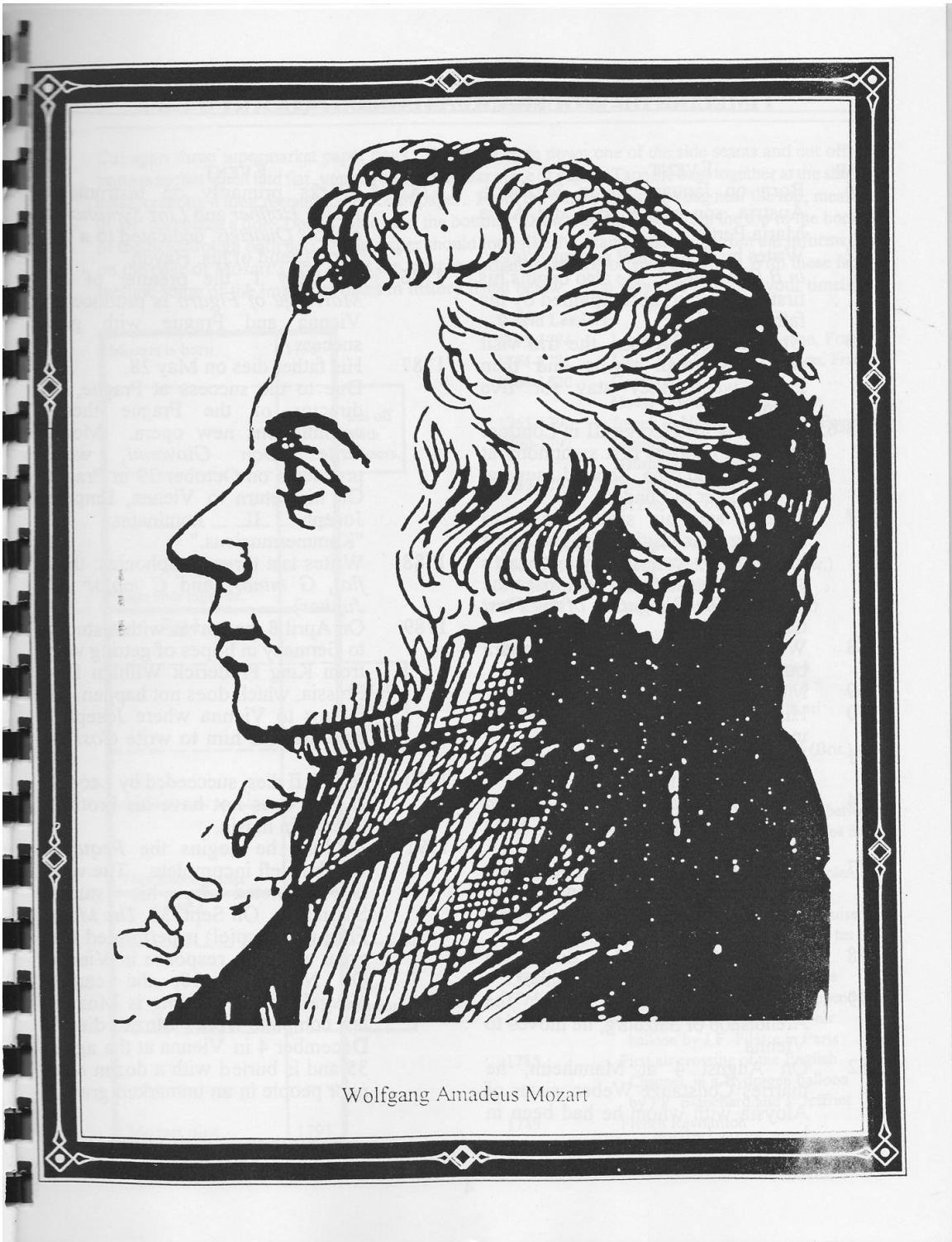
During the family's visit to Paris, Wolfgang played for a well known Baron. He was in the inner circle of the *philosophes*, or the Enlightenment thinkers. Baron Grimm was fascinated by Wolfgang's musical gifts and understood his father's reasons for touring with the young boy. As a result, Grimm allowed Leopold to receive a paper he edited. This was amazing because this paper was published *only* for the German-born heads of state to keep them abreast of the developments of the Enlightenment. The fact that Leopold was among those who received this paper indicates the high esteem he received by those who understood his dedication to his son's education. Being exposed to the ideas of the *Age of Reason* in his home, Wolfgang internalized the idea that a man's respect was equated with the value placed on his work.

Mozart presented the ideas of the enlightenment in many of his operas. In *The Marriage of Figaro*, the poor farm workers had full run of the palace and, in effect, had the owners dance to their tune.

In his *Don Giovanni*, Mozart highlighted the punishment that awaited the rich who abused the poor or who harmed women. During the end of the first act, the quartet sings "Viva la libert " ("Long live liberty") This was just a few years after our War of Independence.

In our opera, Despina discovers the knowledge that awaits those who visit the free library. This is a very *enlightened* thing to do. We can be sure that young Wolfgang would know where his local library was if one existed for the average people of his day. There were very few *free* libraries and like schools they were only open for the wealthy.

**Active Learning:** Bring a library book to school.



Wolfgang Amadeus Mozart

## TIMELINE OF WOLFGANG AMADEUS MOZART'S LIFE

YEAR	EVENT	YEAR	EVENT
1756	Born on January 27 in Salzburg, Austria, son of Leopold and Anna Maria Pertle.	1782-85	Works primarily on instrumental music: <i>Haffner</i> and <i>Linz Symphonies</i> and <i>Six Quartets</i> , dedicated to a very good friend of his, Haydn.
1762	Writes his first minuet and an <i>Allegro in B Flat</i> at age 7. He also begins his first music tour, accompanied by his father and sister.	1786	On May 1, the premier of <i>The Marriage of Figaro</i> is produced in Vienna and Prague with great success.
1763	On their second tour, the trio visit several German towns and then Paris, where they stay for five months.	1787	His father dies on May 28. Due to the success at Prague, the director of the Prague theater commissions new opera. Mozart writes <i>Don Giovanni</i> , which premieres on October 29 in Prague. On his return to Vienna, Emperor Joseph II nominates him "Kammermusicus."
1764-65	They play for George III in London. Mozart composes first symphony at Chelsea and the second several months later in London.	1788	Writes last three symphonies: the <i>E flat</i> , <i>G minor</i> , and <i>C major (the Jupiter)</i> .
1767	Mozart and his sister return to Salzburg after visiting Holland and a long delay caused by Mozart's serious illness. Mozart composes the oratorio <i>The Obligation of the First Commandment</i> .	1789	On April 8, he leaves with a student to Germany in hopes of getting work from King Frederick William II of Prussia, which does not happen. He returns to Vienna where Joseph II commissions him to write <i>Così fan tutte</i> .
1768	Writes a Mass and his first opera buffa <i>La Finta Semplice</i> .	1790	Joseph II dies, succeeded by Leopold II who does not have his brother's interest in music.
1769	Mozart visits Italy for the first time.	1791	In July, he begins the <i>Requiem</i> , which is left incomplete. The work is completed by his student Süssmayer. On Sept. 30, <i>The Magic Flute</i> (a singspiel) is performed with great audience response in Vienna. On November 18, the cantata <i>Neugekrönte Hoffnung</i> is Mozart's last complete work. Mozart dies on December 4 in Vienna at the age of 35 and is buried with a dozen other poor people in an unmarked grave.
1770	His first opera seria first performed in Milan with great success.		
1771	In August, <i>Ascania in Alba</i> is produced in Milan.		
1774	Composes opera <i>La Finta Giardiniera</i> in Munich for city's court theater.		
1777	In September, leaves Salzburg with mother. In Paris, composes the <i>Symphony in D</i> , <i>The Paris Symphony</i> .		
1778	On July 3, his mother dies. He returns to Salzburg in September.		
1779	After his argument with the Archbishop of Salzburg, he moves to Vienna.		
1782	On August 4 at Mannheim, he marries Constanze Weber, sister of Aloysia with whom he had been in love years before.		



## TAKE-HOME OR CLASSROOM ACTIVITY

Cut apart three supermarket paper bags. Cut them open down one of the side seams and cut off the bottom so that when laid flat, you have a rectangular piece of paper. Tape the bags together at the shorter ends, creating a long rectangular piece of paper. From the longer side of the bag near the top, measure in 10" and place a dot. Do the same near the bottom. Draw a straight line from the top to the bottom of the bag through both dots. Your paper should look like the example below. From the information on the page of Mozart's life, select the most important incidents for your timeline. With these facts, include some of the important dates in history listed below. You may also illustrate your timeline.

Mozart is born.	1756	Cut off with scissors.
Tape ends together.		
Bag 2		Cut off with scissors.
Tape ends together.		
Bag 3		Cut off with scissors.
Mozart dies.	1791	

### World Leaders:

- 1715-1774 Louis XV, House of Bourbon, France
- 1774-1792 Louis XVI, House of Bourbon, France
- 1760-1820 George III  
House of Hanover, Gr. Britain
- 1765-1790 Joseph II, Habsburg-Lorraine Emperor
- 1790-1792 Leopold II  
Habsburg-Lorraine Emperor
- 1789-1797 George Washington  
1st President of the U. S.

### Other Classical Composers:

- 1685-1759 George Frederick Handel (Ger.)
- 1732-1809 Joseph Haydn (Austrian)
- 1770-1827 Ludwig van Beethoven (Ger.)

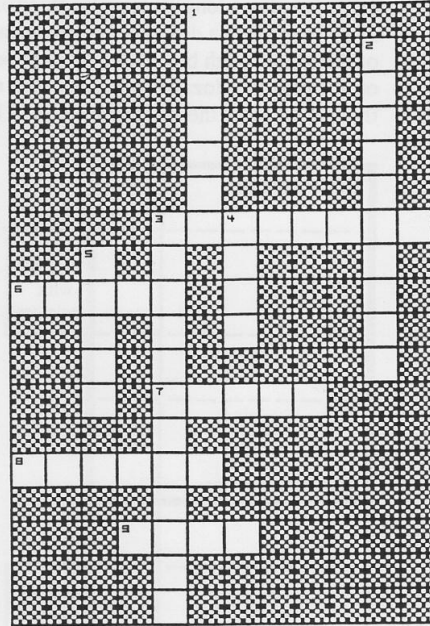
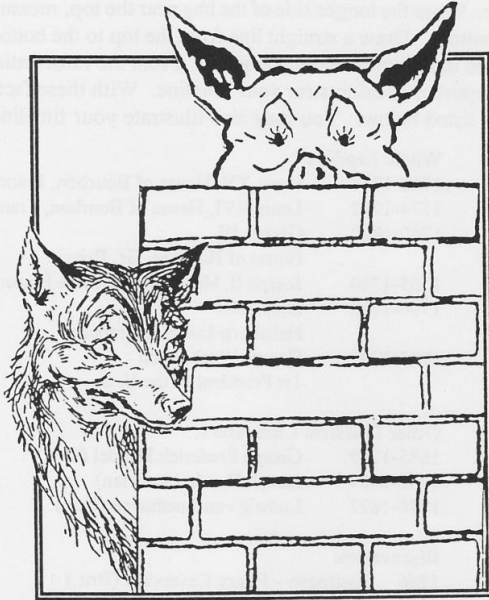
### Discoveries:

- 1766 Hydrogen – Henry Cavendish (Brit.)
- 1772 Nitrogen – Daniel Rutherford (Brit.)
- 1774 Oxygen – Joseph Priestly (Brit.); Karl Scheele (Swe.)
- 1781 Uranus (planet) – William Herschel (Brit.)

### Other Major Events:

- 1767 Mason-Dixon line established between Md. & Pa. to separate free states from slave states
- 1769 First steam-powered road vehicles, built by Nicolas Cugnot
- 1773 Boston Tea Party--citizens disguised as North American Indians, dump tea into Boston Harbour
- 1775-1783 American War of Independence
- 1776 Declaration of American Independence
- 1783 First Human ascent in a hot-air balloon by J.F. Pilâtre in Paris
- 1785 First air crossing of the English Channel, in a Hydrogen balloon by J.P. Blanchard and J. Jeffries
- 1789 French Revolution

### THE THREE LITTLE PIGS



#### ACROSS CLUES

- 3. the base of a statue
- 6. to annoy in fun
- 7. a woody plant
- 8. a scream
- 9. a long cry

#### DOWN CLUES

- 1. to be late
- 2. a person who does not eat meat
- 3. ridiculous, absurd
- 4. a fight between two persons with deadly weapons
- 5. happily

#### WORD LIST

- |         |              |            |
|---------|--------------|------------|
| duel    | pedestal     | shriek     |
| gaily   | preposterous | tease      |
| howl    | shrub        | vegetarian |
| overdue |              |            |

## SAFETY IN A LAND OF WOLVES

Within the opera *The Three Little Pigs*, Cherubino, Giovanni and Despina are being hunted by hungry Wolfgang Bigbad. In this opera, we see the difficulties we face when we must defend ourselves due to a strong bully. Despina decides to use her intelligence and not her muscles to defeat Wolfgang Bigbad. She researches how to build a safe home at the library. In this way, she builds the muscles of her mind while she builds a brick house.

Often we can be in similar situations where our feelings or bodies can be hurt. Wolves know how to trap us in fights. Sometimes they set up two innocent individuals to fight so that they can enjoy the excitement of the brawl. These people study us to find our weaknesses so that they can make us their puppets and pull our strings. All of us have been involved in "She or he said that you said that..." situations. *Third person information* is one of the clearest strings our enemies will use to hook us into foolish behavior. Criminal wolves will also study us and our families. We do not have to be their victims. We can be safe if we think like Despina and out-smart them. Thinking of your personal safety and not letting someone entrap you into a fight is one way to be a peace maker.

Here are some rules to keep you safe.

### At home:

If someone calls and asks to speak to your mom or dad and she or he is not home, simply say that she cannot come to the phone. **Never** let a stranger know that you are home alone. If they *insist* and you do not know them, tell them that your mom is taking a bath and will return their call when she can, then ask them for a return telephone number and *write it down*.

If someone knocks on your door, ask them what they want from *behind a locked door*. **Never** open your door to a stranger. If they say that they are the police or the meter reader from the gas or

electric company, tell them to come back when your mom gets out of the bath tub. If they will not leave your door and you become scared, call 911 and ask for help.

### On the street:

*Trust your instincts.* Your primary goal is survival. If you feel that a situation or place is unsafe, **LEAVE**. If someone approaching you on the street looks strange or is acting-out, change your direction, or the side of the street on which you are walking. Trust your senses. **NEVER** walk into someone else's problem! If you sense danger, you *are* in danger.

If you are out walking during the evening, always walk on the left side of the street. Be aware of potentially dangerous places such as poorly lit streets, dense shrubbery, alleys or hidden doorways. Stay alert! *Never go into abandoned buildings.*

Girls should not carry handbags with shoulder straps. You should also keep your gold jewelry out of sight while out on the street. Don't wear clothes for which wolves would kill.

**Never** go near or hang out with persons who are involved in drugs of *any* kind. People who use or sell drugs have *very short lives*. Don't be in the wrong place at the wrong time. You may be totally innocent, *but the bullets do not know it*.

Carry a whistle and project confidence. Like wolves, attackers always look for *easy* prey.

Do you know any additional rules that should be added to the above list? Tell your teacher about your ideas.

### Active Learning & Discussion Questions:

1. It is hard to resist fighting when your foe says that you are afraid to fight or are a chicken. Make a list of ways you can avoid being entrapped.
2. How have *you* learned to be safe from your own personal experiences? Write a paragraph on it.
3. How do you think the three pigs should have dealt with Wolfgang Bigbad?



**Directions:** Mozart traveled to many nations when he was a boy (see page 2). The map below shows many of these countries and their capitals. After studying the map, answer the questions.

1. Mozart once visited the United Kingdom. How many seas does the country border? Name them.

---



---



---

2. How many countries did young Mozart visit when he was a boy? List them.

---



---



---



---



---



---

3. Mozart spent most of his adult life in Vienna. Which two countries are closest to his own?

---

4. What countries share their border with Mozart's Austria? What are their capitals?

---



---

5. How many countries border the North Sea? Name them.

---



---

6. What sea has coasts in Europe and Africa?

---





## RESEARCH IN THE LIBRARY

I. Which reference books would you use to find the answers to questions one through eight below? Next to each question, write the letter that stands for the book you would use. For some questions, there is more than one book in which you could find the answer.

- |                                |                       |                            |
|--------------------------------|-----------------------|----------------------------|
| A. Atlas                       | B. Almanac            | C. Encyclopedia            |
| D. Foreign language dictionary | E. Rhyming dictionary | F. Biographical dictionary |

- |   |   |
|---|---|
| 1. Is there a rhyme for Italy? _____            | 5. When was Mozart born? _____              |
| 2. What is the longest river in Spain? _____    | 6. What is the capital of Austria? _____    |
| 3. When was the first telegraph message? _____  | 7. Who invented the refrigerator? _____     |
| 4. How do you say "thank you" in Italian? _____ | 8. Which explorer discovered Florida? _____ |

II. Study the computer data files below. Then write your answers.

ML Sadie, Stanley 410 <u>The New Grove</u> G7 <u>Mozart</u> 1982 W. W. Norton , 1982 250 pp.	ML MOZART 410 Till, Nicholas M9 <u>Mozart and the Enlighten</u> T64 <u>ment: truth, virtue, and</u> 1993 <u>beauty in Mozart's operas</u> W. W. Norton , 1993 371 pp., illus.	j398.4 <u>The Three Little Pigs &amp;</u> B79 <u>Tom Thumb</u> st Brooke, L. Leslie 1904 <u>With Numerous Drawings</u> <u>in Color &amp; Black &amp; White</u> London: Frederick Warne, 25 pp.
--	---	--

A.

B.

C.

1. Is file A an author, title or subject file? \_\_\_\_\_
2. Is file B an author, title or subject file? \_\_\_\_\_
3. Is file C an author, title or subject file? \_\_\_\_\_
4. What is the call number of file B? \_\_\_\_\_
5. For file C, who is the publisher? When was the book published? \_\_\_\_\_
6. Referring to file C, how many pages does this book have? \_\_\_\_\_
7. Referring to file B, does this book have illustrations? \_\_\_\_\_
8. What is the title of the book of file A? \_\_\_\_\_

---

### CONNECT OPERA TERMS

---

Draw a line to connect the opera term with its definition. (You may use your glossary.)

- |                 |   |
|-----------------|---|
| 1. Opera Seria  | A. Dance spectacle set to music   |
| 2. Baritone     | B. Highest pitched woman's voice  |
| 3. Opera        | C. Dramatic text adapted for opera  |
| 4. Ballet       | D. Low female voice   |
| 5. Orchestra    | E. Comic opera  |
| 6. Libretto     | F. A drama or comedy in which music is the main factor; very little is spoken   |
| 7. Duet         | G. Opera with dramatic and intense plots  |
| 8. Aria         | H. Music composed for a singing group   |
| 9. Soprano      | I. A composition written for two performers   |
| 10. Chorus      | J. A group of musicians who play together on various instruments  |
| 11. Act         | K. Highest pitched man's voice  |
| 12. Alto        | L. A musical style used in opera and oratorio, in which the text is declaimed in the rhythm of natural speech with slight melodic variation |
| 13. Tenor       | M. Male voice between bass and tenor  |
| 14. Opera Buffa | N. A piece of music originally designed to be played before an opera or musical play  |
| 15. Recitative  | O. The type of opera that reflected the lives of everyday people; libretti were chosen to depict a 'slice of life'                          |
| 16. Bass        | P. Deepest male voice   |
| 17. Overture    | Q. Elaborate solo in an opera or oratorio   |
| 18. Verismo     | R. Main division of a play or opera   |

**WRITE YOUR OWN REVIEW OF *THE THREE LITTLE PIGS***

After you see the opera, use this word bank for ideas to compose your own review of it.

singing	lighting	props	story-line	conductor	Giovanni
music	plot	Mozart	director	Despina	costumes
illustrations	acting	casting	Wolfgang	Cherubino	sets

A large rectangular area with rounded corners, containing 25 horizontal lines for writing a review.

## GLOSSARY

- act** (akt) **n.** main division of a play or opera.
- allegro** (ā-leg-roh) **adv.** musical term for fast and lively.
- alto** (al-toh) **n.** the range of the female voice between mezzo-soprano and contralto.
- aria** (ahr-i-ă) **n.** an operatic song for one voice.
- bar** (bahr) **n.** a division of music containing a set number of beats.
- baritone** (bar-i-tohn) **n.** the range of the male voice between tenor and bass.
- bass** (bays) **n.** the lowest male singing voice.
- beat** (beet) **n.** the basic pulse of a piece of music.
- chord** (kord) **n.** a group of notes played at the same time in harmony.
- chorus** (kor-ŭs) **n.** 1. a group of singers. 2. a piece of music for a group of singers.
- duel** (dū-el) **n.** a fight between two persons with deadly weapons.
- duet** (doo-et) **n.** a musical composition for two performers.
- flat** (flat) **adj.** a half-step lower than the corresponding note or key of natural pitch.
- forte** (for-tay) **adv.** loud.
- fortissimo** (for-tis-i-moh) **adv.** a musical term for very loud.
- gaily** (gā-li) **adv.** happily.
- howl** (houl) **n.** A long cry.
- key** (kee) **n.** the basic note of the main scale used in a piece of music. In the key of G, for example, G is the important note; the music often returns to it and comes to rest on it.
- libretto** (li-bret-oh) **n.** the words of an opera or other long musical.
- major** (may-jor) **adj.** music in a major key uses a major scale, in which the first three notes are the key note followed by intervals of a tone and then another tone (for example, C, D, E,). It often has a cheerful, strong sound.
- minor** (mī-nor) **adj.** music in a minor key uses a minor scale, in which the first three notes are the key note followed by intervals of a tone and then a semitone (for example A, B, C). It often has a sad, melancholic sound.
- natural** (nach-ŭ-rāl) **adj.** a note that is neither flattened nor sharpened.
- opera buffa** (op-ē-ra boof-ă) **n.** comic opera.
- opera seria** (op-ē-ra seer-i-ă) **n.** opera with dramatic and intense plots.
- orchestra** (or-ki-str ă) **n.** a group of musicians playing various musical instruments together.
- overdue** (ō-ver-dū) **adj.** to be late.
- overture** (oh-vēr-chŭr) **n.** a piece of music played before the beginning of an opera or ballet.
- pedestal** (ped-es-tal) **n.** the base of a statue.
- preposterous** (pre-pos-ter-us) **adj.** ridiculous, absurd.
- presto** (pres-toh) **adv.** a musical term meaning very fast.
- recitative** (rech-i-tă-teev) **n.** A conversational part of an opera, sung in a rhythm imitating ordinary speech.
- scale** (skayl) **n.** a series of notes arranged in descending or ascending order of pitch.
- sharp** (♯) (shahrp) **n.** any note a semitone higher than another note. Also, slightly too high in pitch.
- shriek** (shrĕk) **n.** a scream.
- shrub** (shrub) **n.** a woody plant.
- soprano** (so-prah-noh) **n.** the highest female or boy's singing voice.
- sonata** (so-nah-tă) **n.** a musical composition for one instrument or two, usually with three or four movements.
- symphony** (sim-foh-nee) **n.** a long elaborate musical composition (usually in several parts) for a full orchestra.
- tease** (tĕz) **v.** to annoy in fun.
- tenor** (ten-or) **n.** the highest adult male singing voice.
- vegetarian** (vej-e-ta-ri-an) **n.** a person who does not eat meat.

---

DICTIONARY REINFORCEMENT

---

Read the following dictionary entries and answer the questions below.

1. From what language does the word opera come? \_\_\_\_\_

---

**ōp'era'**, n. 1. Dramatic performance or composition in which music is an essential part. 2 Branch of art concerned with these, (*grand* -, without spoken dialogue; *comic* -, of humorous character; *opéra comique* F, with spoken dialogue, not necessarily humorous; - *bouffe* pr. bööf, of farcical character;) - *glass(es)*, small binoculars for use at - or theater; - *house*, theater for performance of -. [Latin = labor, work]

**ōp'era'**, See OPUS.

**ōp'us**, n. (pl. rare *ōp'era*). Musician's separate composition of any kind (used esp. in citing it from among his works by number; abbr. *op.*; *Beethoven, op. 15*); *māg'nūm* -, - *māg'num*, or -, great literary undertaking, writer's or other artist's chief production. [Latin = work]

---

2. The Academy can be referred to as a "concert hall." What might be another way of describing the Academy of Music?  
\_\_\_\_\_

3. What is the name for the small binoculars used in a theater to watch a performance? \_\_\_\_\_

4. What is the Latin translation of *opus*? \_\_\_\_\_

5. From what language does the phrase *opéra comique* come? \_\_\_\_\_

6. What does grand opera lack that is used in *opéra comique*? \_\_\_\_\_  
\_\_\_\_\_

7. What kind of opera is comic opera? \_\_\_\_\_  
\_\_\_\_\_



Produced by Opera-Tunity of Showcase Concerts Inc.  
P. O. Box 40285  
Phoenix, Arizona 85067

Phone: 602.252.1825

e-mail: [OperaRRS@aol.com](mailto:OperaRRS@aol.com)

Opera-Tunity is listed on the Arizona Commission on the Arts Artist Roster, and has been delighting audiences of all ages since 1989. Opera-Tunity has a variety of programs and "Informances" to captivate any audience. Our professional musicians look forward to sharing these wonderful programs on a stage near you, so please keep Opera-Tunity in mind when planning your season.

---

DICTIONARY REINFORCEMENT

---

Read the following dictionary entries and answer the questions below.

1. From what language does the word opera come? \_\_\_\_\_

---

*ōp'era*<sup>1</sup>, n. 1. Dramatic performance or composition in which music is an essential part. 2 Branch of art concerned with these, (*grand* -, without spoken dialogue; *comic* -, of humorous character; *opéra comique* F, with spoken dialogue, not necessarily humorous; - *bouffe* pr. bōōf, of farcical character;) - *glass(es)*, small binoculars for use at - or theater; - *house*, theater for performance of -. [Latin = labor, work]

*ōp'era*<sup>2</sup>, See OPUS.

*ōp'us*, n. (pl. rare *ōp'era*). Musician's separate composition of any kind (used esp. in citing it from among his works by number; abbr. *op.*; *Beethoven, op. 15*); *māg'nūm* -, ~ *māg'nūm*, or -, great literary undertaking, writer's or other artist's chief production. [Latin = work]

---

2. The Academy can be referred to as a "concert hall." What might be another way of describing the Academy of Music?  
\_\_\_\_\_

3. What is the name for the small binoculars used in a theater to watch a performance? \_\_\_\_\_

4. What is the Latin translation of *opus*? \_\_\_\_\_

5. From what language does the phrase *opéra comique* come? \_\_\_\_\_

6. What does grand opera lack that is used in *opéra comique*? \_\_\_\_\_

---

7. What kind of opera is comic opera? \_\_\_\_\_

---



Produced by Opera-Tunity of Showcase Concerts Inc.  
P. O. Box 40285  
Phoenix, Arizona 85067

Phone: 602.252.1825

e-mail: [OperaRRS@aol.com](mailto:OperaRRS@aol.com)

Opera-Tunity is listed on the Arizona Commission on the Arts Artist Roster, and has been delighting audiences of all ages since 1989. Opera-Tunity has a variety of programs and "Informances" to captivate any audience. Our professional musicians look forward to sharing these wonderful programs on a stage near you, so please keep Opera-Tunity in mind when planning your season.

APPENDIX F  
*OPERA 101*  
STUDY GUIDE



*Opera-tunity*



*PO Box 40285 Phoenix, Arizona 85067*

*602.252.1824*





People Die...Boyfriends Cheat... Women Cry---  
And yet we find a way to sing!

Laughter may indeed be the best medicine, but it is also a terrific teacher, especially for *people who think they hate opera!* Our singers will lead the audience through opera's terminology and traditions to understanding and even appreciation. Opera-Tunity has packed the trunk full of beautiful melodies and clever "schtick" to make it happen.

Opera-tunity's School Programs are interactive and improvisational. We tailor each session to any age group- *anywhere*. A class period may include favorites from operatic blockbusters like: Carmen, La Boheme, The Magic Flute, Pagliacci, Hansel and Gretel. It's guaranteed students will view opera in a whole new light! A special benefit- we're portable. With no bus hassle, all children can have the Opera-Tunity to enjoy and learn. Educational games and lessons are part of the experience. We have one-act operas that come in a wide range for different ages and provide the perfect follow-up to our initial visit.

Concert credits from across the country attest Opera-Tunity is as comfortable making music on stage with a symphony, theatre or opera company as we are in the school room. A full concert is a community event long remembered with pleasure and anticipation of our return.

Sharing these wonderful programs is important to us, so we keep our budgets as reasonable as possible, knowing you must deal with small budgets and growing expenses as well. We have a diversity of presentations, so keep us in mind when planning your season(s).

Opera-Tunity is a proud member of the Arizona Commission on the Arts Arizona Artist Roster, available for Residencies, and Touring. Opera-Tunity is a subsidiary of Showcase Concerts, Inc. a non-profit organization under 501(c)3 .

SHOWCASE CONCERTS, INC.  
P.O. BOX 40285  
PHOENIX, ARIZONA 85067  
602.252.1824

## THE OPERATIC VOICE

Operatic singing, like operatic music, developed in Europe during the 17th century. The vocal demands are far greater on an opera singer than on any other singer because unlike singers in most popular music fields, they rarely use microphones. Therefore, their voices must be developed to make a sound that will project well -- a voice that can be heard above an orchestra and that will carry throughout a large theater. An opera singer must use his or her own body as a natural source of amplification.

Through years of study and practice the singer learns to make the diaphragm (a thin membrane that stretches across the chest cavity below the lungs and above the stomach) stretch so that the lungs completely fill with air. The singer regulates the amount of breath used by controlling the muscles of the diaphragm. By tightening the diaphragm the singer can push out just the right amount of air to make the vocal cords vibrate. The speed at which they vibrate determines the pitch.

As the sound passes through the mouth it resonates in the sinus cavities of the face and head. These cavities (hollow places in the bones) act as small echo chambers and help to amplify the sound. By shaping the mouth and through the placement of the tongue near the lips, the tone or word can be made more beautiful.

Below is listed the five major voice categories (three for men, two for women):

**WOMEN:** **Soprano** -- Highest female voice. Similar to a flute in range and tone color. Sopranos usually play the heroine in an opera since a high, bright sound can easily suggest youth and innocence.

**Mezzo-soprano** -- Lowest female voice. Similar to an oboe in range and tone color. A mezzo (also called alto) can portray a wide variety of characters from Carmen to witches and sometimes they sing the part of a young man. These are called "pant roles."

**MEN:** **Tenor** -- Highest male voice. Similar to a trumpet in range, tone color and acoustical "ring." Usually the hero or romantic interest in an opera.

**Baritone** -- Middle male voice. Similar to a french horn in tone color. Often portrays the leader of mischief in comic opera or the villain in tragic opera.

**Bass** -- Lowest male voice. Similar to a trombone or bassoon in tone color. Usually portrays old and wise men or foolish, comic men.

In addition to the above vocal categories which are divided by range, the following terms can be used to describe special characteristics of voices in any range:

**Coloratura** -- A voice which has the ability to sing many notes quickly, usually with an extended upper range.

**Lyric** -- A light to medium weight voice capable of sustained, but not very forceful singing.

**Spinto** -- A medium to heavy weight voice capable of sustained and forceful singing.

**Dramatic** -- The heaviest voice, capable of sustained and forceful singing.

## A Brief History of Opera

Opera is a four hundred year old art form that incorporates all sorts of other art forms; dance, visual arts, music, costumes, sets and make-up. The word "opera" meaning "a work" is essentially a story told to music. Operatic stories come from many sources; history, mythology, fairy tales, folk stories, literature and drama. What all of these stories have in common is that something about their musical and/or dramatic qualities inspired a composer to set it down in music.

Stories and story telling seem to tap into a basic human need and all cultures have story telling traditions. They teach us about life and death, love and hate, good and bad; in short, the human condition. Music is found in every culture and when used in combination with a good story can clarify, define, elaborate on or even contradict the original story. It is this combination of music and story that makes opera and all forms of musical theater so powerful.

Thus we approach the 402nd anniversary of opera with much celebration. This art form has survived wars, collapsing monarchies, depressions, and plagues, to expand beyond all geographic and cultural boundaries. It remains one of the most exciting and creative of all the performing arts. Since opera does not exist within a "bubble", included in this operatic history are also world events that helped to shape opera into the form we are familiar with today.

One could argue that opera actually had its beginnings during the height of ancient Greece when a chorus would be included as part of a dramatic performance, usually at the beginning or end of an act. However, most historians place the birth of opera at the end of the 16th century. This was the great flush of the **Renaissance**, when Shakespeare was at the height of his powers, Spain had launched another unsuccessful armada against England and most of Europe was either at war with each other, or bidding to colonize the Americas. The Roman Catholic church had lost much of its hold on Europe, in particular Germany with Martin Luther and his Protestants, and the relative freedom of expression was in full swing. It was into this time of upheaval and great creativity that opera was born. A group called the Florentine Camarata, headed by Vincenzo Galilei (father of the famous astronomer), published a "Dialogue about Ancient and Modern Music" in 1581. In this book, Galilei stated that multiple vocal texts, melodies and rhythms could never clearly express the text and instead created a chaos of contradictory impressions. Therefore, the correct way to set words was to use a solo melody, "monody", which would enhance the natural speech inflections. Galilei did set some verses from Dante's "Inferno" for tenor solo with accompaniment, but the music was not preserved. The first example of a true opera "Dafne" was written in 1597 by Peri, a singer who did not adhere to Galilei's theory, but did continue writing in the monodic style. However the best known composer of opera at this time was Claudio Monteverdi (1597-1643). Most of his operas were performed in Venice where opera mania became as great as Beatlemania in our own time. By the middle of the 17th century, opera was being heard all over Italy and had spread to France and Germany. Even two of the popes wrote operas and at its height, Venice had over 30 opera houses and premiered over 1,700 operas. Thus ends the Renaissance and begins the Baroque period.

The explosion of art and music throughout Europe was staggering with various monarchies and noblemen competing to see who could build the most opera houses and work with the most important artists of the day. The **Baroque period** (approximately 1600 - 1725) saw the paintings of Rembrandt van Rijn, writings of Descartes, Moliere and John Locke, the establishment of Boston by Puritans (1630), the building of the Taj Mahal (begun in 1653), the reign of Peter the Great in Russia, the Salem witchcraft trials (1692) and the music of Johann Sebastian Bach, Georg Friedrich Handel and Antonio Vivaldi. The Baroque Opera flourished throughout much of Europe with the Italian school prevailing in most of the opera houses and royal courts. This time period is often called the "Age of Enlightenment" and the operas which were written and performed during this period were clear, simple, rational, of universal appeal, and were used as purely entertainment. Handel was the most famous opera composer of his day and his operas were performed throughout Europe.

The 18th century brought opera to its baroque height with an incredible number of works being written and performed which then led to the classical period of Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig von Beethoven. The **Classical period** (approximately 1725-1800) was a time marked by the toppling of monarchies and the exploration of our world. The French Revolution (1789-1794) reshaped its government and sunk its population even further into poverty, the American Colonies declared independence from England and George Washington becomes president, Napoleon begins (and ends) his conquest of Europe, and Lewis and Clark begin their expedition across the United States.

Opera continued to flourish throughout the Classical era, though it went through some changes of its own. Italian composers began to bring opera into harmony with changing ideals of music and drama, making the entire design more natural, more flexible in structure, deeper in content and more varied in other musical resources. The orchestra became more important for both its sake and for adding harmonic depth to accompaniments. The consummation of this new style of opera was in the work of Christoph Gluck. He began writing operas in the Italian style, but was deeply influenced by the reform in the 1750s. He collaborated with the poet Calzabigi to produce "Orfeo ed Euridice" (1762) and "Alceste" (1767). Other composers during this time period tried their hand at writing operas, Haydn wrote more than 75 for the Esterhaus family, and Mozart supported himself with several popular operas; "The Marriage of Figaro", "Don Giovanni" and "The Magic Flute" to name a few.

During the 1820s, a new "class" who highly valued individual expression and freedom arose out of the ashes of the French Revolution and the Napoleonic Empire - the middle class. Thus a new type of opera was needed to appeal to this relatively uncultured audience who thronged the theatres in search of excitement and entertainment. New operas that underscored the public's "new" interests were required and composers scrambled to find topics. Many found inspiration in the literature of the time and instead of using greek mythology as a basis for the opera, composers were using Shakespeare, Goethe and Victor Hugo. This became Grand Opera which used all artistic elements such as ballets, choruses and crowd scenes, to appeal to its new audience. Opera comique, which was less pretentious than grand opera, flourished along side the grand opera. Opera comique required fewer singers and players, and was written in a much simpler musical idiom; its plots presented straightforward comedy or semiserious drama instead of the huge historical pageantry of grand opera. Opera bouffe emphasized smart, witty and satirical elements of comic opera and appeared in Paris in the 1860s. Other composers took note and began developing operettas in other countries; Gilbert & Sullivan in England composing "The Mikado", "The Pirates of Penzance" and "HMS Pinafore", Johann Strauss, Jr. in Vienna composing "Die Fledermaus, and eventually Victor Herbert in the United States composing "Babes in Toyland" and "Naughty Marietta". Another type of opera began to emerge called "lyric opera" which combined earlier opera comique with the current style of the grand opera, though on a much smaller scale. The landmark of lyric opera was "Carmen". Composed by Georges Bizet in 1875, "Carmen" followed the traditional path of late 19th century Romantic opera; exotic locations, spare in texture and beautifully orchestrated.

The **Romantic period** (approximately 1800-1900) touches off a second explosion of creativity throughout Europe, Russia and the United States. In the late 19th century art community, Edouard Manet, Edgar Degas, Claude Monet, Auguste Rodin and Renoir were the rage with "Impressionism". In literary circles, the populations of Europe and the United States were reading Emerson, Thoreau, Melville, Whitman, Twain, Stevenson and many more. While in the musical community, composers such as Brahms, Berlioz, Tchaikovsky and Bruckner were changing the symphonic form and Wagner, Verdi, Rossini and Puccini were changing the opera.

Perhaps this explosion was due to the fact that throughout most of Europe, Russia and the United States, the last 40 years of the 19th century were relatively quiet. Aside from the Franco-Prussian war, most countries were enjoying a respite from conflict and many used the time to find ways of bettering mankind. Bell invented the telephone (1876), Edison invented the phonograph (1877) and the incandescent electric light



(1879), Koch discovers the tuberculosis germ (1882) and Pasteur begins inoculating against rabies (1884). America gets the Statue of Liberty (1886), Wilhelm Roentgen discovers x-rays (1894), Queen Victoria is the longest reigning monarch in England's history (1837-1901) and Russia crowns its last tsar, Nicholas II (1894).

Some of the best known and loved operas were created during this time period. Italy had its own explosion of native composers such as Rossini, Bellini and Donizetti all of whom had a penchant for both the dramatic and comedic operas. Gioacchino Rossini's "The Barber of Seville" is perhaps the best example of Italian comic opera of the earlier 19th century with witty dialogue, unforgettable characters and beautifully crafted music. However, the most famous of all the Italian opera composers during the Romantic period was Giuseppe Verdi (1813-1901). With the exception of a few songs and a string quartet, all of Verdi's works were written for the stage. Verdi became so popular throughout Italy, that his name became a patriotic symbol and rallying cry "Viva Verdi!". Verdi viewed opera as human drama to be conveyed through the use of simple, direct, vocal solo melody. With the exception of one, all Verdi's operas deal with serious subject matter from Shakespeare's "Othello" to Victor Hugo's "Rigoletto". Bellini, Donizetti, Rossini and early Verdi all composed in the "bel canto" style which was characterized by long, fluid, melodic lines throughout the opera.

This marriage between music and literature was one of the distinguishing marks of the 19th century opera and German composers in particular used this to their full advantage. The culmination of German opera came in the form of Richard Wagner who not only created a new genre of operatic theater, but whose influence was so profound, it is still being felt today. Wagner felt that the function of music was to serve the ends of dramatic expression, therefore his operatic scores vividly outlined what was happening on stage. The Ring cycle, consisting of four operas, is Wagner's masterpiece which uses Norse mythology as its story base. To keep consistency between all four operas, Wagner used the leitmotif. The leitmotif is a musical theme or motive associated with a particular person, thing, or idea in the drama. This idea is used today in movie scores. In "Star Wars", written by John Williams, each main character has a theme, as does the idea of "the force" and "the empire". These themes are woven throughout the picture as characters and ideas appear, thus giving the score some musical cohesion.

The end of the Romantic period brings about significant change to all musical forms. The idea of tonality was being stretched in France by Claude Debussy and Maurice Ravel, while in Italy, Giacomo Puccini was writing dramatic operas which used a new style called "verismo" which means realism or naturalism. Puccini would choose a libretto that presented everyday people in familiar situations acting violently under the impulse of primitive emotions and wrote in a musical style that was appropriate to such a libretto. The veristic opera was the grandfather of television and cinematic shock drama. It was typical of the post-Romantic period which used dissonance, hugeness and other musical devices to titillate the now jaded audience. "La Boheme", "Tosca" and "Madame Butterfly" all had elements of the veristic opera.

The **20th century** has been a turbulent time, both in the world and within the musical community. Much of this century has been spent at war, population increases, fighting disease, and developing medical miracles. Musically, opera continues to grow and expand beyond the traditional boundaries of Europe and Russia to include other countries such as Australia, Canada and South America. The great names of modern opera include Kurt Weill, Igor Stravinsky, Benjamin Britten, Paul Hindemith, and Anton Berg, to name just a few. There has never been a more exciting age operatically than now, when every taste wants to be satisfied and curiosity for the unfamiliar is constantly increased.

The most important thing to remember about the history of opera, as with art and music, is that it was a reflection of world events. Early opera combined a humanistic outlook with a blending of mythology and everyday realism. It became the most important of all art forms during the Baroque period when it was spectacular, but not intellectually or spiritually challenging. The classical age of opera was linked to enlightenment and philosophers like Rousseau and Voltaire. The Romantic revolution turned opera in a new

direction, away from ancient history to works of Shakespeare, Goethe, Schiller and Victor Hugo and it was often involved with national, revolutionary and political history. During the 20th century, opera became part of the era of Picasso, James Joyce, Freud and astonishing new worlds uncovered by science.

Opera is truly a reflection of the human condition and whether the story is Shakespeare, Aesop or Hugo, it will continue to delight audiences of all ages and cultures, because on the most basic level, opera is telling the story of our lives.




## OPERA AND MUSIC THEATRE

For untold centuries, man has taken theatrical spectacle and added the dimension of music to create unique forms of entertainment. Practically every corner of the world has its distinctive genre, from French *opéra-comique* to Japanese *kabuki*, and each falls under the heading of 'music theatre.' In America, the music theatre scene is dominated by three forms: **opera**, **operetta**, and **musical comedy**. Each of these genres is closely related to the other, making it difficult to discern where one begins and the other leaves off. What follows below, therefore, is a general definition of opera and its relation to these other types of music theatre. It should be noted, however, that there are many works which do not fit any of these descriptions, especially in recent times, when the sharp distinctions between opera, operetta, and musical comedy have been all but abandoned.

**Opera**, the oldest of these genres, flourished from the seventeenth century to the first half of the twentieth; operas are still being written today, but at a drastically meager rate as compared to the eighteenth and nineteenth centuries. Italy, where the art form originated, was the foremost center of opera, followed closely by France and Germany. Most of the twenty or thirty operas that comprise the standard repertory of works that are regularly produced today come from these countries and were written in or around the period 1780-1925. Beyond this core of popular pieces are operas from such countries as Russia, England, Czechoslovakia, and the United States, some of which are receiving renewed attention.

Strictly speaking, opera is a form of music theatre in which all text is set to music, and there are many examples for which this holds true. Each country and composer, however, developed its own style of opera, often as an acceptance of or reaction against the influences of foreign music. Native performing traditions were combined with the established opera format to create many new varieties of entertainment that are loosely categorized as opera: for example, the influence of the *slapstick commedia dell'arte* theatrical troupes can be seen in the Italian *opera buffa*, while in Germany, popular fairground entertainments from France evolved into the *singspiel*, which often incorporated well-known German folk tunes. Individual operatic genres are identified by country and date of origin, subject matter, musical style, absence or presence of dialogue, and other criteria. Always, however, it is the aim of opera to express emotion, character, and action through music.

**Operetta**, which flourished during the period 1860-1930, is a close relative of opera. Vienna was perhaps the true stronghold of operetta (American composers later emulated this tradition with great success), but individual masters developed distinct national styles in France and England as well. Generally speaking, operettas have comic, satirical, or sentimental plot and usually contain large sections of spoken dialogue. While the music can occasionally be as demanding as that of traditional opera, most often it is of a lighter, less virtuosic nature. Other elements, such as dance and comic relief, play a far more important role in relation to the music. In its heyday, operetta enjoyed a popularity similar to that of the Broadway musical in today's society.



**Musical** comedy developed primarily in the United States during the early nineteenth century, and it combined the most successful elements of a number of music theatre genres, including operetta, burlesque, the extravaganza, and the musical revue (a program of musical numbers connected by dialogue or a storyline). Despite its highly derivative history, musical comedy is a remarkably fresh and original form, one that continues to thrive at the present time.

The primary differences between musical comedy and opera are in the nature of the music and the amount of spoken dialogue. Vocally, opera (and operetta, as well) is far more difficult than musical comedy, while the latter relies more on the performer's acting and dancing ability, physical appearance, and personality. In performing traditions, there are further differences: since opera primarily uses music rather than words for dramatic effect, it is often performed in the original language, even if it is not the language of the audience; operetta and musical comedy, being more dependent upon dialogue, are almost always translated into the language of the audience. Stylistically, opera is closely tied to classical music, musical comedy to popular music, while operetta falls somewhere between the two. If opera tends to be more diverse in musical style, subject matter, and flavor, it must be remembered that the genre has been in existence for almost four centuries, whereas its two related forms are relative newcomers to the world of music theatre.

Opera is the unfortunate victim of a great deal of confusion and misconception, much of it a holdover from past centuries when performance standards and audience expectations were drastically different from our own. It may have been true in a previous era that opera singers were often fat, middle-aged, and temperamental, and that good acting and opera were almost mutually exclusive. Today, however, opera has received a new life, thanks, no doubt, to the influences of musical comedy, operetta, and television. Contemporary opera singers are generally younger, more attractive, and far better actors than their predecessors. Opera production has also undergone a transformation, with the foremost directors, designers, and technical wizards from the theatre and cinema bringing new insights to old masterpieces. With such modern innovations as supertitles, the idea of opera as a 'musical museum,' and appreciating the genre as the vital, viable, thoroughly entertaining variety of music theatre it was meant to be. As people of all ages and from all levels of society are 'discovering' this relatively ancient art form, opera is enjoying the largest and most diverse following in its turbulent history.





## Glossary of Opera Terms

- Act:** one of the main divisions of a drama, opera or ballet, usually completing a part of the action and often having a climax of its own.
- Aria:** a song sung by one person. In Italian, aria means "air", "style", "manner". The aria had a central place in early opera and throughout operatic history, arias have been used to highlight an emotional state of mind and accentuate the main characters.
- Baritone:** the most common category of the male voice; lower than a tenor, but higher than bass. Baritones were more commonly used in during the Romantic opera era.
- Bass:** the lowest male voice. Many bass roles are associated with characters of authority or comedy.
- Bravo:** "well done" in Italian. Audiences say this to express their appreciation for a performance.
- Chorus:** a group of singers usually divided into sections based on vocal range. The chorus was originally an ancient Greek practice of underscoring portions of the drama through music. The chorus is often used for crowd scenes and to play minor characters.
- Composer:** the person who writes the vocal and/or orchestral music (score).
- Conductor:** the person in charge of all the musical aspects of an opera; both orchestrally and vocally.
- Costumes:** the clothing worn on stage by the performers. Costumes can be used to reflect the personality of a character, the historical time period, country of origin or social ranking.
- Designers:** the people who create the sets, costumes, make-up, wigs and lighting for the opera performance.
- Dynamics:** the degree of loudness or softness in the music.
- Duet:** two people singing together.
- Finale:** the ending segment of an act or scene.
- Leitmotif:** a theme or other musical idea that represents or symbolizes a person, object, place, idea, state of mind, supernatural force or some other ingredient in a dramatic work. An idea used widely throughout German opera, though associated with Richard Wagner in most of his operas.

- Librettist:** the person who writes the text (words) of the opera.
- Libretto:** the text of the opera. In Italian, it means "little book".
- Lyrics:** words of an opera or of a song.
- Musical:** a staged story similar to opera, though most of the dialogue is spoken.
- Opera:** a staged musical work in which some or all of the parts are sung. In Italian, the word "opera" means a work which is derived as the plural of the Latin opus. Opera is a union of music, drama and spectacle.
- Orchestra:** a group of musicians led by the conductor who accompany the singers.
- Orchestra Pit:** a sunken area in front of the stage where the orchestra sits.
- Overture:** an orchestral introduction played before the action begins. The overture is often used to set the mood of the opera. Many composers used the overture to introduce themes or arias within the opera and sometimes the overture became more well known than the opera itself.
- Pants Role:** a young male character who is sung by a woman, usually a mezzo-soprano, meant to imitate the sound of a boy whose voice has not yet changed.
- Props:** the visual elements of a scene other than the set. Furniture is called "set props" and smaller items (anything held by the performer) are called "hand props".
- Quartet:** four people singing together
- Recitative:** dialogue which is "sing-speak". The recitative helps get through a lot of text quickly and moves the action along. Often precedes an aria or ensemble.
- Set:** the visual background on stage. The set shows the location of the action.
- Soprano:** the highest female voice. The soprano is commonly the lead female character.
- Tempo:** the speed of the music.
- Tenor:** the highest natural male voice. Often the lead male character within the opera.
- Trio:** three people singing together

## COMPOSER! COMPOSER!

### Gaetano Donizetti (1797 – 1848)

Gaetano Donizetti was born in 1797 in Bergamo, Italy. Donizetti was a practitioner of the bel canto school of vocal writing (long, expressive, highly ornamented lines). Although not a pioneer within his musical tradition, Donizetti still created unforgettable characters. His most famous operas included *Lucia di Lammermoor*, *L'Elisir d'Amore* (*The Elixir of Love*), *Don Pasquale* and *La Fille du Regiment* (*Daughter of the Regiment*). Ironically, the most famous scenes within Donizetti operas tended to be the "Mad Scenes" (it was ultimately through a haze of madness that Donizetti met his own end). Though Donizetti was primarily a melodist, he brought a fine hand to his excellent orchestrations, his sense of musical development and musical structure. His most famous single composition remains the Sextet from *Lucia di Lammermoor*. *Lucia* was based on Sir Walter Scott's novel *The Bride of Lammermoor* which inspired both librettist and composer alike.

### Johann Strauss II (1825 – 1899)

Johann Strauss the younger was already famous as a composer of Viennese dance music (he was known throughout Europe as The Waltz King) before he turned his hand to operetta. His first two operas were greeted with mild enthusiasm, though it is his third "*Die Fledermaus*" (*The Bat*) which has remained well entrenched in the operatic repertoire. The overture is one of the most popular and most performed ever written. The work as a whole is a masterpiece, the finest product of the Viennese operetta school and contains a myriad of fresh, witty, pointed, memorable melodies.

### Giuseppe Verdi (1813 – 1901)

Perhaps the most beloved of all Italian operatic composers, so much so the cry of "Vive Verdi" could be heard throughout Italy. Like his predecessors, Donizetti and Rossini, Verdi was not an innovator within his art form. He did however stretch the traditional Italian school of bel canto into a more realistic and flexible style that would later be expanded by another Italian composer, Giacomo Puccini. His opera *Aida* was originally scheduled to help celebrate the opening of the Suez Canal in 1869. However, Verdi refused and the canal opened without benefit of an operatic gala. The story line (as well as a generous contract) had eventually convinced Verdi to begin working towards a premiere in 1871 with the initial performance becoming a triumph and within less than two years, *Aida* was making its way to La Scala and the Academy of Music.


### Umberto Giordano (1867 – 1948)

Giordano's first opera, *Mala Vita*, enjoyed some success with German audiences but was thought inappropriate for the Italian stage. Not without connections in Italy, he did, however, manage to take over the libretto of *Andrea Chenier* from another composer, Alberto Franchetti. To continue in the verismo style of Pietro Mascagni, Giordano incorporated a number of melodies from the French Revolution, including the *Marseillaise*, to add an authentic touch to *Chenier*. The libretto of *Chenier* is based on the life of a French poet who lived from 1762 to 1794. Chenier thought the ideals of the French Revolution inspiring on paper, although found them appalling in practice. He denounced the Jacobins in a series of political articles and was imprisoned by them. Chenier was eventually executed for treason. This is the only Giordano opera which remains well established in the operatic repertoire.

### Giacomo Puccini (1858 – 1924)

Born in Lucca, Italy, Puccini came of a line of musicians who had been active in the Lucca area for five generations. Although extremely popular with audiences for his prolific melody and accessible style, fellow composers and even critics had little but contempt for Puccini and his music. There is often comparisons made of the stereotypical Puccini heroine; put-upon and forlorn. This may be the case with some, but certainly Puccini created his share of strong, determined women throughout his ten mature operas. *La Boheme*, based on the novel *Scenes de la Vie de Boheme* by Henri Murger, captured Puccini's melodic invention to the fullest extent. So attractive is the melodic flow, so memorable the lyrical invention that both singers and audiences consider *La Boheme* to be Puccini's masterpiece.





WHAT'S THE STORY?  
OPERA SYNOPSES

*Lucia di Lammermoor* – composed in 1835 by Gaetano Donizetti, libretto by Salvatore Cammarano based on the Sir Walter Scott novel, *The Bride of Lammermoor*.

**Prologue** – Lord Enrico Ashton, in order to save his family fortunes and his own skin, has arranged a marriage between his sister, Lucia, and Lord Arturo Bucklaw. Recently, he was made aware that Lucia has been secretly meeting an unknown huntsman who, it turns out, is Edgardo of Ravenswood, sworn enemy of the Ashtons.

**Act I – Scene I** Setting: The woods near the Lammermoor estate. Enrico's guards tell him that they suspect Edgardo of sneaking around their property as well as courting Enrico's sister, Lucia. This infuriates Enrico who sings "Cruda, funesta smania" or "What wild, black frenzy you have aroused in me!"

**Act I – Scene II** Setting: A fountain in the park on the Lammermoor estate. Lucia awaits her rendezvous with Edgardo. Afraid of her brother's possible revenge, Lucia tells her maid Alisa the story about a maiden's ghost who haunts the fountain and has warned her of a tragic end to her love for Edgardo "Regnava nel silenzio" or "Once, on a gloomy night". Alisa begs Lucia to end the relationship, but as Edgardo appears, Lucia is overwhelmed by her love for him. Edgardo tells Lucia he must journey to France on a political mission but would like an end to the Ravenswood-Lammermoor feud so they can be married. Lucia begs Edgardo to keep their love a secret and they pledge their faith ("Verranno a te") and say good-bye.

**Act II – Scene I** Setting: Enrico's apartment. Enrico has decided that nothing but the politically correct marriage of Lucia and Bucklaw will save him and he tells Lucia that Arturo Bucklaw will be arriving shortly for their betrothal ceremony. In the mean time, Enrico has also intercepted and destroyed Edgardo's letters to Lucia and now shows her a forged letter from Edgardo to a fictitious lover to prove Edgardo's unfaithfulness. Lucia's mind begins to crumble as she continues to argue with her brother that she is unavailable to marry Bucklaw. Enrico plays his ace in telling Lucia that only through this marriage can he be saved from a traitor's death. Lucia consults with the family chaplain, Raimondo, who encourages her to complete her brother's request.

**Act II – Scene II** Setting: The hall in the castle of Lammermoor. The guests are rejoicing as Arturo Bucklaw appears to wed Lucia. Lucia claims that she is being led to sacrifice and reluctantly signs the wedding contract. Edgardo bursts in, surprised to find his fiancée now wed to another. This begins the great sextet "Chi mi frena in tal momento" or "Who'll try to bar my way?". Swords are drawn but Raimondo commands that they be put away. Edgardo curses Lucia for her faithlessness, returns her ring and storms out of the castle. Lucia faints.

**Act III – Scene I** Setting: The hall in the castle of Lammermoor. Raimondo interrupts the wedding celebrations with disastrous news. Lucia, now completely mad, has killed her husband. She appears with dagger in hand and begins the famous "Mad Scene". In her delusions, she now believes that she and Edgardo are to be married. She relives the past love and happiness, though still fearful of the ghost's predictions at the fountain. She finishes her scene and faints.

**Act III – Scene II** Setting: The Ravenswood cemetery. Edgardo believes that Lucia has betrayed him and longs for death. As he awaits Enrico for the final challenge, Edgardo sees a procession leaving Lammermoor. The procession tells Edgardo that Lucia is dying and calling for him. He tries to go to see her, but Raimondo appears and announces Lucia's death. Unable to accept her death, Edgardo despairs ("Tu che a dio" or "Oh, now you unfold your wings") and stabs himself.







*Die Fledermaus* – composed in 1874 by Johann Strauss II, libretto by Haffner and Genee, based on French vaudeville “*Le Reveillon*” by Meilhac and Halevy.

**Act I** – Setting: Eisenstein’s house. Gabriel von Eisenstein has been sentenced to 8 days in prison for a minor infraction. He is about to leave for jail when Falke, his friend, persuades him to postpone his surrender and instead go to a ball that Prince Orlofsky is giving. Falke has a plan of revenge for an earlier practical joke that Eisenstein played on him. After a very madcap masquerade, Eisenstein had abandoned the sleeping and drunken Falke (costumed as a bat), in a public park where he awoke to the jeers of passers by on a Sunday morning. Elaborating upon his plan, Falke also invites Rosalinda (Eisenstein’s wife), Adele (her maid), and Frank (the prison warden) to the ball, where all are to appear under different identities. Eisenstein departs (“To part is such sweet sorrow”) and Alfred, a former admirer of Rosalinda, appears. Finding her alone, he serenades her (“Drink my darling”). She is overcome with her emotion for Alfred and as they are to consummate their relationship, Warden Frank appears to escort Eisenstein to jail. Alfred, in order to spare both he and Rosalinda the embarrassment of their compromising circumstances, allows Frank to believe he is Eisenstein and goes to jail.



**Act II** – Setting: The party at Prince Orlofsky’s palace. The Prince, who is very rich and very bored, is the host. Adele appears, wearing one of Rosalinda’s ball-gowns. Eisenstein, posing as Marquis Renard, recognizes her but Adele insists that she is a successful actress (“My Dear Marquis”). Rosalinda arrives, masked, and is introduced as an Hungarian countess. Eisenstein begins to court his own wife, and she succeeds in taking his watch away from him (“The Watch Song”) – a souvenir to be used as evidence of his misbehavior. The party breaks up at dawn.

**Act III** – Setting: The jail. Alfred has spent the night in jail, supervised by Frosch, the merry drunken jailor. Frank, still tipsy, arrives to take over. Adele, who wants to be an actress, comes to beg Frank, or Chevalier Chagrin as she knows him, to further her career. Eisenstein finally reports for jail, Rosalinda arrives, and eventually everyone’s true identity is revealed. Falke confesses that the evening was all his plotting and a good joke on everyone, aided by the champagne.





*Aida* – composed in 1871 by Giuseppe Verdi, libretto by Antonio Ghislanzoni from the French prose of Camille du Locle, on an original scenario by Mariette Bey.

**Prelude** – The captain of the guard, Radames, is in love with the slave-girl Aida. Her mistress is the Pharaoh's daughter, Amneris, who loves Radames herself. Unknown to anyone in Egypt, Aida is a princess of Ethiopia, the daughter of King Amonasro, Egypt's worst enemy.

**Act I – Scene I** Setting: A hall in the Pharaoh's palace at Memphis. The High Priest, Ramphis, is on his way to inform the Pharaoh of the name of the general whom the goddess Isis has chosen to lead the Egyptians against an attack from Ethiopia. Radames hopes to be appointed and expresses his affection for Aida ("Celeste Aida" or "Fairest Aida"). Amneris joins him and Radames becomes flustered when Aida appears. Amneris suspects he likes her slave-girl and is seized by a fit of jealousy. The Pharaoh announces that his choice of commander is Radames. Everyone wishes him victory, including Aida, though later she berates herself for having betrayed her own people. Torn between loyalty to her father and love for Radames, she implores Heaven to let her die rather than force her to make a choice ("Numi, pieta" or "Goddess on high").

**Act I – Scene II** Setting: The interior of the temple of Pthah at Memphis. The priests chant, dancers celebrate and Radames is invested with consecrated weaponry.

**Act II – Scene I** Setting: Amneris's apartments. The Egyptian troops, led by Radames, have won the war against the Ethiopians. Amneris, still tormented by doubt and suspicion, resolves to find out the truth about the relationship between Aida and Radames. Amneris hints to Aida that Radames has been killed. This shakes Aida's composure and Amneris then states that Radames is actually alive which provokes a burst of relief from Aida. In vain, Aida tries to contain the jealous fury of Amneris.

**Act II – Scene II** Setting: Before the gates of Thebes. Trumpets start the processional which includes captured Ethiopians, among them Aida's father. Amonasro hides his identity and pretends to be an eyewitness to the death of King Amonasro and pleads with the Pharaoh for the lives of his people. Radames also asks to release the prisoners to which the Pharaoh agrees. Ramphis warns of the consequences and succeeds in having Aida and her father retained as hostages. In token of Egypt's gratitude, Radames is awarded the hand of Amneris.

**Act III – Scene I** Setting: The Temple of Isis on the banks of the Nile. In preparation for her wedding, Amneris and Ramphis come to worship at the Temple of Isis. Outside the temple, Aida awaits Radames. She has given up all hope of every finding happiness and sadly recalls her childhood in the valleys of Ethiopia ("O, patria mia" or "Land of My Fathers"). She is joined by her father who tells her that the freed Ethiopians are again ready to attack Egypt. Amonasro proposes to exploit Radames' love for Aida by having Aida ask Radames which route the Egyptians have decided on for their attack. At first, Aida refuses but Amonasro persists and eventually she agrees. Radames appears still professing his love. Aida persuades him to run away with her to Ethiopia. Radames eventually agrees and tells her of the way by which they can escape. Amonasro appears and Radames realizes that he has revealed a vital military secret. Amneris and Ramphis emerge from the temple, Radames succeeds in helping Aida and her father escape, while he surrenders himself to the priest ready to face the consequences of his betrayal.

**Act IV – Scene I** Setting: A hall in the Pharaoh's palace. Amneris, now regretting her earlier jealousy, resolves to save Radames. She implores Radames to defend himself and offers to have her father intercede on his behalf. Radames refuses, preferring death to a life without love and honor. In the Hall of Justice, the priests assemble to pass sentence on Radames. Three times they give him a chance to present his defense, and three times he refuses. He is sentenced to die by being sealed in a tomb. Amneris pleads with the priests to revoke the sentence. She finally curses them for their implacable administration of the law.

**Act IV – Scene II** Setting: Above and below the Temple of Vulcan. Radames awaits his death. He is joined by Aida, who had hidden there earlier. While the priests and priestesses chant their hymns, Radames and Aida spend their final moments dreaming of a happier world. Over their tomb, Amneris asks forgiveness for her anger and prays to Isis for redemption.







**Andrea Chenier** – composed in 1896 by Umberto Giordano, libretto by Luigi Illica, based on the life of a French poet who lived from 1762 to 1794.

**Act I** Setting: A ballroom in a chateau, 1789. Preparations are being made for a party and Gerard is among the servants setting the rooms. He mocks the falseness and conventions of aristocratic life while also violently swearing his hatred for his decadent employers. The Countess and her daughter Maddalena enter. As Maddalena softly greets the approaching evening, Gerard declares to himself his love for her. The guests begin to arrive including a Fleville and the poet Andrea Chenier. The Countess asks Chenier to recite for her guests, but he declines. Provoked by Maddalena's taunting, he improvises lines which seem at first to be a love poem, however, the subject is his beloved France. He denounces the selfishness of those in authority including priests, politicians, and aristocrats. Chenier reproves Maddalena for her lack of truly understanding the meaning of the word "love". Maddalena excuses herself and Chenier rushes out. Gerard bursts in at the head of a band of beggars. The major-domo gets them to leave, but not before Gerard has torn his coat off and denounced it as a sign of slavery. The Countess commands her musicians to resume their playing and the party goes on.

**Act II** Setting: The Café Hottot in Paris, 1793. The first phase of the Revolution is over. Chenier is sitting in the Café watching as a cart filled with condemned prisoners passes on its way to the guillotine. Chenier is joined by his friend Roucher, who urges him to leave Paris at once. Chenier refuses, declaring that a great love is about to change his life. Mysterious letters, sent by an unknown woman inspire him to remain in Paris. Some Terrorist leaders, including Gerard, pass by and are hailed by the crowd. Gerard asks a spy to find a woman for him, Maddalena. As evening falls, Chenier awaits the mystery woman. Also waiting is the spy. Maddalena emerges and reveals herself to Chenier. She begs for his protection as she is a former aristocrat. Chenier declares his love for her and they swear to remain together until death. Gerard runs in, followed by the spy who recognizes Maddalena. Lunging at her, Gerard is driven back by Chenier, who draws his sword. Maddalena flees, protected by Roucher, while Chenier escapes in another direction. An enraged mob demands the name of Gerard's attacker, but Gerard, remembering Chenier's earlier liberalism gasps that he does not know his assassin. Gerard faints as the crowd demands death for all Girondins.

**Act III** Setting: The Revolutionary Tribunal, 1794. Mathieu begs a group of citizens for contributions to the war effort. They do not respond until Gerard reminds them of their duty to France. An old woman emerges to offer the last of her grandsons to the army. The spy reappears and informs Gerard that Chenier has been arrested. He is convinced that Maddalena will give herself up to save her lover. Urging Chenier to draw up Chenier's indictment, the spy leaves. Gerard writes a fraudulent treason charge and thinks upon the collapse of the ideals which inspired him. He seals the indictment and turns to see Maddalena. Gerard violently cries that he wants her for himself, if only for an hour, Maddalena recoils in horror but agrees that he may take her in exchange for Chenier's life. She describes to Gerard the horror of her life since the Revolution ("La mamma morta" or "Mother was dying"). She recalls how Chenier's love saved her. Gerard promises to save Chenier from the guillotine. The poet is brought before the Tribunal and condemned to death, even though Gerard has admitted that his charges were false. Maddalena collapses in Gerard's arms as the prisoners are led away.

**Act IV** Setting: In the courtyard of the Prison of St. Lazare, 1794. Chenier awaits death in the courtyard. He reads his last poem to Roucher who bids him farewell. Gerard and Maddalena enter to bribe the jailer to allow her to die with her lover. The jailer agrees and Maddalena joyfully greets Chenier. The lovers proclaim their love. At dawn, the jailer summons them to the guillotine. In a final burst of passion, they exult that they will be united forever in death.



RUE DE  
LA PAIX

**La Boheme** - composed in 1896 by Giacomo Puccini, libretto by Giuseppe Giacosa and Luigi Illica, based on the novel "*Scenes de la Vie de Boheme*" by Henri Murger.

**Act I** Setting: A Paris Latin Quarter garret, 1830. Marcello and Rodolfo try to keep warm by burning the pages of Rodolfo's latest drama. They are joined by their friends - Colline and Schaunard, who has landed a job and brings food, fuel and money. As they celebrate their unexpected fortune, their landlord comes to collect the rent. They give him wine and throw him out. As the friends depart to celebrate Christmas Eve at the Café Momus, Rodolfo promises to join them soon, as he wishes to finish his writing. There is a knock at the door; the visitor is a neighbor Mimi whose candle has gone out on the drafty stairs. Offering her wine as she feels faint, Rodolfo relights her candle and helps her to the door. The poet takes her shivering hands and tells her of his dreams ("Che gelida manina" or "How cold your little hand is"). She then tells him of her life alone, embroidering flowers and waiting for spring ("Mi chiamano Mimi" or "My name is Mimi"). Drawn to each other ("O soave fanciulla" or "My dearest, darling girl"), they slowly leave for the Café Momus.



**Act II** Setting: A square, with the Café Momus. In the bustle of the street vendors and students, Rodolfo buys Mimi a pink bonnet. Rodolfo, Mimi and their friends sit down to order supper at the café. Marcello's former girlfriend, Musetta, enters on the arm of the elderly and wealthy Alcindoro. Trying to regain Marcello's attention, Musetta sings a waltz about her popularity ("Quando me'n vo" or "When I walk by"). After complaining that her shoe pinches, Musetta sends Alcindoro to buy her a new pair and then falls into Marcello's arms. Joining a group of marching soldiers, the Bohemians leave Alcindoro to face the bill when he returns.

**Act III** Setting: A toll-gate on the Orleans road into Paris. Mimi walks by a tavern, searching for the place where Marcello and Musetta now live. When Marcello emerges from the tavern, Mimi pours out her heart over Rodolfo's incessant jealousy. It is best if they part. Rodolfo, who has been asleep in the tavern, is heard and Mimi hides. Rodolfo tells Marcello he wants to part from Mimi as well, though when pressed, he breaks down admitting that her ill health can only worsen in the poverty they share. Overcome, Mimi stumbles forward to bid Rodolfo farewell ("Donde lieta usci" or "I'm going back") as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Marcello and Musetta decide to part, Rodolfo and Mimi decide to stay together until spring.

**Act IV** Setting: The garret of Act I. Months later, both Marcello and Rodolfo are separated from their lovers. Colline and Schaunard bring a small meal and the four stage a dance, which turns into a mock fight. Musetta bursts in saying that Mimi is outside on the landing, too weak to go any farther. As Rodolfo fetches her, Musetta tells how Mimi begged to be taken to her lover to die. Mimi is made comfortable while Marcello goes with Musetta to sell her earrings for medicine. Colline also leaves to pawn his cherished overcoat. Finally alone, Mimi and Rodolfo recall their first days together, but Mimi is seized by violent coughing. When everyone returns, Musetta gives Mimi a muff to warm her hands and prays for her life. Mimi dies quietly, and after Schaunard discovers she is dead, Rodolfo runs to her side calling her name.



## Interdisciplinary and Extension Lessons

**ATTENTION TEACHERS:** Part of the learning process for your students is both pre- and post-performance. Below are some interdisciplinary and extension lesson ideas that will help the students' appreciation of the performance and also to get them involved in a very "hands-on" way. These lessons have been divided based on age groups.

### NURSERY SCHOOL THROUGH GRADE 2

#### Let's Make Some Musical Instruments

Things you will need: empty containers (oatmeal containers, Pringles cans, milk jugs, 2-liter pop bottles), toilet paper or paper towel cores, wax paper, rubber bands, empty Kleenex boxes, glue, paint, string, glitter, dried beans/peas/macaroni/rice, empty glass bottles and water.

**DRUMS AND SHAKERS:** Clean out emptied containers. Make sure each container has a lid of some kind. Add dried beans, peas, macaroni, rice and shake. Decorate outside of container with paint or glitter.

**KAZOOS:** Toilet paper/paper towel cores: cover each end of the core with the wax paper and rubber bands. Cut a slit in the wax paper at both ends of the core. Decorate core with paint. Blow into one end like a kazoo.

**GUITARS:** Empty Kleenex boxes (best types are the ones that dispense from the top only): decorate box as desired. Glue several strings across the opening of the box.

**WATER XYLOPHONE:** You can make this with some empty glass bottles and water. Fill each bottle with different amounts of water. You can either blow over the top to get a different sound or you can make small mallets using dowel rods and wooden beads. Line up your bottles according to their pitches and then have fun playing *Mary Had a Little Lamb* or *Twinkle Twinkle*. The more bottles, the more pitches you'll have to play with.

#### MOVEMENT IDEAS

Movement is the most basic way of involving children in music participation. The following chants can be used in combination with movement or you can use nursery rhymes/songs and have children make up their own movements.

- |  |   |
|--|---|
| 1) Way up high in the apple tree<br>Two red apples were smiling at me<br>I shook that tree as hard as I could<br>Down came the apples and<br>mmmmm they were good! | (Sway like a tree in the wind)<br><br>(Pretend to shake the tree)<br>(Hands go to the ground)<br>(Rub tummy!) |
|--|---|

- 2) Grandma Bear from Delaware (Rowing motion with 2 children  
Rocked in her wooden rocking chair holding hands and sitting on the floor)  
She's got bells on her feet and ribbons in her hair  
Grandma Bear from Delaware
- 3) Two birds from Atlanta flew down to Savannah (also with rowing motion)  
to have some peaches and cream.  
The peaches were sweet so those two little birds  
stayed in Savannah for seconds and thirds.
- 4) Dancing Bear, Dancing Bear, do a little dance for me (follow the directions of the  
Dancing Bear, Dancing Bear, do a little dance for me chant)  
Stretch up high, crouch way down  
Clap your hands like a circus clown  
Touch your head, touch your knees  
and you can sit right down

**More movement!** Using strips of fabric or scarves, have children move to different types of music holding the fabric/scarf in each hand. Before they begin moving, ask them how the different music makes them feel, then ask them to move the way they feel. Any Phyllis Weikart album has appropriate and diverse music, or using Irish dance music really gets kids moving! Also fun are different types of dance music; polka, rumba, waltz, ballet, etc.

#### **STORY ANALYSIS**

A very simplified version of story analysis:

What happened in this story?

Who were the characters?

Did they like each other? Dislike each other? Have conflicts?

#### **GRADES 3 THROUGH 6**

##### **SETS AND COSTUMES**

Have students draw some sample sets and costumes for opera that they saw. Then take a different story they are familiar with and have them draw sets, costumes and do a character analysis on the main characters. Also have them decide where they might have a song, what would the song be about, how would it reflect the mood of the characters, etc.

##### **WORKSHEETS**

These are included to help reinforce the learning of the opera and opera terminology. A separate answer sheet is attached.

##### **KEEP A JOURNAL**

See section on Journey Into the Music of Your Life



## **GRADES 7 THROUGH 12**

### **WORKSHEETS**

These are included to help reinforce the learning of the opera and opera terminology. A separate answer sheet is attached. Might be a little over simplified for high school students.

### **KEEP A JOURNAL**

See section on Journey Into the Music of Your Life

### **CREATE YOUR OWN OPERA COMPANY**

Create an opera company within a class. Various jobs include the Managing Director, Public Relations, Marketing, Education & Outreach, Business Manager and Box Office. Also included in the production side of an opera are set & costume designers, make-up artists, lighting director and technicians, set crew, musical and dramatic directors, conductor, orchestra, chorus and principle singers.

### **UPDATE A STORY OR PLAY**

The next step in creating the company would be a decision on what to produce. One of the simplest ways to create an opera is to take a novel or play and update it. For example, Shakespeare's *Romeo and Juliet* has been made into both an opera and a musical (*Romeo et Juliette* by Gounod and *West Side Story* by Leonard Bernstein and Stephen Sondheim). Another way to create cross-curricular learning would be to take a story or novel that is being studied in English and create an opera out of the story line (i.e. *Silas Marner*, *Hamlet*, *Huckleberry Finn*, etc.)

### **ROLE PLAY WITHIN YOUR NEW OPERA**

Now that the company has been created and a story chosen, someone needs to change the story into a libretto. This works well with a small team of students and it's highly recommended to only try **one scene** rather than re-writing an entire novel or play. If they feel capable, certainly writing the scene as a real opera libretto (i.e. every word is sung rather than spoken) would be ideal. However, if this is overwhelming, writing one song that might summarize the high points of the scene would be sufficient.

Have the students act out their scene with music (if possible) and include all the aspects of production mentioned in the "Create Your Own Opera Company" section.

This is a terrific semester long project that will give students not only the opportunity to participate in a performing arts environment but also an appreciation of what all goes into creating any live theatre productions.

IMPROVISATION EXERCISES FOR OPERA/MUSICAL THEATRE  
Freedom, Concentration and Ensemble

- 1) **Breathing (freedom):** Group stands in a circle, arms down at sides. Slowly lift arms over head and back down; 4 count up, 4 count down.  
**Purpose:** to quiet and center group and become aware of self.
- 2) **Facial flex (freedom):** Move facial muscles in as many different positions as possible: yawns, making faces, sighs, and neck rolls.  
**Purpose:** to relax and free facial muscles.
- 3) **Extreme masks (freedom):** Body assumes posture and expression of some extreme emotion - i.e. fear, joy, sadness, anxiety, etc. - then quickly switch to another emotion.  
**Purpose:** to be able to shift quickly from one type of emotional expression to another.
- 4) **Emotion and Gesture Cards:** Have a series of cards with emotion words or gestures. While a student is singing a prepared song, randomly pick either a word or gesture card. Student must act out the word on the card, even if it conflicts with the sentiment of the song.  
**Purpose:** to become aware of how emotions and gestures play a role in presentation.
- 5) **Machines (ensemble/concentration):** Write down different types of machines on pieces of paper and place them in a hat. Divide students into groups of 4-5 and have them pick a machine. They have 5 minutes to breakdown the functions of the machine into 4-5 different motions and/or sounds. Each student picks a motion/sound and then it is put into an order. It is then "performed" 5 times. For example: a car: 1 - opening the door (motion/sound), 2 - sitting (motion), 3 - putting key in the ignition (motion), 4 - turning over the engine (sound), and 5) driving the car (sound/motion).  
**Purpose:** to encourage imaginative use of physical and vocalized skills. Timing and concentration required to initiate and continue the patterned response, encourages cooperation.
- 6) **Skits (ensemble)** Group is divided into smaller groups of 3 to 5. Each group is given 5 minutes to set up a scene. The groups may be given a subject and an emotional attitude such as serious or comic and whether to use gibberish or words. The scene must develop and should not be fully worked out in advance. The scene can be done with or without improvised music and with or without singing. Suggestions for skits: 1) Animals; 2) Inanimate objects; 3) Props; 4) Work prepared songs into improvisation.



## Movement Activities

### Exercise One: Walking on a Beat

Students choose a spot in the room. Tell the students you are going to clap to 16. Students are to step on every beat. Students are to leave their spot, but must return by count 16. Clap to 16 at a walking pace. Count out loud so the students know how much time has elapsed. Repeat the exercise with 8, 12, 4 counts. Change tempos. Ask students to vary their steps; walk low, on tiptoes, backwards, sideways, etc. They may not touch each other or talk!

Purpose: Focus, concentration, beginning of rhythmic awareness.

### Exercise Two: Moving Like Animals

Have children spread out in the room. Tell them to choose an animal and move around the room like that animal. Ask questions: Is the animal big? small? heavy/light? quick/slow? fly? creep? etc. What is unique to each animal? Perform movements that only your animal can do.

Purpose: To explore movement qualities.

## Music/Rhythm Activities

### Exercise One: Listening

Students sit at their desks with closed eyes. Students listen to all the sounds they can hear for 30-60 seconds. Students open eyes and share what they heard.

Purpose: Focus, concentration, attention to environment, preparing for music making.

### Exercise Two: Clapping on a Beat

Students count & clap 1,2,3,4,5,6,7,8 all together out loud. Repeat until all are clapping together and can count silently. Students continue to count silently while they:

- a. Clap on all the odd beats
- b. Clap on all the even beats
- c. Clap two beats and rest two beats
- d. Rest two beats and lap two beats

Divide the class in half. Half the class claps on the odd beats while the other half claps on the even beats (a and b). Then half the class claps two then rests two while the other half rests two then claps two (c and d). You can also use rhythm instruments in addition to clapping.

## WHAT LANGUAGE DO YOU SPEAK?

### Other Rhythm Activities:

#### Exploring sounds around you:

Ask students to move around the classroom or playground to discover objects that can be played. Explore the differing ways in which the object can be played (beating, scraping, shaking) using hands, pencils, rulers, etc.

How does the sound quality of an object change when played or struck with different implements? Or when the object has been altered (full trashcan versus empty; tin can filled with pencils versus filled with an eraser).

### Vocal Activities

- 1) Inhale through your nose and exhale through your mouth.
- 2) Sing "meow" going up and down a scale (both major and minor)
- 3) Sing "me-may-ma-moe-moo" going from loud to soft, moving up and down the scale.
- 4) Spend a day in which all communication within the classroom is sung.

Good morning	Bonjour	bon-choor
Good evening	Bonsoir	bon-swair
Goodnight	Bonne nuit	bon-nyoo
Thank you	Merci	mer-see

## A JOURNEY INTO THE MUSIC OF YOUR LIFE

A journal (or diary) is a very useful tool which many artists use to keep track of their creative thoughts, ideas, inspirations, dreams and day-to-day reflections. As part of your process in learning about opera, begin creating a journal specifically relating to your thoughts and ideas. Below are some ideas to consider and perhaps discuss in class.

### Prelude

Name some places where you often find yourself singing. Why do you sing there? Are you singing alone or with other people? How do the people around you react to your singing?

Now, explore other types of music that you hear around you everyday. Shut your eyes for a minute or two and listen. What do you hear?

Try this. Turn on the television in your home, take some paper and a pen/pencil with you and in a completely different room so that you can hear, but not see the television. See if you can tell just by the music what show is coming on. Is it a drama? Science fiction? Mystery? Comedy? How can you tell? What sounds/instruments does the composer use to help identify the music with any characters in the program?

### Exposition

Since many operas are created from books, what are the differences between an opera and a book? What book do you think would create an interesting opera? Why? What would you have to do to transform a book into an opera?

### Development

Operas are also based on original stories. Where do you think you could find ideas for a new opera? Has anything ever happened to you that you think would make a good opera? Are there people in your life that would make good characters in an opera? What qualities do they have that make them funny? sad? angry?

### Recap

Now that you've thought about all the ideas raised above, it's time to put them all together. Go back through your journal and read your ideas. Does anything strike you as being a good idea for an opera? Start collecting images, colors, textures that inspire you, much as it would a set or costume designer. Create a collage of images using old magazines, newspapers, fabrics, old photographs, leaves, etc. that tells the story of your opera.

Write a script to go along with your collage. What's your opera about? Is it a happy story? sad? funny? Who are the characters? What do they look like? wear? think? Incorporate all your ideas into this original story for an opera.

## WHAT LANGUAGE DO YOU SPEAK?

Although there are many operas written in English, such as *Porgy & Bess* by George Gershwin, *Peter Grimes* by Benjamin Britten and *Susannah* by Carlisle Floyd, most of the operas that are performed by Cincinnati Opera in Music Hall are sung in a foreign language. The reason for this is very simple -- the majority of Grand Opera works were written during the 19th century by Italian, French and German composers. It is the tradition in the United States to perform Grand Operas in their original language.

While you may not know the exact translation of what you hear during an opera, the music alone can often give you a perfect understanding of the emotions taking place. Many opera companies, Cincinnati Opera among them, also use SurCaps -- slides that are shown above the stage with the English translation of the text. Many opera-goers also read the libretto of the opera before they go so that they are familiar with the story they will see and hear.

Speaking a foreign language can be fun! Below are a few words and phrases to try out.

### NUMBERS

#### ITALIAN

1	uno	oono
2	due	doo-e
3	tre	tre
4	quattro	kwattro
5	cinque	cheenkwe
6	sei	se-ee
7	sette	sette
8	otto	otto
9	nove	nove
10	dieci	dyechee

#### GERMAN

eins	ins
zwei	tsvi
drei	dry
vier	feer
funf	fewnf
sechs	zex
sieben	zee-ben
acht	ackht
neun	noyn
zehn	tsayn

#### FRENCH

un	un
deux	der
trois	twa
quatre	katr
cinq	sank
six	sees
sept	set
huit	weet
neuf	neuf
dix	dees

### GREETINGS & INTRODUCTIONS

#### ITALIAN

Hello!	Ciao!	chow
Good morning	Buon giorno	bwonjorno
Good evening	Buona sera	bwonasera
Goodbye	Arrivederci	arreevederchee
Thanks	Grazie	gratsye

#### GERMAN

Hallo	hah-loh
Guten Morgen	goo-ten mor-gen
Guten Abend	goo-ten ah-bent
Auf Wiedersehen	owf vee-der-zay-hen
Danke	dahng-keh

### FRENCH

Good morning	Bonjour	bon-zhoor
Good evening	Bonsoir	bon-swar
Goodnight	Bonne nuit	bon-nwee
Thank you	Merci	mair-see

OPERA CROSSWORDS

TO FILL IN THE BLANK, OR NOT TO FILL IN THE BLANK . . .

Using the list below, fill in the blanks with the correct words.

Duet	Soprano	Ethiopia	Paris Latin Quarter	Ivanhoe
Composer	Opera	Mezzo-Soprano	Egypt	French Revolution
Aria	Conductor	Librettist	Bride of Lammermoor	Waltz King
Fox trot	Lyrics	Dynamics	Overture	Waterloo

- 1) The degree of loudness or softness in the music is called \_\_\_\_\_.
- 2) An \_\_\_\_\_ is a staged music work in which all of the parts are sung.
- 3) In *Aida*, the title character is a princess of \_\_\_\_\_.
- 4) The person who writes the words of an opera is called the \_\_\_\_\_.
- 5) *La Boheme* is set in the \_\_\_\_\_.
- 6) The \_\_\_\_\_ is the highest female voice and is often the lead.
- 7) The person who writes the music of an opera is called the \_\_\_\_\_.
- 8) The \_\_\_\_\_ is an orchestral introduction to the opera.
- 9) A \_\_\_\_\_ is a song sung by two people.
- 10) The word \_\_\_\_\_ means "air" or "manner".
- 11) *Lucia di Lammermoor* is based on Sir Walter Scott's novel \_\_\_\_\_.
- 12) *Andrea Chenier* takes place before, during and after the \_\_\_\_\_.
- 13) *Die Fledermaus* was composed by Johann Strauss II who was known as the \_\_\_\_\_.



**HOW MANY WORDS CAN YOU FIND?**

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

All the words on the list below are hidden somewhere in the square above. They can be found vertically, horizontally and diagonally both forward and backward. Circle all the words you find - see if you can find them all!

AIDA  
 ARIA  
 AUDIENCE  
 BASS  
 BRAVO  
 COSTUME

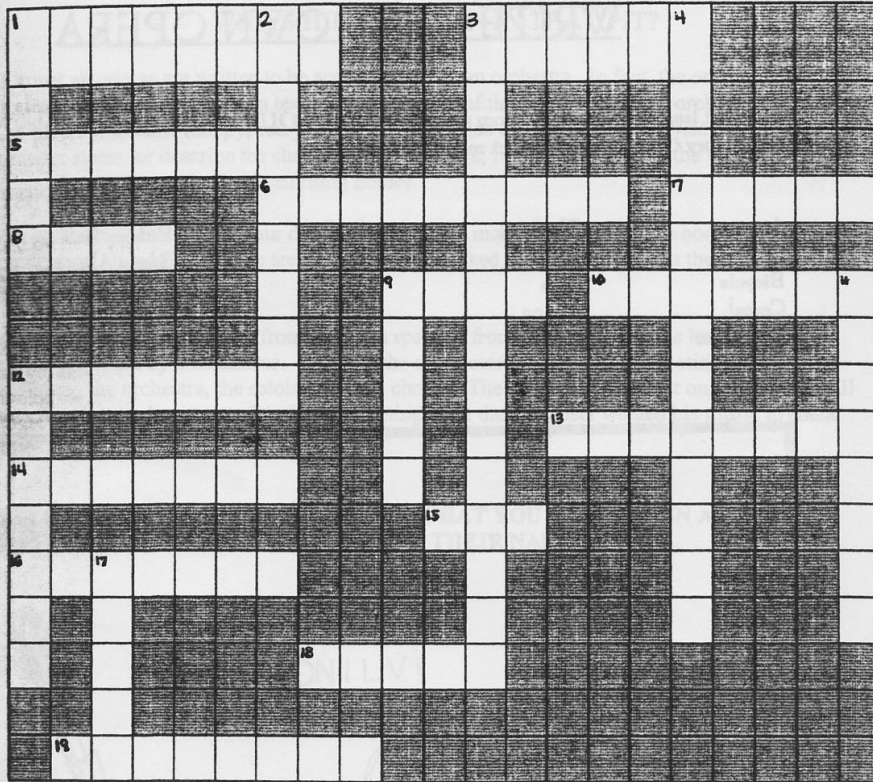
DANCE  
 DIRECTOR  
 DUET  
 ENCORE  
 INSTRUMENT  
 LABOHEME

LOUD  
 LUCIA  
 MUSIC  
 OPERA  
 ORCHESTRA  
 PLOT

PUCCINI  
 QUARTET  
 SCORE  
 STAGE  
 TENOR  
 VERDI



## OPERA CROSSWORDS



### ACROSS

- 1 Title of Puccini's opera which takes place in the 1830 Paris Latin Quarter
- 3 Last name of the servant/war hero in Giordano's opera about the French Revolution
- 5 Last name of the title character of 3 across
- 6 Person who leads the orchestra
- 7 Character in Die Fledermaus who plays the practical joke on Eisenstein
- 8 Italian word for "air" or "style"; also a song performed by one person
- 9 One of the female main characters in 1 across
- 10 \_\_\_\_\_ Donizetti
- 12 Highest female voice type
- 13 The person who writes the "script" for an opera is called a \_\_\_\_\_
- 14 Name of the Egyptian soldier who falls in love with Aida
- 15 Operas are often separated into several smaller segments; this segment is called an \_\_\_\_\_
- 16 \_\_\_\_\_ Giordano
- 18 Giuseppe \_\_\_\_\_ composed Aida in 1871
- 19 Person who writes the music for an opera is called a \_\_\_\_\_

### DOWN

- 1 Heroine and title character of Donizetti's opera set in Scotland
- 2 Friend of Rudolpho in 1 across
- 3 Full name of composer of 1 across
- 4 German title for "The Bat" opera set in 19th century Vienna
- 9 Middle voice for women
- 11 Prince \_\_\_\_\_'s party is where 7 across plays his joke on Eisenstein
- 12 Last name of composer of 4 down
- 17 Italian for the lowest male voice

## WRITE YOUR OWN OPERA

Using at least **FOUR** words from the Glossary and **FOUR** words from the list below, write a short story that you think might make a good opera.

Arrow  
Balloon  
Bicycle  
Cereal  
Computer

Elephant  
Elf  
Fish  
Flying  
Forest

Gorilla  
Internet  
Jet plane  
Magic  
Pickles

Rubber Ball  
Space Aliens  
Teddy Bear  
Toaster  
Toys

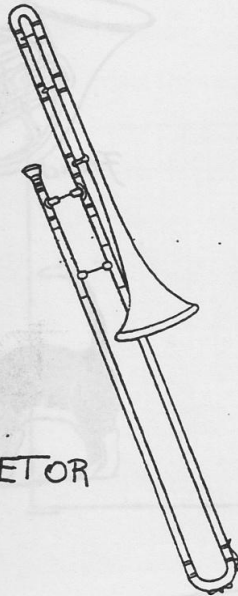
### WHO'S HIDING DOWN IN THAT PIT?

Almost all operas are written to be accompanied by an orchestra. In fact, the orchestral music and the vocal music work as a team to tell the story of the opera. Often the orchestral music sets the mood of a scene (happy, scary, playful). It can also describe a scene physically such as a thunder storm, or describe the characters (evil, in love, funny), or reinforce the emotion of a scene (lovers reunited, a hero returning home).

An orchestra is made up of four different families of instruments: strings, woodwinds, brass, and percussion. In addition, there are keyboard and plucked instruments such as the piano, harpsichord and harp.

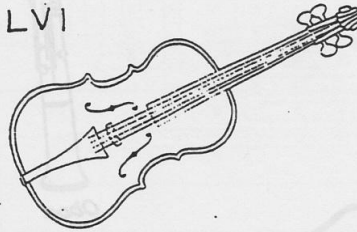
An opera orchestra performs from the pit; a space in front of the stage that is lower than the stage, and is led by a conductor. In opera, the conductor is in charge of directing all the music including the orchestra, the soloists and the chorus. The conductor must not only keep them all together, but is also responsible for interpreting what the composer wanted his music to sound like.

**BELOW ARE SEVERAL INSTRUMENTS THAT YOU MAY FIND IN AN ORCHESTRA. CAN YOU UNSCRAMBLE THEIR NAMES?**

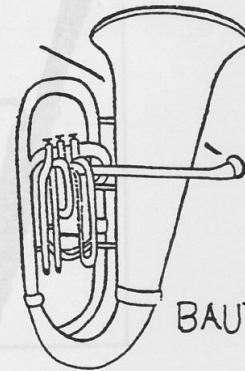


MONBETOR

ONILVI



RASEN  
RUDM

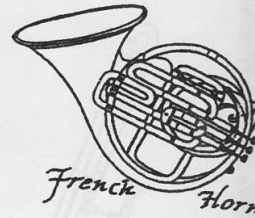


BAUT

## A MATCH MADE IN HEAVEN

Opera orchestras vary in size, both in number of different types of instruments and number within each instrument family. Some opera composers, like Richard Wagner, included a lot of percussion instruments in their score. Others, like Wolfgang Mozart, used a lot of strings and woodwinds. Many of the touring shows we perform are accompanied by piano or electronic keyboard because we travel to so many schools, it would be very difficult to bring an entire orchestra!! Sometimes, instruments portray different animals. For example, if you listen to "Peter and the Wolf", all the main characters are portrayed by different instruments in the orchestra. Take a look at the instruments and animals shown on this page.

Match up the characters with the instrument you think is the most appropriate.



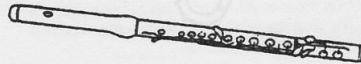
French Horn



Oboe



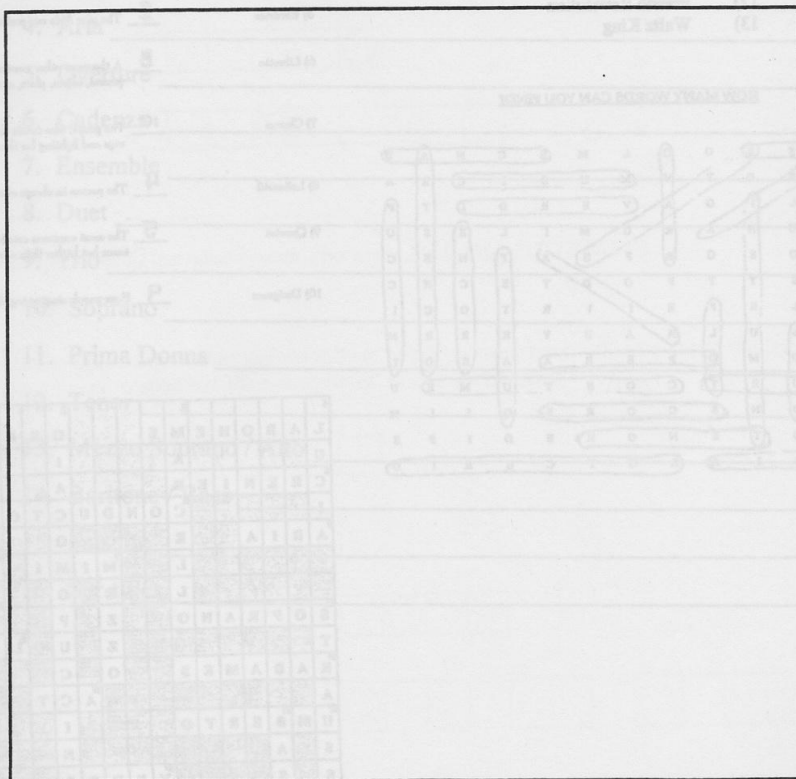
Bassoon



Flute

## What Do You Think? - Write your own review

Do you think that people who are critics of operas or plays or music or movies only talk about what's bad? Think again!! The word "criticize" comes from a Greek word that means "to judge". Believe it or not, critics often praise what they see or hear. Being a critic is easy - you do it every day. How many times have you talk with friends about a TV show, a singer, or a movie? What did you like or not like? What were the things you liked most and why? What about the weak parts? The same ideas work for being an opera critic as well. Think about the most important part of an opera: the voices and how well they sing; do the singers make you believe their characters? How does the orchestra sound? How do the sets and costumes look? Imagine that you are a critic for a newspaper and write a review of the opera (or operas) that you have seen. Use action words and adjectives, be as descriptive as possible, back up your opinion with examples, and try to use some or all of the following terms: cast, set, costumes, singing, music, orchestra, audience, story and character(s).



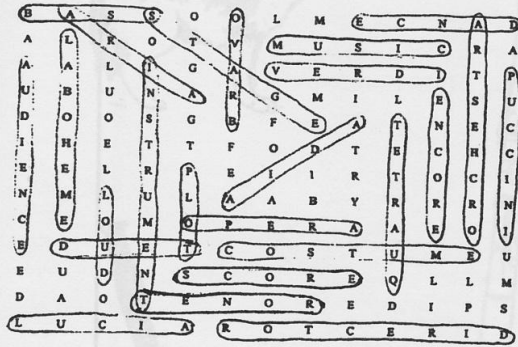


## ANSWER KEY

### To Fill in the Blank

- 1) Dynamics
- 2) Opera
- 3) Ethiopia
- 4) Librettist
- 5) Paris Latin Quarter
- 6) Soprano
- 7) Composer
- 8) Overture
- 9) Duet
- 10) Aria
- 11) Bride of Lammermoor
- 12) French Revolution
- 13) Waltz King

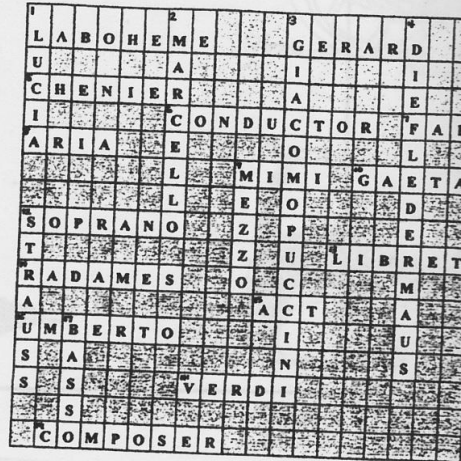
### HOW MANY WORDS CAN YOU FIND?



### DEFINE ME

Match the opera term with the correct definition.

- |               |           |   |
|---------------|-----------|---|
| 1) Bravo      | <u>3</u>  | The dialogue which is "sing-speak"  |
| 2) 1871       | <u>6</u>  | The text of the opera   |
| 3) Recitative | <u>7</u>  | A group of singers usually divided into sections  |
| 4) Conductor  | <u>1</u>  | "Well done" in Italian  |
| 5) Baritone   | <u>2</u>  | The year Aida was performed for the first time  |
| 6) Libretto   | <u>8</u>  | A theme or other musical idea which represents a person, object, place, or idea.          |
| 7) Chorus     | <u>10</u> | The people who create the sets, costumes, make-up and lighting for the opera performance. |
| 8) Leitmotif  | <u>4</u>  | The person in charge of all the musical aspects   |
| 9) Quartet    | <u>5</u>  | The most common category of male voice; lower than a tenor but higher than a bass.        |
| 10) Designers | <u>9</u>  | Four people singing together.   |





OPERA-TUNITY  
VOCABULARY

GIVE A BRIEF DEFINITION FOR EACH OF THE FOLLOWING:

1. Vocal "Warm-Ups" \_\_\_\_\_
2. Opera \_\_\_\_\_
3. Recitative \_\_\_\_\_
4. Aria \_\_\_\_\_
5. Overture \_\_\_\_\_
6. Cadenza \_\_\_\_\_
7. Ensemble \_\_\_\_\_
8. Duet \_\_\_\_\_
9. Trio \_\_\_\_\_
10. Soprano \_\_\_\_\_
11. Prima Donna \_\_\_\_\_
12. Tenor \_\_\_\_\_
13. Mezzo Soprano / Alto \_\_\_\_\_
14. Baritone / Bass \_\_\_\_\_
15. Falsetto \_\_\_\_\_
16. Sur-titles \_\_\_\_\_



OPERA JUMBLES  
ANSWER KEY

All of the words below have to do with opera. Unscramble them and arrange the letters in the adjacent boxes. Then arrange the letters in the circled boxes to spell out the hidden opera title.

RAAI

A R I (A)

MESENELB

E W S E (M) B (L) E

RIBANOTE

(B) A R I T O N (E)

GISREN

S I N G E (R)

OTHERRSAC

(O) R C (H) E S T R A

Hidden opera: \_ \_ \_ \_ \_

(Hint: The composer of the hidden opera also wrote MADAMA BUTTERFLY)

Unscramble the opera titles below and write them in the adjacent boxes. Then arrange the letters in the circled boxes to spell out the last name of an opera composer.

NERCAM

C A R (M) E N

TUFAS

F (A) U S T

GELORITOT

R I G (O) L E (T) O

EL ZOZEN DI  
GIFARO

THE MARRIAGE OF FIGARO  
L E N O (Z) Z E D I F I G A (R) O

Hidden composer: \_ \_ \_ \_ \_

(Hint: The last opera title is in Italian; its' second word means 'marriage')

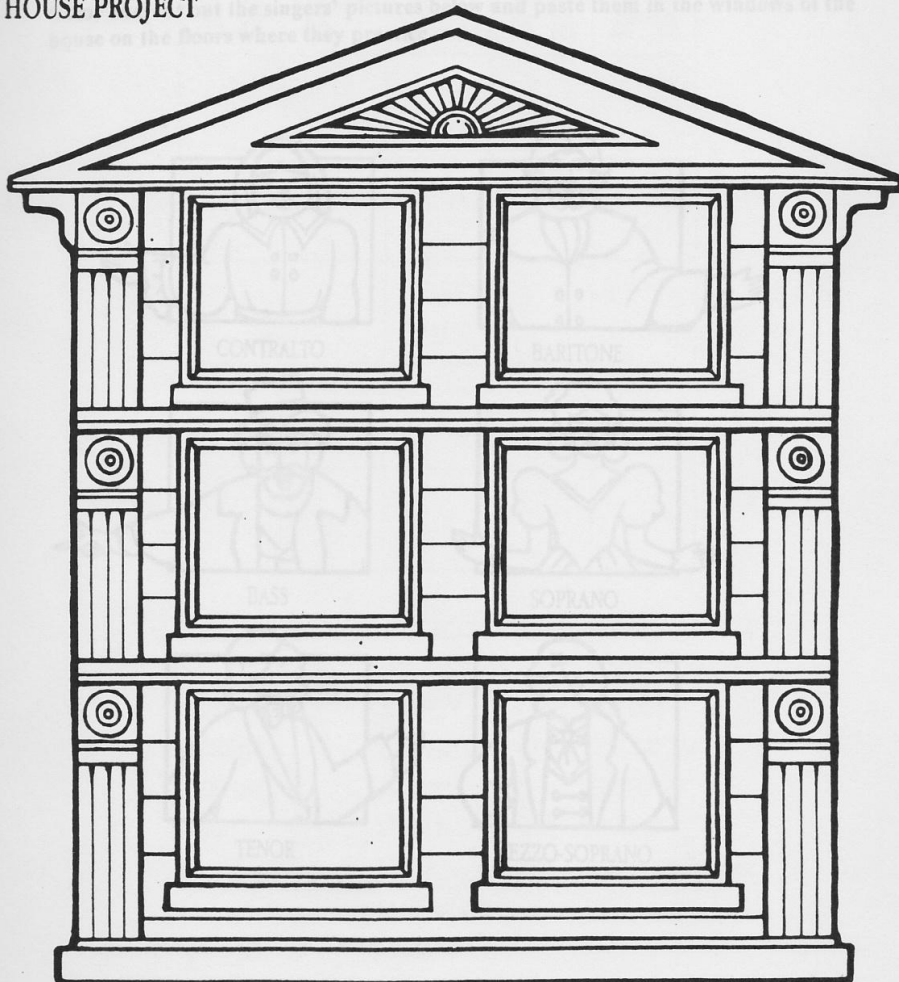
# CLASSROOM ACTIVITIES

## House Project

Let's pretend all our class singers practice in the same house. The singers with the highest voices practice on the top floor, and the singers with the lowest voices practice on the bottom floor. All the singers in the middle range of voices practice on the middle floor.

### HOUSE PROJECT

the singers' pictures and paste them in the windows of the house on the floors where they

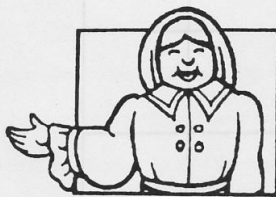


## CLASSROOM ACTIVITIES

### House Project

Let's pretend all our opera singers practice in the same house. The singers with the highest voices practice on the top floors, and the singers with the lowest voices practice on the bottom floors. All the singers in the middle range of voices practice on the middle floor.

Color and cut out the singers' pictures below and paste them in the windows of the house on the floors where they practice.



CONTRALTO



BARITONE



BASS



SOPRANO



TENOR



MEZZO-SOPRANO

## CLASSROOM ACTIVITIES

O	P	E	R	A
		FREE SPACE		

- |             |              |                 |
|-------------|--------------|-----------------|
| OPERA       | BLOCKING     | PROP            |
| CONDUCTOR   | SET DESIGNER | STAGE MANAGER   |
| DIRECTOR    | SCENERY      | CURTAIN         |
| ORCHESTRA   | CARPENTERS   | ELECTRICIAN     |
| REHEARSE    | PAINTERS     | COSTUMES        |
| COACH       | STAGEHANDS   | MAKEUP          |
| ACCOMPANIST | STAGE        | DRESS REHEARSAL |
|             | LA TRAVIATA  | SING            |
| AUDIENCE    | THEATER      |                 |



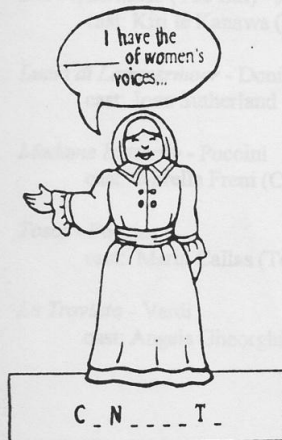
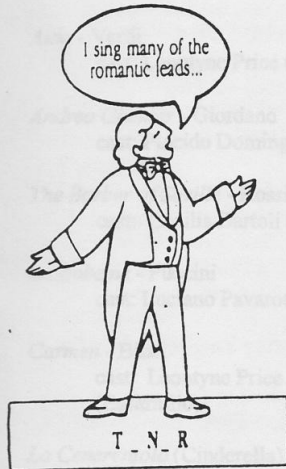
## O-P-E-R-A BINGO INSTRUCTIONS

To make his or her own opera bingo card, each student should copy the words at the bottom of the bingo card page in random order, in the empty spaces on his/her card. When completed, each child will have his/her own individual bingo card.

The teacher may read aloud the following clues. Students may then black out or cover with a marker the blank which holds the answer to each question or clue. The student who is first to black out a diagonal, vertical, or horizontal line is the winner.

1. People who build scenery and props (Carpenters)
2. Person who teaches and practices the scenes with the actors (Director)
3. Building where opera is performed (Theatre)
4. People who paint scenery and props (Painters)
5. Clothes that actors wear to act out a part (Costumes)
6. Person who plays piano at opera rehearsals and some performances (Accompanist)
7. Title of Opera (La Traviata)
8. People who change scenery and furniture on stage very quickly (Stagehands)
9. A play that is mostly sung (Opera)
10. Person who figures out how the stage should look for every scene (Set Designer)
11. The thing actors do with their voices in opera which makes it different from a play (Sing)
12. Person who checks to make sure everything on stage is set in place (Stage Manager)
13. Group of musicians who provide accompaniment in opera (Orchestra)
14. The painted objects used on stage to create a scene (Scenery)
15. Person who tells all musical artists (the orchestra and singers) what to do (Conductor)
16. Word used to learn the actions of a scene (Blocking)
17. Piece of fabric used on stage to divide audience from stage performers (Curtain)
18. Word that means "to practice" in opera (Rehearse)
19. The people who come to see the opera (Audience)
20. Person who helps singers to learn their songs and their parts (Coach)
21. The last practice for everyone in opera (Dress Rehearsal)
22. An opera is performed on it (Stage)
23. Pancake or grease-paint put on actor's face and skin (Make-up)
24. Person who turns lights on or off, up or down (Electrician)
25. Objects used by actors to help them act out a part (Props)

# CLASSROOM ACTIVITIES





## FOR SIGHT AND SOUND



### The Best of Opera Recordings and Videos

#### RECORDINGS (CD)

*Aida* - Verdi

cast: Leontyne Price (Aida)

*Andrea Chenier* - Giordano

cast: Placido Domingo (Chenier)

*The Barber of Seville* - Rossini

cast: Cecilia Bartoli (Rosina) and Leo Nucci (Figaro)

*La Boheme* - Puccini

cast: Luciano Pavarotti (Rudolfo) and Mirella Freni (Mimi)

*Carmen* - Bizet

cast: Leontyne Price (Carmen), Franco Corelli (Don Jose) and Sherrill Milnes (Escamillo)

*La Cenerentola* (Cinderella) - Rossini

cast: Cecilia Bartoli (Cinderella)

*Die Fledermaus* (The Bat) - Johann Strauss II

cast: Kiri te Kanawa (Rosalinde)

*Lucia di Lammermoor* - Donizetti

cast: Joan Sutherland (Lucia)

*Madame Butterfly* - Puccini

cast: Mirella Freni (Cio-Cio San) and Luciano Pavarotti (Pinkerton)

*Tosca* - Puccini

cast: Maria Callas (Tosca)

*La Traviata* - Verdi

cast: Angela Gheorghiu (Violetta), Georg Solti - conductor



VIDEO CASSETTES (VHS):

*Bizet's Dream* - The story of a friendship between the composer Georges Bizet and his 12-year old piano student, Michelle, who is captivated by the story he tells her of the gypsy Carmen.

*Hansel and Gretel* - An animated version of the children's opera using 35 hand sculpted dolls and lavish sets.

*Where the Wild Things Are/Higgelty Piggelty Pop* - The stories of Maurice Sendak come to life in full operatic productions. Music by Oliver Knussen.

*Aida* - The story of the Ethiopian princess and the Egyptian soldier who gives his life to be with her. Cast: Maria Chiara (Aida) and Luciano Pavarotti (Radames).

*The Barber of Seville* - Opera at its best! Cecilia Bartoli is the lovely Rosina who schemes to win her Count Almaviva while dealing with the lecherous Doctor Bartolo, her guardian.

*Carmen* - One of the most beloved operas of all time - featuring Placido Domingo as the tortured Don Jose and Julia Migenes as the fiery gypsy, Carmen.

*Madame Butterfly* - One of the more recent productions featuring Ying Huang and Richard Troxell. James Conlon conducts.

*Tosca* - This production features actual on site locations. Featuring Placido Domingo and Catherine Malfitano.

*La Traviata* - Georg Solti conducts an amazing young cast featuring Angela Gheorghiu as Violetta and Frank Lopardo as Alfredo.

All of the above listings can be obtained through the Opera World catalog. Their phone number is 1-800-99-OPERA, FAX is 1-508-263-8075.



The list below is provided to assist you in identifying themes in a variety of operas. Included will also be musicals that might be used as collaborative materials for the opera you are studying. The age level listed is to help you make an informed decision about the appropriateness of material you select for your classroom. Please be sure to read both the libretto/story and listen to excerpts from the opera/musical you plan to use in your class prior to introducing it to your students. Operas, operettas and musical theatre pieces will be identified with an "O", "Op" or "MT" after the listing.

**Multi-cultural awareness**

**The East/Orient**

Madame Butterfly (Puccini)	Grade 3 and up	O
+Miss Saigon (Schonberg/Boublil)	High School	MT
The Mikado (Gilbert & Sullivan)	Any age	Op
Iris (Mascagni)	Middle & High School	O
Pacific Overtures (Sondheim)	High School	MT
Lakme (Delibes)	Middle & High School	O
Turandot (Puccini)	Grade 5 and up	O

+Contains some profanity

**Africa or African Heritage**

L'Africaine (Meyerbeer)	Grade 3 and up	O
Otello (Verdi; Rossini)	Middle & High School	O
Aida (Verdi)	Grade 3 and up	O
Treemonisha (Joplin)	Any age	O
Porgy & Bess (Gershwin)	Middle & High School	O
Passion of Jonathan Wade (Floyd)	High School	O
Ain't Misbehavin' (Waller)	Any age	MT

**Geographic Locations**

Madame Butterfly - Japan	O	Aida - Egypt/Ethiopia	O
Barber of Seville - Spain	O	Carmen - Spain	O
Hansel & Gretel - Germany	O	La Boheme - France	O
Romeo & Juliet - Italy	O	Boris Godounov - Russia	O
Porgy & Bess - United States	O	Albert Herring - England	O
Miss Saigon - Vietnam	MT	Les Miserables - France	MT
Evita - Argentina	MT	West Side Story - United States	MT

**Important Women in Opera (real & fictitious)**

La Traviata - Violetta (Verdi)	Grade 3 and up	O
La Boheme - Mimi	Grade 3 and up	O
Lucia di Lammermoor (Donizetti)	Grade 3 and up	O
Carmen (Bizet)	Any age	O
Tosca (Puccini)	Grade 5 and up	O
Manon (Massenet)	Grade 5 and up	O
Cleopatra (Barber)	Middle & High School	O





**Important Women in Opera (real & fictitious) (cont.)**

Salome (R. Strauss)	Middle & High School	O
The Ring cycle - Brunnhilde (Wagner)	High School	O
Evita (Eva Peron) (Webber)	Any age	MT
Annie Get Your Gun (Annie Oakley) (Berlin)	Any age	MT

**American History and Lore**

Ballad of Baby Doe (Moore)	Grade 5 and up	O
The Crucible (Ward)	Middle & High School	O
Passion of Jonathan Wade (Floyd)	High School	O
1776 (Edwards)	Any age	MT
Paint Your Wagon (Lerner & Loewe)	Any age	MT
Annie Get Your Gun (Berlin)	Any Age	MT
Girl of the Golden West (Puccini)	Grade 3 and up	O
The Tender Land (Copland)	Any age	O

**World History**

Montezuma (Sessions)	Middle & High School	O
Nabucco (Verdi)	Middle & High School	O
Andrea Chenier (Giordano)	Middle & High School	O
Don Carlo (Verdi)	Middle & High School	O

**Science (Elementary & Secondary)**

Voyage to the Moon (Offenbach)	Grade 3 and up	O
The World of the Moon (Haydn)	Grade 5 and up	O

**Mythology**

**Greek Mythology**

Orfeo (Monteverdi)	Grade 3 and up	O
Orpheus & Eurydice (Gluck)	Grade 3 and up	O
Orpheus in the Underworld (Offenbach)	Grade 3 and up	O
Idomeneo (Mozart)	Middle & High School	O
Pelleas et Melisande (Debussy)	Middle & High School	O
Elektra (R. Strauss)	High School	O

**Norse Mythology**

The Ring of the Nibelungen cycle:	Middle & High School	O
Das Rheingold (Wagner)		
Die Walkure (Wagner)		
Siegfried (Wagner)		
Gotterdammerung (Wagner)		





**Legends & Heroes**

Lohengrin (Wagner)	Grade 5 and up	O
Parsifal (Wagner)	Grade 5 and up	O
Tannhauser (Wagner)	Grade 5 and up	O
Samson & Delilah (Saint-Saens)	Grade 5 and up	O
Julius Caesar (Handel)	Grade 3 and up	O
Nabucco (Verdi)	Middle & High School	O
William Tell (Rossini)	Any age	O
King Arthur (Purcell)	Grade 3 and up	O
Camelot (Lerner & Loewe)	Any age	MT

**Opera/Musicals based on Literature**

Macbeth (Verdi)	Grade 5 and up	O
Romeo & Juliet (Bellini, Gounod, Zandonai)	Grade 3 and up	O
Othello (Verdi, Rossini)	Grade 5 and up	O
Hamlet (Thomas)	Middle & High School	O
West Side Story (Bernstein)	Grade 5 and up	MT
War and Peace (Prokofiev)	Middle & High School	O
Rigoletto (Verdi)	Grade 5 and up	O
La Traviata (Verdi)	Grade 3 and up	O
Falstaff (Verdi, Nicolai)	Grade 5 and up	O
Faust (Gounod, Boito)	Grade 5 and up	O
Candide (Bernstein)	Middle & High School	MT
Of Mice and Men (Floyd)	Middle & High School	O
The Phantom of the Opera (Webber)	Any age	MT
The Secret Garden (Simon)	Any age	MT
The King & I (Rodgers)	Any age	MT
Big River (Miller)	Any age	MT
Les Miserables (Schonberg)	Any age	MT

**Fairy Tales**

La Cenerentola (Rossini) Cinderella	Any age	O
Hansel & Gretel (Humperdinck)	Any age	O
Le Rossignol (Stravinsky) The Nightingale	Grade 3 and up	O
L'Enfant et les sortilèges (Ravel)	Any age	O
Into the Woods (Sondheim)	Any age	MT



The following six pages can be taped together to form a 33" timeline of Opera History!!!



	OPERA IN EUROPE	OPERA/OTHER COUNTRIES	ART & MUSIC
1450 - 1600 THE RENAISSANCE	<p>Peri &amp; Caccini compose the Opera DAFNE (1597)</p>		<p>Leonardo da Vinci paints the MONA LISA (1503)</p> <p>Michaelangelo begins painting the SISTINE CHAPEL (1508)</p> <p>Titian paints VENUS OF URBINO (1525)</p> <p>Palestrina first book of Masses (1554)</p>
1600 - 1725 THE BAROQUE	<p>Monteverdi composed ORFEO using a larger orchestra and more elaborate vocal music (1607)</p> <p>Opera becomes public entertainment - the first public opera house, Teatre San Cassiano, opens in Venice (1637)</p> <p>Paris Opera opens with Robert Cambert's POMONE (1671)</p> <p>Female professional dancers appear for the first time at the Paris Opera</p> <p>First German Opera House opens in Hamburg (1678)</p> <p>"Opera Buffa and Comique" are developed</p> <p>Handel writes GIULIO CESARE (1724)</p>	<p>England - Henry Purcell composes DIDO &amp; AENEAS - remarkable dramatic and musical content for the times (1689)</p>	<p>Rembrandt paints THE NIGHT WATCH (1642)</p>
1725-1800 THE CLASSICAL ERA	<p>John Gay writes the BEGGAR'S OPERA which becomes a huge success in London (1728)</p> <p>Pergolesi writes LA SERVA PADRONA, once called the oldest opera in standard repertoire, Naples (1733)</p> <p>Beethoven writes FIDELIO (1805)</p> <p>Opera developing with a love for grandiose scenes, ceremony, ballet, spectacle &amp; melodrama</p> <p>La Guerre des Bouffons (War of Operas) divides Paris into pro-Italian and pro-French music lovers (1751)</p> <p>Gluck's ORFEO ED EURIDICE (1762)</p> <p>Beginning of the "modern repertoire" of opera</p> <p>Famous Mozart Operas composed in Italian: THE MARRIAGE OF FIGARO (1786), DON GIOVANNI (1787), COSIFAN TUTTE (1790); in German THE MAGIC FLUTE (1791)</p>	<p>England - LASERVA PADRONA - operabuffa first performed in London (1750)</p> <p>THE BEGGAR'S OPERA first shown in New York City (1750)</p>	<p>England - Covent Garden Opera House opens in London (1732)</p> <p>USA - FLORA, a ballad opera is the first musical theatre done in America, Charleston, SC</p> <p>Gainesborough paints BLUE BOY (1770)</p> <p>Mozart dies in 1791</p> <p>Haydn writes THE CREATION (1798)</p>

LITERATURE & THEATRE	AMERICAN HISTORY	SCIENCE & TECHNOLOGY	WORLD HISTORY & MISC.
<p>Shakespeare writes ROMEO &amp; JULIET (1594), A MIDSUMMER NIGHTS DREAM (1595), THE MERCHANT OF VENICE (1596), HENRY IV (1597), MUCH ADO ABOUT NOTHING (1598), JULIUS CAESAR and TWELFTH NIGHT (1599)</p> <p>Sir Thomas Malory writes MORTE D'ARTUR (1484)</p> <p>Machiavelli writes THE PRINCE (1514)</p>	<p>First voyage of Columbus (1492)</p>	<p>Gutenberg invents printing from movable metal type (1454)</p>	<p>Tudor dynasty begins in England (1485)</p> <p>Martin Luther writes his Ninety-five theses (1517)</p> <p>Magellan circumnavigates the globe (1519)</p> <p>Ireland made a kingdom (1542)</p> <p>War between Spain &amp; England; defeat of Spanish Armada (1588)</p>
<p>Shakespeare writes HAMLET (1600), TROILUS AND CRESSIDA (1602), ALL'S WELL THAT ENDS WELL (1603), KING LEAR and MACBETH (1606)</p> <p>Shakespeare dies (1640)</p> <p>Beginning of the modern development of Japanese Noh Drama (1650)</p> <p>John Milton writes PARADISE LOST (1667)</p> <p>Daniel Defoe writes ROBINSON CRUSOE (1719)</p>	<p>Pilgrims land at Plymouth Rock (1602)</p> <p>Jamestown, Virginia, first English settlement on American mainland (1607)</p> <p>Pocahontas marries John Rolfe (1614)</p> <p>First Slaves in North America arrive in Virginia (1619)</p> <p>Puritans found Boston (1630)</p> <p>Witchcraft trials and burnings in Salem, Massachusetts (1690)</p>	<p>Dutch opticians invent the telescope (1600)</p> <p>William Harvey announces in London the discovery of blood circulation (1619)</p> <p>Sir Isaac Newton formulates the law of gravity (1668)</p> <p>Inoculation of Smallpox introduced in England by Lady Mary Wortley Montagu (1717)</p>	<p>Heavy outbreak of the plague in England (1603)</p> <p>Authorized version of KINGS JAMES BIBLE published (1611)</p> <p>Taj Mahal begun (1634-1653)</p> <p>Rifles are introduced into America by Swiss immigrants (1721)</p> <p>Peter the Great is crowned in Russia (1682-1725)</p>
<p>Johnathon Swift writes GULLIVER'S TRAVELS (1726)</p> <p>Beaumarchais writes his comedy THE MARRIAGE OF FIGARO (1784)</p> <p>Samuel Taylor Coleridge writes KUBLA KHAN (1797)</p>	<p>First settlement of Ohio Company (1749)</p> <p>The Boston Massacre (a brawl between civilians and troops) (1770)</p> <p>Start of American Revolution (1775 - 1783) - Paul Revere's famous ride (1775)</p> <p>Declaration of Independence (1776)</p> <p>Washington D.C. founded (1790)</p>	<p>Ben Franklin flies his famous kite inventing a lightning conductor (1752)</p> <p>Watt's steam engine is patented (1769)</p> <p>Eli Whitney invents the cotton gin (1793)</p>	<p>French and Indian wars (1756)</p> <p>French Revolution (1789 - 1794)</p>

Beethoven writes FIDELIO (1805)		Beethoven writes his Fifth Symphony (1807)
Giuseppe Verdi is born (1813)		Francis Scott Key writes THE STAR-SPANGLED BANNER (1814)
THE BARBER OF SEVILLE by Gioacchino Rossini (1816)		Goya paints WITCH'S SABBATH (1815)
Richard Wagner is born (1813)		Beethoven dies in 1827
DER FREISHUTZ by Carl Maria von Weber - a folk opera, the first romantic and nationalistic opera ((1821)		Berlioz composes SYMPHONIE FANTASTIQUE (1829)
NORMA by Vincenzo Bellini (1831)		Schumann composes his FIRST AND FOURTH SYMPHONIES (1841)
LUCIA DE LAMMERMOOR by Gaetano Donizetti (1835)	Czechoslovakia - THE BARTERED BRIDE by Smetana, a great Bohemian folk opera (1866)	Stephen Foster composes OLD FOLKS AT HOME (1851)
G. Meyerbeer writes LESHUGUENOTS (1835)	Russia - BORIS GUDUNOV by M. Mussorgsky - distinctively Russian (1874)	Currier & Ives begin to publish prints (1857)
DAMNATION DE FAUST by Hector Berlioz (1846)	Austria - DIE FLEDERMAUS by Johann Strauss II (1874)	Manet paints OLYMPIA (1863)
LE PROPHETE by Meyerbeer (1849)	England - THE MOUNTAIN SYLPH by John Barnett (1834)	Mussorgsky composes PICTURES AT AN EXHIBITION (1874)
Verdi writes the following operas: RIGOLETTO (1851), IL TROVATORE and LA TRAVIATA (1853), UN BALLO IN MASCHERA (1859), AIDA (1871)	Russia - A LIFE FOR THE TSAR by Michail Ivanovich Glinka, the first Russian opera. (1836)	van Gogh paints SUNFLOWERS (1888)
Giacomo Puccini is born (1858)	Russia - RUSLIAN AND LUDMILLA by Glink (1842)	Rimsky-Korsakov composes SCHEHERAZADE (1888)
CAVALLERIA RUSTICANA by P. Mascagni (1890)	USA - LEONORA by W.H. Fry, the first publicly performed American opera (1845)	Rodin sculpts THE THINKER (1889)
I PAGLIACCI by R. Leoncavallo (1892)	Wagner conceives opera as a synthesis of theatrical arts (poetry, acting, scenery, and drama), a continuous flow of vocal & orchestral music (1850)	Richard Strauss composes DEATH AND TRANSFIGURATION (1890)
MANON LESCAUT, Puccini's first successful opera (1893)	TRISTAN UND ISOLDE (1865), DIE MEISTERSINGER (1868)	Toulouse-Lautrec paints AT THE MOULIN ROUGE (1892)
LA BOHEME by Puccini (1896)	Wagner's four operas about the legend of the Ring of the Nibelung: DAS RHEINGOLD; DIE WALKURE; SIEGFRIED; DIE GOTTERDAMMERUNG	Tchaikovsky composes THE NUTCRACKER (1892)
ORPHEE AUX ENFERS by Jacques Offenbach (1858)	HANSEL AND GRETEL by Engelbert Humperdinck (1893)	Debussy composes PRELUDE TO THE AFTERNOON OF A FAUNE (1894)
FAUST by Gounod (1859)		
BEATRICE ET BENEDICT by Berlioz (1862)		
LES TROYENS by Berlioz (1862)		
L'AFRICAINNE by Meyerbeer (1865)		
MIGNON by Ambroise Thomas (1866)		
ROMEO ET JULIETTE by Gounod (1867)		
Bizet's CARMEN - shows concern for human emotion (1875)		
TALES OF HOFFMANN by Offenbach		
MANON by Massenet - a good example of French lyric theatre - delicate and poetic (1884)		
THE MIKADO by Gilbert & Sullivan - one of the first operettas (1885)		



Goethe writes FAUST (1808)	Louisiana Purchase (1803)	Discovery of ultraviolet rays (1800)	Napoleon crowned Emperor (1804)
Jane Austin writes PRIDE AND PREJUDICE (1813)	Ohio becomes a state (1803)	Fulton builds first commercial steamboat (1807)	Battle of Trafalgar (1805)
Mary Wollstonecraft Shelley writes FRANKENSTEIN (1818)	Lewis and Clark open up Northwest Territory (1804-1806)	Typewriter invented (1821)	Battle of Waterloo (1815)
Sir Walter Scott writes IVANHOE (1819)	War of 1812 begins between U.S. and England (1812)	Faraday's electric motor and generator (1821)	"Savannah" becomes the first steamship to cross the Atlantic (1818)
Percy Bysshe Shelley writes PROMETHEUS (1820)	Davey Crockett killed at the Alamo (1836)	Alfred Nobel, inventor of dynamite and father of the Nobel Prize is born in Sweden (1830)	Karl Marx is born (1818)
James Fenimore Cooper writes THE LAST OF THE MOHICANS (1826)	Mormons settled at Great Salt Lake (1847)	Morse invents the telegraph (1837)	Independence of Greece (1829)
Victor Hugo writes NOTRE DAME DE PARIS (1831)	Gold discovered in California leads to the first gold rush (1848)	First incandescent electric bulb (1840)	Queen Victoria crowned in England (1837)
Alexander Dumas writes THE THREE MUSKETEERS (1844)	William Howard Taft born in Cincinnati, OH (1857)	First telegraph message transmitted (1844)	Crimean War (1853)
Dumas writes LA DAME AUX CAMELLIAS (1848)	Civil War (1861 - 1865)	First use of ether as an anesthetic (1846)	Charge of the Light Brigade (1855)
Nathaniel Hawthorne writes THE HOUSE OF SEVEN GABLES (1851)	Thirteenth Amendment abolishing slavery is passed (1865)	Isaac Singer invents the stitch sewing machine (1851)	Emancipation of Italy (1861)
Herman Melville writes MOBY DICK (1851)	USA buys Alaska from Russia (1867)	Sigmund Freud, the father of psychoanalysis, is born in Austria (1856)	Klu Klux Klan is founded in Pulaski, Tennessee (1865)
Harriet Beecher Stowe writes UNCLE TOM'S CABIN (1852)	Franklin D. Roosevelt is born (1882)	Telephone is invented by Alexander Graham Bell (1876)	First Professional US Baseball Club, The Cincinnati Red Stockings is founded. They introduce uniforms (1868)
Walt Whitman writes LEAVES OF GRASS (1855)	Brooklyn Bridge is built (1885)	Thomas Edison invents the phonograph (1877), incandescent light bulb (1879)	Suez Canal opens (1869)
Charles Dickens writes A TALE OF TWO CITIES (1859)	Statue of Liberty unveiled in New York Harbor (1886)	Koch discovers the tuberculosis germ (1882)	Paris World's Fair opens (1889)
George Eliot writes SILAS MARNER (1861)	Spanish-American War (1898)	Pasteur begins inoculating against rabies (1884)	Nicholas II, last Tsar of Russia, crowned (1894)
Mark Twain writes THE JUMPING FROG OF CALAVARASS COUNTY (1867)		Wilhelm Roentgen discovers x-rays (1894)	Boer War (1899)
Jules Verne writes 20 THOUSAND LEAGUES UNDER THE SEA (1869)			
Fredrich Nietzsche writes ALSO SPRACH ZARATHUSTRA (1883)			
Robert Louis Stevenson writes TREASURE			



Puccini was a member of the "verismo" school. He brought into the theater human emotions and real people. He composed TOSCA (1900), MADAMA BUTTERFLY (1904), GIRL OF THE GOLDEN WEST (1910), TURANDOT (1926)

FRANCESCA DA RIMINI by Riccardo Zandonai (1914)

LOUISE by Gustave Charpentier (1900) The opera drew from the conditions and problems of the working class with the music matching the text.

PELLEAS ET MELISANDE by Debussy (1902)

L'ENFANT ET LES SORTILEGES by Ravel (1923)

SALOME (1905) and DER ROSENKAVALIER (1911) by Richard Strauss.

EXPECTATION (1909) and THE LUCKY HAND (1913) by Arnold Schoenberg - used a large orchestra with only a few instruments playing at one time. It reflects the Expressionist movement of the early 20th century.

WOZZECK (1925) by Alban Berg

THE THREEPENNY OPERA (1928) and THEREISE AND FALL OF THE CITY OF MAHAGONNY (1930) by Kurt Weill

LULU by Berg. It was left unfinished in 1937 and was completed from his notes and performed in 1979

DIE KLUGE (1943) and ANTIGONAE (1949) by Carl Orff

THE TIDE by Boris Blacher (1947)

BOULEVARD SOLITUDE by Hans Werner Henze (1952)

MOSES AND AARON by Schonberg (1954) - although left unfinished it is one of the great works of 20th century opera

The rebuilt East German State Opera House re-opens (1955)

ELEGY FOR YOUNG LOVERS (1961) by Henze

PROMETHEUS by Orff (1968)

EL CIMARRON (1970) and WE COME TO THE RIVER (1976) by Henze

Czechoslovakia - JENUFA by Leos Janacek (1904)

Hungary - BLUEBEARD'S CASTLE (1918)

USA - Cincinnati Opera opens its first season with MARTHA at the Cincinnati Zoo (1925), PORGY & BESS composed by George Gershwin (1935), AMELIA AT THE BALL, Gian Carlo Menotti's first opera is performed. (1937) Menotti is a theatre composer and one of the few contemporary American composers who makes an attempt to reach a broader opera-loving public.

England - PETER GRIMES by Benjamin Britten (1945)

Russia - WAR AND PEACE by Serge Prokofiew (1944)

USA - Marian Anderson makes her debut at the Metropolitan (1955)

USA - Maria Callas makes her debut at the Met (1956)

USA - VENESSA by Samuel Barber (1958) - wins Pulitzer Prize

The new Metropolitan Opera House opens in New York City's Lincoln Center (1966)

USA - Scott Joplin's TREEMONISHA opens in Atlanta, GA (1972)

England - Rock Opera TOMMY by Peter Townsend and The Who (1975)

THE FALL OF THE HOUSE OF USHER, by Philip Glass premieres in Louisville, KY (1988)

Cincinnati Opera celebrates its 75th Anniversary Season

Claude Monet paints WATERLOO BRIDGE (1902)

Igor Stravinsky composes THE FIREBIRD (1910)

Picasso paints THREE MUSICIANS (1922)

Mies van der Rohe designs the German Pavilion (1929)

Sergei Prokofiev composes PETER AND THE WOLF (1936)

OKLAHOMA opens on Broadway (1943)

Aaron Copland composes APPALACHIAN SPRING (1944)

THE KING AND I opens on Broadway (19510)

Leonard Bernstein composes WEST SIDE STORY (1957)

Varese composes POEME ELECTRONIQUE (1958) for the Brussels World Fair

Broadway sees a resurgence of popularity thanks in part to shows like LITTLE SHOP OF HORRORS, CATS, BIG RIVER, LES MISERABLES, THE PHANTOM OF THE OPERA, and MISS SAIGON (1982-86)

RENT based on Puccini's LA BOHEME opens on Broadway and wins the Tony for Best Musical (1996)

LORD JIM by Joseph Conrad (1900)	World War I (1914 - 1918)	Orville Wright makes his first airplane flight in Kitty Hawk, NC (1903)	First US Bowling Club Tournament is held in Chicago (1901)
THE THREE SISTERS by Anton Chekov (1902)	The 18th Amendment goes into effect creating Prohibition across the US (1920)	Ford Motor Company produces the first Model "T" (1908)	The first daily comic strip "Mr. Mutt" (later "Mutt & Jeff") by Bud Fisher begins in San Francisco Chronicle (1907)
THE HOUND OF THE BASKERVILLES by Sir Arthur Conan Doyle (1902)	Charles Lindbergh flies solo over the Atlantic (1927)	Robert Perry discovers the North Pole (1909)	Panama Canal opens (1914)
THE TALE OF PETER RABBIT by Beatrix Potter (1902)	New York Stock Market Crash, beginning of the Depression (1929)	Albert Einstein develops the GENERAL RELATIVITY THEORY (1917)	Bolshevik revolution in Russia (1916)
PETER PAN by James Barrie (1904)	Franklin D. Roosevelt elected President (1933)	First radio broadcast (1920)	Fascist revolution in Italy (1922)
ANNE OF GREEN GABLES by Lucy Montgomery (1908)	World War II begins in Europe when Germany invades Poland (1939)	Discovery of insulin (1922)	Stalin becomes dictator of Russia (1924)
ON TRIAL by Elmer Rice (1914) - the first drama to use the device of flashback	Pearl Harbor bombed by Japan - US enters WWII (1941)	First television transmission (1927)	Japan invades Manchuria (1931)
ULYSSES by James Joyce (1922)	US drops atomic bombs on Hiroshima and Nagasaki (1945)	Discovery of the neutron (1932), nuclear fission (1938)	Adolf Hitler becomes Chancellor of Germany (1933)
THE GREAT GATSBY by F. Scott Fitzgerald (1925)	WWII ends (1945)	Development of penicillin (1938)	Spanish Civil War (1936)
THE SOUND AND THE FURY by William Faulkner (1929)	President John F. Kennedy is assassinated in Dallas Tex by Lee Harvey Oswald (1963)	Development of the hydrogen bomb (1953)	United Nations Alliance (1942)
THE GRAPES OF WRATH by John Steinbeck (1939)	Rev. Martin Luther King, Jr. wins Nobel Peace Prize (1964)	Watson-Crick model of DNA molecule (1953)	Nuremberg Trials (1946)
THE GLASS MENAGERIE by Tennessee Williams (1944)	Senator Robert F. Kennedy assassinated in Los Angeles (1968)	USSR launches Sputnik (1957)	Korean War (1950)
CAT ON A HOT TIN ROOF by Tennessee Williams (1955)	Rev. Martin Luther King, Jr. is assassinated in a Memphis motel - James Earl Ray is arrested in London by Scotland Yard (1968)	First moon rockets (1959); First manned space flights (1961)	Berlin Wall erected (1961)
ENDGAME by Samuel Beckett (1957)	First American walks on the moon (1969)	First men on the moon (1969)	Woodstock (1969); Jim Morrison, Janis Joplin and Jimi Hendrix die of drugs/ alcohol (1970)
THE CAT IN THE HAT by Dr. Seuss (1957)	26th Amendment to the Constitution allows 18 year olds to vote (1971)	The National Academy of Science reports that fluorocarbons from spray cans can cause damage to the atmosphere's ozone layer (1976)	Frank Robinson becomes the first African American to manage a major league baseball team (1974)
THE BIRTHDAY PARTY by Harold Pinter (1958)	Beginning of the Watergate affair (1972)	"Test tube baby" born in England (1978)	John Lennon shot outside The Dakota Apartments in NYC (1980)
TO KILL A MOCKINGBIRD by Harper Lee wins a Pulitzer Prize (1961)	Vietnam War ends after eight years of US involvement (1973)	"Baby Fae" a 15-day old American baby has a baboon's heart transplanted into her, but dies 20 days later (1984)	Ethiopian famine prompts "Live Aid" headed by Bob Geldof (1985)
ONE FLEW OVER THE CUCKOO'S NEST by Ken Kesey (1962)	America celebrates the Bicentennial (1976)	Viruses infect computer networks worldwide (1989)	Gulf War (1991)
THE BELL JAR by Sylvia Plath (1963)	Ronald Reagan elected		

## A Bibliography of Children's Opera Books

1. Biscardi, Cyrus Henry. The Storybook of Opera. Holmes Beach, Florida: Learning Publications, 1987.
2. Blyth, Alan. Cinderella=LaCenerentola: The Story of Rossini's Opera/retold by Alan Blyth. by Emanuele Luzzati. London: Julia MacRae Books, 1981. Distributed: New York: Franklin Watts, 1981.
3. Blyth, Alan. Lohengrin. London: Julia MacRae Books, 1981.
4. Botsford, Ward. The Pirates of Penzance. New York: Random House, 1981.
5. Bulla, Clyde Robert. More Stories of Favorite Operas. New York: Thomas Y. Crowell Company, 1965.
6. Bulla, Clyde Robert. The Ring and The Fire. Stories from Wagner's Nibelung Operas. New York: Thomas Y. Crowell Company, 1962.
7. Bulla, Clyde Robert. Stories of Favorite Operas. New York: Thomas Y. Crowell, 1964.
8. Bulla, Clyde Robert. Stories of Gilbert and Sullivan Operas. New York: Thomas Y. Crowell Company, 1968.
9. Carmen. New York: Franklin Watts, 1969.
10. Crozier, Eric. The Master Singers of Nuremberg. New York: H.Z. Walck, 1964.
11. Davidson, Gladys. The Barnes Book of Opera. New York: A.S. Barnes, 1962.
12. Davidson, Gladys. Opera Stories for Young People. London: Cassell, 1958.
13. Dean, Leigh. Gian Carlot Menotti's Help. Help. The Globolinks. New York: McGraw-Hill Book Co., 1970.
14. Drinkrow, John. The Operetta Book. New York: Drake Publishers, 1973.
15. Eaton, Quaintance. Opera. A Pictorial Guide. New York: Abaris Books, 1980.

16. England, Paul. Fifty Favorite Operas: From Christoph Gluck to Richard Strauss. New York: Bonanza Books, 1985. Distributed by Crown Publishers, 1985.
17. Englander, Paul. Opera. What's All the Screaming About? New York: Walker, 1983.
18. Freeman, Lydia. Pet of the Met. New York: Viking Press, 1953.
19. Galatopoulos, Stelios. Italian Opera. London: Dent, 1971.
20. Gibson, Enid. The Golden Cockerel. Three Stories of magic and Witchcraft from Russian Opera. Illus. By Prudence Theobalds. New York: H.Z. Walck, 1963.
21. Gilbert, W.S. Iolanthe by W.S. Gilbert and Arthur Sullivan. Illus. by Anne and Janet Grahame Johnston. New York: Franklin Watts, 1967.
22. Gluck, Christopher. Orfeo and Euridice: an Opera. Champaign, Illinois: Theodore Press, 1990.
23. Greaves, Margaret. The Magic Flute. Illus. by Francesca Crespi. New York: Henry Hold, 1989.
24. Grimm, Jacob. Hansel and Gretel. New York: A.A. Knopf, 1944.
25. Howe, James. Babes in Toyland. San Diego: Hareourt Brace, and Jovanovich, 1986.
26. Humperdinck, Englebert. Hansel & Gretel, a Story of the Forest. Illus. by Warren Chappell. New York: A.A. Knopf, 1944.
27. Hurd,, Michael. Young Person's Guide to Opera. New York: Routledge, 1963.
28. John, Nicholas. Opera. Oxford, England: Oxford University Press, Music Dept., 1984.
29. Johnston, Johanna. The Story of the Barber of Seville. New York: G.P. Putnam's Sons, 1966.
30. Lawrence, Robert. Aida, the Story of Verdi's Greatest Opera. Illus. by Barry Bart. New York: Silver Burdett Company, 1938.
31. Lawrence, Robert. Gilbert and Sullivan's H.M.S. Pinafore. Illus. by Sheilah Beckett. New York: Grosset & Dunlap, 1940.
32. Lawrence, Robert. Gilbert and Sullivan's The Mikado. Illus. by Sheilah Beckett. New York: Grosset & Dunlap, 1941.



33. Lawrence, Robert. Lohengrin: the Story of Wagner's Opera. Illus. by Alexandre Serebriakoff. New York: Grosset & Dunlap, 1938.
34. Lawrence, Robert. The Rhinegold. Illus. by Alexandre Serebriakoff. New York: Silver Burdett, 1938.
35. Lawrence, Robert. Siegfried. Illus. by Alexandre Serebriakoff. New York: Silver Burdett, 1938.
36. Lawrence, Robert. The Twilight of the Gods: Die Gotterdammerung. Illus. Alexandre Serebriakoff. New York: Silver Burdett Company, 1938.
37. Lawrence, Robert. The Valkyrie: Die Walkure. Illus. by Alexandre Serebriakoff. New York: Grosset & Dunlap, 1939.
38. The Lyric Opera Companion. Kansas City: Andrews & McMeel, 1991.
39. The Metropolitan Opera Stories of the Great Operas. New York: Metropolitan Opera Guild: W.W. Norton, 1984.
40. Moreton, John. The Love for Three Oranges. New York: G.P. Putnam's Sons, 1966.
41. Mozart, Wolfgang Amadeus. The Magic Flute. Illus. by Rojas Rierva. New York: Franklin Watts, 1970.
42. Mozart, Wolfgang Amadeus. The Magic Flute. New York: Scroll Press, 1973.
43. Orgel, Doris. The Story of Lohengrin, the Knight of the Swan. Based on the opera by Richard Wagner. New York: G.P. Putnam's Sons, 1966.
44. Peltz, Mary Eliz. Behind the Gold Curtain. The Story of The Metropolitan Opera, 1883-1950. New York; Farar Straus, 1950.
45. Price, Leontyne. Aida As Told by Leontyne Price. Illus. by Leo and Diane Dillion. San Diego: Harcourt Brace and Jovanovich, 1990.
46. Rosenberg, Jane. Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children. New York: Thames and Hudson, 1989.
47. Samachson, Dorothy. The Fabulous World of Opera by Dorothy and Joseph Samachson. Chicago: Rand McNally, 1962.
48. Sanford, William R. The Phantom of the Opera by William R. Sanford and Carl R. Green, adapted from the screenplay by Eric Taylor and Samuel Hoffenstein. Mankato, Minn: Crestwood House, 1987.

49. The Simon and Schuster Book of The Opera. New York: Simon & Schuster, 1978.
50. Spender, Stephen. The Magic Flute. Illus. by Beni Montresor. New York: G.P. Putnam's Sons, 1966.
51. Spruyt, E. Lee. Behind the Golden Curtain: Hansel & Gretel At The Great Opera House. New York: Four Winds Press, 1986.
52. Stevenson, Florence. The Story Aida. New York: Franklin Watts, 1966.
53. Streatfield, Noel. The First Book of The Opera. New York: Franklin Watts, 1966.
54. Updike, John. The Magic Flute. Illus. by Warren Chappell. Music by Wolfgang Amadeus Mozart. New York: Alfred A. Knopf, 1962.
55. Updike, John. The Ring. Illus. by Warren Chappell. Music by Richard Wagner. New York: Alfred A. Knopf, 1964.
56. Verdi, Giuseppe. Aida. New York: Franklin Watts, 1970.
57. Weil, Lisl. The Bartered Bride. New York: G.P. Putnam's Sons, 1966.
58. Weixelbaumer, Ingrid. The Flying Dutchman by Richard Wagner. New York: Franklin Watts, 1969.



APPENDIX G

Opera-Tunity and Royal Renaissance Singers Schedule

Showcase Concerts, Inc.

(1999)

OPERA-TUNITY SCHEDULE FEBRUARY-1999

- 5 (Friday) **Sunburst Elementary (AOC)** 14218 N. 47th Ave Glendale. 896-6400  
Contact: Susan Leathers, **Perf: 2 8:40 gr. 2/3, 9:30 gr. 3/4 Cafeteria**
- 9 (Tues) **Barcelona Elem (AOC)** 6530 N. 44th Ave. Glendale, Ph:841-0704  
Contact: Kim Allen **Perf. 1 8:30 -gr. 6 Multi-purpose rm.**  
**Cordova Middle School (AOC)** 5631 N. 35th Ave. Phx. 841-070 Contact: Kim  
Allen **Perf: 1 grades 5/6 10:00am Multi purpose rm**
- 10 (Wed.) **Tesseract Private School**, 4800 E. Doubletree Ranch Road, Setcs  
Contact: Laura Reno, Parent Volunteer, **Perf: 1; gr. K-4 8:45 a**
- 11 (Thur.) **Granada Primary (AOC)**. 3232 W. Campbell Ave. Phx.841-1403  
Contact: Ermelinda Hutchison **Perf: 1 8:30 am gr.3** (200 stdnts)cafeteria  
**Granada East (AOC)**3022 W. Campbell Ave.Phx. 589-0110  
Contact: Jene Eskes(sec'y) or E. Hutchison **Perf: 1 9:30 am gr.6** (200)  
**Lincoln Elem. (AOC)** 930 S. Serrine, Mesa (E of Cnty Clb./Wof Mesa Dr.  
Contact:Penny Blomquist 833-6539 **Perf: 1 gr. 5/6 1:50-2:50 pm**
- 12 (Fri) **Our Lady of Mt. Carmel**, 2117 S. Rural Rd. Tempe 967-5567  
Contact: Jeanne Bowman Room: McReady Hall(directly across from Ch.)  
**9:00-9:50 am Grades 4/5/6 10:00 -10:50 Grades 7/8 lunch break**  
(meet with performing students during lunch) **12:30 -1:20 The Magic**  
**Flute/Mozart for gr. 1/2/3**
- 15 (Mon) **PAUL HARVEY DINNER 10 Biltmore Estates 6:45 (Encore)**  
**Lynne, Ken, Marsh**
- 16 (Tues.) **Orange Dale Elem. (AOC) Baltz** 5048 E. Oak Phx. 840-4744  
(Mory Ortman, acc.) Cafeteria **Perf: 1 9:00 gr. 5/6** Contact: Evelyn Grace (ass't  
principal)**Note: Students studied Aida!**
- 18 (Thur) **Sunland Elem. (AOC)** (Roosevelt Dist.) 5401 S. 7th Ave. Phx 232-4960  
Contact: Irene Lopez **Perf: 2 8:30/ 9:30 gr. 4** 200 stdnts Cafeteria  
(Andrea Chenier opens at Sym Hall through Sunday afternoon)
- 19 (Fri) **Rose Linda Elem (AOC)**(Roosevelt ) 4610 S. 12th St. Phx. 232 4920  
Contact: Irene Lopez. **Perf: 2 8:30/9:30 gr. 3/4** 200 stdn each. cafeteria
- 25 (Thur) **Greenfield Elem (AOC Roosevelt )** 7009 S. 10th St. Phx. Irene Lopez, contact
- 26 (Fri) **Vista del Sur Middle Sch.** Darren Reale, 237-3046 **Perf. 1 2:00-2:45**  
**for music classes; cafeteria** arrive by 1:45pm (Maricopa County Arts  
Humanities Partnership School to Work Program)

**OPERA-TUNITY AND ROYAL RENAISSANCE SINGER SCHEDULE (Opera unless noted RRS)**

**MARCH**

- 3 Wed. **Cotton Boll** , 8540 W. Butler Dr. Peoria 412-4700(PEEF Grant)  
 Contact: Debra Burruel Program: **The Three Little Pigs gr.K-1 @8:30am;**  
**gr 2/3-@ 9:30** (Set up/reh. in cafeteria at 8:00am) Pictures at this one?
  
- 8 Mon. **Tesseract School**, 9701 E. Bell Road, Sctsd. 2.5 performances (All grades)  
 Margaret Kaufman, contact/school vol. Hm. 473-8765 **School 563-0300**  
**9:00 am. set up in cafeteria; 9:15-10:00gr. 6/7/8; 10:15 -11:00-gr. 3/4/5; 11:15**  
**11:45 gr. k-2; Beware road construction on Pima.**
  
- 10 Wed. **Sahuaro Elem** 12835 N. 33rd Ave. Phx **1 Perf. 8;30 for grades 3-4-5-** Ellen  
 Reeves , contact, 896-6236
  
- 11 (Thur) **Laveen Elementary School** 5001 W. Dobbins Laveen 85339  
 Phone: 237-9110 Contact: Tara Goulding, music teacher Auditorium  
**OPERA: set-up at 8:15, Program at 8:30-9:00 for Grades K-1;**  
**ROYAL RENAISSANCE SINGERS 9:15 set-up 9:30 -10:15 RRS for gr 5/6**
  
- 12 Fri **Southwest Arts Conference**, Memorial Union Ballrm, ASU 7:30 am to 5:00pm  
 Members of OPERA-Tunity and RRS to attend. **\$35.00 registration fee waived.**
  
- 13 Sat **SHOWCASE SCOTTSDALE Center for the Arts Theatre CALL-(check**  
**with Directors) PERF:RRS @11:40 to 12:10, Opera-Tunity @ 1:20 to 1:50 pm**
  
- 16 Tues **Ann Ott Elem** 1801 S. 12th St.Phx 85040.257-3915 Perf: 1,10:00 am — K-4  
 Contact: Derek Tormala, music  
**OPERA-Tunity: Intro to Opera Elder Hostel Education Class 10:45 11:45 am**  
 (lunch provided if you would like to stay) **Days Inn-Sonora Room; 2420 W.**  
**Thomas Road (I-17 and Freeway)1:00-4:00 AB Lecture on Opera /La Boheme**  
**Royal Renaissance Singers: Elder Hostel Program Days Inn, Sonora Room,**  
**2420 W Thomas Road (I-17 and Freeway) 7:30-8:30 pm (arr:7:10 pm)**  
**Concert program due to AB for Eagar, AZ.**
  
- 24 Wed. **High School Choir, Greenway HS.**3930 W. Greenway 915-8546 contact:  
 Jeff Yoder, 10:00 -11:00am choral room, VoiceWorkshop/Intro to Opera-to include  
 career overview, vocal demo, and spoken presentation by singers.. Sponsored by School  
 to Work program.Opera tunity members, Jennifer, Mark, Ken, Marsh.
  
- 26 Fri. **Chandler Center for the Arts for Chandler Library Appreciation Dinner,**  
 250 N. Az Arrive by 7:00 pm, perf. at 7:30pm program TBA (Mory Ortman)
  
- 30 Tues. **Hudson Elementary-1325 E. Malibu, Tempe, 85282** Contact: Priscilla Benitez,  
 Ph: 897-6608, ext 6128; H-756-1536 Intro to Opera gr 3-5@9:00-9:55, gr, K-2  
 @10:30-11:00 Take Superstition to Rural, N to Southern, R on Southern past stop  
 light at Terrace to stop light at Dorsey;. R on Dorsey and you're there!

3

**APRIL OPERA-TUNITY AND RRS SCHEDULE (Opera-tunity unless noted RRS)**

**9 Fri. Performance /Tubac 7:30 pm(Lynne, Marshall, Mark) The Telephone and Misc.  
TBA; Two hour show including intermission. Program due to AB by Mar. 9**

**13-16 Residency I.G. Conchos School (Roosevelt Dist.) 1718 W. Vineyard.  
Phx. 85041 Contact: Jay Melberg 954-7732 or 232-4250 fax:243-4968**

**13-Tues:** 8:10 -8:55 Intro to Opera gr. 3-5; (Lynne, Ken, Marsh, Mark)

9:00 t-9:45 Intro to Opera gr. 6-8

9:45-10:15 Intro to Opera gr.K- 3 .: (Lunch starts at 10:30 am).

1:00 p.m. Bilingual assembly grades K-6: Stella Fullerton, interpreter,  
Intro/Opera (no Ken)

**15-Thurs.** 1:20 p.m. MasterClass selected vocal students (Lynne, Marsh, Mark)

2:00 p.m. Rehearsal with Choir to include Toreador Song

**16-Fri.** 8:10 am Assembly gr K-3 The Three Little Pigs;(Jennifer, Jeff, Ken, Marsh, Mark)

9:00 am Assembly gr. 4-8 The Three Little Pigs (Guests /Commission invited)

**18-21 (Sun p.m.-Wed. noon)Eagar AZ.(workshop am of 21..leave after; Concert 7:30  
onTuesday 20th.)Concert program due by Mar. 16**

**22(Fri) Surprise Elem** 12907 W. Greenway Road. El Mirage 876-7400 (Map?)

Contact: Nancy Gacey Perf: 1 gr. 5/6 Cafeteria 9:00 a.m.Intro to Opera

**23-24-25 Phx Boy's Choir "The Old Locomotive"** pre-show performance pending;

Times:23 @7:30, 24 @1:00 and 3:30, 25@3:30. First 15 min of each show.

Phoenix Boys Choir Bldg. 1131 E. Missouri, Phx. Ph:264-5328

**28-29-30 RRS in Fountain Hills;** (Bays and Assoc.agents)Pending(am and p.m.; possible  
afternoon of May 1)

**MAY**

1) Wedding at St. Mary (RRS) 6:30pm (5:30 call) no costumes, dark formal attire



Many opera companies now provide interpreters for the culturally impaired.

**APRIL OPERA-TUNITY AND RRS SCHEDULE (Opera-tunity unless noted RRS)**

**9 Fri. Performance /Tubac 7:30 pm (Lynne, Marshall, Mark) The Telephone and Arias Scenes from Opera and Musical Theatre. Two hour show with intermission.**

**13-16 Residency I.G. Conchos School (Roosevelt Dist.) 1718 W. Vineyard.**

**Phx. 85041 Contact: Jay Melberg 954-7732 or 232-4250 fax:243-4968**

**13-Tues:** 8:10 -8:55 Intro to Opera gr. 3-5; (Lynne, Ken, Marsh, Mark)

9:00-9:45 Intro to Opera gr. 6-8

9:45-10:15 Intro to Opera gr.K- 3 .: (Lunch starts at 10:30 am).

1:00 p.m. Bilingual assembly grades K-6: Stella Fullerton, interpreter,

Intro/Opera (no Ken)

**15-Thurs.** 1:20 p.m. MasterClass selected vocal students (Lynne, Marsh, Mark)

2:00 p.m. Rehearsal with Choir to include Toreador Song

**16-Fri.** 8:10 am Assembly gr K-3 The Three Little Pigs;(Jennifer, Jeff, Ken, Marsh, Mark)

9:00 am Assembly gr. 4-8 The Three Little Pigs (Guests /Commission invited)

**18-21 (Sun p.m.-Wed. noon)Eagar AZ. Dinner** with Fine Arts Committee and School Principals **5:30 p.m. Historic Greer Lodge in Greer.** Performers to present one selection and give short talk on importance of arts and music in schools. **Schedule of schools on arrival. Accommodations** at a **Guest Ranch** Packet being sent. School schedule on arrival.

**Concert: Tuesday 7:00 p.m. Round Valley High School Auditorium** Formal Attire

**Wed. a.m. Workshops** to include accompanying, voice, drama.(am. for one hour)

**23(Fri) Surprise Elem** 12907 W. Greenway Road. El Mirage 876-7400 (Map?)

Contact: Nancy Gacey **Perf: 1 gr. 5/6** Cafeteria 9:00 a.m.Intro to Opera

**23-24-25 Phx Boy's Choir "The Old Locomotive"** pre-show performance

Times:23rd @7:30, 24th @1:00 and 3:30, 25th@3:30. First 15 min of each show.

Phoenix Boys Choir Bldg. 1131 E. Missouri, Phx. Ph:264-5328

**Note: The RRS schedule sent under separate cover.**

**Appearances in Tubac, Eagar, Conchos School Residency funded in part by the Arizona Commission on the Arts The Phoenix Arts Commission**

The public is invited to attend any performances or presentations unless specified as private. Should additional information be required, please call Showcase Concerts at 943-1029. We look forward to seeing you.

**ROYAL RENAISSANCE SINGERS APRIL/MAY (Performances only)**

**APRIL:**

**Cathy Bua Birthday Party (private party) 2100 E. Missouri;** Parking inside driveway which is hard to see because of large oleander bushes. Located on north side of street; party in Garden **3:30 p.m**

**15 (THUR); Manzanita Senior Center 3581 W. Northern Ave. Phoenix,**(in shopping center SW corner, between two restaurants.)Anita van Boerum, Activities Director; Ph: 262-4949 Fax: 534-3995 **Program: 11:00-11:45 a.m.(Costume)**

**25 (SUN) Los Olivos 2802 E. Devonshire, Phx.85016 International Food Festival**  
Contact: Art Molina, Phone: 256-3130 **1:45-2:20 p.m..(Costume)**

**MAY:**

**1 (SAT) Bohnert Wedding- St. Mary Basilica 231 N. Third Street. Rehearsal with**  
strings begins at **5:30**, Wedding -6:30 p.m. Dress: Formal (no costume)

**3 (MON) Washington Adult Center 2240 W. Citrus Way, Phx. 85015**  
Phone: 262-6971 Fax 534-1784 Contact: Judy Moskop 11: 30-12:15 p.m. (Costume)

**6.(THUR) Westward Ho-Concho Room 618 N. Central Avenue (Central and Filmore)**  
85003 Phone: 254-5616 Contact: Gary Charlson 10:00 a.m. Costume

**7 (FRI) Squaw Peak 2927 E. Campbell Phoenix, 85016 Mothers Day Breakfast**  
Celebration Phone: 262-7807 Contact: Sally Bartson 9:15-10:00 a.m. Costume

Note: The RRS schedule sent under separate cover.

Appreciation is Tubac, Eagar, Cochise School Residency funded in part by the  
Arizona Commission of the Arts - The Phoenix Arts Commission

The public is invited to attend any performances or presentations unless specified as  
private. Should additional information be required, please call Showcase Concerts at  
943-1126. We look forward to seeing you.



APPENDIX H  
OPERATUNITY TEACHING ARTIST CONTRACT  
(2012-2013)

# ARIZONA OPERA EDUCATION

Arizona Opera  
4600 N. 12<sup>th</sup> Street  
Phoenix, AZ 85014  
Phone: (602) 266-7464  
Fax: (602) 266-5806

## LETTER OF AGREEMENT

This agreement made on or about July 6, 2012 by and between Arizona Opera, a non-profit corporation organized and existing under and by virtue of the laws of the State of Arizona, hereinafter referred to as "AZO," and \_\_\_\_\_ hereinafter referred to as "ARTIST."

1. **PURCHASE OF SERVICES:** AZO hereby engages ARTIST to perform the role of Soprano Education Teaching Artist/ Associate Artist for the 2012-13 Season. The rehearsal and performance period will begin on December 1, 2012 and will conclude on or before May 31, 2013. AZO will make every effort to notify ARTIST of exact rehearsal and performance schedules one week prior to a rehearsal or performance date.
2. **RESPONSIBILITIES:** ARTIST's responsibilities include but are not limited to the following:
  - ARTIST shall be punctual and musically prepared for all rehearsals and shall appear in full costume and make-up at the dress rehearsals and other rehearsals as specified by AZO
    - Failure to fulfill expectations of standards or responsibilities may result in dismissal.
  - This letter of agreement is for personal services and is therefore non-assignable by ARTIST
  - Late arrival for rehearsals and/or performances is not permitted, when the ARTIST, with due diligence, could have averted his/her absence.
3. **DATES AND LOCATIONS:** AZO hereby engages ARTIST for the period commencing 12/1/12 and ending on 5/31/13.
4. **FEE:** \$5000 made payable in 12 installments on or about the 7<sup>th</sup> and 22<sup>nd</sup> of each month.

### PAYMENT SCHEDULE

December 22 <sup>nd</sup>	- \$425
January 7 <sup>th</sup>	- \$425
January 22 <sup>nd</sup>	- \$425
February 7 <sup>th</sup>	- \$425
February 22 <sup>nd</sup>	- \$425
March 7 <sup>th</sup>	- \$425
March 22 <sup>nd</sup>	- \$425
April 7 <sup>th</sup>	- \$425
April 22 <sup>nd</sup>	- \$425
May 7 <sup>th</sup>	- \$425
May 22 <sup>nd</sup>	- \$425
June 7 <sup>th</sup>	- \$325

- ARTIST agrees that s/he will be performing as an independent contractor and will be held accountable for all Federal and State income taxes connected with compensation.
  - As a condition of this Agreement, and prior to any payment of compensation under this Agreement, ARTIST shall complete, execute, and return to AZO an IRS W-9 form.
5. **RELEASES:** ARTIST is required to remain in the Greater Arizona area throughout the rehearsal and performance period unless specifically excused via written release.
    - While under contract to AZO, ARTIST may not appear with any other performing arts organization within a 100 mile radius of either Tucson or Phoenix, without prior written approval of AZO.
    - During the term of this contract, AZO shall not be engaged in any activities which would impede or interfere with services performed herein for AZO. ARTIST can, however, use any non-scheduled AZO time for personal obligations. AZO daily scheduling will take priority over any outside engagements.
  6. **PUBLIC RELATIONS/MARKETING:** AZO shall have the right to make use of the name of ARTIST and to use any other materials including photographs, biographical information, or likeness of ARTIST for the purpose of promotion of production and/or AZO.

2012-13 Phoenix Education Teaching Artist:

- It is also understood that AZO has the right to video-tape and/or record performances for archival and marketing purposes without additional compensation to ARTIST.
  - AZO records all productions for its archives and permits a local radio station to record performances for future radio broadcasts, compensation for which is included in the above fee.
  - ARTIST agrees that AZO may make films, photographs, tapes, videos and other such reproductions and/or representation of ARTIST's person and/or performance in perpetuity for educational, fundraising, marketing or other purpose.
7. **INDEPENDENT CONTRACTOR:** ARTIST is an independent contractor employed on a fee-per-service basis for the time period specified in section 4, and not as a regular employee of AZO.
    - ARTIST is ineligible for benefits available to full-time employees of AZO, such as, but not limited to, health, life and disability insurances, retirement, and any other compensation now offered by AZO to full-time employees of AZO.
    - In accordance with Arizona Law, ARTIST is eligible for worker's compensation insurance coverage, which shall be paid by AZO.
    - Except as otherwise specified herein or required by law, the services to be rendered for or on behalf of AZO as provided for in this agreement, shall be subject to the control of AZO only to the extent of the result to be accomplished by the work and not as to the means and methods used by ARTIST for accomplishing the result. AZO shall have no right, except to the extent required by law, to direct or limit ARTIST's activities.
  8. **GOVERNING LAW:** This Agreement shall be governed in all respects, whether as to validity, construction, capacity, performance, or otherwise, by the laws of the State of Arizona, and no action involving this Letter of Agreement may be brought except in the Superior Court for the State of Arizona or the Federal District Court for the District of Arizona.
  9. **SEVERABILITY:** In the event that a court of competent jurisdiction determines that any portion of this Agreement is in violation of any statute or public policy, then only the portions of this Agreement which violate such statute or public policy shall be stricken. All portions of this Agreement which do not violate any statute or public policy shall continue in full force and effect. Further, any court order striking any portion of this Agreement shall modify the stricken terms as narrowly as possible to give as much effect as possible to the intentions of the parties under this Agreement.
  10. **ENTIRETY OF AGREEMENT:** This contract constitutes the entire agreement between the parties hereto, and may not be modified except in writing, signed by the parties hereto. It has been entered into in, and is subject to, the laws of the State of Arizona.
  11. **DOCUMENTATION:** ARTIST must have a current W-9 on file and valid documentation of citizenship.
    - Should a VISA be required for employment, ARTIST agrees to submit to AZO all prep materials and costs relevant to the processing of his/her VISA within thirty days of the issue date this Agreement.
    - AZO may at its discretion declare this Agreement null and void should the ARTIST be denied a VISA or working permit or any other requisite governmental approval for this Agreement.
  12. **OBLIGATIONS:** If, because of war, calamity, force majeure or other matters beyond its control, AZO shall deem it necessary to suspend or terminate the giving of public performance(s), upon written notice by AZO to that effect, both AZO and ARTIST shall be relieved from any further obligations under this Agreement.
    - ARTIST will be compensated for any contractual weeks prior to the severance of this Agreement.
  13. **ATTORNEY'S FEES:** ARTIST and AZO agree that in any arbitration or legal proceedings arising out of this Agreement, the prevailing party shall be entitled to his, her or its reasonable attorney's fees and costs of litigation in addition to any other relief granted.
  14. **ARBITRATION:** All claims, disputes and other matters in question between the parties arising out of the relationship governed by this contract shall be decided by arbitration in accordance with the rules of the American Arbitration Association, unless the parties mutually agree otherwise. The award by the arbitrator shall be final and judgment may be entered upon it in accordance with applicable law in any Arizona or Federal court having jurisdiction thereof.
  15. **WAIVER:** Failure to insist upon strict compliance with any of the terms, covenants or conditions hereof shall not be deemed a waiver of such term, covenant or condition, nor shall any waiver or relinquishment of, or failure to insist upon strict compliance with, any right or power hereunder at any one or more times be deemed a waiver or relinquishment of such right or power at any other time or times.

2012-13 Phoenix Education Teaching Artist:

IN WITNESS WHEREOF we have executed this Agreement.

\_\_\_\_\_  
Lori Fisher, Director of Education, Arizona Opera

\_\_\_\_\_  
Date

\_\_\_\_\_  
Artist Name (Please print as you would like it to appear  
in promotional materials)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Artist Home Address – Line 1

\_\_\_\_\_  
Artist Home Address – Line 2

\_\_\_\_\_  
Artist S.S. #:

\_\_\_\_\_  
Artist Date of Birth

\_\_\_\_\_  
Home Phone

\_\_\_\_\_  
E-mail

\_\_\_\_\_  
Cell Phone

Please provide **electronically** at least two (2) recent photos (one headshot and one in performance) and an updated resume along with a short biography (150-200 words) with your returned contract.

Please sign all copies of the contract and return **ALL COPIES** for countersignature to:

Arizona Opera  
Education Department  
4600 N. 12<sup>th</sup> Street  
Phoenix, AZ 85014  
602-266-7464 ext. 325

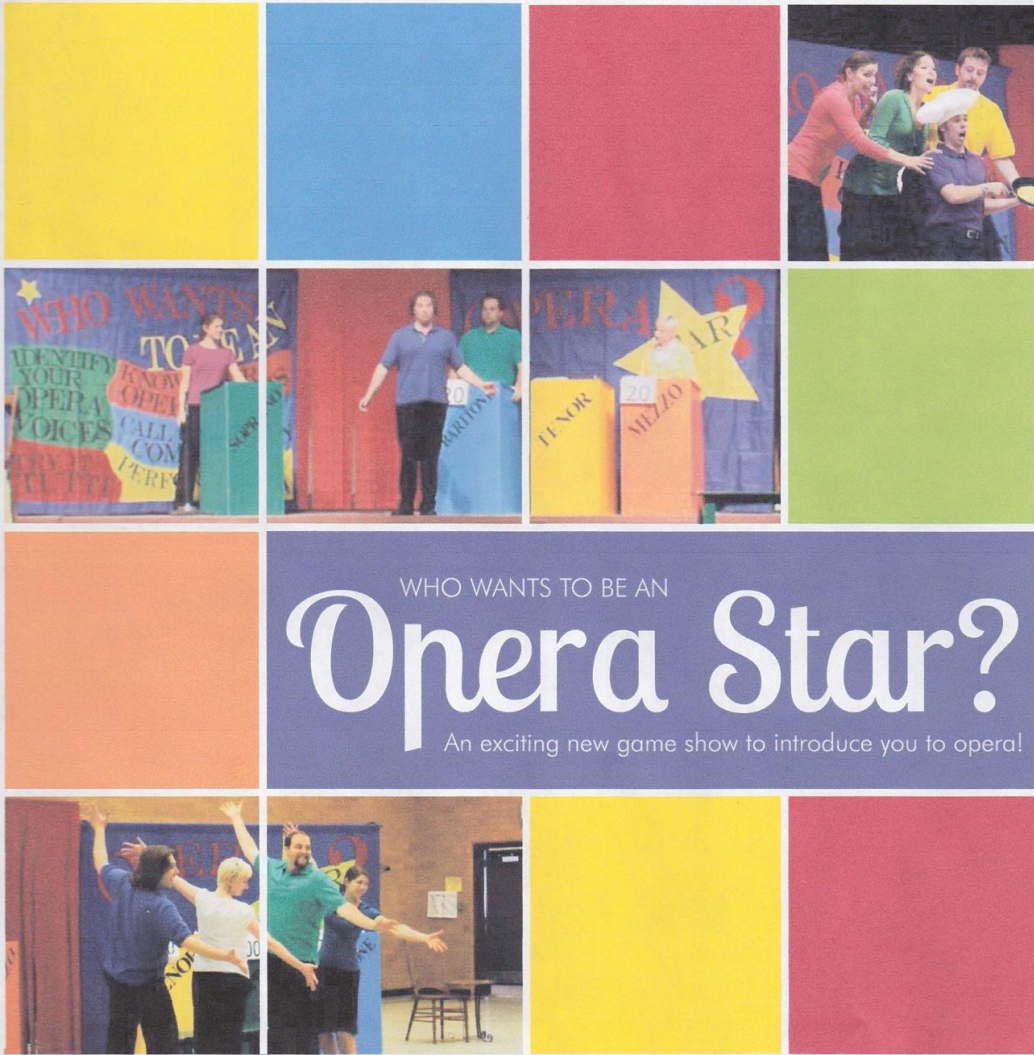
Thank you.

APPENDIX I

*WHO WANTS TO BE AN OPERA STAR?*

STUDY GUIDE

(2012-2013)



ARIZONA **OPERA**  
EDUCATION





WHO WANTS TO BE AN

# Opera Star?

An exciting new game show to introduce you to opera!

## WELCOME!

Put yourselves to the test along with the contestants by participating in *Who Wants to be an Opera Star?* This interactive educational program is an introduction to opera, the art form that combines:

DRAMA  
VISUAL ART  
DANCE  
ORCHESTRAL MUSIC  
SINGING

Operas use words, action and music to tell stories full of conflict and emotion, and they are usually entirely sung.

*Who Wants to be an Opera Star?* uses the framework of a television game show. The assembly runs as a series of questions and challenges, with four singers in the roles of emcee and contestants. Studio audience members (the students) will learn about voice types, arias, duets, trios, and quartets. They will also participate in identifying emotions, singing melodies, and clapping rhythms from the world's favorite operas.

**GET READY TO BE DAZZLED BY ARIZONA OPERA'S STAR-QUALITY SINGERS!**

The *Opera Star* script was written by Paula Fowler, Education Director, Utah Opera, and Patricia-Maria Weinmann, Stage Director on staff at the New England Conservatory of Music.

# TUCSON OPERA STAR ENSEMBLE



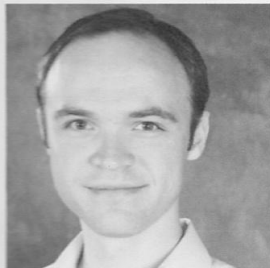
**DORI M. SMITH**, dramatic coloratura soprano, is a doctoral candidate at University of Arizona under the tutelage of Kristin Dauphinais. On the operatic stage, Smith has performed with Arizona Opera Theater as Zdenka in scenes from Strauss's *Arabella*, Glauce in Cherubini's *Medea*, and most recently, as Njide in Strauss's *Ariadne auf Naxos*. She has appeared with Longy Opera singing the roles of Georgette and A Singer in *La Rondine* and Laetitia in *The Old Maid and the Thief*. Her spring 2010 performances included Sue Bartlett in Nancy Van de Vate's *Where the Cross is Made* and Papagena in *The Magic Flute* with MetroWest Opera. Beginning this fall, Smith will present a series of lecture recitals with Tucson Desert Festival of Song and will return to Colby College in October to present a recital with pianist Dr. Gjergji Gaqi. She will perform her first Fauré *Requiem* in the spring of 2013 in New York City.



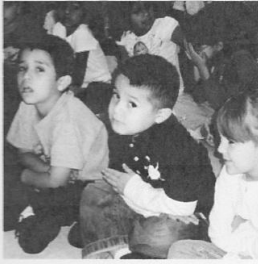
**JOVAHNNA ANDERSON**, mezzo-soprano, is a native of Elko, Nevada. She attended the University of Arizona where she recently obtained a Bachelor of Music degree in Vocal Performance, graduating magna cum laude. Anderson placed third in the 2011 Quest for the Best Competition, won the 2012 Amelia Rieman Opera Competition in the Undergraduate Division, and is a Medici Scholarship Winner. Anderson performed the role of "The Secretary" in the University of Arizona Opera Theater's 2011 production of Menotti's *The Consul* as well as the "Nursing Sister" in Puccini's *Suor Angelica*. She has studied and performed at the Taos Opera Institute in Taos, New Mexico and the 'Saarburger Serenaden' International Music Festival and School in Saarburg, Germany. Anderson has been selected twice to perform *The National Anthem* for University of Arizona basketball games and frequently performs at local sporting events in her hometown of Elko, Nevada.



Tenor, **MITCHELL STURGES**, a Salt Lake City native, lives in Tucson, Arizona, where he holds professional positions with Arizona Opera, Tucson Chamber Artists & First United Methodist Church. Past performances include collaborations with University of Utah Lyric Opera, La Musica Lirica in Italy, University of Arizona Opera Theatre, Paradigm Chamber Orchestra, and Salt Lake Symphony, including *Gianni Schicchi*, *Il barbiere di Siviglia*, *The Consul* and *Amahl and the Night Visitors*. A consummate concert artist, he has been featured throughout the Southwest performing the works of Bach, Britten, Dvořák, Händel, Saint-Saëns and others. Sturges has been presented in recital at St. Martin-in-the-Fields in London, England, St. Philip's-in-the-Hills Episcopal Church in Tucson, Los Angeles City College, and Assembly Hall on Temple Square in Salt Lake City, Utah. In March 2013, he will be giving the premiere of a set of songs by New York composer, Clint Borzoni.



A resident of Las Cruces, NM, baritone **IAN SIDDEN** was most recently Interim Head of the Doña Ana Lyric Opera and music instructor at New Mexico State University. In Spring 2012, Sidden directed *Die Fledermaus* and *An Evening of Opera Scenes*. Past performances include Almaviva in *Le nozze di Figaro* and Nemorino in *L'Elisir d'amore*, both at the Doña Ana Lyric Opera, and *Otello* at Center Stage Opera in Harrisburg, PA. He has also performed as a chorus member with Arizona Opera. Sidden holds a Master of Music degree from New Mexico State University where he was cast in the premieres of *Extinction: A Love Story* and *We Are Enraptured*. He received his Bachelor's degree from the University of Arizona where he appeared in the operas *Little Women*, *The Telephone*, *Falstaff*, *Beauty and the Beast* and *The Student Prince*. In addition, musical theater credits include roles from *West Side Story*, *Chicago*, *Damn Yankees*, *My Fair Lady*, *Phantom*, *Anything Goes*, *Oklahoma!*, *Little Shop of Horrors*, *Once Upon a Mattress*, and *Grease*.



## PREPARE FOR OPERA STAR

You may not have much time to prepare your students for this assembly. If you have **5 minutes** before the performance, please consider the following:

- 1 Brainstorm a list of what students already know or think about opera. Ask them to pay attention during the assembly, with the intent to change or add to the list afterward.
- 2 Talk with students about the different kinds of “voices” each of them has. Can they all whisper? That’s one way to use their voices. Another is to talk. Another is to shout, the way they might to a friend on the playground. And yet another is to sing. Have students pair up and demonstrate for each other each of those different voices; see if their partners can identify which one they are using.
- 3 Practice clapping rhythms. You can clap while you sing a favorite song, or clap to the rhythm you hear on a recording, or even make up short rhythms and see if you can repeat back to each other the exact rhythm. The performers in *Opera Star* will share a rhythm from their music today, and ask students to repeat it back for them during the performance.
- 4 Share with students some of the basics about opera:
  - Everybody sings almost all of the time
  - It is like a play (drama) with singing added
  - A full opera uses costumes, sets, make-up, wigs, and props, a story with characters and conflict, and staging by a director
  - Operas are often sung in foreign languages because operas are written by composers from countries all over the world. The music was composed to fit precise words, so it is difficult to make a good translation. But because music communicates easily, you can understand the feelings of a song even when you can’t understand the words.
  - Usually people who go to an opera treat it as a special evening; they dress up and make a big event of it
  - Audience members usually clap and shout “Bravo!” when they have enjoyed a particular singer’s performance. Practice saying “Bravo!”

If you have **30 minutes** before the performance, please consider adding any of the following to the previously mentioned discussion:

- 5 Tell students that they will be introduced today to many terms used in opera. Ask students to guess what each term in the list below might mean, and then listen during the assembly to see if the class was right (see the page of definitions in this booklet). Here is a list of some of the terms you will hear:

soprano	trio	duet
mezzo-soprano	bravo	properties (“props”)
tenor	opera	composer
baritone	set	quartet
melody	aria	costumes
rhythm		

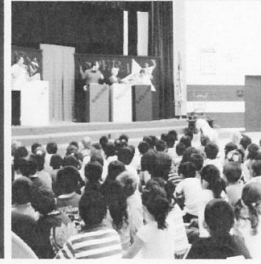
- 6 The art form of opera began in the country of Italy, so many operas we hear today are in Italian. Listen today to hear what other languages might be used in operas.

- 7 Talk about voice types. Most children have high voices and would be called “sopranos.” During puberty, one of the physical changes people go through is a change in the vocal cords. Boys’ voices usually deepen and some become “tenors,” who sing high; others become “baritones,” who sing in a medium low range; still others become “basses,” who sing lowest of all.

A woman whose voice is most comfortable in a low range is called an “alto,” one most at ease in a medium range is a “mezzo-soprano,” and one who can sing very high is called a “soprano.” Your voice type depends on the way your particular vocal muscles are put together. Most people know by the time they are in high school which voice category suits them best. Can your students name any contemporary singers who have these voice types?



# AFTER EXPERIENCING OPERA STAR



## Suggested evaluation and group discussion follow-up activities:

- 1 Use the evaluation form on the back page of this booklet to guide your class in a discussion about the assembly.
- 2 If your class brainstormed a list about opera, go back through the list together, checking for accuracy and identifying important elements they hadn't known about before. Quiz your class about their retention of opera terminology (consult the list of definitions on the next page in this booklet).
- 3 Ask students to describe their favorite scenes from the show, and explain why they liked those scenes the best. [These skills are part of the National Standards for Music Education.]
- 4 Ask students to evaluate/give their perceptions of the performers' "stage presence" and singing abilities. Did the singers know how to start and stop their musical numbers together? Did the singers sing with "voices free from strain?" Could students recognize and remember times when the singers used musical skills such as different "pitches," "rhythms" and "dynamics" (loud or soft)? [These skills are part of the Arizona Music Core Curriculum.]
- 5 Invite students to write their answers to any of these questions, or share with us their response in a letter or card. They can address either Arizona Opera, or one of our performers about their reaction to *Who Wants to be an Opera Star*?

## SEND LETTERS AND EVALUATIONS TO:

Lori Fisher, Director of Education  
Arizona Opera  
4600 N 12th Street  
Phoenix, AZ 85014  
602.218.7325  
lfisher@azopera.org

## THE COLORS OF OPERA

The Colors of Opera is a unique partnership between Arizona Opera and Young Arts Arizona. Students who attend an Arizona Opera Assembly or Opera Performance are invited to submit artwork inspired by the event they have attended.

### REQUIREMENTS AND GUIDELINES:

- Students grades K-8 are invited to submit paintings.
- Artwork should be created inspired by Arizona Opera Assemblies or Opera Performances.
- Frame sizes are 18" x 24" so finished artwork must be no larger than 18" x 24." Please leave room for a border. Do not frame or mat artwork. Young Arts Arizona will take care of matting and framing all work.
- Paint, marker, collage or crayon on white paper may be used.
- Participating students must be part of a school group that is attending the concert on either February 20, 21 or March 12.
- Winning artwork will be displayed in an exhibition on February 13 hosted by Young Arts Arizona and the Phoenix Art Museum's Children's Gallery.
- Winning artwork will go on tour with Young Arts Arizona Ltd. during the 2013 season.
- One entry per student. Entries must be the original work of an individual student.
- Anonymous entries will not be accepted.
- Work must have an entry form securely attached to the back or it will not be accepted.
- All entries become the property of Arizona Opera. Arizona Opera is not responsible for lost or damaged entries.

Entry form available on website.

Submit entries by December 12, 2012

**Mailed entries must be postmarked by deadline date. Entries hand-delivered to our office must be received by 4:30 p.m.**



## MORE ABOUT OPERA STAR

### MUSICAL SELECTIONS HEARD IN OPERA STAR

- Short excerpts to illustrate voice types
- Two arias to demonstrate emotion in music
- One duet featuring a great melody
- One duet featuring interesting rhythms and props
- One trio full of melodies, rhythms, props and costumes
- Two quartets full of melodies, rhythms, props and costumes

\*For our repertoire list and additional resources about opera and opportunities for students and teachers, check online under "teacher materials" at <http://usueducation.org>.

### BASIC OPERA TERMINOLOGY

<b>aria</b>	a solo song in an opera
<b>baritone</b>	a low male singing voice
<b>bravo</b>	excellent; well-done (pronounced "brah-vo")
<b>breath control</b>	the skill that allows a singer to sing long phrases without gasping for air
<b>coloratura</b>	fancy decorations in vocal music (many fast little notes in complicated musical passages which require a great deal of technical ability from a singer)
<b>composer</b>	a person who writes music
<b>duet</b>	a song for two people to sing together
<b>harmony</b>	notes sung by several singers at the same time that make a pleasing combination
<b>libretto</b>	the words the singers sing in an opera; a "librettist" writes the libretto
<b>maestro</b>	the conductor ("master") of an opera or symphony
<b>melody</b>	a group of notes organized to make up a musical phrase
<b>mezzo-soprano</b>	a middle-range female singing voice
<b>opera</b>	"work" (in Italian), shortened from the phrase "opera in musica" ("work in music")
<b>properties (props)</b>	objects that a singer holds or carries that help tell the opera story
<b>recitative (recit)</b>	a style of vocal music based on imitating speech, with a minimum of musical structure and accompaniment
<b>rhythm</b>	a pattern of long, short, accented or unaccented notes
<b>set</b>	large items like walls or furniture that create a sense of place
<b>soprano</b>	a high singing voice in children and women
<b>tenor</b>	a high male singing voice

# EDUCATION OUTREACH PROGRAMS



## ABOUT

Be sure to check out our website at [azopera.org](http://azopera.org), and click on the "Education" link. Check the listings by age group for all of our outreach programs. You'll find descriptions of *Who Wants to be an Opera Star?*, Opera Clubs and opportunities for Open Rehearsals and other fun classroom events. You'll discover information about our teacher development courses, "Music! Words! Opera!" summer teacher workshop, and student internships. You'll learn about special offerings for secondary school students and community 501(c) 3 groups, such as "Community Night at the Opera," when students can attend a final dress rehearsal of an opera, and new high school clubs. Look for information about the new Arizona Camerata events and Opera dell'Arte especially for university students and adults.

## FUNDING FOR ARIZONA OPERA'S EDUCATION PROGRAMS

Arizona Opera Education programs are funded by corporations and family foundations in order to bring professional arts to the schools at the lowest cost possible. We gratefully acknowledge the following sponsors of education programming:

Act One Foundation  
Ms. Elayne Achilles  
Ms. and Mr. Apryl Allen  
Boeing EFC Mesa  
Dr. and Mrs. Rex E. Brewster  
Cardinals Charities  
Cox Charities Phoenix  
Cox Charities Tucson  
Coyotes Charities

M. K. Ellsworth, D.D.S./  
Vanguard Foundation  
The Foundations  
Ms. Sandra Fowler  
Goldsmith Foundation  
Kinder Morgan Foundation  
Kiwanis  
Phoenix Suns Charities  
Mr. Robert Pompa  
Salt River Community

Children's Foundation  
Showcase Concerts  
Mr. and Mrs. Curtis Slagell  
Target  
Trends Charitable Fund  
Twiford Foundation  
City of Tempe  
US Bank  
Ms. Janet Walker  
Wells Fargo Foundation

ARIZONA OPERA  
EDUCATION





# OPERA STAR EVALUATION MATERIALS

SCHOOL \_\_\_\_\_

TEACHER'S NAME \_\_\_\_\_

GRADE LEVEL \_\_\_\_\_

## OPERA STAR STUDENT EVALUATION (individual or class)

1. On a scale of 1-5 (5 being high), how good were the performers in their presentation?

1            2            3            4            5

Please give a specific example.

\_\_\_\_\_

2. What did you like best about today's opera assembly program?

\_\_\_\_\_

3. Did the singers sing with "voices free from strain," and did they start and stop their music together? Could you recognize times when the singers used musical skills such pitches, rhythm and dynamics?

\_\_\_\_\_

4. Write down a few things you learned today about opera (things the performers told or showed you, or things you realized on your own).

\_\_\_\_\_

5. What questions do you have about opera or about today's performance?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

SCHOOL \_\_\_\_\_

TEACHER'S NAME \_\_\_\_\_

GRADE LEVEL \_\_\_\_\_

## OPERA STAR TEACHER EVALUATION

1. On a scale of 1-5 (5 being high) how would you rate the quality of this program?

1            2            3            4            5

2. On a scale of 1-5 how would you rate the quality of this study guide?

1            2            3            4            5

Did you receive the study guide in plenty of time to look at it and use it before the presentation?

YES        NO

Was the format useful?

YES        NO

3. In your opinion, was the program well-g geared for the age of the audience?

YES        NO

4. To what extent will this program help you in your work of teaching the state music core curriculum (in listening, singing, playing, creating)?

\_\_\_\_\_

\_\_\_\_\_

5. Did you learn anything about opera today that you personally hadn't known before? (If yes, please explain.)

\_\_\_\_\_

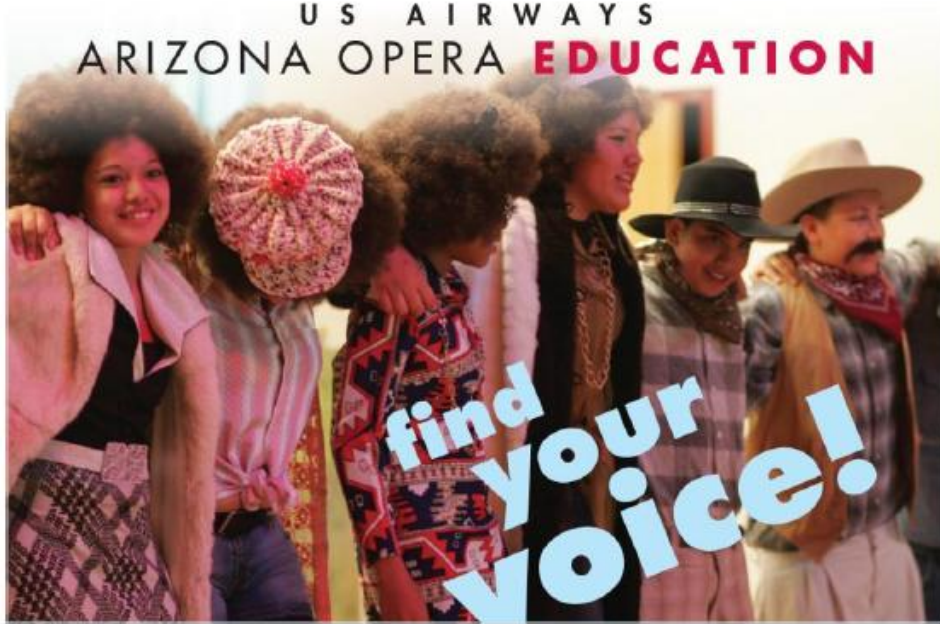
6. Do you have any suggestions that could help us improve our program?

\_\_\_\_\_

\_\_\_\_\_

APPENDIX J  
*INSTANT OPERA*  
STUDY GUIDE  
(2014-2015)

U S A I R W A Y S  
ARIZONA OPERA **EDUCATION**



# **INSTANT OPERA!**

**Teacher's Guide and Resource Book**

# ARIZONA OPERA EDUCATION

Dear Educator,

Thank you for scheduling Arizona Opera's Education program *Instant Opera* at your school!

At Arizona Opera, we strive to help students find and explore their own, unique voices. We believe that providing opportunities to explore the performing arts allows students to explore the world around them.

*Instant Opera* is a unique, opera experience where students create their own opera. This way, the students determine the opera and not the other way around!

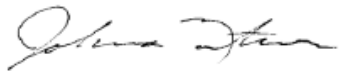
Throughout the program, students will learn about voice types, arias, duets, operatic conventions, and the structure of stories. Students will also be asked to identify the emotions that the composer conveys through his or her music.

This study guide will help you to prepare your students for the performance. Whether you have only 5 minutes to prepare or a full class period, this guide should help you prepare your students for the performance and give you some ideas about how to incorporate opera into your classroom.

These activities are just guides, so please feel free to make them your own!

Again, we look forward to visiting your school and please contact me at [jborths@azopera.org](mailto:jborths@azopera.org) or at (602)218-7325 with any questions.

Best,



Joshua Borths  
Education Manager  
Arizona Opera

## Table of Contents

### About the Production

Audience Etiquette: Attending the Opera.....	Pg. 4
Production Credits.....	Pg. 5
About the Show!.....	Pg. 6
How to Build Your Own Story.....	Pg. 6

### Classroom Activities

Ten Minutes to Prepare.....	Pg. 7
Thirty Minutes to Prepare.....	Pg. 7
Improvisation in the Classroom.....	Pg. 8
Opera Term Matching Activity.....	Pg. 10
Character Template.....	Pg. 11
Original Story Template.....	Pg. 12
Teacher Evaluations.....	Pg. 13
Student Evaluations.....	Pg. 14

### Appendix A

Opera Dictionary.....	Pg. 15
-----------------------	--------



## Audience Etiquette: Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you see a scheduled performance, many people have worked very hard to bring you their best efforts.

In order to show respect for those efforts, every audience member must give the performance his or her full attention and avoid any behavior that interferes with the performance.

We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

- 1) Watch and listen to the performance with both your eyes *and* ears!
- 2) When asked a question by a performer, respond enthusiastically!
- 3) Show your appreciation by laughing, applauding, etc.
- 4) However, keep your reactions appropriate and do not disrupt the flow of the performance.
- 6) No talking during the performance, unless you are responding to the performers!
- 7) Once the performance begins, stay seated ☺





## Production Credits

### The Performers



**Pianist** Woan Ching Lim collaborates in classical vocal, instrumental repertoire, musical theatre and ballet. Woan Ching serves as staff accompanist/pianist of University of Arizona. Recent performances include Tucson Desert Song Festival, Ballet Arizona, Vancouver International Song Institute and Arizona Opera Company. Originally from Malaysia, Woan Ching holds a Master of Music degree in Collaborative Piano from the University of Arizona.



**Baritone** Seth Kershisnik is a doctoral candidate in voice performance at the University of Arizona in Tucson. Originally from Utah, Seth has been performing around the state as a member of Arizona Opera's OperaTunity Troupe for several years. Having sung many roles such as Figaro in *Il barbiere di Siviglia*, Germont in *Traviata*, Seth hopes to add his performance in *your* opera to his repertoire!



**Tenor** Mitchell Struges is a member of the Arizona Opera chorus and OperaTunity Troup! A graduate of the University of Arizona, Mitchell's past performances include *Gianni Schicchi*, *Il barbiere di Siviglia*, *The Consul & Amahl and the Night Visitors*. In 2012, Mitchell received first place in Arizona NATS and was a national finalist for the American Prize in Vocal Performance in both art song and opera.



**Mezzo-Soprano** Katie Trim has performed in Arizona Opera's *Who Wants to be an Opera Star?* across Southern Arizona. With training from the University of Arizona, Katie has become a local favorite performing with the Southern Arizona Opera Guild and appearing in many local recitals and concerts.



**Soprano** Erika Burkhart has been a member of Arizona Opera's OperaTunity Troupe and has studied extensively at the University of Arizona. In addition to performances around Tucson with the Southern Arizona Opera Guild, Burkhart is often featured with the Tucson Chamber Artists.

## About the Show!



*Instant Opera* is a 45-minute show that is never the same thing twice! Audience members learn about opera, and create their own show through improvisation and imagination.

Throughout the performance, students will be asked questions about setting, characters, actions, and emotions (everything you need to make a story... or an opera!). Our fearless singers then improvise an original opera based on the audience suggestions.

In between improvisations, the singers will teach students the basics of opera and demonstrate that even though opera is often in foreign languages, you can still understand the emotional story told in the music.

The program was developed by Wolf Trap Opera, and has been charming and educating audiences for almost a decade.

## How to Build Your Own Story

*Instant Opera* requires students to engage with the performers and make their own opera. So, what makes a story?

There are an infinite number of stories, but most stories share the same structure and elements. All stories have a beginning, a middle, and an end. Your opera will have these as well!

At the beginning of the story—this part is called the **exposition**—the characters and the setting are introduced.

After this introduction, a conflict or problem is revealed. We call this part of the story the **rising action**.

The part of the story where the conflict is most dire is called the **climax**. During the climax, the resolution—or ending of the story—is determined.

Everything that happens after the climax is called the **falling action**, and the ending itself is called the **resolution**.



Plot Diagram created for [www.StoryboardThat.com](http://www.StoryboardThat.com) - Creative Commons License (100% free use)

**Other terms that are used in literature include:**

1. **Character-** a person in a novel, play, or movie. The **characterization** of this person includes what they look like, how they move, what they like, what they dislike, what they want, and other traits that make this person unique.

**Setting-** The location and time period of a story. For example, “A long time ago, in a galaxy far far away...”

**Action-** What the characters are doing. For example, Hansel and Gretel are leaving a trail of breadcrumbs.

**Conflict/Problem-** The situation, thing or person that is working against the characters. For example, the little mermaid’s problem that she must overcome is that she lives in the water but loves a human prince. There are many types of conflicts including **man verses man, man verses society, man verses nature, etc.**

### **Ten Minutes to Prepare**

You may not have much time to prepare your students for this program. If you have only 10 minutes available in your schedule, please consider the following:

- 1) Brainstorm a list of what students already know or think they know about opera. Ask them to pay attention during the assembly, with the intent to change or add to the list afterward.
- 2) Write the words, **character, setting, action, and conflict** onto the board. Ask the class to define these literary terms. Use literature you are currently reading in class to guide the students through these questions. Brainstorm possible characters, settings, actions, and conflicts that they want to see in their opera!

### **Thirty Minutes to Prepare**

If you have 30 minutes before the performance, please consider some of these additional activities:

- 3) Tell students they will be introduced to many terms used in opera. Give them a copy of the Opera Matching Activity and have them see if they can use their deductive reasoning to infer the meaning of each word.
- 4) Improvisation is a skill that everyone needs to learn in order to think on his or her feet, work with others, and be confident in front of groups of people. Try out a few of our improvisation activities to see what it feels like!
- 5) Using the story and character templates provided, have your students make their own stories to help prepare for writing their own opera.

## Improvisation in the Classroom

Improvisation is not just fun. It is a wonderful way to instill confidence, communication, cooperation, and creativity. These skills are not just used in theater, but are used in every school and professional situation. Below are a few improvisation games you can do with your class to prepare for *Instant Opera!*

### The Rules

There are only 4 rules of improvisation:

- 1) Always say "Yes, and..." Never negate a fellow student does and always add to their idea.

For example, a student points to a desk and says, "What a cool car!" Don't respond, "No, it's a horse." Instead respond, "Yes! And... that car would be great to take on a road trip!"

- 2) Don't every think you've failed. There is no such thing as failure in improvisation. There are only learning opportunities. If an improv grinds to a halt, don't worry! Figure out why that improv didn't work and start again!
- 3) Keep it simple. Sometimes in improv, we think that every idea needs to be funny and complicated. However, the simplest and clearest ideas are often the most successful.
- 4) Listen! In order to adhere to all of the ideas listed above, you have to listen to your fellow improvisers. Listen first before responding...

### Freeze!

Have one student think of a location and action (for example, setting a table, drawing with chalk on a sidewalk, or making a sandcastle).

Allow one student to establish this action. Have the student pantomime all props, etc.



When a second student has an idea of a new location and action, the student says, "Freeze!" The student performing freezes exactly as soon as they hear "Freeze!"

The second student joins the frozen student and assumes a freeze as well. Once the second student is set, the teacher says "Go!" When the students hear "Go," the second student starts a conversation that establishes a new location and new action.

For example: the first student is planting flowers. He or she kneels and pretends to plant flowers in the ground. A second student shouts "Freeze" and joins the first student by putting his foot underneath the hand of the first student. The second student remains standing. As soon as the teacher says "Go," the second student says "You sure give a great shoe shine!" The second student has now established that they are not planting flowers, but shining shoes.

Once this is established, another student can yell "Freeze" and take the exact freeze of one of the two students and establish a new location and situation.

If more than one student yells out "Freeze," the first student to say the word gets to join the improvisation.

### **Once Upon a Time...**

Have all students sit in a circle. Explain the rules of the improvisation game. Give the students a topic (possibly relating to a subject that you are learning about in your classroom) and remind them that they must use appropriate language and each student can only say one word. Pick a student to start the story and proceed clockwise around the circle. Each student must say a word that logically follows the previous word. There shouldn't be any pauses between words. As a class, make up a story based on the suggested topic!

This may come to a screeching halt a couple of times before students are comfortable and get the hang of it.

Example:

Student 1- Once  
Student 2-upon  
Student 3-a  
Student 4-time...

### **All Together Now!**

Like in Freeze, ask for one student volunteer. Have him or her think of a location where lots of people could be in one place doing different jobs (ex: the kitchen of a restaurant, the waiting room of a doctor's office, etc.).

That student establishes the environment and one specific job. As other students come up with ideas, they join the environment and starts interacting with the other students.

This continues until every student is involved in the game.

Usually, after a couple of tries, stories organically emerge!



## Opera Term Matching Activity

Match the term on the left with the correct definition on the right...

- |                                |   |
|--------------------------------|---|
| 1) <b>Soprano</b> _____        | A) The group of instrumentalists who accompany the singers.   |
| 2) <b>Tenor</b> _____          | B) The lower male voice.  |
| 3) <b>Choreographer</b> _____  | C) Sung dialogue that propels the action forward.   |
| 4) <b>Orchestra</b> _____      | D) The music that the composer wrote.   |
| 5) <b>Recitative</b> _____     | E) A piece of music with two singers.   |
| 6) <b>Aria</b> _____           | F) The highest male voice.  |
| 7) <b>Overture</b> _____       | G) The person who creates the vision of the production, sets staging, and guides designers and singers. |
| 8) <b>Score</b> _____          | H) The lower female voice.  |
| 9) <b>Baritone</b> _____       | I) The words that a composer sets to music.   |
| 10) <b>Mezzo-Soprano</b> _____ | J) The highest female voice.  |
| 11) <b>Duet</b> _____          | K) The people who work backstage.   |
| 12) <b>Director</b> _____      | L) An extended musical solo.  |
| 13) <b>Libretto</b> _____      | M) Music at the beginning of an opera.  |
| 14) <b>Crew</b> _____          | N) Designs the dancers' movement.   |





## Character Template

### Overview

Every performer has to analyze the character he or she is portraying. Just as it is an important in acting, it is important in literature. To complete this activity, pick a character (either one that you already know or one you are creating for the first time right now). Answer the questions below.

- 1) Give your character a name: \_\_\_\_\_
- 2) Where does your character live? \_\_\_\_\_
- 3) How old is your character? \_\_\_\_\_
- 4) What does your character want? \_\_\_\_\_
- 5) How does your character look at the world? \_\_\_\_\_  
\_\_\_\_\_
- 6) What challenges does this character face? \_\_\_\_\_  
\_\_\_\_\_

<p>List your character's personality traits:</p>          <p>What are your character's likes and dislikes:</p>	<p>List your character's physical traits or draw a picture of your character:</p>
--	---

## Original Story Template

### Overview

Using the character you've created above, create an original story about him or her!

Title: \_\_\_\_\_

Setting: \_\_\_\_\_

Character 1 (the Character outlined above): \_\_\_\_\_

Character 2: \_\_\_\_\_

What is the relationship between Character 1 and Character 2:

\_\_\_\_\_

\_\_\_\_\_

What conflict/problem have they encountered:

\_\_\_\_\_

\_\_\_\_\_

How does the conflict/problem get worse:

\_\_\_\_\_

\_\_\_\_\_

How will they resolve the conflict:

\_\_\_\_\_

\_\_\_\_\_

What other details would you like to add to your story?

\_\_\_\_\_

\_\_\_\_\_

Map out your story like the diagram on Pg 6:



## Student Evaluation

### Overview

We hope you have enjoyed *Instant Opera*! Now that you've created your own opera, you are now ready to help us improve our program.

You can do this in three different ways:

- 1) You can fill out this quick survey!
- 2) Write a review of the performance to be published on [azopera.org](http://azopera.org)!
- 3) Create a piece of art based on the opera. This artwork could be selected to be shown in a gallery in Arizona through Young Arts!

### Survey:

- 1) On a scale of 1-5 (5 being high) how good were the performers?

1    2    3    4    5

Please give a specific example:

---

- 2) What did you like best about the performance?

---

- 3) What did you learn about opera?

---

- 4) What did you learn about creating your own story?

---

- 5) Do you have any questions about the performance?

---

Brainstorm a list the words that stood out to you during the performance:

## Appendix A: Opera Dictionary

### *What is opera?*

An **opera** is a musical drama or comedy where the actors sing rather than speak their lines. The word “opera” derives from the Latin word *opus*, which literally means “a work of art.” Like a play, an opera is performed on a stage with singing-actors, scenery, make-up and lighting.

Opera is truly a **multi-disciplinary art**, which means it is a combination of many art forms (singing, orchestral music, theater, visual arts, dance, etc.) and subject areas (history, mythology, literature, etc.). Opera combines these disciplines in a very powerful way to tell a story. Opera can be funny, sad, scary, dramatic, mysterious, fantastical, or any combination of feelings and moods.



The **libretto** (meaning “little book” in Italian) contains all of the words of an opera. A libretto is usually shorter than the script for a play because it takes longer to sing lines than to say them, and because music is also a very important part of telling the story of an opera. The person who writes the words for an opera is often a poet or playwright and is called a **librettist**.

The **composer** writes the music for the opera. All of the music, both vocal (for singers) and orchestral (for instrumentalists) is written in the **score** which separates lines for each instrument and each singer’s vocal part. The score, as a piece of music, reflects the mood, events and emotions of the characters in the story.

**Characters** are the people in the story. Singers perform the parts of the characters, also called **roles**.

### *The Performers*

**Soprano**- The highest female voice. She is often the heroine of the opera and often in love with the tenor. A star soprano is often referred to as the “Prima Donna.”

**Mezzo-Soprano**- The lower female voice. The mezzo sound is typically darker and warmer than the soprano. The mezzo usually plays the older female character (like the mother), the bad guy (the witch), a seductress, or a boy. When the mezzo plays a male character, it is called a **pants** role.

**Tenor**- The highest male voice. He usually plays the hero of the opera and is often in love with the soprano.



**Baritone-** The lower (or middle) male voice. The baritone is often the villain, but can also be the hero who sacrifices himself for the tenor or soprano. In comedies, the baritone is often a prankster. He is usually in love with the soprano but loses her to the tenor.

**Bass-** The lowest male voice. He often plays the wise man or comic buffoon.

**Orchestra-** The group of instrumentalists who accompany the singers. They play under the stage in the orchestra pit where they are less likely to overpower the singers and distract from the action on the stage. However, though they are often not seen, the orchestra is an equal partner in the action of an opera.

**Chorus-** The group of singers who function as a unit onstage. Choruses are usually featured in crowd scenes where they represent the townspeople, partiers, soldiers, etc.

**Dancers-** Dance is often included in opera. They are usually part of big crowd scenes, but can also be featured as soloists in some pieces. Many operas contain short ballet sequences.

### *Production Team*

**Conductor-** The person in charge of the musical interpretation of the opera. He also guides the orchestra through the opera from the first rehearsal to final performance.

**Director-** Responsible for the overall look or concept of the production. The director determines how the opera will be interpreted and tells everyone on stage when, where and how to move. Finally, he or she guides the performers on how characters are best presented.

**Choreographer-** Designs and sets the movement of the dancers.

**Costume Designer-** Designs and creates the clothes singers wear to reflect aspects of the character played by the singer. Costumes should reveal a lot about a character. How old they are, what kind of person they are, what time period he or she lives in, etc.



**Scenic Designer-** Creates the visual background and set pieces for the opera. He or she creates small models and detailed blueprints which serve as the “instructions” for building the set.



**Lighting Designer**- Creates the lighting plan that emphasizes the drama of the moment and allows the audience to focus on the action. Lighting design is an important visual element that contributes to the ambience of the stage setting and affects the appearance of people, costumes and props onstage.

**Stage Manager**- Coordinates all of the elements of the show during rehearsal and performance. He or she is responsible for calling cues, scene changes, and organizing the backstage area so that the show runs smoothly and consistently.

**Crew**- This group of professionals is responsible for setting up and running all of the equipment for a performance, including changing the scenery, costumes, and props. They also open and close the curtain, operate trapdoors, run sound effects, and run quick costume changes.

### *What makes an opera?*

**Opera** is a **musical form**. The **orchestra** provides the overriding musical texture, while the **singers** sing and act on the stage.

An **overture** is the piece of music played by the orchestra at the beginning of an opera. It usually, but not always, contains some of the musical themes from the opera and sets the mood for what the audience is about to experience.

**Recitative** (re-chi-ta-TEEV)- Is sung dialogue that propels the action forward. The singing is generally faster and is composed to sound more like speech.

**Aria**- An extended musical passage sung as a solo. It often explores emotions as a character absorbs, reflects, and makes decisions in the drama.

**Duet**- An extended musical passage for two singers. A **trio** is for three singers and a **quartet** is a piece for four singers.

**Ensemble**- An extended musical passage for more than four voices. Often each character is singing different words at the same time, and ensembles tend to occur at the most pivotal point in the drama or the end of an act.

**Supertitles**- Since operas are most often performed in the language in which they were composed, most opera productions have translations above the stage (or on the seat in front of you) where a translation is projected for the audience to understand and better follow the story.



*Other opera terms to know!*

**Bel canto**- Literally meaning “beautiful singing,” this term describes the specific style of vocal production that opera utilizes. It requires great breath control and ease.

**Bravo**- Literally, “brave” or “courageous,” this Italian word is a form of high praise that is shouted at times when applause is appropriate. **Bravo** is shouted when a man has sung thrillingly, and **brava** when a woman has done the same.

**Cadenza**- A brilliant passage in an aria—often improvised by the singer—that showcases the specific skills and strengths of that singer. **Cadenzas** are most often sung by women, although men can perform them as well.

**Diva**- Literally, “goddess,” refers to an important female opera star. The masculine form is **divo**.

**Motif or Leitmotif** (light-mo-teef)- While “leitmotif” is usually used to refer to the musical themes of Wagner, a *motif* is a recurring musical idea that reveals or recalls an earlier plot point, character, emotion, or idea in an opera. Keep an eye out for music that sounds familiar! It probably means something important!

**Tempo**- This refers to the speed at which music is performed. The conductor is in charge of setting the **tempo** or timing of an opera.

**Cover/understudy**- This is the person who learns a role, music and staging just in case the lead cannot perform due to sickness or injury... as we say in the theater, “The show must go on!”



APPENDIX K  
*THE MAGIC FLUTE MINI*  
STUDY GUIDE  
(2014-2015)



# **The Magic Flute**

**Teacher's Guide and Resource Book**

# ARIZONA OPERA EDUCATION

Dear Educator,

Thank you for scheduling Arizona Opera's Education program *The Magic Flute* at your school!

At Arizona Opera, we strive to help students find and explore their own, unique voices. We believe that providing opportunities to explore the performing arts allows students to explore the world around them.

*The Magic Flute* is a great way for students to experience opera. The beautiful, familiar score, the fairytale setting, and whimsical characters make *The Magic Flute* a great opera for all ages.

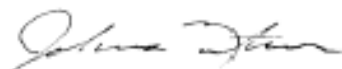
Throughout the program—while experiencing a reduced version of *The Magic Flute*—students will be introduced to the four basic voice types found in classical music, be exposed to diverse musical structures, and be introduced to a dramatic example of “the hero’s (heroine’s) journey.”

This study guide will help you to prepare your students for the performance. Whether you have only 5 minutes to prepare or multiple class periods, this guide should help you prepare your students for the performance and give you some ideas about how to incorporate opera into your classroom.

These activities are just guides, so please feel free to make them your own!

Again, we look forward to visiting your school and please contact me at [jborths@azopera.org](mailto:jborths@azopera.org) or at (602)218-7325 with any questions.

Best,



Joshua Borths  
Education Manager  
Arizona Opera

## Table of Contents

### About the Production

Audience Etiquette: Attending the Opera.....	Pg. 4
About the Show.....	Pg. 5
Synopsis .....	Pg. 6
About the Composer.....	Pg. 8
About the Enlightenment.....	Pg. 9
What to Listen for.....	Pg. 9

### Classroom Activities

Fifteen Minutes to Prepare.....	Pg. 10
Thirty Minutes to Prepare.....	Pg. 11
Opera Reader's Theater and Close Reading Opera.....	Pg. 11
Improvisation in the Classroom.....	Pg. 12
Opera Term Matching Activity.....	Pg. 15
Teacher Evaluations.....	Pg. 16
Student Evaluations.....	Pg. 17

### Appendix A

Opera Dictionary.....	Pg. 18
-----------------------	--------

### Appendix B

Reader's Theater Script for <i>The Magic Flute</i> .....	Pg. 22
--	--------



## Audience Etiquette: Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you see a scheduled performance, many people have worked very hard to bring you their best efforts.

In order to show respect for those efforts, every audience member must give the performance his or her full attention and avoid any behavior that interferes with the performance.

We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

- 1) Watch and listen to the performance with both your eyes *and* ears!
- 2) When asked a question by a performer, respond enthusiastically!
- 3) Show your appreciation by laughing, applauding, etc.
- 4) However, keep your reactions appropriate and do not disrupt the flow of the performance.
- 6) No talking during the performance, unless you are responding to the performers!
- 7) Once the performance begins, stay seated ☺



## About the Show



*The Magic Flute* is one of the most beloved operas of all time. Due to its captivating music and whimsical story, *The Magic Flute* has never left the operatic stage since it first premiered in 1791.

*The Magic Flute* was one of the last pieces Mozart wrote during his short life and there are many aspects of the opera that make it stand out amongst all of Mozart's operas.

First of all, *The Magic Flute* is a *singspiel* (zing-shpeel). A *singspiel* is a work in German that has both singing and spoken word. *The Magic Flute* has dialogue, not unlike the modern American musical. *Singspiel*'s were not meant to be performed for the emperors and courts of Germany. They were created for everyone to enjoy. In fact, *The Magic Flute* premiered at a public theater and ever since its first performance it has enjoyed popular and box-office success (this opera is like an eighteenth century *Avengers*).

Everyone can enjoy *The Magic Flute*.

*The Magic Flute* makes such a wonderful operatic experience for all ages because of its music is melodic and meaningful. Much of the music in this piece is easy to listen to and the wonderful tunes can easily get stuck in your head! However, don't misinterpret easy listening for simplicity. Mozart has hidden incredible messages in the music and has delineated each character in the opera through the music he gave them to sing. See the section *What to Listen for...* for more information about the codes and themes hidden in *The Magic Flute*.

No matter how many times you may have heard this opera, there is always something new to discover.

Our adaptation of *The Magic Flute* has shortened the opera from about 2 hours and 30 minutes to 45 minutes. By using the "greatest hits" of the opera, students will be exposed to some of the most recognizable music in the opera and hopefully prepare them for experiencing full-length operas later on in their lives.



## Synopsis

### ACT I

Pursued by a serpent, Prince Tamino falls faint from exhaustion. Three Ladies in the service of the Queen of the Night slay the monster, then admire Tamino's beauty. They fight over who will remain with him while the others fetch the Queen. Not coming to any resolution, all three depart.

Tamino revives and observes the approach of Papageno, who catches birds for the Queen. In the course of becoming acquainted, Papageno claims he killed the serpent. The Three Ladies return and seal his mouth for telling the lie. They show Tamino a portrait of the Queen's daughter, Pamina, and Tamino immediately falls in love with her visage. The Queen of the Night appears and asks him to rescue Pamina from the temple of the tyrant Sarastro, where she is being held captive. As a reward, the young couple will be wed. Tamino agrees enthusiastically, and the Three Ladies give him a magic flute for protection. Restoring Papageno's power of speech, they order him to accompany Tamino. He receives a set of magic bells. Three Spirits will guide their journey.



At Sarastro's temple, Monostatos is charged with guarding Pamina, whom he treats harshly. Papageno enters, and both men startle one another with their unusual appearance and momentarily flee. Papageno is the first to return, recognizes Pamina as the Queen's daughter and tells her of the ardent young prince who has been sent to her rescue. She takes pleasure in the prospect of love, and Papageno too pines for his perfect mate.

Elsewhere in the temple, Tamino comes upon the inner sanctuary, but is barred entrance. A priest tells him he has been deceived by a mother's tears – Sarastro is not the evil person she described. Feeling lost, Tamino plays his magic flute and hears Papageno's pipe in response; he then follows its sound. Back in Monostatos's lair, Pamina and Papageno face recapture, but Papageno plays his magic bells, charming Monostatos and his slaves and allowing their escape.

Sarastro enters magnificently, and Pamina admits that she tried to flee, but only to escape Monostatos' amorous advance. She misses her mother, but Sarastro proclaims there is still much for her to learn from his tutelage. Tamino is brought in and embraces Pamina, while Monostatos is punished for his dereliction.



## ACT II



Sarastro announces before the Speaker and the priests Tamino's wish to enter the sanctuary of wisdom and his willingness to undergo the trials of initiation. Papageno is more reluctant, but is promised a pretty wife, Papagena, as his reward. The first test is one of silence, a task Papageno has some difficulty achieving, especially when tempted by the Three Ladies.

Elsewhere, Monostatos continues his lusty pursuit of Pamina, but is deterred by the arrival of the Queen of the Night. The Queen pleads with her daughter – the seat of power rests with the all powerful Circle of the Sun, which was wrongly taken from her and given to Sarastro. Pamina must kill him and take the Circle back – if she doesn't, her mother will disown her. After the Queen's angry departure, Monostatos offers to help in exchange for Pamina's love. When she refuses, Monostatos again threatens her but is interrupted by Sarastro, who knows of the Queen's plot. He forgives Pamina's part in it, and Monostatos is banished from the Brotherhood.

Tamino and Papageno continue to wait out their oath of silence, augmented by thirst and fasting. An old woman offers Papageno water and soon admits that her boyfriend's name is "Papageno." Before her identity is revealed, she is sent away with a clap of thunder. The Three Spirits then pay a visit and offer refreshments. Papageno eats heartily while Tamino plays his flute. The music brings forth Pamina, who is distressed when Tamino does not respond to her inquiries. She fears his love has vanished and considers taking her own life.

Papageno tries to catch up to Tamino but is denied entry to the inner temple. The Speaker denounces him, stating that he will never know true enlightenment, yet Papageno is hardly bothered for all he wants is a wife. He plays his bells, and the old woman reappears. Under threat of imprisonment, he begrudgingly agrees to be her husband. She is immediately transformed into a beautiful young woman, Papagena, but is whisked away by the Speaker – Papageno is not yet worthy.



Demented by Tamino's seemingly broken vow, Pamina wanders aimlessly, dangerously clutching a dagger. The Three Spirits take her to Tamino, who is about to undergo the trials of water and fire. Pamina and Tamino reaffirm their love, and she resolves to go through the ordeals at his side.

Missing Papagena terribly, Papageno is about to hang himself, but is saved by the Three Spirits. He is told to play the magic bells, and to his great joy, Papagena is soon restored to him. They rejoice in a future together.

Now in league with the dark side, Monostatos leads the Queen and her ladies in one last attempt against Sarastro, but all are vanquished. Dressed in priestly robes, Tamino and Pamina usher in a new era of truth, beauty and wisdom.

## About the Composer

Wolfgang Amadeus Mozart (1756-1791) is arguably the greatest composer the Western World has ever seen. Although he lived to be only 35 years old, Mozart defined and forever changed the world of music. Mozart's many operas, symphonies, masses, concertos, sonatas, etc. have never left the musical canon.



Mozart was a child prodigy and throughout most of his childhood, his father, Leopold Mozart, took Mozart around the world to perform for all of the great courts of Europe. During this time, it was his keyboard skills that brought the young Mozart acclaim. However, at this young age he was already experimenting with composition. After all, Mozart started composing pieces like *Twinkle, Twinkle Little Star* at the age of 4 and his first opera at 9 years old.

As Mozart grew up, he became fiercely independent and became infamous for doing what he wanted to do and not what his family or patrons wanted him to do. After leaving his hometown of Salzburg where he was under the patronage of the Cardinal, Mozart settled down in Vienna where he became one of the first freelance composers. At this time, most composers required a court position in order to make ends meet. Mozart, however, defied convention and through his subscription concerts, commissions, teaching jobs, etc. Mozart made a modest living as a musician. Quite the feat.

But, life was not easy for the adult Mozart. He was often plagued with debts and was always struggling to achieve the success he wanted, and even though he was independent, he was still subject—like everyone in Austria at this time—to the whims and tastes of Emperor Joseph II.

Mozart died in 1791 and was buried in an unmarked grave, which was customary during this period of the Enlightenment. Mozart's best known operas include *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*.

## About the Enlightenment



**The Enlightenment** is the name given to the period of European history from about 1650-1790. This was a time when reason began to govern philosophy, society, culture, art, behavior, and governments. This was a time when restraint and Humanism took precedence over the frivolity and absolute rule of the monarch that was found in the Baroque and Renaissance.

This time period forever changed Western civilization. Due to rational, enlightened thought, many accepted societal norms were challenged and led to the American and French Revolutions—each bringing about very different results.

You can hear the Enlightenment in Mozart's music. Notice how each musical phrase is perfectly balanced and the emotion in the music is tempered and subtle (especially compared to the Romantic Era which appeared in music and art around the year 1800). There is incredible clarity in the score. While the music is often complex, it is always understandable and accessible to any listener.

### What to Listen for...

There are many things to listen for in *The Magic Flute* and you should encourage your students to actively engage in the music. Try not to let them be passive listeners. In order to help you with this task, here are three things for them to listen for while watching *The Magic Flute*.

#### 1) The number "3"

In many cultures, religions, and philosophies, the number "3" has great significance. It is often a number that symbolizes completion, order, balance, strength, etc. Have your students count how many times the number "3" is heard. This can take the form of hearing 3 chords sound, seeing 3 ladies, text being repeated 3 times, etc. Ask them what all of this "3" could mean! How does this connect back to the idea of the Enlightenment? Does this create a sense of order and completeness? Does it make the story seem more like a metaphor than something that actually happened?

#### 2) Simple verses complex music

In *The Magic Flute*, there are two types of characters: simple and noble. One of the themes of opera is that you need different kinds of people to bring about peace and harmony. Every Prince Tamino needs a Papageno. So, have your students pay attention to the music Mozart gives every character. How does the



music of Tamino differ from the music of Papageno? How does Pamina differ from Monostatos? How does the music of the 3 Ladies differ from the 3 Spirits? Does this delineation of simple and complex musical forms add to a feeling of balance in the opera?

### 3) Magical Music

The power of music and the imagination is one of the other themes present in *The Magic Flute*. Have your students be on the lookout for music that is played by the instruments that are a part of the story. This is the music of magic. Music is present throughout the entire opera, and yet only some of it is treated as such by the characters in the opera (for example, Papageno's magic bells actually play music that affects the other characters but his arias are not heard as arias by the people around him). This phenomenon is similar to what happens in a movie when there is music that characters *don't* hear and *can* hear (like the music on a radio). How does Mozart distinguish between the two kinds of music?

## Fifteen Minutes to Prepare

You may not have much time to prepare your students for this program. If you have only 15 minutes available in your schedule, please consider the following:

- 1) Brainstorm a list of what students already know or think they know about opera. Ask them to pay attention during the assembly, with the intent to change or add to the list afterward.



- 2) Play the overture of *The Magic Flute*. Without telling your students anything about the story or characters of the opera, have them brainstorm how the different sections of the overture made them feel or what it sounded like to them (example: "the music at the beginning sounds serious," "The music in the middle sounds playful," etc.). Ask them if they expect to see a show that expresses these ideas based on the overture that sets up the piece. Check in with them after the performance. Did they experience the emotions and ideas that they expected to see, hear, and feel? <https://www.youtube.com/watch?v=ho18rMnAopMa>
- 3) Tell them to listen for the three ideas listed in the previous section.

## Thirty Minutes or More to Prepare

If you have 30 minutes before the performance, please consider some of these additional activities:

- 1) Introduce the character names and how to pronounce them (pronunciation guide at the beginning of the Reader's Theater script in Appendix B).
- 2) Consider doing one of the 3 Reader's Theater activities outlined in the following sections. This is a great way to teach that opera is a creative artform that they can actively engage in and close read. It is not just something to passively listen to or simply memorize.

## Opera Reader's Theater and Close Reading Opera

Reader's Theater helps develop reading fluency, comprehension, and imagination. Using Reader's Theater is a great way for students to engage with material with the incentive of performance. While Reader's Theater has been a "best practice" in literature classes for a while now, we are just now starting to understand how to apply the practice to other disciplines... including opera.

Below are a few activities to both close read opera *and* bring English language curriculum to the music class. Here are suggestions to unite teaching concepts across different disciplines.

### The Overture

The traditional way to teach opera is to talk through the synopsis, watch/listen to parts of the opera, and talk a little bit about the composer's biography. The goal of this activity is for students to figure out these things by themselves before all of this information is relayed.

- 1) Play the first 3 minutes of the overture of *The Magic Flute* and have students raise their hands every time there is a musical change (or a new section).
- 2) Listen to the music again, and have students decide what the emotion or attitude of each section (for example: "This music is playful," "This music is serious," "This section is more energetic").
- 3) Have them listen to it a third time and come up with reasons *why* the music made them feel a certain way (for example: "This section was serious because it is slow" "This section is exciting because it's loud").
- 4) Based on this simple musical analysis, ask students what they expect to experience or see in *The Magic Flute*.
- 5) Now, give students the synopsis of the opera. Ask them if the overture prepared them for the themes and emotions that would play out in the opera.

## The Script

In appendix B, there is a full Reader's Theater script for *The Magic Flute*. Each part takes about 10-15 minutes to perform. Assign roles and explore the story and themes of the opera in this interactive, dramatic form. This performance can be for other classes, students can make their own props/costumes/sets if you so choose. This is a great way to bring the fun and creativity of performing to life. You can also download the 6<sup>th</sup> graders at Arizona School for the Arts performing this Reader's Theater script on cdbaby.com! <http://www.cdbaby.com/cd/arizonaschoolforthearts>

## The Original Story

Either before or after your students learn about *The Magic Flute*, consider letting your students explore telling stories through music in deeper ways by having them create their own performances based on a piece of music.

- 1) Chose a piece of "objective" music such as an opera overture, symphony movement, tone poem, etc. and play it for the class.
- 2) Divide your students into groups and have them listen to the music again. Have students list the different emotions the music made them feel.
- 3) Based on these lists of emotions, when in their lives have they felt this way? What dramatic setting or situation did the music remind them of?
- 4) Bringing all of this together, have your students create their own original script or performance based on the piece of music played.

Congratulations! Your students just went through the same process that artists go through and they have just created their own, stories based on classical music (similar to Disney's *Fantasia*)!

## Improvisation in the Classroom

*The Magic Flute* is about the power of the imagination and about finding your own path through life.

Improvisation is a great way to fill class time and actively engage students in the basics of storytelling, creative expression, and ensemble building. It is a wonderful way to instill confidence, communication, and cooperation. These skills are not just used in theater, but are used in every school and professional situation. Below are a few improvisation games you can do with your class to follow up *The Magic Flute*.



12

### The Rules

There are only 4 rules of improvisation:

- 1) Always say "Yes, and..." Never negate a fellow student does and always add to their idea.  
  
For example, a student points to a desk and says, "What a cool car!" Don't respond, "No, it's a horse." Instead respond, "Yes! And... that car would be great to take on a road trip!"
- 2) Don't every think you've failed. There is no such thing as failure in improvisation. There are only learning opportunities. If an improv grinds to a halt, don't worry! Figure out why that improv didn't work and start again!
- 3) Keep it simple. Sometimes in improv, we think that every idea needs to be funny and complicated. However, the simplest and clearest ideas are often the most successful.
- 4) Listen! In order to adhere to all of the ideas listed above, you have to listen to your fellow improvisers. Listen first before responding...

### Freeze!

Have one student think of a location and action (for example, setting a table, drawing with chalk on a sidewalk, or making a sandcastle).

Allow one student to establish this action. Have the student pantomime all props, etc.



When a second student has an idea of a new location and action, the student says, "Freeze!" The student performing freezes exactly as soon as they hear "Freeze!"

The second student joins the frozen student and assumes a freeze as well. Once the second student is set, the teacher says "Go!" When the students hear "Go," the second student starts a conversation that establishes a new location and new action.

For example: the first student is planting flowers. He or she kneels and pretends to plant flowers in the ground. A second student shouts "Freeze" and joins the first student by putting his foot underneath the hand of the first student. The second student remains standing. As soon as the teacher says "Go," the second student says "You sure give a great shoe shine!" The second student has now established that they are not planting flowers, but shining shoes.



Once this is established, another student can yell "Freeze" and take the exact freeze of one of the two students and establish a new location and situation.

If more than one student yells out "Freeze," the first student to say the word gets to join the improvisation.

#### Once Upon a Time...

Have all students sit in a circle. Explain the rules of the improvisation game. Give the students a topic (possibly relating to a subject that you are learning about in your classroom) and remind them that they must use appropriate language and each student can only say one word. Pick a student to start the story and proceed clockwise around the circle. Each student must say a word that logically follows the previous word. There shouldn't be any pauses between words. As a class, make up a story based on the suggested topic!

This may come to a screeching halt a couple of times before students are comfortable and get the hang of it.

Example:

Student 1- Once  
Student 2-upon  
Student 3-a  
Student 4-time...

#### All Together Now!

Like in Freeze, ask for one student volunteer. Have him or her think of a location where lots of people could be in one place doing different jobs (ex: the kitchen of a restaurant, the waiting room of a doctor's office, etc.).

That student establishes the environment and one specific job. As other students come up with ideas, they join the environment and starts interacting with the other students.

This continues until every student is involved in the game.

Usually, after a couple of tries, stories organically emerge!



## Opera Term Matching Activity

Match the term on the left with the correct definition on the right...

- |                         |   |
|-------------------------|---|
| 1) Soprano _____        | A) The group of instrumentalists who accompany the singers.   |
| 2) Tenor _____          | B) The lower male voice.  |
| 3) Choreographer _____  | C) Sung dialogue that propels the action forward.   |
| 4) Orchestra _____      | D) The music that the composer wrote.   |
| 5) Recitative _____     | E) A piece of music with two singers.   |
| 6) Aria _____           | F) The highest male voice.  |
| 7) Overture _____       | G) The person who creates the vision of the production, sets staging, and guides designers and singers. |
| 8) Score _____          | H) The lower female voice.  |
| 9) Baritone _____       | I) The words that a composer sets to music.   |
| 10) Mezzo-Soprano _____ | J) The highest female voice.  |
| 11) Duet _____          | K) The people who work backstage.   |
| 12) Director _____      | L) An extended musical solo.  |
| 13) Libretto _____      | M) Music at the beginning of an opera.  |
| 14) Crew _____          | N) Designs the dancers' movement.   |







## Student Evaluation

### Overview

We hope you have enjoyed *The Magic Flute*! Now that you've created your own opera, you are now ready to help us improve our program.

You can do this in three different ways:

- 1) You can fill out this quick survey!
- 2) Write a review of the performance to be published on [azopera.org](http://azopera.org)!
- 3) Create a piece of art based on the opera. This artwork could be selected to be shown in a gallery in Arizona through Young Arts!

### Survey:

- 1) On a scale of 1-5 (5 being high) how good were the performers?

1    2    3    4    5

Please give a specific example:

---

---

- 2) What did you like best about the performance?

---

---

- 3) What did you learn about opera?

---

---

- 4) What did you learn about creating your own story?

---

---

- 5) Do you have any questions about the performance?

---

---

Brainstorm a list the words that stood out to you during the performance:

APPENDIX L  
READER'S THEATER SCRIPT  
*THE MAGIC FLUTE FOR YOUNG AUDIENCES*  
(2014-2015)



Wolfgang Amadeus Mozart  
and  
Emanuel Schikaneder

Adapted for young readers by Joshua Borths

**A Reader's Theater Script for Young Audiences!**

### Cast of Characters (in order of appearance)

<b>Narrators (1-3)</b>		They guide the audience on the journey
<b>Sarastro</b>	(za-RA-stro)	The wise ruler of the Sun
<b>Prince Tamino</b>	(tah-ME-no)	A foreign Prince, the hero
<b>Dragon</b>		
<b>Ladies (1-3)</b>		The Queen's handmaidens, Each lady is different
<b>Papageno</b>	(pa-pa-GEH-no)	The Queen's birdcatcher, fun loving and funny
<b>The Queen of the Night</b>		An ultimately evil Queen, but she doesn't let people see it
<b>Monostatos</b>	(moe-NAST-tah-toes)	Sarastro's guard, who wants to marry Pamina
<b>Pamina</b>	(pah-ME-na)	The virtuous daughter of the Queen
<b>Ensemble</b>		Guards, animals, voices, attendants

### A quick note about Reader's Theater...

Welcome to the Arizona Opera Reader's Theater version of Mozart's *The Magic Flute*! This script takes about 10-15 minutes to perform and guides the readers and audience through the first act of the opera. This script was created with 3<sup>rd</sup>–6<sup>th</sup> grade in mind.

This script helps develop reading **fluency, comprehension, and imagination** as both readers and audience members alike are guided through the story of the opera.

We encourage double casting (students reading more than one role) when appropriate. However, make sure everyone gets a chance to read out loud!

### Props List (in order of appearance)

Mouth Lock	(For Papageno)
Picture Frame	(The picture of Pamina for Tamino)
Magic Flute	(For Tamino)
Magic Bells	(For Papageno)

### A note about performance...

Putting together *The Magic Flute* should be a fun and educational experience for your students. Encourage them to look up words they don't know.

Mozart did not see this opera as a serious work, so play with it! If your students have staging, prop, costume, and set ideas, great!

This performance can be as simple or complex as you want. Feel free to make it your own. All props can be pantomimed or real... it's up to you!

Throughout the script, there are stage directions written in italics. These are not to be spoken in performance (although, having the teacher read them as students rehearse is very helpful).

Encourage your students to listen to the music of *The Magic Flute* as well. Contact Joshua Borths at Arizona Opera ([jborths@azopera.org](mailto:jborths@azopera.org)) if you need any teaching materials, study guides, musical excerpts, etc.

The education staff at the Arizona Opera is here to support you.

So, have fun!

And, as we say in the opera world, *toi toi toi* (pronounced "toy, toy, toy")—it means good luck!



## ***The Magic Flute: Part 1 (The Quest)***

*All students enter the stage and listen to the Narrators. Throughout the script, everyone can react to and demonstrate the text of the Narrators.*

### **Narrator 1**

In a kingdom you may recognize—  
If you look behind its strange disguise—  
There was war between the day and the night  
Over which orb was the one, true light.

### **Narrator 2**

The Queen of the Night tried to take the Sun's Crown,  
So Sarastro's men ran her out of their town.  
And there, in the dark, the Queen's anger raged,  
Like a fearsome bird trapped inside a small cage.

### **Narrator 3**

Sarastro, who sought only peace and love,  
Cried out with a shout to the bright sun above,

### **Sarastro**

Please help me unite the Sun and Moon,  
Please, send us a hero! Send him or her soon!

### **All Narrators**

And this was how the kingdom then stood,  
When a stranger found trouble within a dark wood.

*Everyone except the Narrators exit. The Narrators take their places on the side of the stage.*

*Tamino runs onstage. He is being chased by a dragon!*

### **Tamino**

Help me! Somebody please help me! A dragon is chasing me! A terrible, horrible, scaly, smelly dragon!

### **Dragon**

Hello, little prince! Are you new to these woods? If so, it looks like I'm your welcoming committee!

### **Tamino**

If you're the welcoming committee, then why are you trying to eat me?

**Dragon**

*Smiling* How else am I supposed to welcome a trespasser?!

**Narrator 3**

The stranger tried to be strong, brave, and bold,  
But he tripped on a root and was knocked flat-out cold.

*Tamino falls to the ground.*

**Narrator 2**

Lucky for him, there were Three Ladies nearby,  
And they stopped the mean dragon with their fierce battle cry.

**All Ladies**

Stop! Go back to your side of the forest, dragon!

**Dragon**

*Defensive* But, I was only trying to—

**1<sup>st</sup> Lady**

Go! Do you want us to go get the Queen of the Night and tell her all about what you've done? Do you want to be put in timeout?

**Dragon**

No! Please! Not that! I'll go! I'll go!

*He exits.*

**Narrator 3**

With the dragon now gone and out of their sight,  
They looked at the stranger in the glowing moonlight.

**2<sup>nd</sup> Lady**

Now what?

**3<sup>rd</sup> Lady**

Yeah, what do we do now?

**1<sup>st</sup> Lady**

Well, I think you two should go tell the Queen about this stranger, and I will stay here with the handsome man.

**2<sup>nd</sup> Lady**

Why do you get to stay with him? I want to stay with him. He's so dreamy...

**3<sup>rd</sup> Lady**

How about *you* make sure the dragon is gone for good, and *you* go get the Queen, while *I* stay here with him. He's so dashing!

**1<sup>st</sup> Lady**

Be quiet! We can't all stay here with him. So, to be fair, all three of us will go and tell the Queen about this stranger. No one will stay here. Agreed?

**All Ladies**

Agreed.

*The Ladies exit.*

**Narrator 1**

As the ladies went off to see their great Queen,  
A feathery creature arrived on the scene.

**Narrator 2**

*Papageno enters* His job is to wander and catch the Queen's birds,  
Although, in his bird suit he looks quite absurd!

**Papageno**

*To the Narrator* Hey! I'm styling! Besides, I'm good at what I do. When I catch a bird and put it in a cage, it makes the Queen feel less lonely. I give her friends and she gives me candy!

**Narrator 3**

*To Papageno* But, isn't it lonely to catch birds all day?  
Is there anyone here with whom you can play?

**Papageno**

No. Not yet. What I really want to catch is a girlfriend! *Yelling* I want a Papagena!

**Narrator 1**

This sudden shout echoed down the ravine,  
And caused Tamino to wake up from his dream.

**Tamino**

*Waking with a start* Where am I? Where's the dragon?!

**Papageno**

*Startled* AAAH! Who are you?

**Tamino**

Who am I? Who are you?!

**Papageno**

My name is Papageno! I'm the royal bird catcher for the Queen of the Night.

**Tamino**

The royal birdcatcher? So, *you* must have destroyed the dragon. You saved me!

**Papageno**

Uh... sure! It was no problem. No problem at all...

**Narrator 2**

When Papageno told him this little, white lie,  
Tamino was so grateful he started to cry.

*Tamino begins to cry.*

**Narrator 3**

At this precise moment, the ladies returned,  
And based on their faces they all felt quite spurned.

*The Ladies enter. They are clearly upset.*

**All Ladies**

Papageno! Don't lie to the handsome stranger! It's not good to lie!

**Papageno**

I didn't lie to him!

**All Ladies**

You just lied again!

**1<sup>st</sup> Lady**

*To Tamino* We have come to ask you your name, handsome stranger.

**Tamino**

My name is Tamino.

**2<sup>nd</sup> Lady**

Hello, Tamino. Our mistress, the Queen of the Night, is on her way.

**3<sup>rd</sup> Lady**

She wants to talk to you about her beautiful daughter!

**1<sup>st</sup> Lady**

Here's a picture of her.

*She hands Tamino a picture of Pamina.*

**Tamino**

She's so beautiful! I've never seen anyone like her before. I've never *felt* like this before... Is this love? Whatever the Queen wants to tell me, I'm all ears!

**All Ladies**

Excellent! She'll be here soon!

**1<sup>st</sup> Lady**

But to make sure birdbrain here doesn't lie again and doesn't mess this up, we are going to lock his mouth for good measure.

*They lock up Papageno's mouth.*

**3<sup>rd</sup> Lady**

Sisters! Here she is!

**All Ladies**

She's here!

*The Queen of the Night makes a stylish entrance.*

**Queen**

*She can't remember Tamino's name* Hello, my handsome... Friend! My dear... uh...

**All Ladies**

Tamino.

**Queen**

Tamino!

I can tell from your look that you've seen a picture of my daughter. She is so kind, so smart, and so strong willed. She's always been independent and can stand up for herself.

But, she was taken from me! She was stolen by the *evil* Sarastro, the one who banished me to these woods! I can't get her back by myself...

But, you could. You could find my daughter, Pamina, and return her to me! You will be greatly rewarded if you do...

**Tamino**

I'll do it! I will rescue your daughter, Pamina! This must be why I'm in this story!

**Queen**

Perfect! My Ladies will help you find her. Farewell, Tamino... Until we meet again...

*The Queen of the Night makes a mysterious exit.*

**Tamino**

Wow. People come and go so quickly here.

**1<sup>st</sup> Lady**

Unfortunately, we can't go with you, but you can count on our good friends the Three Spirits. They will show you the way and guide you on your quest!

**2<sup>nd</sup> Lady**

And I give to you two gifts: this Magic Flute, and these Silver Bells.

*The Ladies give Tamino the bells and flute.*

**3<sup>rd</sup> Lady**

May they help guide you if you lose your way, and may their music help you find your voice when your voice is gone.

**All Ladies**

Goodbye!

**Papageno**

HMMMMMMM!!!

**Tamino**

Wait! Can you free my friend? I will need his help on the journey I'm sure. Can you please unlock his mouth?

**1<sup>st</sup> Lady**

Fine. As long as he promises to never lie again!

**2<sup>nd</sup> Lady**

Remember, if you fulfill your role and go on Tamino's quest, you may even get your Papagena!

*The Ladies unlock Papageno's mouth.*

**Papageno**

I promise!

*Tamino hands Papageno the silver bells.*



**All Ladies**

Remember to watch out for the evil Sarastro... and always follow the advice of the Spirits! Goodbye!

**Papageno and Tamino**

Goodbye!

*The Ladies exit.*

**Narrator 1**

And so the two friends went off on their way,  
To find poor Pamina and win the whole day.

**All Narrators**

But, just as they learned not to lie, not to scheme,  
They were soon to learn things were not as they seemed.

*Tamino and Papageno exit.*

**Narrator 2**

While these events were set into motion,  
Across the kingdom there was quite a commotion.

**Narrator 3**

Pamina's held captive against her free will  
By the guard, Monostatos, who's holding her still!

*Monostatos, the guards, and Pamina enter.*

**Monostatos**

Oh, my dear little dove, I can't wait till we're married! Once I bring you to Sarastro, he will reward me handsomely. You will be mine for good!

**Pamina**

Why do you think I would ever marry you? You are unkind and selfish.

**Monostatos**

Unkind? Selfish? Who put these thoughts in your head? Come on, let's play house! When we are done, you will see what I great husband I could be!

**Pamina**

*To herself* Maybe then I will find my opportunity to get away from here. I want to go back home. Oh, there's no place like home!

**Monostatos**

Guards!

**Guards**

Yes, boss?

**Monostatos**

Bring me my fake food, plastic oven, and baby carriage. Pamina and I are going to play house!

**Guards**

We're on it, boss!

*The Guards exit.*

**Narrator 3**

It may seem like luck was not on her side,  
But suddenly Papageno arrived.

*Papageno enters, looking around.*

**Papageno**

How did I get here? I think I'm lost. *Shouting* Spirits! A little help here!

**Pamina**

Who are you?!

**Papageno**

I'm your new best friend!

**Pamina**

But, I don't know you! If you don't leave right now, I'll scream!

**Papageno**

Why are you so frightened? *He recognizes her* You must be Pamina! That's why the spirits brought me here!

Don't be afraid! Your mother sent me. I'm supposed to rescue you and bring you to Prince Tamino! And if all goes well, we will all live happily ever after... I will even get my Papagena!

**Pamina**

How do I know I can trust you?

**Papageno**

Trust me? Well, I was given these Silver Bells by your Mother's back up dancers, the Three Ladies!

**Pamina**

THE Silver Bells?

**Papageno**

Like the bells on the Polar Express!

**Pamina**

If they gave you the bells, then I can surely trust you.

*She looks at them.*

I have never seen them up close before...

*The guards make noise offstage.*

Oh no! They're coming back!

**Papageno**

AAAAA!!! What should we do? Where can we hide?

**Pamina**

Don't panic. I have a plan. When I say "Go," play the bells!

**Papageno**

When you say what?

**Pamina**

"Go!"

**Papageno**

Okay!

*He begins to play the bells.*

**Pamina**

Not yet!

*Monostatos and his guards reenter.*

**Monostatos**

So! You've found a new friend while we were away? *To the guards* Boys! Tie them both up!

**Guards**

You got it boss!

**Pamina**

*To Papageno* Now!

What? **Papageno**

GO!!! **Pamina**

*The actor playing Papageno starts to “play” the bells by singing a song of his choosing. The Guards and Monostatos start dancing. It is the power of the bells! The dancing should be as exaggerated and ridiculous as possible.*

It’s working! **Pamina**

*The guards dance offstage.*

**Papageno**  
Now we just need to get back to the Queen of the Night before—

**All**  
*From offstage* Make way for Sarastro! Make way for Sarastro!

Uh-oh... **Papageno**

I wonder if the bells called them here. **Pamina**

**All**  
Make way for Sarastro! Make way for Sarastro!

**Narrator 3**  
Pamina thought their situation was dire,  
She cried—

**Pamina**  
--Out of the pan and into the fire!

*Papageno and Pamina exit. Tamino enters. They don’t see each other.*

**All Narrators**  
Meanwhile...

**Narrator 1**  
Tamino wondered how he’d become so lost,  
But he’d sworn he would free her, no matter the cost!

**Narrator 2**

So...  
Tamino yelled out with all of his might,

**Tamino**

Where is the daughter of the Queen of the Night?!

**Narrator 2**

A chorus of voices came echoing back,

**All**

*From offstage* Keep going, young Prince, you're on the right track!

As you search for Pamina, you must remain mute!

**All Narrators**

So Tamino called her with his Magic Flute!

*Tamino begins to "play" the flute. Just like when Papageno "played" the bells, Tamino sings a song of his choosing to be the music of the flute.*

**Narrator 1**

As Tamino wandered through the dark bramble,  
His music attracted every strange animal!

*The animals enter and start to dance.*

**Narrator 2**

Lions, tigers, and bears were entranced,  
And to the sound of the flute, they started to dance!

**Narrator 3**

When Tamino was playing his musical spell,  
He heard the peel of some strange, distant bells.

**Tamino**

Those were Papageno's magic bells! I would bet anything he found Pamina!

**Narrator 3**

Tamino ran with his flute in hand,  
And came to the edge of the Queen's darkened land.

**Tamino**

If I take one more step, it will be the farthest away from home I've ever been.

*The animals exit.*

**Narrator 1**

Tamino arrived at a Temple—filled with pride,  
He opened the door and stepped slowly inside.

*Sarastro, Papageno, Pamina, and the entire chorus enter the stage.*

**All**

Welcome, Prince Tamino!

**Papageno**

Tamino!? Is it really you!?

**Pamina**

*To herself* It is really Tamino?

**Tamino**

*To himself* Is it really Pamina?

**Sarastro**

Hello, Prince Tamino!

**Tamino**

Step back, Sarastro! Don't come near her! Give me Pamina before I—

**Sarastro**

Patience, little prince. I have just finished explaining everything to your friends.

**Narrator 2**

Sarastro told Tamino about the day and the night,  
And Tamino realized that Sarastro was right!

**Tamino**

So, the Queen of the Night is actually evil?

**Sarastro**

Yes, I'm afraid so.

**Tamino**

It's strange. The more I experience, the more I realize how much I don't  
understand. When I began this quest, everything seemed so simple.

**Sarastro**

You've found Pamina, the simple part of your journey is finished. Now, *you*  
three—



**Papageno**

Don't you mean, "You two?"

**Sarastro**

No, Papageno. You still have a part to play in all of this. All three of you must now prepare yourself to unite the kingdoms and be better leaders than those who came before you.

You all must pass the 3 trials in our Temple. Only then will you prove yourselves strong enough, brave enough, and selfless enough to bring peace to our land.

**Narrator 1**

So, the three young friends went into the dark,  
To face new trials and make their mark.

**Narrator 2**

But this time, they did not feel afraid,  
Because they knew they were both strong and brave.

**All Narrators**

They knew they *could* make it through the trials alive,  
With their friends, Bells, and Flute by their side.

**End of Part I**

## *The Magic Flute: Part 2 (The Trials)*

**All Narrators**

Sarastro's trials had already begun.  
And darkness descended in the realm of the Sun.

**Narrator 1**

The boys turned right and ran ahead—blind,  
But, the guards forced Pamina to stay far behind.

**Narrator 2**

The first trial they faced was a trial of will.  
They had to stay silent and keep their lips still.

**Papageno**

Tamino?

**Tamino**

Shhh.

**Papageno**

Tamino! I'm bored!

**Tamino**

Shhh!!!

**Narrator 1**

Papageno decided he was no good at this game,  
When a woman appeared with an old, wizened frame.

*Papagena appears. She is disguised as an old woman.*

**Papageno**

Whoa! Who are you, old woman? Get away from me, you're giving me the creeps!

**Papagena**

*Sounding like an old woman* I'm not that old, you little angel.

**Papageno**

Ha! Really? How old are you then?

**Papagena**

I'm 16, my love.

**Papageno**

Hmmm... You look much older than 60—

**Papagena**

I said 16!

**Papageno**

16?! But, I'm 16! There's no way we are the same age.

**Papagena**

Well, if that's how you feel, you'll never deserve to marry me.

**Papageno**

Wait, you want to marry me? That's a laugh! Now, What's my bride-to-be's name?

**Papagena**

Papagena!

**Papageno**

Papagena! Ha!... Wait... Papagena?

**Narrator 3**

After a flash of lighting, there came a loud crack.  
With the thunder, Papagena disappeared in her tracks.

**Papageno**

My Papagena exists! She's real!... She's hideous... but it's better than nothing.

*Papageno shouts to Tamino.*

Tamino! I've learned my lesson! I *will* pass this trial and I will stay silent. I will grin and bear it even though we have no idea what's going on.

**Narrator 1**

When Tamino nodded and they went on their way,  
The Three Ladies appeared with something to say:

**All Ladies**

Hello, Tamino!

**Papageno**

How did you guys get in here? Is that allowed? How did you—

**Tamino**

Papageno, don't talk! Ignore them... We have a trial to pass if we want to unite the kingdom once and for all.

**1<sup>st</sup> Lady**

No need to be rude, Tamino.

**2<sup>nd</sup> Lady**

After all, we were the ones who saved you.

**3<sup>rd</sup> Lady**

We discovered you!

**All Ladies**

We gave you the Flute and Bells!

**Papageno**

Tamino, they have a point. Shouldn't we at least hear them out?

**Tamino**

No! We must concentrate on our true mission. The gifts are wonderful. We couldn't have gotten here without them, but we must focus on what's good for the whole kingdom. That's what Sarastro wants. The Queen and her Ladies only want what's good for them!

**1<sup>st</sup> Lady**

How dare you! You will regret this, Tamino! Just you wait until the Queen hears about this. You think the war is almost at an end? Ha!

**All Ladies**

It's only just begun!

**Narrator 2**

Just then, the Temple began to shake.  
The Ladies realized that they had made a mistake.

**Narrator 3**

They left our two heroes as quick as they could,  
To find their Queen back inside her dark wood.

**Papageno**

People come and go so quickly here!

**Tamino**

Shhh!!!!

**Narrator 1**

Outside the temple Sarastro kept vigil,  
Praying our heroes destroy the Queen's evil.

**Sarastro**

If Tamino and Pamina can't balance the day and night, and Papageno can't bring simplicity back to a complex world, I'm afraid I don't know how the kingdom will ever be saved.

**Narrator 2**

Far from the hall where the Ladies appeared,  
Pamina discovered she had much still to fear.

**Queen of the Night**

*Angrily* Pamina!

**Pamina**

Who's there! I can't see in this dark temple!

**Queen of the Night**

Who's there?! I'm your mother, dear.

**Pamina**

Mother? The Queen of the Night?!

**Queen of the Night**

How could you betray me?!

I worry about you, I send a Prince to find you, and I do everything I can to save you. But then, I discover you in the temple of my greatest enemy?!

**Pamina**

You don't understand—

**Queen of the Night**

Not another word! Sarastro wants to take away my power. He wants to bring balance and order to the kingdom. HA! Doesn't he know that I will never rest until I rule the entire kingdom and plunge us all into eternal night?!

**Pamina**

But, don't you think—

**Queen of the Night**

You are not allowed to speak. *Suddenly sweet* I am forgiving. I will take you back, but only under one condition: You must take this knife and kill Sarastro.

**Pamina**

Mother!

**Queen of the Night**

If you ever want to return to the forest again, you will do as I say!

**Narrator 3**

The Queen left Pamina and flew into the night,  
But Pamina did not have her mother's anger and spite.

**Pamina**

No! I will not do it. I don't care what she does to me. I will not kill Sarastro.

**Narrator 1**

All three of our friends passed their very first test,  
Now they just need to pass all the rest!

**Narrator 2**

The next test they face is about self-denial.  
This test is the hardest of the temple's great trials.

**Narrator 3**

So, Pamina took matters into her own hands,  
To go find Tamino and unite the whole land.

The three spirits appeared and guided her way.  
When they found him at last she had so much to say:

**Pamina**

Tamino! I'm so glad I found you. My mother appeared and you have not idea  
what she wanted me to... Tamino? Why aren't you looking at me?... Tamino!  
Don't you hear me?... Tamino? Don't you see me?

**Narrator 1**

Tamino can't look at the girl of his dreams.  
He must prove that he can take one for the team.

**Pamina**

Tamino, I don't know why you're ignoring me. *Stronger* What I do know is that  
we need to get through this temple and restore balance to the kingdom. This story  
is bigger than you and me... Even though you no longer seem to love me, we will  
accomplish what we came here to do. Everyone's counting on us.

**Narrator 2**

Both of their hearts were breaking inside,  
When the next doors in the temple swung open wide.

**Narrator 3**

They both denied impulse, and still remained strong.  
They both denied selfishness, and now could move on.



**Narrator 1**

Papageno had sat, wearied by the unknown,  
Now he opened his eyes, and saw: he was alone.

**Papageno**

Uh-oh. I don't see Tamino... or any of those funny guards... Or my Papagena!  
This is awful. I want to be back home! I want to catch my birds and mind my own  
business. I want simplicity... That's what I bring to the party: An appreciation of  
good, old-fashioned living. Forget princes and princesses, night and day, good  
and evil, I just want a hot meal and I nice, long nap.

Oh well, that's not why I'm here. Time to find Tamino and help him get out of  
trouble.

**Narrator 2**

Papageno was ready to deny his own needs,  
When the spirits appeared onto the scene.

They told Papageno to play his great Bells!  
He will love the results of their magical spell.

*Papageno plays his bells.*

**Papagena**

Hello, my angel!

**Papageno**

Whoa! You look good!... I thought you were an old woman—

**Papagena**

I was disguised as an old woman until you passed your trials.

**Papageno**

I passed my trials?

**Papagena**

Of course! Kingdoms need more than royalty and nobility. They need good,  
decent, loving people to live there. That's why you're here. You've proven to be  
loyal, good, and kind. You show us what's important in life.

We all have our parts to play.

**Papageno**

Wow... I guess that's true... And now I get my Papagena!

**Papagena**

And I get my Papageno!

**Narrator 1**

The second trial was over and they had all passed!  
The end of the journey was upon them at last.

**Sarastro**

Pamina and Tamino!

**Pamina and Tamino**

Sarastro?

**Sarastro**

You have done well. You have shown us that your will is stronger than your fear,  
and that you put the needs of others over your own desires.

**Tamino**

Oh, Pamina, I'm so sorry if I hurt your feelings! You are the most amazing woman  
I've ever met.

**Sarastro**

You must face the final trial—together. You must pass through the great waterfall  
and the realm of fire. Only then can you reach the other side and be deemed  
worthy to start our kingdom anew. No one has ever made it through this trial  
alive. We are all counting on you.

**Tamino**

How will we ever get through this trial? In order to defeat the Queen of the Night  
we must—

**Pamina**

No! We must remember we are not trying to destroy my mother and her realm.  
We are simply trying to restore the order and balance that's been lost. We need  
both day and night to achieve perfect harmony. Tamino, *you* are from the land of  
the Sun and *I'm* from the realm of the Moon. That's why we alone can achieve our  
mission.

Well, these trials are in Sarastro's temple! So, in order to pass this trial, we need  
something from my mother's forest to help us...

**Tamino**

The Flute! We will play the Magic Flute! We will pass Sarastro's final trial  
through the power of music... Music your mother gave me!

**Pamina**

I'm ready if you are!

**Narrator 2**

And so they both walked toward the fire and water,  
Hand and hand, they hoped in the Flute's magic power.

**Narrator 3**

Now remember Monostatos? Sarastro's rouge guard?  
He's the one who fell for Pamina quite hard.

**Narrator 1**

He's now in cahoots with the Queen of the Night.  
He made sure she entered with no one in sight.

**Queen of the Night**

If my daughter won't kill Sarastro, we will do it ourselves! We will destroy  
everyone and everything!

**Narrator 2**

Instead of conceding, she'd destroy the whole nation  
Since desperate times trigger severe desperation.

**Narrator 3**

When it looked like the Queen might soon have her way,  
The temple shook, and it quaked, and it started to sway.

**Sarastro**

They did it! Pamina and Tamino made it through to the end of the temple!

**All**

Make way for Pamina and Tamino! Make way!

**Queen of the Night and Ladies**

No!!!!!!!

**Narrator 1**

The Queen and her Ladies were stripped of their power.  
And Tamino and Pamina climbed the Sun Tower.

**Narrator 2**

Our heroes became rulers of the day and the night,  
And balance was brought to the Kingdoms of Light.

**Narrator 3**

Papageno cheered and waved up to his friends.  
All of their journeys had come to an end.

**Narrator 1**

Now, if this story seems quite silly and strange,  
Then look at your world: is there something to change?

**Narrator 2**

Is there disorder and chaos that must be addressed?  
If so, now embark on your own special quest.

**Narrator 3**

With the help of your friends and imagination,  
Your voice can ring out and change a whole nation.

**All**

With your friends and your gifts, and a sensible head,  
You can joyfully tackle the trials ahead!

**THE END**