



# TURANDOT

Minnesota  
**OPERA**  
CELEBRATING 50 YEARS

OPERA BOX



## TEACHER'S GUIDE

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2012 – 2013 SEASON

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GIUSEPPE VERDI  
SEPTEMBER 22 – SEPTEMBER 30, 2012

## ANNA BOLENA

GAETANO DONIZETTI  
NOVEMBER 10 – 18, 2012

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BASED ON HIS PLAY ©2005 AND FILM ©2008  
JANUARY 26 – FEBRUARY 3, 2013

## HAMLET

AMBROISE THOMAS  
MARCH 2 – 10, 2013

## TURANDOT

GIACOMO PUCCINI  
APRIL 13 – 21, 2013

FOR SEASON TICKETS, CALL 612.333.6669

Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR

Dale Johnson, ARTISTIC DIRECTOR

Dear Educator,

Thank you for using a Minnesota Opera Opera Box. This collection of material has been designed to help any educator to teach students about the beauty of opera. This collection of material includes audio and video recordings, scores, reference books and a Teacher's Guide.

The Teacher's Guide includes Lesson Plans that have been designed around the materials found in the box and other easily obtained items. In addition, Lesson Plans have been aligned with State and National Standards. See the Unit Overview for a detailed explanation.

Before returning the box, please fill out the Evaluation Form at the end of the Teacher's Guide. As this project is new, your feedback is imperative. Comments and ideas from you – the educators who actually use it – will help shape the content for future boxes. In addition, you are encouraged to include any original lesson plans. The Teacher's Guide is intended to be a living reference book that will provide inspiration for other teachers. If you feel comfortable, include a name and number for future contact from teachers who might have questions regarding your lessons and to give credit for your original ideas. You may leave lesson plans in the Opera Box or mail them in separately.

Before returning, please double check that everything has been assembled. The deposit money will be held until I personally check that everything has been returned (i.e. CDs having been put back in the cases). Payment may be made to the Minnesota Opera Education Department. All forms of payment are accepted.

Since opera is first and foremost a theatrical experience, it is strongly encouraged that attendance at a performance of an opera be included. The Minnesota Opera offers Student Matinees and discounted group rate tickets to regular performances. It is hoped that the Opera Box will be the first step into exploring opera, and attending will be the next.

I hope you enjoy these materials and find them helpful. If I can be of any assistance, please feel free to call or e-mail me any time.

Sincerely,



Jamie Andrews  
Community Education Director  
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## LESSON PLAN UNIT OVERVIEW WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K–12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – The Real <i>Turandot</i>	Music 9.1.1.3.1 Music 9.1.1.3.3 Theater 9.1.1.4.1 Theater 9.1.1.4.2 Visual Arts 9.1.1.5.1 Visual Arts 9.1.1.5.2 Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Visual Arts 9.1.3.5.1 Visual Arts 9.1.3.5.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2 Visual Arts 9.4.1.5.1 Visual Arts 9.4.1.5.2	8, 9
2 – Understanding the libretto	Music 9.1.3.3.1 Music 9.1.3.3.2	6, 7, 8, 9
3 – Puccini, the master of Italian opera	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
4 – Acting scenes from <i>Turandot</i>	Theater 9.1.1.4.1 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
5 – Translating <i>Turandot</i> into other genres	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Theater 9.1.1.4.1 Theater 9.1.1.4.2 Theater 9.1.1.4.3 Music 9.1.2.3.1 Music 9.1.2.3.2 Music 9.1.2.3.3 Theater 9.1.2.4.1 Theater 9.1.2.4.2 Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	1, 2, 3, 4, 5, 6, 7, 8, 9

LESSON TITLE	MINNESOTA ACADEMIC HIGH STANDARDS	NATIONAL STANDARDS FOR MUSIC EDUCATION
5 – Translating <i>Turandot</i> into other genres ( <i>cont.</i> )	Music 9.2.1.3.1 Music 9.2.1.3.2 Music 9.2.1.3.3 Theater 9.2.1.4.1 Theater 9.2.1.4.2 Theater 9.2.1.4.3 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	
6 – Miming <i>Turandot</i>	Theater 9.1.1.4.1 Theater 9.1.1.4.2 Theater 9.1.1.4.3 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Theater 9.2.1.4.1 Theater 9.2.1.4.2 Theater 9.2.1.4.3 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
7 – Motives in <i>Turandot</i>	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.2.3.1 Music 9.1.2.3.2 Music 9.1.2.3.3 Music 9.1.3.3.1 Music 9.1.3.3.2 Music 9.4.1.3.1	6, 7, 8, 9
8 – That was a great performance and I know why!	Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9

## OPERA BOX LESSON PLANS WITH RELATED STANDARDS

The lessons in this Teacher Guide are aligned with the current Minnesota Academic Standards, Arts K–12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

### MINNESOTA ACADEMIC STANDARDS, ARTS K–12

The Minnesota Academic Standards in the Arts set the expectations for achievement in the arts for K–12 students in Minnesota. The standards are organized by grade band (K–3, 4–5, 6–8, 9–12) into four strands that foster the development of students’ artistic literacy.

The strands are as follows:

1. Artistic Foundations
2. Artistic Process: Create or Make
3. Artistic Process: Perform or Present, and
4. Artistic Process: Respond or Critique.

Each strand has one or more standards that can be implemented in the arts areas of dance, media arts, music, theater and/or visual arts. The benchmarks for the standards in each arts area are designated by a five-digit code. In reading the coding, please note that for code 0.3.1.5.2, the 0 refers to the K–3 (K–3) grade band, the 3 refers to the Artistic Process: Perform or Present strand, the 1 refers to the first (and only) standard for that strand, the 5 refers to the fifth arts area (visual arts), and the 2 refers to the second benchmark for that standard.

See the Minnesota Department of Education website for more information: [education.state.mn.us/mde](http://education.state.mn.us/mde)

#### Grades 9–12

##### STRAND: Artistic Foundations

##### STANDARD 1: Demonstrate knowledge of the foundations of the arts area.

##### ARTS AREA: Music

##### CODE: 9.1.1.3.1

BENCHMARK: Analyze how the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of, performance of, or response to music.

##### 9.1.1.3.2

BENCHMARK: Evaluate how the elements of music and related concepts such as repetition, pattern, balance and emphasis are used in the creation of, performance of, or response to music.

##### 9.1.1.3.3

BENCHMARK: Analyze how the characteristics of a variety of genres and styles contribute to the creation of, performance of, or response to music.

##### ARTS AREA: Theater

##### CODE: 9.1.1.4.1

BENCHMARK: Analyze how the elements of theater, including plot, theme, character, language, sound and spectacle are combined to communicate meaning in the creation of, performance of, or response to theater.

9.1.1.4.2

BENCHMARK: Evaluate how forms such as musical theater, opera or melodrama, and structures such as chronological or nonlinear are used in the creation of, performance of, or response to theater.

9.1.1.4.3

BENCHMARK: Evaluate how the characteristics of Western and non-Western styles, such as Kabuki, Noh, Theater of the Absurd or classical contribute to the creation of, performance of, or response to theater.

ARTS AREA: Visual Arts

CODE: 9.1.1.5.1

BENCHMARK: Analyze how the elements of visual arts such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.

9.1.1.5.2

BENCHMARK: Evaluate how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.

STANDARD 2: Demonstrate knowledge of and use of the technical skills of the art form, integrating technology when applicable.

ARTS AREA: Music

CODE: 9.1.2.3.1

BENCHMARK: Read and notate music using standard notation system such as complex meters, extended ranges and expressive symbols, with and without the use of notation software in a variety of styles and contexts.

9.1.2.3.2

BENCHMARK: Sing alone and in small and large groups (multi-part), or play an instrument alone in and in small or large groups, a variety of music using characteristic tone, technique and expression.

9.1.2.3.3

BENCHMARK: Use electronic musical tools to record, mix, play back, accompany, arrange or compose music.

ARTS AREA: Theater

CODE: 9.1.2.4.1

BENCHMARK: Act by developing, communicating and sustaining character; or design by conceptualizing and realizing artistic interpretations; or direct by interpretations dramatic text and organizing and rehearsing for informal or formal productions.

9.1.2.5.1

BENCHMARK: Use technology for purposes of research, feedback, documentation or production.

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

BENCHMARK: Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes

STANDARD 3: Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.

ARTS AREA: Music

CODE: 9.1.3.3.1

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.3.3.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of music.

ARTS AREA: Theater

CODE: 9.1.3.4.2

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.3.4.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of theater.

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.3.5.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of visual arts.

STRAND 2: Artistic Process: Create or Make

STANDARD 1: Create or make in a variety of contexts in the arts areas using the artistic foundations.

ARTS AREA: Music

CODE: 9.2.1.3.1

BENCHMARK: Improvise, compose or arrange new musical compositions in a variety of styles and contexts using available technology to preserve the creations.

9.2.1.3.2

BENCHMARK: Revise a musical composition or arrangement based on artistic intent and using multiple sources of critique and feedback.

9.2.1.3.3

BENCHMARK: Justify an artistic statement, including how audience and occasion influence creative choices.

ARTS AREA: Theater

CODE: 9.2.1.4.1

BENCHMARK: Create a single, complex work or multiple works in theater such as a script, character or design.



9.2.1.4.2

BENCHMARK: Revise a creation based on artistic intent and using multiple sources of critique and feedback.

9.2.1.4.3

BENCHMARK: Justify an artistic statement, including how audience and occasion influence creative choices.

STRAND 4: Artistic Process: Respond or Critique

STANDARD 1: Respond to or critique a variety of creations and performances using the artistic foundations.

ARTS AREA: Music

CODE: 9.4.1.3.1

BENCHMARK: Analyze, interpret and evaluate a variety of musical works of performances by applying self-selected criteria within the traditions of the art form.

9.4.1.3.2

BENCHMARK: Justify choices of self-selected criteria based on knowledge of how criteria affect criticism.

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

BENCHMARK: Analyze, interpret and evaluate a variety of works in theater by applying self-selected criteria within the traditions of the art form.

9.4.1.4.2

BENCHMARK: Justify choices of self-selected criteria based on knowledge of how criteria affect criticism.

NATIONAL STANDARDS FOR MUSIC EDUCATION

- 1 Singing, alone and with others, a varied repertoire of music.
- 2 Performing on instruments, alone and with others, a varied repertoire of music.
- 3 Improvising melodies, variations, and accompaniments.
- 4 Composing and arranging music within specified guidelines.
- 5 Reading and notating music.
- 6 Listening to, analyzing, and describing music.
  - A analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
  - B demonstrate extensive knowledge of the technical vocabulary of music
  - C identify and explain compositional devices and techniques used to provide unity, variety, tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
  - D demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
  - E compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
  - F analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive
- 7 Evaluating music and music performances.
  - A evolve specific criteria for making informed, critical evaluations of the quality and the effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
  - B evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
  - C evaluate a given musical work in terms of its aesthetic qualities and explain it to similar or exemplary models
- 8 Understanding relationships between music, the others arts, and disciplines outside the arts.
  - A explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
  - B compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
  - C explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music
  - D compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
  - E explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts
- 9 Understanding music in relation to history and culture.

## OPERA BOX CONTENT LIST

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### *Turandot*

There is one (1) of each of the following items:

- \_\_\_\_\_ *Turandot* VOCAL SCORE (Ricordi)
- \_\_\_\_\_ *Turandot* FULL SCORE (Ricordi)
- \_\_\_\_\_ CD *Turandot* (Pavoratti, Sutherland, Metha)
- \_\_\_\_\_ CD *Turandot* (Borkh, Tebaldi, Erede)
- \_\_\_\_\_ DVD *Turandot* (Dimitrova, Martinucci, Arena)
- \_\_\_\_\_ DVD *Turandot* (Marton, Domingo, Levine)
- \_\_\_\_\_ LIBRETTO *Turandot* (G. Schirmer)
- \_\_\_\_\_ BOOK *The Complete Operas of Puccini* (Charles Osborne)
- \_\_\_\_\_ BOOK *Puccini and His Operas* (Stanley Sadie)
- \_\_\_\_\_ BOOK *Opera Composers: Works Performers* by András Batta
- \_\_\_\_\_ Teacher's Guide

The entire deposit will be withheld until all items are returned. Any damaged items will be charged to renter for the amount of replacement. Thank you for using the Minnesota Opera's Opera Box and teaching opera in your school!

*Turandot*

This is a chart that coordinates each track or chapter number each CD or DVD in the Opera Box. The chart shows where each excerpt is in relation to the other recordings and where to find each section in the scores.

FULL SCORE (RICORDI)	VOCAL SCORE (RICORDI)	DVD OPERA AUSTRALIA	DVD METROPOLITAN OPERA	CD COMPACT OPERA	CD FRENI, PAVAROTTI
PAGE 1	PAGE 4	TRACK 2	TRACK 2	TRACK 1/1	TRACK 1/1
PAGE 27	PAGE 18	TRACK 3		TRACK 1/2	TRACK 1/2
PAGE 33	PAGE 21		TRACK 3		
PAGE 34	PAGE 22	TRACK 4		TRACK 1/3	TRACK 1/3
PAGE 52	PAGE 34	TRACK 5	TRACK 4	TRACK 1/4	TRACK 1/4
PAGE 74	PAGE 50		TRACK 5		
PAGE 77	PAGE 52	TRACK 6		TRACK 1/5	TRACK 1/5
PAGE 79	PAGE 55		TRACK 6		
PAGE 80	PAGE 56	TRACK 7		TRACK 1/6	TRACK 1/6
PAGE 82	PAGE 58	TRACK 8		TRACK 1/7	TRACK 1/7
PAGE 89	PAGE 64	TRACK 9	TRACK 7	TRACK 1/8	TRACK 1/8
PAGE 98	PAGE 70	TRACK 10	TRACK 8	TRACK 1/9	TRACK 1/9
PAGE 110	PAGE 79	TRACK 11	TRACK 9	TRACK 1/10	TRACK 1/10
PAGE 121	PAGE 87	TRACK 12	TRACK 10	TRACK 1/11	TRACK 1/11
PAGE 147	PAGE 105	TRACK 13		TRACK 1/12	TRACK 1/12
PAGE 152	PAGE 109		TRACK 11		
PAGE 164	PAGE 116	TRACK 14	TRACK 12	TRACK 1/13	TRACK 1/13
PAGES 176	PAGE 122		TRACK 13		
PAGE 177	PAGE 123	TRACK 15		TRACK 1/14	TRACK 1/14
PAGE 194	PAGE 139	TRACK 16	TRACK 14	TRACK 1/15	TRACK 1/15
PAGE 219	PAGE 155	TRACK 17		TRACK 1/16	TRACK 1/16
PAGE 239	PAGE 179	TRACK 18	TRACK 15	TRACK 2/1	TRACK 2/1
PAGE 250	PAGE 187	TRACK 19		TRACK 2/2	TRACK 2/2



FULL SCORE	VOCAL SCORE	AUSTRALIA DVD	MET DVD	COMPACT CD	FRENCH CD
PAGE 255	PAGE 189	TRACK 20	TRACK 16	TRACK 2/3	TRACK 2/3
PAGE 271	PAGE 199	TRACK 21	TRACK 17	TRACK 2/4	TRACK 2/4
PAGE 277	PAGE 203	TRACK 22		TRACK 2/5	TRACK 2/5
PAGE 282	PAGE 206	TRACK 23	TRACK 18	TRACK 2/6	TRACK 2/6
PAGE 294	PAGE 213	TRACK 24	TRACK 19	TRACK 2/7	TRACK 2/7
PAGE 299	PAGE 216	TRACK 25	TRACK 20	TRACK 2/8	TRACK 2/8
PAGE 319	PAGE 231	TRACK 26	TRACK 21	TRACK 2/9	TRACK 2/9
PAGE 326	PAGE 236	TRACK 27		TRACK 2/10	TRACK 2/10
PAGE 335	PAGE 240		TRACK 22		
PAGE 352	PAGE 249	TRACK 28			TRACK 2/11
PAGE 353	PAGE 250		TRACK 23	TRACK 2/11	
PAGE 365	PAGE 255	TRACK 29	TRACK 24	TRACK 2/12	TRACK 2/12
PAGE 381	PAGE 266	TRACK 30	TRACK 25	TRACK 2/13	TRACK 2/13
PAGE 386	PAGE 269	TRACK 31	TRACK 26	TRACK 2/14	TRACK 2/14
PAGE 398	PAGE 276	TRACK 32		TRACK 2/15	TRACK 2/15
PAGE 399	PAGE 277		TRACK 27		

*Turandot* OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 1: The Real Turandot

OBJECTIVE(S)

Students will learn about origins of story that the opera *Turandot* is based upon.

MATERIAL(S)

- ***THE REAL TURANDOT WORKSHEET*** (*one copy per student*)
- Reference book about Puccini
- General reference books about fairy tales, the Persian Empire and the book: *A Thousand and One Days*. (*not in Opera*)

PROCEDURE(S)

- (1) Give each student a copy of ***THE REAL TURANDOT WORKSHEET***. Each student is to research each point and write a response in each box.
- (2) As a class, discuss the findings of the students. Write down on a large piece of paper or white board the facts that are found by the students.

ASSESSMENT(S)

Value will be assigned to class participation and quality of research.

## THE REAL TURANDOT WORKSHEET

### DIRECTIONS

Research each term and write, in complete sentences, a description or answer in each box. Answers should be based on the origins of the story that the opera *Turandot* is based upon.

(1) A THOUSAND AND ONE DAYS

(2) A THOUSAND AND ONE NIGHTS

(3) GIUSEPPE ADAMI AND RENATO SIMONI

(4) CARLO GOZZI'S *TURANDOTTE*

(5) FRIEDRICH VON SCHILLER

TITLE OF LESSON

**Lesson 3: Puccini: Master of Italian Opera**

OBJECTIVE(S)

Students will learn about the significance of Puccini as a master composer of Italian opera.

MATERIAL(S)

- Reference books about Puccini (*The Complete Operas of Puccini; Puccini and His Operas*)
- **PUCCINI: MASTER OF ITALIAN OPERA TIMELINE RESEARCH CHECKLIST**
- General reference books about 19<sup>th</sup>-century Europe (specifically Italy) (*not in Opera Box*)
- Internet access (*not in Opera Box*)
- Poster board (*not in Opera Box*)

PROCEDURE(S)

- (1) Divide class into groups. Assign research topics to each group related to Puccini. Direct the class to research their specific topics and prepare a presentation for the rest of the class based on their findings. *The nature and scope of the presentations is at the discretion of the teacher.*

Suggested topics:

- political and social culture of Italy during Puccini's lifetime (1858–1924)
- scientific and technological achievements during Puccini's lifetime.
- social life and class divisions in Italy and Europe during Puccini's lifetime.
- artistic and musical life in Italy and Europe between 1858–1924.
  - ~ the rise in *verismo* opera
  - ~ literary and artistic trends

- (2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.
- (3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.
- (4) Student groups will give oral presentations on their topic. Each group should create five questions about their topic that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class should take notes on each presentation for a class-constructed test.
- (5) Put all questions together from each group and give test.

ASSESSMENT(S)

Assign value for class participation and group cooperation. In addition, assign value to each of the following activities:

- demonstration of checklist completed
- correct number of facts, clearly written, for piece of timeline
- all group members participating in presentation
- evidence of note-taking during all presentations



## PUCCINI: MASTER OF ITALIAN OPERA TIMELINE RESEARCH CHECKLIST

GROUP MEMBERS \_\_\_\_\_

TOPIC \_\_\_\_\_

### RESEARCH CHECKLIST

(Each item must be completed to earn full point value.)

\_\_\_\_\_ points possible for each item

- |  |                     |
|--|---------------------|
| _____ List 20 facts related to the topic and how they relate to Puccini. | _____ POINTS EARNED |
| _____ Organize all facts into chronological order.                       | _____ POINTS EARNED |
| _____ Write 3 sentence descriptions of each fact to be put on timeline.  | _____ POINTS EARNED |
| _____ Proofread all sentences prior to putting them on the timeline.     | _____ POINTS EARNED |
| _____ Put each fact on the timeline for public display.                  | _____ POINTS EARNED |

### CLASS PRESENTATION CHECKLIST

- |  |                     |
|--|---------------------|
| _____ Prepare an outline of class presentation.  | _____ POINTS EARNED |
| _____ Based on this outline, create 5 questions that your group feels address the most important points of the presentation. | _____ POINTS EARNED |
| _____ Submit 5 questions to teacher prior to presentation.   | _____ POINTS EARNED |
| _____ Assign speaking parts for each group member.   | _____ POINTS EARNED |
| _____ Practice speech.   | _____ POINTS EARNED |
| _____ Give presentation.   | _____ POINTS EARNED |
| _____ Put piece of timeline on wall.   | _____ POINTS EARNED |

\_\_\_\_\_  
TOTAL

*Turandot* OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 4: Acting scenes from *Turandot*

OBJECTIVE(S)

Students will act out scenes from *Turandot* to reinforce the concept about the importance of the acting as a part of opera.

MATERIAL(S)

- LIBRETTO *Turandot*
- **ACTING EVALUATION WORKSHEET** (one copy per student) (*see following page*)

PROCEDURE(S)

- (1) Have students read all or a portion of Act II, scene two, and/or Act III, scene one of *Turandot*.
- (2) In small groups, students will perform one of these excerpts. Special attention must be given to physical gestures. Exact reading of the text must also be included (no *ad lib* will be acceptable). Students should carefully read each line and think about how to physically interpret each emotion.
- (3) Each group will perform with the rest of the class serving as an audience. Students should take notes on the effectiveness of each performance. Students should be able to make specific comments regarding physical movement and vocal articulation. See the **ACTING EVALUATION** example on the following page
- (4) After all performances are completed, have a class discussion as to the effectiveness of each one.

ASSESSMENT(S)

Value should be given to quality of the reviews of peers, class participation in discussion and acting performance.

ADDITIONAL COMMENT(S)

This lesson can be taught following various activities that may involve the study of drama and history of acting. This lesson can be maximized when used as a reinforcement of prior activities.

Videotaping the performances and presenting them on a public access or school channel may provide valuable public relations.

## ACTING EVALUATION WORKSHEET

### Lesson 4

NAME OF OBSERVER \_\_\_\_\_

NAME OF PERFORMERS \_\_\_\_\_

---

---

#### DIRECTIONS

Closely observe your peers as they perform scenes from *Turandot*. Look for the following elements in their performance. Be consistent and fair with each group.

- (1) What was the single most effective gesture used by the group?
  
  
  
  
  
  
  
  
  
  
- (2) Did the group performing “follow” each line of the text? Did they physically reinforce everything they were saying?
  
  
  
  
  
  
  
  
  
  
- (3) Did the performers make eye contact with each other and/or audience?
  
  
  
  
  
  
  
  
  
  
- (4) Was the voice of the performers used to create variety and emotion in the scene?
  
  
  
  
  
  
  
  
  
  
- (5) Give one suggestion to the group to improve their performance.

TITLE OF LESSON

**Lesson 5: Translating “Nessun dorma” into other genres.**

OBJECTIVE(S)

Students will understand the characteristics of this duet and translate those characteristics into other genres.

MATERIAL(S)

- CD *Turandot* (LONDON with Sutherland, Pavarotti, Metha)
- LIBRETTO *Turandot*

PROCEDURE(S)

- (1) As a class, listen to a recording of “Nessun dorma” (CD DISC 2, TRACK 5) while following a translation of the text.
- (2) Discuss the following points:
  - Does the music relate to the text? (Could this music be used for different text?)
  - How does it (not) relate? (What does the music do to relate to the text?)
  - Does the content of the text have meaning in today’s society?
  - Is there a popular song that deals with the same emotions?
- (3) Students are to take the text of “Nessun dorma” set it into another musical genre. For example, students may turn the text into a rap, country or pop song. Encourage the students to modernize the words.
- (4) Students are to perform their compositions with the other students serving as the audience.
- (5) Discuss as a class which performances were successful, why or why not? Include discussion of the effectiveness of the text separate from the music.

ASSESSMENT(S)

The final class performance will be evaluated on completeness of text and its understandability. The audience can provide feedback by determining the most creative and the most effective performance. Value will be given placed on class participation.



## *Turandot* OPERA BOX

### LESSON PLAN

#### TITLE OF LESSON

#### Lesson 6: Miming *Turandot*

#### OBJECTIVE(S)

Students will physically recreate scenes from *Turandot* by **miming**. They will understand the elements of the drama and be able to transfer that knowledge to act out silent scenes.

#### MATERIAL(S)

- LIBRETTO *Turandot* (one copy per student)
- **ACTING EVALUATION WORKSHEET** (see following page)

#### PROCEDURE(S)

- (1) Students will read selected scenes from the *Turandot* libretto. Suggested scenes are the beginning of Act I until the end of the children's chorus, or the beginning of Act II, scene one, or Act III, scene two.
- (2) Discuss the emotional elements that are in the scene, and identify which emotions can be conveyed through physical actions versus verbal communications.
- (3) In small groups, students will choose a scene and work together to analyze the emotional make-up of that scene. Then, they will rehearsal a scene by miming the actions. This will be acted out in front of the class.
- (4) Students will mime their selected scenes with the class serving as an audience. Use the **ACTING EVALUATION WORKSHEET** as a guide.

#### ASSESSMENT(S)

Value will be given to accuracy in miming the scene. Detail and nuance should be emphasized. Class participation will also be assessed.

#### ADDITIONAL COMMENT(S)

A variation of this activity can be to let groups perform without announcing the scene they will be miming, but let the rest of the class compete to guess which it is.

## ACTING EVALUATION WORKSHEET

### Lesson 6

NAME OF OBSERVER \_\_\_\_\_

NAME OF PERFORMERS \_\_\_\_\_

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#### DIRECTIONS

Closely observe your peers as they perform either the beginning of Act I until the end of the children's chorus, or the beginning of Act II, scene one, or Act III, scene two. Look for the following elements in their performance. Be consistent and fair with each group.

(1) What was the single most effective gesture used by the group?

(2) Did the group performing "follow" each line of the text? Did they physically reinforce everything they were saying?

(3) Did the performers make eye contact with each other and/or audience?

(4) Give one suggestion to the group to improve their performance.

## *Turandot* OPERA BOX

### LESSON PLAN

#### TITLE OF LESSON

#### Lesson 7: Motives in *Turandot*

#### OBJECTIVE(S)

Students will learn how dramatic ideas are represented musically with motives (or *leitmotif*) in Puccini's use of the orchestra.

#### MATERIAL(S)

- Reference books about Puccini
- CD *Turandot* (one copy per student)
- FULL and/or VOCAL SCORE *Turandot* (one copy per student)

#### PROCEDURE(S)

Prior to teaching this lesson, it is recommended that the teacher read *The Complete Operas of Puccini* (pp. 243–272) for a basic understanding of the opera and explanations of motives.

- (1) Define *motive* and how that is represented in the music of an opera.
- (2) Play a few short excerpts (motives) for the class. Ask students to name all the instruments used. For example, in the opening scene, notice that Puccini uses every instrument in the score and in various combinations to represent being in “The walls of the Violet City: the City of the Celestial Empire.” Raise students’ awareness to Puccini’s speed in developing his ideas and the actual “clock time” in which he does this. Suggest to students that these musical devices will be used repeatedly to enhance the story.
- (3) Play other motives Puccini uses in the opera. Have students describe what they think the music is trying to convey. Have them support their suggestions with musical examples, i.e., the end sounds sad because of the high, slow strings, etc.
- (4) Play the entire Act III and ask students to raise their hands when they hear a motive. Ask students if they hear the motives in variation or in the original way it was first played.

#### ASSESSMENT(S)

Students are to define *motive* and be able to describe what motive they hear while listening to *Turandot*.

#### ADDITIONAL COMMENT(S)

A variation of this lesson could be, while explaining *motive*, to use the piano to play the examples. Then play the audio recording with the instrumentation.

Depending on the knowledge of the score, the teacher could isolate and play a motive as it reoccurs through out the opera on the piano. Then students can be asked to identify the motive every time it is played.

*Turandot* OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 8: "That was a great performance and I know why!"

OBJECTIVE(S)

Students will learn to critically analyze elements of operatic performance.

MATERIAL(S)

- DVD *Turandot*
- Theater reviews from newspapers, etc. (*not in Opera Box*)

PROCEDURE(S)

- (1) Have class discussion about theatre, movie, and/or television reviews in newspapers or television. Ask students about quality of these reviews. Do the students find them helpful? Why or why not? Suggest that the writers and readers both must settle on a set of criteria for the review to be successful.
- (2) Have student find reviews and analyze the criteria that the reviewer bases the review on. For example, acting, production, soundtrack, special effects, etc.
- (3) Students are to create a visual description (chart) describing criteria used.
- (4) Show Act I of *Turandot* and have students evaluate performance on DVD based on their criteria on chart. Discuss the similar and dissimilar traits.
- (5) Have students revise criteria to be tailored towards opera. Watch additional acts from *Turandot*.
- (6) Student will write a review of a live performance of *Turandot*.

ASSESSMENT(S)

Value will be given to class participation, quality of evaluation chart and depth of analysis. Review of live performance should contain multiple elements.

ADDITIONAL COMMENT(S)

This lesson can be extended to include students writing a review about a live performance they attend. For example, this lesson could be started prior to attending a performance of *Turandot* and as a follow-up assignment, have students write a review about their experience. Post reviews on the school website.

Create your own Opera Box Lesson Plan and send it to us.

OPERA BOX LESSON PLAN

NAME(S)	SCHOOL
	PHONE/EMAIL
TITLE OF LESSON	CLASS AND GRADE LEVEL

OBJECTIVE(S)
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MATERIAL(S)
-------------

PROCEDURE(S)
--------------

ASSESSMENT(S)
---------------

ADDITIONAL COMMENT(S)
-----------------------

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

## **TURANDOT**

MUSIC BY GIACOMO PUCCINI

LIBRETTO BY GIUSEPPE ADAMI AND RENATO SIMONI

AFTER CARLO GOZZI'S DRAMATIC FAIRY TALE (1761)

WORLD PREMIERE AT THE TEATRO ALLA SCALA, MILAN

APRIL 25, 1926

SUNG IN ITALIAN

### **CAST OF CHARACTERS**

PRINCESS TURANDOT . . . . . SOPRANO

CALAF, THE UNKNOWN PRINCE . . . . . TENOR

LIÙ, A YOUNG SLAVE GIRL . . . . . SOPRANO

TIMUR, AN EXILED KING, FATHER OF CALAF . . . . . BASS

EMPEROR ALTOUN, FATHER OF TURANDOT . . . . . TENOR

PING, THE GRAND CHANCELLOR . . . . . BARITONE

PANG, THE GENERAL PURVEYOR . . . . . TENOR

PONG, THE CHIEF COOK . . . . . TENOR

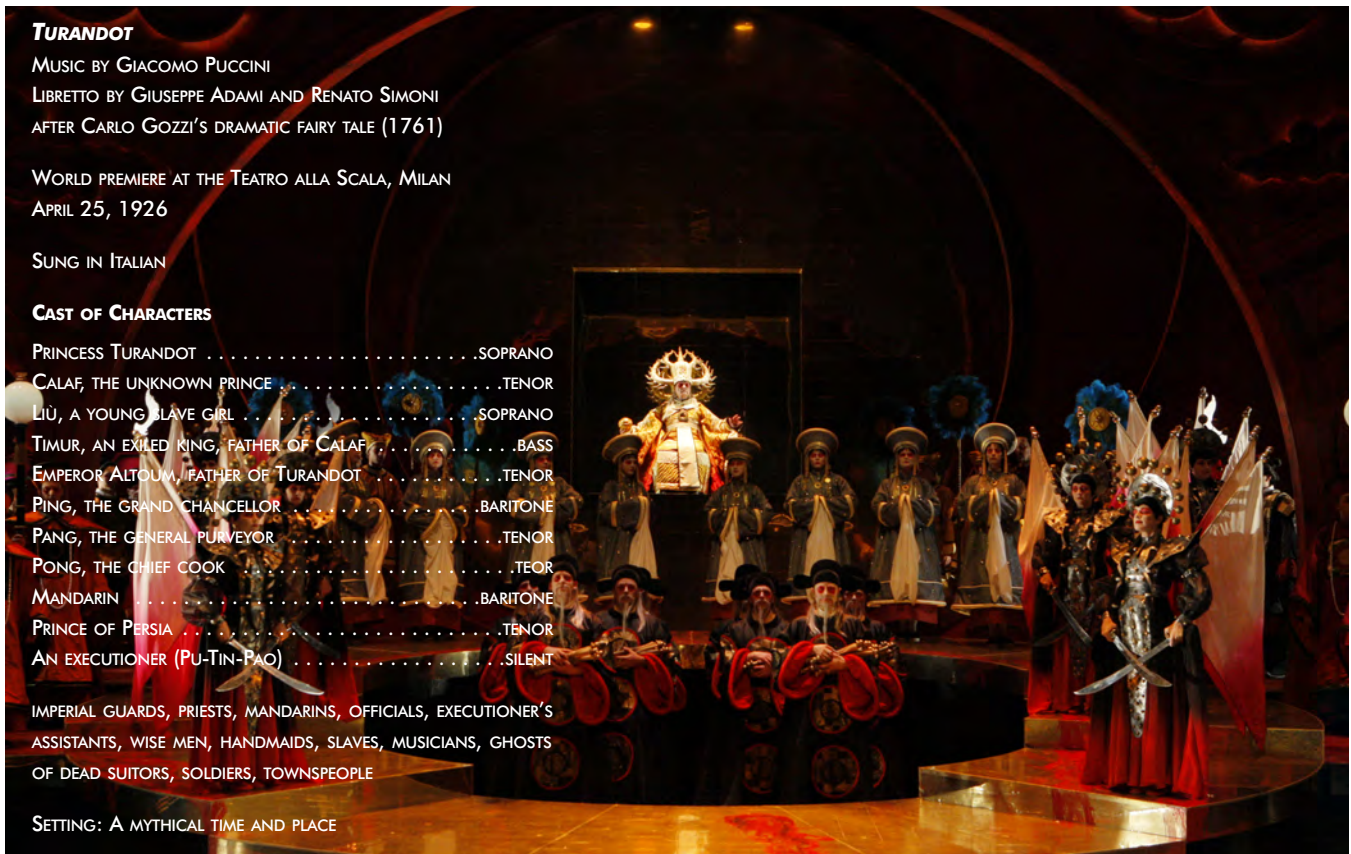
MANDARIN . . . . . BARITONE

PRINCE OF PERSIA . . . . . TENOR

AN EXECUTIONER (PU-TIN-PAO) . . . . . SILENT

IMPERIAL GUARDS, PRIESTS, MANDARINS, OFFICIALS, EXECUTIONER'S  
ASSISTANTS, WISE MEN, HANDMAIDS, SLAVES, MUSICIANS, GHOSTS  
OF DEAD SUITORS, SOLDIERS, TOWNSPEOPLE

SETTING: A MYTHICAL TIME AND PLACE



## **TURANDOT – SYNOPSIS**

### **ACT I**

Turandot, daughter of Emperor Altoum, has decreed that she will only marry if a suitor of noble blood can answer three riddles. If he cannot, the price will be his head. The most recent failed candidate, the Prince of Persia, is to be executed at the moon's rising. In the commotion outside the palace a blind man falls to the ground, and his companion, Liù, asks for help. They are aided by a disguised Calaf, who recognizes the man as his long-lost father, Timur, the banished ruler of his land. Calaf, like his father, is running from enemies and concealing his identity, known only as the Unknown Prince. Liù continues to aid Timur even in exile because years before, as she explains, Calaf bestowed a smile upon her.

The people impatiently await the beheading. As the Prince of Persia enters, the crowd is suddenly moved and pleads with the princess to pardon him. Turandot appears and dispassionately confirms the prince's sentence with a silent gesture. Calaf is immediately entranced by her beauty. Timur and Liù try to convince him to leave with them, but he breaks away and attempts to announce himself as a suitor. The three ministers of the Imperial Household, Ping, Pang and Pong, warn him of his folly, but to no avail. In one final attempt Liù begs him to listen, but Calaf ignores her entreaties and ceremoniously rings the gong, signifying his challenge for Turandot's hand.

### **ACT II**

Ping, Pang and Pong prepare for the eventuality of a wedding or a funeral. They discuss their misery since Turandot reached a marriageable age, numbering the many noble suitors who have met a deadly fate while reminiscing about life in their native provinces. Is there truly a man whose passion can melt Turandot's icy heart? Their hopes are guarded.



A crowd assembles for the trial of the Three Enigmas. Turandot devised this manner of courtship to avenge her ancestress, Lo-u-Ling, who was captured, raped, then put to death by marauding invaders. She offers Calaf one last chance to withdraw, but he stands firm in his resolve. The first question is offered: “What is born each night and dies each dawn?” Calaf correctly answers, “Hope.” Slightly taken aback, Turandot poses the next riddle: “What flares warm like a flame, yet it is no flame?” Calaf hesitates, then answers perfectly, “Blood.” Visibly shaken, Turandot asks the final question: “The ice that gives you fire, what can it be?” Calaf hesitates, then triumphantly cries: “Turandot!” The people celebrate his victory, but Turandot pleads with the emperor not to be given to this unknown entity. Seeing her distress Calaf decides to play her game and offers a riddle of his own: “If before morning you can discover the name I bear, I shall forfeit my life.”

### ACT III

It is decreed that none shall sleep, under penalty of death, until the name of the Unknown Prince is discovered. Calaf expresses his conviction that he alone will reveal the secret. Ping, Pang and Pong offer any prize, including his safe escape, if he tells them his name. Having been seen with Calaf, Timur and Liù are captured and are about to be tortured. Liù steps forward and says that she knows the prince’s name but will keep it as her eternal secret. She grabs a soldier’s dagger and kills herself.



Calaf reproaches the princess for her cruelty and then takes hold of her and boldly kisses her. Turandot’s strength and desire for revenge crumbles, and she weeps for the first time. Calaf reveals his true identity, thereby putting his life in Turandot’s hands. Trumpets announce the arrival of dawn and the assembly of the court. Turandot addresses the emperor and the people: “I have discovered the stranger’s name – it is Love!”





*Turandot*  
FLOW CHART  
KEY AND DETAILS

### Scene

The terms used to identify each section is the page found in the Schirmer vocal score. (vs)

### Musical Description

The terms used here are the tempo markings in the score. The KEY given is decided by the tonality at the beginning of the scene. Significant changes in tonality are noted.

### Orchestration

Comments given here are general in nature and are intended to give the listener some insight into the use of the orchestra. This is another element used to tell the story. Descriptions are not necessarily from Puccini, but suggest what we know about the orchestra at that time.

### Themes

Identified here are significant melodies used and sometimes reused by various characters. The names of the themes are based on common use found in standard scholarly books about Puccini.

### Drama

This is the basic story line. Main characters are given in shorthand:

Turandot = T

Calaf = C

Liù = ED

Ping = PI

Pang = PA

Pong = PO

Timur = TM

Emperor = E

### Related Information

These comments included are interesting facts about Puccini and *Turandot* in a larger context, beyond the work itself.

*Turandot*  
FLOW CHART  
ACT I (VS PP. 1 – 75)

Scene	SCENE ONE → (VS PP. 1 – 20) (VS PP. 21 – 60) (VS PP. 61 – 75)		
<b>Musical Description</b>	<i>Andante sostenuto</i> KEY: F <sup>♯</sup> minor	<i>Allegro</i> KEY: D <sup>♭</sup> major	<i>Andante triste</i> KEY: A <sup>♭</sup> minor
<b>Orchestration</b>	“Even with the more conventional Western instruments of his orchestra in <i>Turandot</i> Puccini produces a more arrestingly foreign sound that the pretty <i>Japonaiserie</i> with which he invested in <i>Madama Butterfly</i> . (Osborne, p. 262)		
<b>Themes</b>	“The fiercely dramatic phrase of four notes with which the opera begins is one which will recur throughout Act I. A few bars later, the curtain rises on the exotic scene of ancient Peking...” (Osborne, p. 262)	“The chorus of invocation ... is a delicate and mysterious sequence, unlike anything else in Puccini ... its Debussian harmonies its arabesque delicacy of the ensemble ...” (Osborne, p. 263)	
<b>Drama</b>	A proclamation is read that states who T shall marry based on three riddles. TM, L and C are in disguise trying to escape.	The crowd calls for more blood (p. 21) and prays to moon (p. 44).  Children sing for Spring to come. (p. 58)	The crowd sees man about to be executed and calls for mercy.  C wants to see T. (p. 73)
<b>Related Information</b>	“... the crowd plays a large and important role in the unfolding of the action ... helping to shape them.” (Osborne, p. 262)	“The music is organized in massive blocks, each motivically based – a system which shows to particular advantage in Act I, arguably the most perfectly constructed act in Puccini’s output; while the scoring shows a rare imagination in the handling of large forces (the writing for xylophone alone immediately attracts the attention). (Sadie, p. 84)	

*Turandot*  
FLOW CHART  
ACTS I AND II (VS PP. 76 – 206)

Scene	SCENE TWO (VS PP. 76 – 117)	→ (VS PP. 118 – 146)	Act II – SCENE TWO (VS PP. 147 – 206)
<b>Musical Description</b>	<i>Andante</i> KEY: A <sup>b</sup> minor	<i>a tempo</i> KEY: G <sup>b</sup> major	<i>Allegro moderato</i> KEY: E <sup>b</sup> major
<b>Orchestration</b>	“Triangle, celeste, glockenspiel and xylophone are greatly to the fore in the accompaniment to the Masks’ oddly jaunty tunes ...” (Osborne, P. 264)	“Calaf repeats the final phrases of “Non piangere Liù” ... and the great “Turandot’ theme...” (Osborne, P. 264)	
<b>Themes</b>		“Liu’s “Signore, ascolta,” so typically Puccinian in its delicate sentimentality ... is based on the genuine Chinese folk-song ...” (Osborne, P. 264)	“Schezro-like character, this ‘Pavilion’ scene with the slightly exaggerated elegant chinoiserie of its light and delicate instrumentation as well as its writing for the voice provides welcome Light relief from the surrounding grimness.” (Osborne, P. 264)
<b>Drama</b>	TM and L try to dissuade C from hitting the gong. The three Ps enter and try to dissuade C as well, to no avail.	C tries to console L after her emotional plea. C hits the gong three times, and the chorus sings of his impending death.	The three Ps reminisce about all the people who have been killed because of T. (P. 166) – They think of home. (P. 204) – They prepare for C to be killed.
<b>Related Information</b>	“Ping, Pang and Pong ... the three are not individually characterized, their musical utterance combining as ... one unit of musical-dramatic character.” (Osborne, P. 264)		

*Turandot*  
FLOW CHART  
ACT II (VS PP. 207 – 284)

Scene	SCENE TWO → (VS PP. 207 – 230) (VS PP. 231 – 275) (VS PP. 275 – 284)		
<b>Musical Description</b>	<i>Moderatamente</i> KEY: D <sup>b</sup> minor	<i>Molto lento</i> KEY: D major	<i>Largo sostenuto</i> KEY: E minor
<b>Orchestration</b>	“The sounds of drums, trumpets, and trombones awakens the three Masks to present reality ...” (Osborne, P. 265)	“The entrance of T is heralded by choral and orchestral references to motifs already heard, a shortened version of the mandarin’s announcement from the beginning of Act I, and the off-stage voices of children singing their song of praise to the princess.” (Osborne, p. 265)	
<b>Themes</b>	“The music develops into a processional march based on pentatonic Chinese motifs ...” (Osborne, P. 265)	“Puccini makes superb use of silence in this sequence of riddles ...” (Osborne, P. 266)	“At his words, ‘Il mio nome non sai’ we hear anticipated by the orchestra, a theme which we shall encounter in calaf’s great aria, ‘Nessun dorma,’ in Act II.” (Osborne, P. 267)
<b>Drama</b>	The crowd gathers and watches E and elders progress. E pleads with C to reconsider. C says “no” and the decree is read aloud.	T enters and tells of an ancestor who was killed, and that she will kill any man who desires her.  (P. 242) – C answers the three riddles. T says she will reject C. C responds that he wants to win her with love.	C announces that if T can learn his name by morning, he will be allow himself to be executed.
<b>Related Information</b>	“... the phrase for off-stage trumpets and trombones which precedes the emperor’s announcement is identical with ... the song ... ‘I am Chu Chin Chow of China’ ... a musical play which Puccini saw...” (Osborne, P. 265)		

*Turandot*  
FLOW CHART  
ACT III (VS PP. 285– 336)

Scene	Act III (VS PP. 285– 290)	(VS PP. 291 – 323) – “Nessun dorma”	(VS PP. 323 – 336)
<b>Musical Description</b>	<i>Andante mosso</i> KEY: C <sup>♯</sup> major/D minor	<i>Andante sostenuto</i> KEY: D major  <i>Andante sostenuto</i> KEY: G major	<i>Largo</i> KEY: G <sup>♭</sup> minor
<b>Orchestration</b>	“The haunting, nocturnal beginning of Act III contains some of Puccini’s most powerfully evocative music, conjuring up the mystery of the night ...” (Osborne, p. 267)		
<b>Themes</b>		“This aria, one of Puccini’s most beautiful, consists of two melodies, the first somewhat austere, the second the exalted and passionate tune already adumbrated at the end of Act II.” (Osborne, p. 267)	“... the Princess is called upon and enters to the sound of her theme, reinforced off-stage by trumpets and trombones.” (Osborne, p. 258)
<b>Drama</b>	The heralds announce T’s edict that no one can sleep tonight until C’s name is identified.	(p. 291) – C’s proclaims that he will win T’s love.  (p. 296) – The three P’s approach C. They encourages him to leave and offer him riches if he will reconsider. He is defiant. TM and L are dragged in for questioning.	T enters. L is tortured but doesn’t reveal C’s name.
<b>Related Information</b>			

*Turandot*  
FLOW CHART  
ACT III (VS PP. 336 – 346)

Scene	Act III – SCENE ONE ( <i>cont.</i> ) (PP. 336 – 346)	→ (PP. 347 – 378)	SCENE TWO (PP. 379 – 384)
<b>Musical Description</b>	<i>Andante mosso</i> KEY: F major	<i>Largo sostenuto</i> KEY: D $\flat$ minor  <i>Andante sostenuto</i> KEY: A minor	<i>Larghissimo</i> KEY: F $\sharp$ major
<b>Orchestration</b>			
<b>Themes</b>	“Liù’s final aria is surely the most moving solo in the score, and the words ... are by Puccini, himself.” (Osborne, P. 269)	“Calaf and Turandot lament Liù’s death to the same theme which becomes a threnody for her.” (Osborne, P. 269)	
<b>Drama</b>	L continues to be tortured but then stabs herself to death. TM curses all for her death.	(P. 347) – L’s body is carried away.  (P. 353) – T says she is immortal, and C blames T for L death. They kiss. C tells T his name.	The chorus sings for E. T reveals the name of the prince and it is “love.” The chorus rejoices.
<b>Related Information</b>		“It was at the point in his composition of the opera that Puccini had arrived when broke off to enter hospital in Brussels.” (Osborne, P. 269)	“The remaining pages of <i>Turandot</i> ... were composed by Alfano.” (Osborne, P. 269)

## GIACOMO PUCCINI

*b* Lucca, December 22, 1858; *d* Brussels, November 29, 1924

Giacomo Puccini was born into a family of court composers and organists in the historic city of Lucca, Italy. With a strong feeling of tradition in the Puccini family, it was expected that Giacomo would assume his deceased father's position as *Maestro di Cappella* when he came of age. By 14 he already was playing organ in a number of the town's churches.

Albina Magi, the composer's mother, also came from a family of musicians. Her brother, Fortunato, became her son's first music teacher. His uncle was a strict instructor and was known to kick Puccini when he made mistakes. For his part, Puccini was unruly, easily bored and preferred to hunt for bird's nests rather than study. Seeing little progress, Albina decided a new teacher was in order and sent the boy to Carlo Angeloni, a former pupil of her husband. Giacomo's attitude and study habits quickly changed.

Money was scarce for the family, and to supplement his church earnings Puccini would play piano at the local bars and at houses of "ill repute." He withheld a small percentage of his earnings for cigarettes and began the bad habit of smoking (which ultimately caused his death). As a young man, Puccini was determined to be rich and independent. His teacher introduced him to opera through the study of Verdi's piano scores. Then in 1879, Puccini attended his first opera performance, *Aida*, and was deeply moved – his destiny was to be a composer for the theater.

He knew it was necessary to study in the Italian operatic capital, Milan. After completing studies at the Pacini Institute of Music in Lucca, Puccini enrolled at the Milan Conservatory in 1880 under the auspices of a royal scholarship. His living expenses were provided by a loan from an uncle but money was always tight. Puccini lived the bohemian life of



*A scene from Minnesota Opera's  
2010 production of La bohème*



*A scene from Minnesota Opera's  
2005 production of Tosca*

a poor student and became acquainted with many important musical and literary figures. For a short while, he shared a room with the composer Pietro Mascagni, who became famous for his one-act opera *Cavalleria rusticana*. To save money, the two of them would cook meals in their room and, as this was strictly forbidden, one would play the piano loudly to drown out the noise of pots and pans. One can see how the composer drew from his own life experiences in the writing of his opera, *La bohème*.

In 1883 at the age of 25, Puccini graduated with a diploma in composition from the Milan Conservatory. His thesis composition, *Capriccio sinfonico*, was played by the student orchestra and received high praise from influential critics. This was the start of a celebrated career.





A scene from Minnesota Opera's 2004 production of *Madame Butterfly*

librettist Ferdinando Fontana began to canvass the opera to the broader circle of the Italian intelligentsia. One of these individuals was the highly influential librettist and composer, Arrigo Boito, who was instrumental in getting *Le villi* staged.

The reception to the new work was mixed, but the revised two-act version was staged in a number of cities outside of Italy (a remarkable feat for such a young composer). Puccini's next opera, *Edgar*, however, was a resounding critical failure, yet the astute publisher, Giulio Ricordi, found fault in the libretto only and promise in the music. He pitted himself against the shareholders of his publishing house who demanded that Puccini be released from retainer. Ricordi's confidence was rewarded with *Manon Lescaut*, Puccini's first true success.

In 1884, Puccini became acquainted with Elvira Gemignani who was encouraged by her husband, a pharmacist and former classmate of Puccini's, to take voice lessons with the composer. Shortly after his mother's death, he was joined by Elvira and her daughter, Fosca, in Milan. She left her son, Renato, with her husband. Two years later she gave birth to their only child, Antonio, which caused a great scandal in Puccini's birthplace of Lucca – his family, very conventional and religious, was outraged. He seldom visited that city again in his lifetime.

With the popularity of *Manon Lescaut*, Puccini was now generally considered by the Italian art circle to be Verdi's successor (even by the great composer

Puccini was not a prolific composer. Unlike most of his contemporaries, he produced his operas at long intervals, partly because of his fastidiousness in choosing subjects, several of which he took up only to abandon after several months, and partly because of his constant demands for modifications of the texts. Much of his time, too, was spent in hunting in the marshes around his home and in trips abroad to supervise revivals of his works.

The composer's first work for the stage, *Le villi*, was originally submitted to a contest sponsored by the wealthy music publisher, Edoardo Sonzogno. The one-act opera received not even honorable mention, but Puccini was certain of its merit. He and



A scene from The Minnesota Opera's 2000 production of *Turandot*



himself). As the royalties began rolling in, Puccini began to show a predilection for machines and gadgets, in particular fast automobiles and motor boats. His solitary nature drew him to a purchase a villa near the sea, surrounded by the mountains at Torre del Lago. Through the years, this villa became a home base where he could enjoy his passion for hunting and fishing, along with the nature and silence of the surroundings.

During the 1890s, Puccini began working with Luigi Illica, who worked out the scheme and drafted the dialogue, and the poet and playwright Giuseppe Giacosa, who put the lines into verse. Although they had participated on *Manon Lescaut* (in a string of several librettists) their first true collaboration was *La bohème* in 1896, followed four years later by *Tosca* and then *Madame Butterfly* four years after that. Giacosa died in 1906, putting an end to the successful team that produced three of Puccini's most enduring works.

In 1904, Giacomo and Elvira were finally married legally, following her first husband's death. Their relationship, however, was a constant storm. She was insanely jealous, and a letter, written prior to their union, stated her decision

to leave him. Many of her accusations about him were not unfounded. The composer had quite a weakness for women and carried on many extramarital affairs throughout his life.



A scene from Minnesota Opera's 2004 production of *Madame Butterfly*

unbearable suffering. Giacomo took refuge in Rome and Elvira fled to Milan. Doria's family sued Elvira following an autopsy that proved Doria's virginity.

Puccini and his wife lived apart for four months while Elvira persisted in defending her legal position. The case was tried and she was sentenced to five months' imprisonment – but Puccini made a large financial settlement with the Manfredi family and the lawsuit was dropped. In September of 1909, Giacomo, Elvira and Antonio were reunited at Torre. A month later he wrote, "In my home I have peace – Elvira is good – and the three of us live happily together."

Puccini's later operas were quite varied in their styles and subjects. *La fanciulla del West*, set in the American West, is notable for its advanced impressionistic orchestration and composition. *La rondine* was designed to be a musical comedy in the Viennese style but seemed more related to *La traviata* than to *Die Fledermaus*. *Il trittico* was an evening of one-act operas that are quite a mixed bag: *Il tabarro* was Puccini's bow toward the verismo style; *Suor Angelica* is a gripping emotional drama set in a nunnery; *Gianni Schicchi* is a comic masterpiece that features Puccini at his most exuberant. There is a thought that Puccini was mocking his own success with this piece.

At the age of 60, the composer set out to write an opera that was atypical of his past style. He studied the developments in contemporary music and based the new work on Count Carlo Gozzi's fable about the cruel Chinese princess Turandot. The completion of the work was cut short due to his ill-health.

Puccini had been dealing with a persistent cough for months. He began complaining of stinging sore throats and his diagnosis revealed cancer of the throat. He traveled to Brussels to receive radium therapy, accompanied by his son and stepdaughter – Elvira had bronchitis and remained in Milan. Radioactive needles were inserted into the tumor. Initially, the doctor was optimistic, but four days later, the composer suffered a heart attack. Puccini died on November 29, 1924 and his remains are now entombed in the chapel of his villa at Torre.

Although *Turandot* was left unfinished, the conductor Arturo Toscanini entrusted its completion to another Ricordi composer, Franco Alfano. In 1926, the opera premiered under the baton of Toscanini. Out of respect for the composer, the maestro stopped where Puccini had written his last notes. He turned to the audience and emotionally said, “At this point the master laid down his pen.”

Puccini has been much maligned for his flirtation with popular music, but he had an uncanny feel for a good story and talent for enthralling yet economical music. His experiments with tonality and form, while constant, were always subtle, and, unlike his contemporary Stravinsky, he did not seem to need to be controversial. His melodies are mostly simple stepwise vocal lines, yet with them he managed to create arias of astonishing beauty. The use of orchestra is economical and to the point – few operas of his have overtures and Puccini often captures the right dramatic moments with just a splash of colorful chords. Though his personal life was plagued with self-doubt and laborious perfectionism, Puccini profoundly influenced the world of opera with a deep understanding of music, drama and humanity.



*A scene from Minnesota Opera's 1995 production of Turandot*

## GIACOMO PUCCINI – CATALOGUE OF OPERAS

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TITLE	PREMIERE
<i>Le villi</i> ( <i>The Willis</i> )	Milan, Teatro dal Verme, May 31, 1884 <i>leggenda drammatica</i> ; libretto by Ferdinando Fontana, after Alphonse Karr's <i>Les willis</i>
<i>Edgar</i>	Milan, Teatro alla Scala, April 21, 1889 <i>dramma lirico</i> ; libretto by Ferdinando Fontana, after Alfred de Musset's <i>La coupe et les lèvres</i>
<i>Manon Lescaut</i>	Turin, Teatro Regio, February 1, 1893 <i>dramma lirico</i> ; libretto by Domenico Oliva and Luigi Illica, after Abbé Prévost's <i>L'histoire du chevalier des Grieux et de Manon Lescaut</i>
<i>La bohème</i>	Turin, Teatro Regio, February 1, 1896 <i>opera</i> ; libretto by Luigi Illica and Giuseppe Giacosa, after Henry Murger's <i>Scènes de la vie de bohème</i>
<i>Tosca</i>	Rome, Teatro Costanzi, January 14, 1900 <i>melodramma</i> ; libretto by Luigi Illica and Giuseppe Giacosa, after Victorien Sardou's <i>La Tosca</i>
<i>Madama Butterfly</i>	Milan, Teatro alla Scala, February 17, 1904 <i>tragedia giapponese</i> ; libretto by Luigi Illica and Giuseppe Giacosa, after David Belasco's stage version of a magazine story by John Luther Long
<i>La fanciulla del West</i> ( <i>The Girl of the Golden West</i> )	New York, Metropolitan Opera, December 10, 1910 <i>opera</i> ; libretto by Guelfo Civinini and Carlo Zangarini, after David Belasco's <i>The Girl of the Golden West</i>
<i>La rondine</i> ( <i>The Swallow</i> )	Monte Carlo, Opéra, March 27, 1917 <i>commedia lirica</i> ; libretto by Giuseppe Adami, after A. M. Willner and Heinz Reichert
<i>Il trittico</i> ( <i>The Triptych</i> )	New York, Metropolitan Opera, December 14, 1918 <i>three one act operas</i>
– <i>Il tabarro</i> ( <i>The Cloak</i> )	– libretto by Giuseppe Adami, after Didier Gold's <i>La houppelande</i>
– <i>Suor Angelica</i> ( <i>Sister Angelica</i> )	– libretto by Giovacchino Forzano
– <i>Gianni Schicchi</i>	– libretto by Giovacchino Forzano, developed from a few lines in Dante's <i>Inferno</i>
<i>Turandot</i>	Milan, Teatro alla Scala, April 25, 1926 <i>dramma lirico</i> ; Giuseppe Adami and Renato Simoni, after Carlo Gozzi



Though written in the early 1920s, *Turandot* is the last great opera in the tradition of *ottocento* Italian technique. In spite of its more progressive elements – biting tonalities, Impressionist textures and through-composed urgency – Giacomo Puccini’s final opus falls in the shadow of the 19th century, a testimony to all of the era’s best qualities. Nothing in the genre produced since that second decade has surpassed this quintessential opera’s lasting popularity.



Its genesis was not without its difficulties. True to his usual routine, Puccini began searching for potential operatic subjects immediately after the Italian premiere of *Il trittico* in 1919. It must have been a laborious process when one considers the number of possibilities the composer pondered before making a commitment – his relatively small œuvre testifies to a lasting insecurity over getting just the right text. Unlike Verdi, Puccini was not a literary man and frequently relied on others for suggestions only to thanklessly discard them later on. For this particular round he considered a dramatization of *Oliver Twist* (to be called *Fanny*), an adaptation of Shakespeare’s *The Taming of the Shrew* (the libretto, *Christopher Shy*, was to become *Shy*, set by Ermanno Wolf-Ferrari in 1927) and *The Son-Daughter*, another play by David Belasco (whose *Madame Butterfly* and *The Girl of the Golden West* the composer already had adapted).

Hoping to revive the successful team of Luigi Illica and Giuseppe Giacosa (authors of his three most favored operas), Puccini engaged two librettists, Giuseppe Adami and Renato Simoni. They functioned in a similar manner as their predecessors – Adami worked out the dialogue and drafted the scenario while Simoni put the text into verse. At first they proposed an original drama set in the suburbs of London during the 1830s, but Puccini wasn’t interested. Then Simoni, a Gozzi scholar and author of his own play, *Carlo Gozzi* (1903), put forth the 18th-century playwright’s *Turandotte*. Puccini was familiar with the recent Max Reinhardt production of Gozzi’s play (adapted by Karl Vollmoeller) and had been impressed – “... above all accentuate the passion of Turandot, who has been buried for so long in the ashes of her deep pride.”



Gozzi’s *Turandot* was cast as a lengthy five-act drama, which the librettists had to condense considerably. Though the creators toiled over whether or not the opera would have two or three acts, they did agree on a concise dramatic flow that would take place in a narrow Aristotelian timeframe – from moonrise to sunrise. Gozzi’s fascination with the Italian *commedia dell’arte* required four of the traditional masks (Pantalone, Tartaglia, Brighella, Truffaldino) to serve in the royal household. Puccini was weary of this antiquated theatrical cliché but reconsidered later in the process – their

inclusion, albeit redefined as the Chinese ministers Ping, Pang and Pong, would breathe a little Italian local color into a fairy tale steeped in *chinoiserie* (the numbers 3, 6 and 8 figure prominently in this production). He hoped they would inject a little comic relief into the serious, mostly barbaric plot.

The focus of the drama changed as well. For its day Gozzi's *Turandot* is a surprisingly feminist work: an individual living in the shadow of power, tired of the subsidiary role women had to play in the culture of ancient China, is determined to control her own destiny and devises a system of riddles to promote her superiority over men. In the opera her motivation is mollified to avenging a ravaged ancestress, which thinly veils her own fears of sexual experience. The emperor very much regrets the pact he made with his daughter in good faith – Gozzi's play indicates every beheading of a royal prince initiates another war with a foreign country. An additional character (excised in the opera), the prince's former tutor Barach, is introduced and with him resides Calaf's secret identity. The Unknown Prince is introduced to Turandot via her portrait, which has an almost Medusa-like effect on its viewer – instead of immediately turning to stone, they immediately fall hopelessly in love (in the opera, Calaf first sees Turandot in corporal form as she silently imposes her death sentence on the Prince of Persia – a stroke of genius postponing her vocal appearance to Act II). Barach is later tortured and imprisoned for his knowledge, but he refuses to reveal anything (his purpose is transferred to Liù).

The tightening of the play's denouement in the opera posed its own problems. Finding out Calaf's unknown name is key to both works, but Gozzi's plan proved to be too intricate and time-consuming, involving too many characters. His Turandot discovers the name by way of her servant, who turns on Calaf when her own amorous advances are repelled.



Turandot intends to set him free but is moved when Calaf attempts to kill himself if she will not submit (the sentence of his execution having been commuted much earlier in the play). Puccini invented the character of Liù in part to solve this problem, conflating three of Gozzi's handmaids into one and transferring Calaf's aborted suicide to Liù's fatal one. The design was intended to thaw Turandot's icy demeanor with Liù's self-sacrifice, but in the finished product, his efforts seemed to have backfired – the quick transition to Calaf's kiss and the ensuing love duet makes both characters appear quite callous in light of Liù's recent demise.

Many have tried to draw the psychology out of this scene – Puccini's neurotic tendency to provide a death scene and the need to mark Turandot's

transformation from monster to woman, not by compassion for Liù but with a sexual symbol, a kiss. It is difficult to ignore a parallel to the real-life tragedy of Doria Manfredi, the young maid who was driven to suicide after the composer's imperious and jealous wife, Elvira, suspected her of having an affair with Puccini and did her very best to slander the girl's good name (Puccini was, in fact, secretly involved with her cousin). Whatever the comparison to Turandot and Liù may be, the composer's victimized servant girl joins a long line of ill-fated Puccini heroines.

By March 1924 the composer had completed the orchestration of the opera up to the chords following Liù's funeral cortege. What remained was the final duet and conclusion. Puccini was anxious to obtain the remaining lines from his librettists, who were somewhat dilatory in their work as they pursued other projects. In October, Puccini finally had received the ending of the opera, but by that time he was involved in a fight for his life. A persistent pain in his throat had been diagnosed as cancer, and after seeing several doctors, Puccini agreed to see a specialist in Brussels. There several radioactive needles were inserted into his throat in a painful operation that required the composer to be conscious for fear of the strain on his heart. At first the prognosis was good, but four days later he unexpectedly suffered a cardiac arrest and died.



Arturo Toscanini, slated to conduct the premiere, made it his mission to see the opera completed. Puccini had left behind a number of sketches for the final bars of music and had played some of the excerpts for the conductor before his death. Franco Alfano was engaged to bring these ideas to fruition. Alfano was a composer of some merit but was chosen chiefly because it was believed he would not imprint too much of his style upon Puccini's own. What may have appeared to be a great honor became a painful task, one that Alfano took on with some trepidation. Throughout the process, he was bullied by his own publisher, the House of Ricordi, and was not allowed to review Puccini's orchestration for the rest of the opera until very late in the process. The premiere was rescheduled for the first anniversary of Puccini's death in November, but an eye ailment delayed Alfano's completion of the opera. Upon finally hearing the finished ending, Toscanini discovered that Alfano had not used all of the fragments and felt there was too much of the younger composer's original music. He was forced to revise his ending, shortening it by about 100 bars and incorporating more of Puccini's ideas. It is this version that is generally performed, but at the belated premiere on April 25, 1926, Toscanini refused to conduct the new ending (in part out of respect for the dead composer but also with a certain animosity toward Alfano), resting his baton after Liù's death and stating to the audience, "At this point the Maestro died." It appears Toscanini may not have participated in any of the subsequent performances, handing them over to Ettore Panizza<sup>1</sup>. According to one commentator, Alfano's original ending was the only one engraved at the time, as indicated by the *disposizione scenica* and by the first printing of the piano-vocal score. Though further productions in Dresden, Vienna and Berlin later that year may have also performed Alfano I, the shorter version (Alfano II, heard today) became the preferred version, until in 1983, New York City Opera "rediscovered" the earlier effort. Others have tried to reconstruct Puccini's final intentions, most notably Luciano Berio in 2001. The absolute success of these various attempts remains debatable.



*Turandot* occupies a unique point in the history of opera. It takes an about-face from the realism of Italian *verismo* style popular at the turn of the century (marked by the works of Ruggero Leoncavallo, Pietro Mascagni and Umberto Giordano, all but a handful moribund by 1924), moving toward the vogue for fantasy-fable themes of the early 20th century (evidenced by Igor Stravinsky's *Le Rossignol*, Ferruccio Busoni's *Turandot*, Richard Strauss' *Die Frau ohne Schatten* and Sergei Prokofiev's *L'amour des trois oranges*, among others). Arguably seconded by Strauss' *Der Rosenkavalier*, Benjamin Britten's *Peter Grimes* or Stravinsky's *The Rake's Progress*, *Turandot* remains the most frequently performed opera of those composed to date.

<sup>1</sup> Another explanation could be that Benito Mussolini was in Milan and planned to attend the world premiere, requiring Toscanini to conduct the *Giovinetta*, the Fascist national anthem, upon his entrance. Toscanini refused to do this, so the dictator cancelled his plans, publicly claiming that he did not want to draw focus away from Puccini on that auspicious evening. There was the ever-present possibility that he would attend a subsequent performance, so it is likely Toscanini nervously withdrew for that reason.



## Gozzi and His Turandot

His dramas are rarely performed today, but Carlo Gozzi's works still live in operas by Puccini, Richard Wagner, Hans Werner Henze and Prokofiev. Gozzi (1720–1806) was born to a proud Venetian noble family that had fallen on hard times – two thirds of their hereditary villa, which once included a small theater, had been sold brick by brick in order to raise more ill-spent capital. His first play, *L'amore delle tre melarance* (*The Love for Three Oranges*), was intended to be his only drama, but its enormous popularity led to further works. This rather amateurish pursuit quickly put him into a theatrical imbroglio with fellow playwright

Carlo Goldoni (1707–1793), a noted dramatist and librettist (of special interest is his play *Don Giovanni Tenorio*, which served to inspire parts of Mozart's opera by the same name). Their point of contention was the 16th-century Italian *commedia dell'arte*, an improvised comedy with stock characters, predictable situations and plenty of slapstick and vulgarity. *Commedia dell'arte* was in decline by the 18th century, but Goldoni hoped to give it new life by eliminating much of the buffoonery and introducing a socially progressive, newly enlightened pragmatism, with the actors conforming to predetermined text instead of improvisation, and requiring the largely middle-class audience to face its own vices and virtues. Gozzi preferred a more traditional approach – while also forcing his actors to adhere to specific lines, he interwove the traditional masked characters into his own magical world of mysticism and allegory. Gozzi believed he could attract large audiences with frivolously titled, unrealistic plots.

He was right – Gozzi's plays were exceedingly popular, forcing Goldoni to leave Venice and seek his fortune elsewhere. Though the latter would achieve greater renown in literary history, Gozzi's star continued to rise beyond the Italian border. With the transition to Romanticism, his dramas were of particular interest to the German precursors of the movement. Friedrich von Schiller would make a translation/adaptation of *Turandot* to be directed by Johann Wolfgang von Goethe. (Schiller's version would later be translated back into Italian by Andrea Maffei, Verdi's good friend and sometimes collaborator.) Gozzi's dark-edged fantasy also fueled the imagination of E.T.A. Hoffmann, who was not only a writer but also a composer of some merit, as well as the similarly morose American poet Edgar Allan Poe, who referred to Gozzi's *Il corvo* when he wrote *The Raven*. Wagner adapted *La donna serpente* to become his early opera *Die Feen*, and Puccini's *Le villi*, owes a debt of gratitude to the playwright as well. *Turandot* became the most frequently adapted of Gozzi's narratives, set five times during the 19<sup>th</sup> century (including one opera by Puccini's teacher, Antonio Bazzini, then another by Busoni in 1917), before the composer would get his hands on it.







Naturally Gozzi's *Turandot* is a far more complicated matter than Puccini's opera, incorporating many more characters and subsidiary plots. The central themes remain – the idea of a life threatening challenge-by-riddle and the overall “battle of the sexes” – and can trace their lineage back to Greek mythology. We recall Oedipus' encounter with the Sphinx before the gates of Thebes and the victim-devouring monster's seemingly unsolvable three-part riddle (“What walks on four feet in the morning, on two at midday and on three in the evening?”). Oedipus offers up the correct answer (“Man”), which gains him an easy victory and the rule of the

surrounding lands. Man pitted against Woman goes back to the creation of the Amazon state through the conquest by invading and ravaging marauders. Queen Tanais is forced to marry the Ethiopian King Vexoris, but she manages to murder him on their wedding night. Her bold act incites a rebellion, and the victorious Amazons institute an all-female rule. Tanais' second spouse can only be a man who bests her on the battlefield.

Gozzi knew of these precedents but more likely turned to the Far East for inspiration, as he often did. *Turandot* may be of Chinese lore, but the play draws its specifics from such titles as *The Travels of Marco Polo*, *The Persian Tales* and *The Arabian Nights*. Like the Amazons, Polo's adventures include a princess committed to marrying the unlikely suitor who could prove her equal in the arena. François Pétis de la Croix's French translation of the tale *L'histoire du Prince Calaf et de la Princesse de la Chine* (1712) most directly inspires the action of *Turandot*, though among Scheherazade's 1,001 stories there is one appropriately titled *Paroles sous les 99 têtes coupées* (*Wisdom under the 99 Severed Heads*). Here the poor prince must endure a daylong battery of riddles (which he aptly answers) and gains the advantage only when the princess takes a moment to rest her voice. His enigma-in-return proves unsolvable, and she readily agrees to marry him.

This is hardly the case with Gozzi's *Turandot*. Instead of Puccini's myth-like, ice-hearted “daughter of heaven” we find a very real person, proud of her intelligence, badly spoiled by her father and frustrated by the subservient role required of women. Her professorial brain is her only weapon. When Calaf answers her enigmas correctly, she pouts and whines, claiming that she had not had sufficient time to prepare really difficult ones since the unfortunate Prince of Samarkand has only just received his death sentence. Exhausted by the external conflicts his savage pact has wrought (once made under duress as his daughter lay gravely ill), Emperor Altoum stands firm in the face of the princess' tantrum. Even after Calaf's offer of his own riddle – that of his unknown name and his father's – Altoum encourages her to accept his hand in lieu of facing another public humiliation. The drama becomes very much about Turandot's rigid pride rather than her fear of intimacy, and rightly so – she has been smart enough to author a large body of impossible conundrums, outwitting 99 noble princes to date.





We see a very human side of Turandot as she uses deception and guile to wangle her way out of a desperate situation, while her slave Adelma becomes a useful pawn in getting to the ultimate truth. Hardly a sensitive, caring Liù-type, Adelma has her own agenda. She herself had once been a princess but was captured after her father fought an ill-conceived war against Altoum – apparently her brother had been among those foolish enough to seek Turandot’s hand. Forced to serve Turandot and pretend she is a friend, Adelma is naturally embittered, but the situation is complicated further when she recognizes Calaf as a man from the past – he had been employed as her gardener during his own princely exile (he and his parents had been nomadically traveling incognito, perilously pursued by the conqueror of their native Astrakhan). Now that Adelma knows he is of royal blood she regrets not having followed her earlier attraction and bothering to learn his name.

Adelma tries to convince Calaf that running away with her is his best option, but he remains smitten by Turandot’s visage and blatantly uninterested in Adelma. She becomes irate and manages to trick Calaf’s name out of him, which she then reveals to Turandot. At the moment of reckoning, Turandot at first pretends that she has lost the battle, but without warning, throws her hollow victory in Calaf’s face. When he desperately tries to stab himself, her emotions turn completely – moved by his noble act, she suddenly agrees to the marriage. Adelma’s hopes are now vanquished, and she takes a turn with the dagger but is stopped by Calaf, who requests that his new father-in-law restore her kingdom. The ending is a tidy one – in contrast to the operatic Turandot’s bold proclamation of newly found love, Gozzi’s heroine delivers a curtain speech implicitly intended for the audience, sheepishly begging the pardon of all men.

### TURANDOT’S THREE ENIGMA’S

*EACH VERSION HAS ITS OWN RIDDLES*

Gozzi	Sun	Year	Lion of Venice
Schiller	Year	Eye	Plough
Bazzini	unknown	unknown	unknown
Busoni	Human Mind	Custom	Art
Vollmoeller	Hope and Faith	Knowledge and Power	Love

**Puccini (best expressed as a formula)**

**Hope + Blood = Turandot**



SKETCH FOR ARLECCHINO BY FRANCIS O'CONNER



## COMMEDIA DELL' ARTE

Commedia dell'arte evolved during the 16<sup>th</sup> century from improvisatory scenes played at county fairs and marketplaces into a somewhat codified art form involving stock characters with predictable behavior and costume. Derived in part from the custom of more frequent commedia dell'arte performances during Carnival, a time for anonymous celebration of the deadly sins, acts that would also make their way into commedia plots. The use of masks further obscures the identity of the actual person, reinforces the character "type" and captures mankind's many faces. Like the Renaissance itself, the genre spread quickly across Europe. Brought to France by Catherine de' Medici during the reign of her son, Charles IX, commedia dell'arte underwent a revival in 18<sup>th</sup>-century France and is found most famously in the works of Molière. In England, Shakespeare (whose sources were frequently Italian) would draw upon commedia plots and would sometimes introduce a "zanni" or nameless clown as a comic or sagacious figure (from which the word "zany" is derived).

Though only visual evidence remains (as the plots were never scripted), elements of commedia dell'arte most clearly can be found in the *Figaro*

trilogy of Pierre Augustin Caron de Beaumarchais realized operatically by Wolfgang Amadeus Mozart's *Le nozze di Figaro* (*The Marriage of Figaro*) and Gioachino Rossini's *Il barbiere di Siviglia* (*The Barber of Seville*). Of Italian origin. The crafty valet, left as a foundling (but thinks he the son of a noble), Truffaldino/Arlecchino easily translates into Figaro himself, a mixture of wit and ignorance but adept at slipping out of tricky situations. The nameless Lovers (sometimes identified as Lindoro and Isabella) transmute into the youthful infatuation between the count and Rosina. The characteristics of Il dottore and Pantalone are seen in Dr. Bartolo, the doddering, slightly stupid older man (though probably only middle-aged by Renaissance standards) in search of a young bride, a bit of a dolt, stingy and verbose. The slander-wielding, go-between Don Basilio is a conflation of several commedia characters' darker side (the musical Brighella and Scapino in particular). Equally important is the pace of the production itself. The slapstick comedy of characters hiding behind chairs and inside closets, jumping out windows and receiving blows meant for others, and creating deception by use of disguise are all descended from the commedia dell'arte, particularly seen in the 18<sup>th</sup> century plays of Carlo Goldoni (also a librettist to many opera buffa) and Carlo Gozzi (later to inspire several 19<sup>th</sup>- and 20<sup>th</sup>-century operas).

Unable to survive the Age of Sensibility, the art form seems to have died in the written works of these two authors, yet commedia dell'arte remained of interest in the operatic world. Donizetti's *L'elisir d'amore* features a potion-pushing charlatan in the character of Dr. Dulcamara as well as the braggart soldier Belcore (based on another commedia figure, Il capitano, the Spanish captain). Rossini drew upon the Italian comedy more than once, in the Turkish-abduction scenario outlined in *L'italiana in Algeri* (also utilized in Mozart's *The Abduction from the Seraglio*) and *La Cenerentola* in the characters of the helpful servant Dandini and the pompous father Don Magnifico (another personage from the commedia). Leoncavallo's *Pagliacci* tells the story of a commedia dell'arte troupe and includes an actual performance of a traditional skit, the cuckolded husband, and Carlo Collodi managed to include the same plot and characters in his *Le avventure di Pinocchio* (most recently realized by composer Jonathan Dove). In the 20<sup>th</sup> century, we find the harlequinade in Puccini's *Turandot* (renamed Ping, Pang and Pong), Richard Strauss' *Ariadne auf Naxos* and Dominick Argento's *Casanova's Homecoming*. These examples, familiar to the Minnesota Opera's repertoire, are only a few from a larger body of commedia dell'arte-inspired works of the operatic genre.

### CHARACTERS IN CARLO GOZZI' S PLAY *TURANDOT (TURANDOTTE)*

Turandot .....	princess of China
Calaf .....	prince of the Tartars
Adelma .....	princess of Tartary, Turandot' s favorite slave
Timur .....	king of Astrakhan, father of Calaf
Pantalone .....	the emperor' s secretary
Tartaglia .....	lord high chancellor
Brighella .....	master of the pages
Truffaldino .....	chief eunuch of Turandot' s seraglio
Altoum .....	emperor of China, Turandot' s father
Ishmael .....	former tutor of the prince of Samarkand
Barach .....	former tutor of Calaf
Schirina .....	Barach' s wife, servant to Turandot

## WORLD EVENTS IN 1926



### HISTORY AND POLITICS

- The future Queen Elizabeth II of England is born.
- The Republic of Lebanon is established.
- Józef Piłsudski stages a coup d'état in Poland.
- Raymond Poincaré is elected Premier of France for a third time.
- Germany is admitted to the League of Nations.
- Ignaz Seipel is elected Chancellor of Austria.
- Dr. Joseph Goebbels is named Nazi Gauleiter of Berlin.
- Leon Trotsky is expelled from Moscow.
- Italy and Albania sign the Treaty of Tirana.
- Hirohito succeeds his father Yoshihito as Emperor of Japan.
- Race riots between Hindus and Moslems break out in India.
- In Italy, Benito Mussolini survives a third attempt on his life.
- Germany signs a friendship treaty with the U.S.S.R.
- In Persia, Ali Reza Kahn Pahlavi is crowned shah.
- A Nazi Party rally is held at Nuremberg.
- Hungarian-born escape artist Harry Houdini dies.
- The Roman *fascis*, the symbol of authority and origin of the word “fascist,” is adopted as the national emblem.
- The British army ends a seven-year occupation of the Rhineland.

### LITERATURE

- William Faulkner writes *Soldier's Pay*.
- André Gide writes *Les faux monnayeurs*.
- Ernest Hemingway writes *The Sun Also Rises*.
- D.H. Lawrence writes *The Plumed Serpent*.
- Sinclair Lewis refuses the Pulitzer Prize for *Arrowsmith*.
- Maurice Maeterlinck writes *The Life of the Termites*.
- A.A. Milne publishes *Winnie the Pooh*.
- Eugene O'Neill writes *The Great God Brown*.
- H.G. Wells writes *The World of William Clissold*.
- Thornton Wilder publishes *The Cabals*.

### VISUAL ART

- Marc Chagall paints *Lover's Bouquet*.
- Oskar Kokoschka paints *Terrace in Richmond*.
- Henry Moore sculpts *Draped Reclining Figure*.
- Edvard Munch paints *The Red House*.
- Rudolph Valentino dies after finishing *The Son of the Sheik*.
- American Impressionist painter Mary Cassatt dies.
- French Impressionist painter Claude Monet dies.

### MUSIC

- Eugène d'Albert premieres his opera *The Golem* in Frankfurt.
- George Antheil's *Ballet mécanique* is presented in Paris.
- Alban Berg's *Lyric Suite* is composed.
- Paul Hindemith premieres his opera *Cardillac* in Dresden.
- Arthur Honegger presents his opera *Judith* in Monte Carlo.
- Zoltán Kodály presents *Háry János* in Budapest.
- Ernst Krenek premieres his opera *Orpheus und Eurydike* in Cassel.
- Sigmund Romberg presents *The Desert Song* in New York.
- Siegfried Wagner premieres his opera *The Angel of Peace* in Karlsruhe.
- Kurt Weill premieres his opera *The Protagonist* in Dresden.
- Jerome Kern and Oscar Hammerstein II premiere *Show Boat* in New York.
- Richard Strauss conducts the first film version of *Der Rosenkavalier* in Dresden.
- Dmitri Shostakovich's *Symphony No. 1* is first given in St. Petersburg.
- Anton Webern's *Five Pieces for Orchestra* are first performed in Zurich.
- Hans Werner Henze is born.
- Leoš Janáček's opera *The Makropoulos Case* premieres in Brno.
- Darius Milhaud's *Les malheurs d'Orphée* is presented in Brussels.

### SCIENCE AND TECHNOLOGY

- An international team of flyers completes the first-ever trip over the North Pole in an airship.
- The Electrola, a new recording technique is developed.
- The first liquid fuel rocket is fired.
- Kodak produces the first 16 mm movie film.
- The Pasteur Institute announces the discovery of an anti-tetanus serum.

### DAILY LIFE

- The films *Metropolis*, *Faust* and the first *Ben Hur* are released.
- The German airline Lufthansa is founded.
- The permanent wave is invented by Antonio Buzzacchino.
- Gene Tunney wins the heavyweight boxing championship from Jack Dempsey.
- Reforms in Turkey include the abolition of polygamy, the modernization of female attire and the prohibition of the fez.
- William Tatem Tilden loses to René Lacoste, nicknamed the “Crocodile,” in a tennis match, but the United States still retain the Davis Cup for a seventh year.
- Ernst Vierkotter swims the English Channel in 12 hours and 40 minutes.



### In the beginning ...

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JACOPO PERI 1561–1633

CLAUDIO MONTEVERDI 1567–1643

Although often considered an Italian innovation, OPERA had its debut in Ancient Greece, where drama frequently incorporated singing, declamation and dance to tell a narrative tale. Ecclesiastical music dramas of the Middle Ages were also important precursors. But the operatic art form familiar to us today has its roots in Florence, between 1580 and 1589, where a group of musicians, poets and scholars explored the possibility of reviving tragic drama of the ancients.

The circle was known as the CAMERATA and consisted of writers, theorists and composers, including GIULIO CACCINI, OTTAVIO RINUCCINI and VINCENZO GALILEI (father of the famed astronomer). Their efforts exacted musical compositions that took special care to accentuate the dramatic inflection of their chosen text, to evoke its precise emotional shading and to find the ideal marriage between words and music. JACOPO PERI, a rival of Caccini and a collaborator with Rinuccini, produced the first known (but no longer existing) opera, *Dafne*, in 1597.

The Camerata met at the home of the nobleman GIOVANNI DE' BARDI. Thus, no sooner had opera had made its first appearance than it became a court activity, which fit the social and political conditions of the day. As a result of Bardi's influence, these composers were hired by the Grand Duke of Tuscany Ferdinand I, who gave them their first wide exposure. When his daughter, Marie de' Medici, married Henry IV of France, Peri's *Euridice* was produced at the ceremony, and Italian opera gained its first international premiere. Even though *Euridice* was a simply staged production accompanied by a small group of strings and flute, in 1600 this type of musical drama was considered revolutionary.

CLAUDIO MONTEVERDI'S *Orfeo* (1607) is the most significant opera of this period, more so than those works of the Florentines. The boldness of his harmonies and the richness of his orchestration dramatically developed the art form, and this work, along with *L'incoronazione di Poppea* (1642) are still popular pieces performed today.

### Opera in Venice

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FRANCESCO CAVALLI 1602–1676

ANTONIO CESTI 1623–1669

The new art form quickly spread to other Italian cities. By 1636, the first public opera house was opened in Venice and opera became quite popular among the people. *Le nozze di Teti e di Pele*, the first of FRANCESCO CAVALLI's thirty-plus operas for the Venetian stage, premiered two years later. Competing with Monteverdi and ANTONIO CESTI (who took a post in Innsbruck after producing only two works for Venice), Cavalli quickly rose to the top.

At the same time, Italian stage designers were fast improving their techniques and were able to produce stupendous special effects, a happy coincidence for the new operatic art form. The use of the proscenium arch allowed the spectator to view the stage from a narrower angle, thus producing a better illusion of perspective. The proscenium also hid elaborate flying apparatus, and allowed for quick and seamless scene changes with drops from the top and flaps from the side wings. Spectacular stage effects became a speciality of French opera, and with the inclusion of ballet, became the part of established style of France by the 18<sup>th</sup> century.



*A scene from Minnesota Opera's  
1971 production of Monteverdi's  
L'incoronazione di Poppea*

North of Italy, Hamburg composer REINHARD KEISER (1694 – 1739) became the director of one of the first public opera houses in Germany. He often set libretti by Venetian librettists.

## Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632–1687

HENRY PURCELL 1658/59–1695

GEORGE FRIDERIC HANDEL 1685–1759

CHRISTOPH WILLIBALD GLUCK 1714–1787



A scene from Minnesota Opera's  
2008 production of Keiser's *The Fortunes of King Croesus*

In 1646, Giovanni Battista Lulli arrived in France from Florence and tried to establish Italian opera in the French Court. He was unsuccessful because the reigning monarch, Louis XIV, preferred dance. Nonetheless, JEAN-BAPTISTE LULLY, as he became known, rose in royal favor by composing ballets for the king and eventually gained control of the Académie Royale de Musique, the official musical institution of France. Through Lully's influence in this important position, and by way of his own compositions, a distinctive French operatic form began to emerge and thrive on its own.

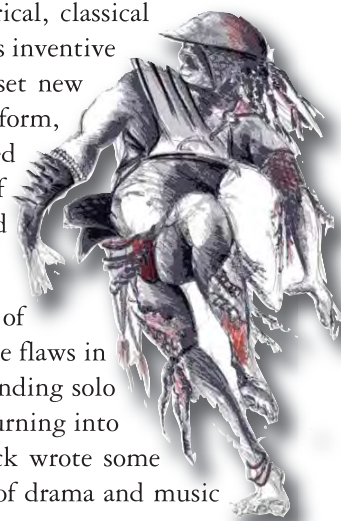
The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL's *The Fairy Queen* (1692) is one popular example from this period.



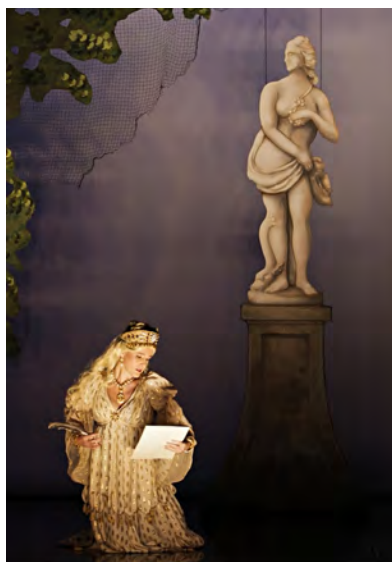
A scene from The Minnesota Opera's  
1994 production of Handel's *Julius Caesar*

Purcell's first opera, *Dido and Aeneas* (1689), is his only opera in the Italian style and continues to be occasionally revived in modern times.

A major player in the early part of the 18<sup>th</sup> century was GEORGE FRIDERIC HANDEL, who began his career in Hamburg. As early as 1711, Handel enjoyed success in England and would remain there for the next forty years. During that time, he wrote 35 operas (many in the Italian style), most of which focused on historical, classical or romantic subjects. His inventive musical style began to set new standards for the art form, and his works redefined the dramatic potential of opera as a vital and vivid experience.



Another German, CHRISTOPH WILLIBALD GLUCK, arrived in England on the heels of Handel's last London operas, and later moving to Vienna, he began to see what he found to be flaws in the conventional Italian opera of the day. Singers had taken control of the productions, demanding solo arias and sometimes adding their own pieces to show off their vocal technique. Operas were turning into a collection of individual showpieces at the sacrifice of dramatic integrity. Although Gluck wrote some operas which shared these flaws, one work, *Orfeo ed Euridice* (1762), reasserted the primacy of drama and music



A scene from Minnesota Opera's 2009 production of Argento's *Casanova's Homcoming* (which included a scene from Metastasio's opera seria *Demofonte* (1733))

## Opera during the Classical Period

GIUSEPPE SARTI 1729–1802

FRANZ JOSEPH HAYDN 1732–1809

GIOVANNI PAISIELLO 1740–1816

DOMENICO CIMAROSA 1749–1801

ANTONIO SALIERI 1750–1825

VICENTE MARTIN Y SOLER 1754–1806

WOLFGANG AMADEUS MOZART 1756–1791

Two composers are invariably linked to the Classical Period – FRANZ JOSEPH HAYDN and WOLFGANG AMADEUS MOZART. Of the former, few of his operas are produced today even though he wrote over 25, most of which were created and performed for his employer, Prince Nikolaus Esterházy. Mozart's operas, however, remain in repertory as some of the most frequently produced works. Of the five most favorite – *The Abduction from the Seraglio* (1782), *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), *The Magic Flute* (1791) – two are SINGSPIELS (a popular German form, replacing sung recitative with spoken dialogue), two opera buffas and one opera “semi-seria.” Two opera serias (the form Mozart preferred, incidently) frame his adult career – *Idomeneo* (1781) was his first mature opera and *La clemenza di Tito* (1791) was his last commission.

Lesser composers of this period include ANTONIO SALIERI (born in Legnago, settling later in Vienna), who served the court of Emperor Joseph II. Through the emperor's influence with his sister, Marie Antoinette, Salieri made headway in Paris as well, establishing himself as a worthy successor of Gluck in the serious vein of his tragédie lyriques. Returning to Vienna in 1784, Salieri found himself in strict

by removing the DA CAPO (repeated and embellished) part of the aria, by using chorus and instrumental solos only to reinforce the dramatic action, and by not allowing the singers to insert their own music. Gluck completed his career in Paris, where he became a master of French opera's serious form, the TRAGÉDIE LYRIQUE.

During the 18<sup>th</sup> century, opera began to fall into two distinct categories: OPERA SERIA and OPERA BUFFA. Opera seria (serious opera) focused on historical, religious or Greco-Roman subjects. The glorification of saints, kings and gods went hand-in-hand with the grandiose baroque style and the spectacular stage effects of court opera. Librettist Pietro Metastasio provided 28 libretti that continued to serve composers again and again well into the 19<sup>th</sup> century. Opera buffa (comic opera) had its roots with the popular audience, each country specializing in its own distinct form. In France, CHARLES-SIMON FAVART's operas of the 1740s parodied the serious tragédie lyriques of Lully (the Opéra-Comique, the Paris theater for comic opera, would later be named after him). In Naples, Italy, the INTERMEZZI (short comic works inserted in between acts of a serious opera), of GIOVANNI BATTISTA PERGOLESI paved the way to the development of opera buffa in the latter half of the 18<sup>th</sup> century. His masterpiece, *La serva padrona* (1733), is considered a milestone in the development of comic opera.



A scene from Minnesota Opera's 1996 production of Mozart's *Don Giovanni*



Artist rendering of Minnesota Opera's 2008 production of Mozart's *The Abduction from the Seraglio*



competition with other leading composers of the day, GIOVANNI PAISIELLO and VINCENTE MARTÍN Y SOLER. These two composers were known partly from their brief service to Catherine the Great of Russia, along with several other advanced Italian composers including GIUSEPPE SARTI and DOMENICO CIMAROSA.

## After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

In the decades following the French revolution, FRENCH GRAND OPERA developed extensively, moving from a private entertainment for royalty to an art form eagerly consumed by the upwardly mobile bourgeoisie. Opera in France at the turn of the 19<sup>th</sup> century was dominated by expatriate Italian composers. First and most notable was LUIGI CHERUBINI, who established residence in Paris in 1785. Eventually rising to the position of director of the national conservatory, he virtually ceased composing operas in 1813. The most lasting work in his oeuvre is *Médée* of 1797.

FERDINANDO PAER came to prominence during the first empire of Napoleon I – he was engaged as the Emperor's *maître de chapelle* in 1807 and later became the director of the Opéra-Comique. Just before Napoleon's abdication, Paer assumed directorship of the Théâtre Italien, a post he held until it was yielded to Rossini in 1824. None of his many operas survive in the modern repertory, although the libretto he wrote for one, *Leonora* (1804), served to inspire Ludwig van Beethoven's only opera, *Fidelio* (1805). GASPARE SPONTINI was another Italian who moved to Paris and eventually



Today's Opéra National de Paris  
at the Place de la Bastille (completed in 1989)



Paris Opéra – Palais Garnier (completed in 1875; still in use)  
The old Opéra on the Salle de la Peteliér, birthplace of  
French Grand Opera, burned down in 1873

ran the Théâtre Italien, a theater devoted to producing Italian works in their native language. Most popular among his repertoire were *La Vestale* (1807) and *Fernand Cortez* (1809).

French grand opera came into its own through the efforts of two composers: DANIEL-FRANÇOIS-ESPRIT AUBER and GIACOMO MEYERBEER. Collaborating with Eugène Scribe (whose plays would later serve as inspiration for a number of Verdi operas), Auber produced *La muette de Portici* (1828), the first definite *grand opéra* of this period, which proved extremely popular with French audiences. Characteristic of the genre was a five-act framework that incorporated spectacular stage effects, large crowd scenes and a ballet. A specific, mannered formula for the drama's unfolding was also inherent in the art form.

Meyerbeer brought grand opera to fruition first with *Robert le diable* (1831), then with *Les Huguenots* (1836), and with these works, also established a close relationship with Scribe. Two later works of note include *La prophète* (1849) and *L'Africaine* (1865), also cast in the grand opera schema.

## Early 19<sup>th</sup>-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

Back in Italy, opera saw the development of a distinctive style known as BEL CANTO. Bel canto (literally “beautiful singing”) was characterized by the smooth emission of tone, beauty of timbre and elegance of phrasing. Music associated with this genre contained many TRILLS, ROULADES and other embellishments that showed off the par-



*A scene from Minnesota Opera's  
2000 production of Rossini's Semiramide*

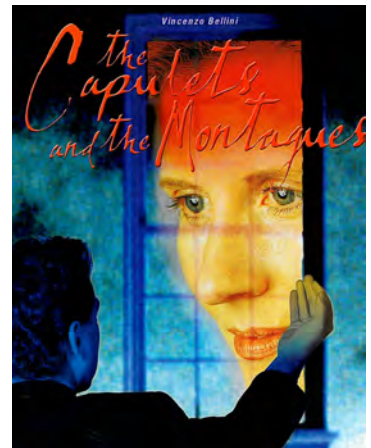
Opéra, several of which show tendencies of the French grand opera style. *William Tell* was his last opera – Rossini retired at age 37 with 39 more years to live.

GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-



*Set model for Minnesota Opera's  
2010 production of Donizetti's Roberto Devereux*

*Promotional material for  
Minnesota Opera's  
2001 production of Bellini's  
The Capulets and the  
Montagues*



ticular singer's technique. Traditionally, a bel canto aria begins with a slow, song-like CANTABILE section followed by an intermediate MEZZO section with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with “suitcase” arias of the singers' own choosing, much to the consternation of the composer.

GIOACHINO ROSSINI was the first and perhaps best known of the three composers associated with this style. In his early years, between 1813 and 1820, Rossini composed rapidly, producing two or three operas a year. The pace slowed after he moved to France in 1824 – there he produced five works for the Paris



*A scene from Minnesota Opera's  
2004 production of Donizetti's Lucrezia Borgia*

ner with more elongated “numbers” (arias, duets, ensembles) alternated with recitative (essentially dialogue set to music, intended to move the action along). In Mozart's day, these recitative would be played by a harpsichord or fortepiano (sometimes doubled with cellos and basses) and was known as RECITATIVO SECCO. As Rossini's style progressed, the orchestra took over playing the recitatives which became known as RECITATIVO ACCOMPAGNATO. The practice continued into Verdi's day.



## Three Masters of Opera

GIUSEPPE VERDI 1813–1901

RICHARD WAGNER 1813–1883

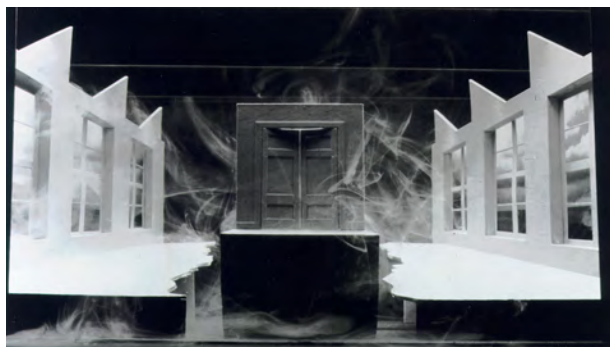
GIACOMO PUCCINI 1858–1924

GIUSEPPE VERDI's roots began in bel canto but the composer transformed the Italian style into a more fluid, less structured form. With a legacy of 26 operas, Verdi is never out of the repertory and four of these (*Rigoletto*, 1851; *Il trovatore*, 1853; *La traviata*, 1853; *Aida*, 1871) are some of the most familiar of the art form.

Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera one step further, he crafted his own libretti out of Nordic legends and created spectacular operatic moments. Wagner also greatly expanded the orchestra and developed his own particular brass instruments for greater impact. A Wagnerian singer



*A scene from Minnesota Opera's  
1998 production of Verdi's Aida*



*Set model for Minnesota Opera's  
1992 production of Wagner's The Flying Dutchman*

is one with great stamina – they must sing over a large orchestra in an opera that can be up to four hours long.

Italian opera's successor to Verdi turned out to be GIACOMO PUCCINI. With a gift of popular melody and musical economy, his operas *La bohème* (1896), *Tosca* (1900) and *Madame Butterfly* (1904) remain at the top of the standard repertory.



*Costume sketch for Minnesota Opera's  
1994 production of Verdi's  
Il trovatore*



*A scene from Minnesota Opera's  
2004 production of Puccini's Madame Butterfly*



*A scene from Minnesota Opera's  
2002 production of Verdi's Don Carlos*

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## Later French Opera

HECTOR BERLIOZ 1803–1869

CHARLES-FRANÇOIS GOUNOD 1818–1893

JACQUES OFFENBACH 1819–1880

EDOUARD LALO 1823–1892

CAMILLE SAINT-SAËNS 1835–1921

LÉO DELIBES 1836–1891

GEORGES BIZET 1838–1875

JULES MASSENET 1842–1912

GUSTAVE CHARPENTIER 1860–1956

The grand opera schema continued into the latter half of the 19<sup>th</sup> century in such works as HECTOR BERLIOZ's *Les Troyens* (composed 1856–58), and CHARLES-FRANÇOIS GOUNOD's *Faust* (1859) and *Roméo et Juliette* (1867). An element of realism began to slip into the French repertoire, seen in works by GEORGES BIZET (*Carmen*, 1875) and GUSTAVE CHARPENTIER (*Louise*, 1897). JACQUES OFFENBACH revolutionized the art of comic operetta in such works as *Orphée aux enfers* (1858), *La belle Hélène* (1864) and *La Périochole* (1868). Other composers of this period include CAMILLE SAINT-SAËNS (*Samson et Dalila*, 1877), EDOUARD LALO (*Le Roi d'Ys*, 1875) and JULES MASSENET (*Manon*, 1884; *Werther*, 1892; *Cendrillon*, 1899).



A scene from Minnesota Opera's  
2009 production of Gounod's *Faust*



A scene from Minnesota Opera's  
2009 production of Bizet's *Les pêcheurs de perles*



A scene from Minnesota Opera's  
2008 production of Gounod's *Roméo et Juliette*

## Verismo in Late 19<sup>th</sup>-century Italy

RUGGERO LEONCAVALLO 1857–1919

PIETRO MASCAGNI 1863–1945

UMBERTO GIORDANO 1867–1948

A realist vein began to penetrate Italian opera toward the end of the 19<sup>th</sup> century, influenced in part by naturalism in French literature of the period and by the writings of an Italian literary circle, the *SCAPIGLIATURA*. Translated as the “dishevelled ones,” the Scapigliatura displayed their distaste for bourgeois society in works of gritty realism, often bordering on the morbid and the macabre. Nearly all the members of the group (lead by GIOVANNI VERGA) led tragic lives ending in early death by alcoholism and suicide.



Operas to come out of the resulting VERISMO school include PIETRO MASCAGNI's *Cavalleria rusticana* (1890), RUGGERO LEONCAVALLO's *Pagliacci* (1892) and UMBERTO GIORDANO's *Mala vita* (1892). Other works are attributed to this movement by nature of their rapid action with passionate tension and violence quickly alternating with moments of great sentimentality.

## Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975

Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 – 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to be elevated to the same par as London, Paris and



A scene from Minnesota Opera's  
1978 production of Prokofiev's  
*The Love for Three Oranges*

Vienna by her descendent, Nicholas I (ruled 1825 – 1855). Of native Russian composers, the first to come to prominence was MIKHAIL GLINKA with *A Life for the Tsar* (1836), and later, *Ruslan and Lyudmila* (1842). PYOTR TCHAIKOVSKY, now known more for his ballets and symphonies, was a prolific composer of opera. His best works include *Eugene Onegin* (1879), *Mazepa* (1884) and *The Queen of Spades* (1890). Other Russian composers of the latter 19<sup>th</sup> century include NIKOLAY RIMSKY-KORSAKOV (*The Snow Maiden*, 1882; *The Tsar's Bride*, 1899; *The Golden Cockerel*, 1909) and MODEST MUSORGSKY (*Boris Godunov*, 1874).

Russian opera continued into the 20<sup>th</sup> century with works by SERGEI PROKOFIEV composed *The Love for Three Oranges* (1921) and *The Gambler* (1929), among others. His crowning achievement, written toward the end of his life, was *War and Peace* (1948), based on the novel by Leo Tolstoy. DMITRI SHOSTOKOVICH's most notable work is *Lady Macbeth of the Mtsensk District* (1934). Both artists suffered censure from the Soviet government.

## Into the 20<sup>th</sup> Century

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971

ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

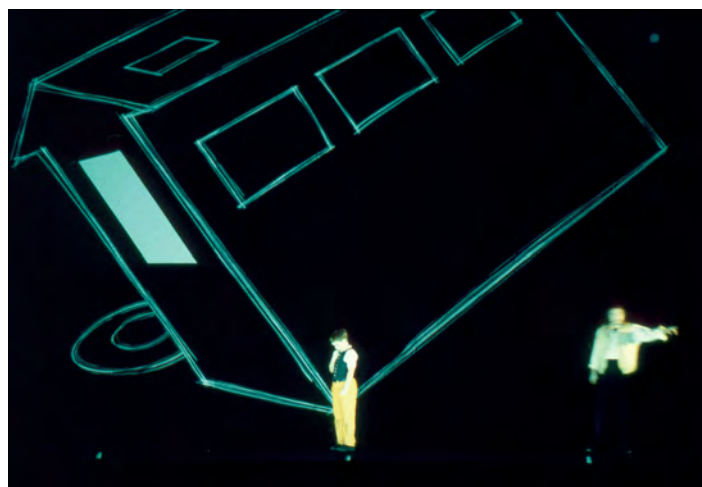
PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



A scene from Minnesota Opera's  
2001 production of Leoncavallo's *Pagliacci*



A scene from Minnesota Opera's  
1996 production of Debussy's *Pelléas et Mélisande*



A scene from Minnesota Opera's  
2010 production of Strauss' *Salome*

all twelve notes of the chromatic scale. This “row” can be played in transposition, in reverse, upside-down, or in any combination of the three. Schoenberg also evolved a particular style of singing, *SPRECHSTIMME*, an intoned speech halfway between singing and speaking.

*Sprechstimme* was well suited to the expressionist nature of operas being produced at this time. Schoenberg's student, ALBAN BERG, employed it in *Wozzeck* (1925) and used the serialized twelve-tone method in his opera *Lulu* (1937). Another avant-garde composer, PAUL HINDEMITH, created a series of expressionist one-act operas that shocked audiences of the day: *Murder, Hope of Women* (1921), *Das Nusch-Nuschi* (1921) and *Sancta Susanna* (1922). Two later operas include one based on a short story by E.T.A. Hoffmann (*Cardillac*, 1926) and a satire on modern social behavior (*News of the Day*, 1929). At about the same KURT WEILL was causing an uproar with his new works: *The Threepenny Opera* (1928), *The Rise and Fall of the City of Mahagonny* (1930) and *Der Silbersee* (1933). The up-and-coming Nazi party did not favor his works, and he was forced to leave the country, eventually to settle in America.

In Paris, Russian IGOR STRAVINSKY was shocking audiences and causing riots with his ballet music. His early operas include *The Nightingale* (1914) and *Mavra* (1922). *Oedipus Rex* (1927) is representative of his first neoclassical works, using forms from the 18<sup>th</sup> century with modern tonality and orchestration. His later (and longest) opera, *The Rake's Progress* (1951), is a culmination of this neoclassical style. French composer DARIUS MILHAUD was extremely prolific in all genres of music. In opera, he produced the one-act *Le pauvre matelot* (1927) and a large-scale work in the tradition of grand opera, *Christophe Columbe* (1930). Later in his life he composed *La mère coupable* (1966), based on the Beaumarchais Figaro trilogy (which includes *The Barber of Seville* and *The Marriage of Figaro*).

In England, BENJAMIN BRITTEN emerged as one of Britain's foremost composers of opera since Henry Purcell. Out of his 16 original works for the stage the most popular include *Peter Grimes* (1945), *Billy Budd* (1951), *Gloriana* (1953) and *The Turn of the Screw* (1954).

CLAUDE DEBUSSY's impressionist score for *Pelléas et Mélisande* (1902) paved the way for the radical changes in 20<sup>th</sup>-century opera. Also based on a Symbolist text by Maurice Maeterlinck was PAUL DUKAS' *Ariane et Barbe-Blene* (1907), an opera about the notorious Bluebeard and his six wives. But causing the most sensation was RICHARD STRAUSS' *Salome* (1905), which pushed both tonality and the demands on the singers to the limits. He followed that opera with an even more progressive work, *Elektra* (1909), drawn from the Greek tragedy by Sophocles.

Important innovations were taking place in Vienna. ARNOLD SCHOENBERG made a complete break with tonality in his staged MONODRAMA *Erwartung* (1909), giving all twelve tones of the chromatic scale equal importance. He codified this approach in his TWELVE-TONE SYSTEM where a theme is created with a row of notes using



A scene from Minnesota Opera's  
1999 production of Britten's *The Turn of the Screw*



## 20<sup>th</sup>- and 21<sup>st</sup>-century American Composers of Opera

VIRGIL THOMSON 1896–1989

GEORGE ANTHEIL 1900–1959

SAMUEL BARBER 1910–1981

GIAN CARLO MENOTTI 1911–2007

CARLISLE FLOYD 1926–

DOMINICK ARGENTO 1927–

CONRAD SUSA 1935–

PHILIP GLASS 1937–

JOHN CORIGLIANO 1938–

JOHN ADAMS 1947–



A scene from Minnesota Opera's  
1998 American premiere of Antheil's *Transatlantic*

Paris in the 20s served to inspire the next generation of composers, several of which were expatriates from America. GEORGE ANTHEIL was the first American composer to have an opera premiered in Europe – his work, *Transatlantic*, was written in France but premiered in Frankfurt in 1930. Compatriot VIRGIL THOMSON studied with famed teacher Nadia Boulanger and later produced *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947), both to texts by Gertrude Stein. SAMUEL BARBER stayed on American soil, studying at the newly founded Curtis Institute in 1935. He went on to compose *Vanessa* (1958), and to open the new Metropolitan Opera House at Lincoln Center, *Antony and Cleopatra* (1966).

On *Vanessa*, Barber collaborated with another composer, GIAN CARLO MENOTTI, who wrote the libretto. Also the author of 25 libretti for his own operas, Menotti is best known for *The Medium* (1946), *The Consul* (1950), *Amahl and the Night Visitors* (1951) and *The Saint of Bleecker Street* (1954). Another American composing at about the same time was

CARLISLE FLOYD, who favored American themes and literature. His most important works include *Susannah* (1955), *Wuthering Heights* (1958), *The Passion of Jonathan Wade* (1962) and *Of Mice and Men* (1970).



A scene from Minnesota Opera's  
1989 production of Glass' *The Juniper Tree*

During the sixties and seventies, THE MINNESOTA OPERA was the site of many world premieres of lasting significance: CONRAD SUSA's *Transformations* (1973) and *Black River* (1975), and DOMINICK ARGENTO's *The Masque of Angels* (1964), *Postcards from Morocco* (1971), *The Voyage of Edgar Allen Poe* (1976), *Miss Havisham's Wedding Night* (1981) and *Casanova's Homecoming* (1985; revived in 2009). Other Argento works of merit include *Miss Havisham's Fire* (1979) and *The Aspern Papers* (1988).

Other composers currently at the fore include PHILIP GLASS, JOHN CORIGLIANO and JOHN ADAMS. The Minimalist music of Philip Glass has won popular acclaim among even non-opera-going audiences – his oeuvre includes *Einstein on the Beach* (1976), *Abknaten* (1984), and most recently, *The Voyage* (1992), commissioned by the Metropolitan Opera to commemorate the 500<sup>th</sup> anniversary of Columbus' discovery of America. The Met also commissioned *The Ghosts of Versailles* from JOHN CORIGLIANO in 1991 – like Milhaud's opera of 1966, its text involves Beaumarchais' third part of the Figaro trilogy with the playwright himself appearing as the lover of 18<sup>th</sup>-century Queen of France Marie



A scene from Minnesota Opera's  
2005 production of Adams' *Nixon in China*

as POUL RUDERS' *The Handmaid's Tale* (Royal Danish Opera; 2000), BRIGHT SHENG'S *Madame Mao* (Santa Fe Opera; 2003), DANIEL CATÁN'S *Salsipuedes* (Houston Grand Opera; 2004), RICHARD DANIELPOUR'S *Margaret Garner* (Michigan Opera Theatre; 2005), RICKY IAN GORDON'S *The Grapes of Wrath* (Minnesota Opera; 2007), JONATHAN DOVE'S *The Adventures of Pinocchio* (Opera North, Leeds; 2008), HOWARD SHORE'S *The Fly* (Los Angeles Opera; 2009), JAKE HEGGIE'S *Moby Dick* (Dallas Opera; 2010), KEVIN PUTS' *Silent Night* (Minnesota Opera; 2011) and Douglas J. Cuomo and John Patrick Shanley's *Doubt* (Minnesota Opera; 2013).



A scene from Minnesota Opera's Pulitzer Prize-winning  
2011 world premiere of Puts' *Silent Night*

Costume sketch for Minnesota Opera's  
2009 American premiere of Dove's *The Adventures of Pinocchio*

Minnesota  
**OPERA**  
CELEBRATING 50 YEARS

Antoinette. JOHN ADAMS' focus on contemporary events lead him to compose *Nixon in China* (1987) and *The Death of Klinghoffer* (1991).

Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER'S *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN'S *Florencia en el Amazonas* (1996) by Houston Grand Opera, MYRON FINK'S *The Conquistador* (1997) presented by San Diego Opera, ANTHONY DAVIS' *Amistad* (1997) presented by Lyric Opera of Chicago and *Central Park* (1999) by Glimmerglass Opera, a trilogy of short operas set by three composers. Recent seasons included s u c h  
n e w  
w o r k s



A scene from Minnesota Opera's  
2003 American premiere of Ruders'  
*The Handmaid's Tale*





Minnesota Opera combines a culture of creativity and fiscal responsibility to produce opera and opera education programs that expand the art form, nurture artists, enrich audiences and contribute to the vitality of the community.

Minnesota Opera's roots were planted in 1963 when the Walker Art Center commissioned Dominick Argento to compose an opera (*The Masque of Angels*) for its performing arts program, Center Opera. Center Opera focused on the composition and performance of new works by American composers, and, under the influence of the Walker Art Center, emphasized visual design. The company grew steadily, and in 1969 became an independent entity, changing its name in 1971 to The Minnesota Opera.

Throughout the first 12 years of its history, The Minnesota Opera was known as a progressive, "alternative" opera production company, a complement to the traditional orientation of the annual Metropolitan Opera tour and the productions of the St. Paul Opera. In 1976, The Minnesota Opera merged with the St. Paul Opera, adding a focus on traditional repertory to its program of contemporary opera.



Set design for Minnesota Opera's  
1971 production of Dominick Argento's  
*Postcard from Morocco*

In January 1985, The Minnesota Opera entered a new era with the opening of the Ordway Center for the Performing Arts in St. Paul, one of the nation's most respected performance halls. Today, the company presents its entire season at the Ordway.

In September 1990, the company moved its scenic and costume shops, rehearsal facilities and administrative offices to the 51,000 square-foot Minnesota Opera Center, which comprises three renovated warehouses on the Mississippi riverfront in Minneapolis. Winner of a 1990 Preservation Alliance of Minnesota Award, the Minnesota Opera Center is one of the finest opera production facilities in the nation and has served to strengthen the company both artistically and institutionally.

Throughout the 1990s, the company gained a national reputation for its high-quality, innovative productions of standard repertoire operas like *Aida*, *Carmen* and *Turandot*, which were seen on stages across the nation, and firmly established Minnesota Opera's reputation as a lead coproducer in the industry. In that decade, Minnesota Opera also grew institutionally, launching an artistic development campaign to establish a foundation for the expansion of its season and increased artistic quality.

In 1997, the company launched its Resident Artist Program to bridge the gap between an artist's academic training and their professional life on the world stage. The RAP is acclaimed for its exceptional, intense and individualized training as well as the elite group of young artists it produces. Alumni have earned engagements at prestigious houses such as the Metropolitan Opera, the Salzburg Festival and Covent Garden.

In 2000, Artistic Director Dale Johnson articulated a new artistic vision for the company inspired by *bel canto* ("beautiful singing"), the ideal upon which Italian opera is based. *Bel canto* values, which emphasize intense emotional expression supported by exquisite technique, inform every aspect of the company's programs, from repertoire selection, casting and visual design to education and artist training. As one manifestation of its philosophy, Minnesota Opera is committed to producing one work from the early 19<sup>th</sup>-century *Bel Canto* period each season, attracting luminary singers like Bruce Ford, Vivica Genaux, Brenda Harris and Sumi Jo to its stage.



A scene from Minnesota Opera's 1984 production of  
Peter Schickele's *The Abduction of Figaro*





Minnesota Opera is also recognized for its progressive and far-reaching educational programs. Residencies in schools, opera education classes and pre-performance discussions are building an audience for tomorrow and enhancing the enjoyment of audiences today.

Throughout its history, Minnesota Opera has attracted international attention for its performances of new operas and innovative productions of masterworks. Among its most renowned world and American premieres are: Dominick Argento's *Postcard from Morocco*, *The Voyage of Edgar Allan Poe* and *Casanova's Homecoming*, William Mayer's *A Death in the Family*, Libby Larsen's *Frankenstein*, *The Modern Prometheus*, Oliver Knussen and Maurice Sendak's *Where the Wild Things Are*, Conrad Susa's *Transformations* and *Black River*, PDQ Bach's *The Abduction of Figaro*, Robert Moran's *From the Towers of the Moon*, Gioachino Rossini's *Armida*, Evan Chen's *Bok Choy Variations*, George Antheil's *Transatlantic*, Poul Ruders' *The Handmaid's Tale*, Laurent Petitgirard's *Joseph Merrick dit Elephant Man*, Saverio Mercadante's *Orazi e Curiazi*, Ricky Ian Gordon's *The Grapes of Wrath*, Reinhard Keiser's *The Fortunes of King Croesus*, Jonathan Dove's *The Adventures of Pinocchio*, Kevin Puts' Pulitzer Prize-winning *Silent Night* and Douglas J. Cuomo's *Doubt*.



A scene from Minnesota Opera's 2000 production of  
Gioachino Rossini's *Semiramide*

Building on the legacy of its commitment to new work and following the overwhelming success of its commission of *The Grapes of Wrath* in 2007, Minnesota Opera launched the New Works Initiative, a landmark program designed to invigorate the operatic repertoire through the production and dissemination of new commissions and revivals of contemporary American works. The seven-year, \$7 million program includes an international coproduction (*The Adventures of Pinocchio*, 2009), three revivals (*Casanova's Homecoming* in 2010; *Wuthering Heights* in 2011 and a third to be announced) and three commissions (*Silent Night* in 2012; *Doubt* in 2013 and a third to be announced).

On the Minnesota Opera stage, talented national and internationally known artists are brought together to create productions of the highest artistic integrity, emphasizing the balance and total integration of theatrical and musical values. Throughout the past five decades, the company has presented such artists as Tim Albery, Isabel Bayrakdarian, John Lee Beatty, Harry Bicket, Richard Bonyng, William Burden, John Conklin, Roxana Constantinescu, David Daniels, Bruce Ford, Elizabeth Futral, Vivica Genaux, Colin Graham, Denyce Graves, Greer Grimsley, Nancy Gustafson, Brenda Harris, Jason Howard, Judith Howarth, Robert Indiana, Robert Israel, Sumi Jo, Kelly Kaduce, Antony McDonald, Catherine Malfitano, Daniel Massey, Johanna Meier, Suzanne Mentzer, Erie Mills, Sherrill Milnes, Julia Migenes, Fernando de la Mora, James Morris, Suzanne Murphy, Maureen O'Flynn, Susanna Phillips, Ashley Putnam, Patricia Racette, James Robinson, Neil Rosenshein, William Shimell, James Valenti, David Walker and Keith Warner.



A scene from Minnesota Opera's  
2001 production of Carl Orff's *Carmina burana*

Minnesota Opera, now the 13<sup>th</sup> largest opera company in the nation with an annual budget of \$10.2 million (Fiscal Year 2012), is guided by President and General Director Kevin Ramch and Artistic Director Dale Johnson.

Today Minnesota Opera is enjoying unprecedented stability and unity of mission, working toward its vision to create a new, dynamic opera company model based upon innovation, world-class artistic quality and strong community service.

MINNESOTA OPERA REPERTOIRE – 1963–2014

- 2013–2014**  
*Manon Lescaut* (Puccini)  
*Arabella* (Strauss)  
*Macbeth* (Verdi)  
*The Dream of Valentino* (Argento)  
*Die Zauberflöte* (Mozart)
- 2012–2013**  
**50<sup>TH</sup> ANNIVERSARY SEASON**  
*Nabucco* (Verdi)  
*Anna Bolena* (Donizetti)  
§ † *Doubt* (Cuomo)  
*Hamlet* (Thomas)  
*Turandot* (Puccini)
- 2011–2012**  
*Così fan tutte* (Mozart)  
§ † *Silent Night* (Puts)  
*Werther* (Massenet)  
*Lucia di Lammermoor* (Donizetti)  
*Madame Butterfly* (Puccini)
- 2010–2011**  
*Orfeo ed Euridice* (Gluck)  
*La Cenerentola* (Rossini)  
*Maria Stuarda* (Donizetti)  
*La traviata* (Verdi)  
*Wuthering Heights* (Herrmann)
- 2009–2010**  
*Les pêcheurs de perles* (Bizet)  
*Casanova's Homecoming* (Argento)  
*Roberto Devereux* (Donizetti)  
*La bohème* (Puccini)  
*Salome* (R. Strauss)
- 2008–2009**  
*Il trovatore* (Verdi)  
*Die Entführung aus dem Serail* (Mozart)  
*Faust* (Gounod)  
\* *The Adventures of Pinocchio* (Dove)  
*Il barbiere di Siviglia* (Rossini)
- 2007–2008**  
*Un ballo in maschera* (Verdi)  
*L'italiana in Algeri* (Rossini)  
*Roméo et Juliette* (Gounod)  
\* *Croesus* (Keiser)  
*Rusalka* (Dvořák)
- 2006–2007**  
*La donna del lago* (Rossini)  
*Les contes d'Hoffmann* (Offenbach)  
§ † *The Grapes of Wrath* (Gordon)  
*Lakmé* (Delibes)  
*Le nozze di Figaro* (Mozart)
- 2005–2006**  
*Tosca* (Puccini)  
*Don Giovanni* (Mozart)  
\* *Orazi e Curiazi* (Mercadante)  
\* *Joseph Merrick dit Elephant Man* (Petitgirard)
- 2004–2005**  
*Madama Butterfly* (Puccini)  
*Maria Padilla* (Donizetti)  
*Carmen* (Bizet)  
*Nixon in China* (Adams)
- 2003–2004**  
*Rigoletto* (Verdi)  
*Lucrezia Borgia* (Donizetti)  
*Passion* (Sondheim)  
*Die Zauberflöte* (Mozart)
- 2002–2003**  
*Die lustige Witwe* (Lehár)  
*Norma* (Bellini)  
*Der fliegende Holländer* (Wagner)  
*La traviata* (Verdi)  
\* *The Handmaid's Tale* (Ruders)
- 2001–2002**  
*Lucia di Lammermoor* (Donizetti)  
*La clemenza di Tito* (Mozart)  
*La bohème* (Puccini)  
*Little Women* (Adamo)  
*Don Carlos* (Verdi)
- 2000–2001**  
*Turandot* (Puccini)  
*I Capuleti ed i Montecchi* (Bellini)  
*Street Scene* (Weill)  
*Il barbiere di Siviglia* (Rossini)  
*Pagliacci/Carmine burana* (Leoncavallo/Orff)  
♣ *The Barber of Seville* (Rossini)
- 1999–2000**  
*Der Rosenkavalier* (R. Strauss)  
*Macbeth* (Verdi)  
*Semiramide* (Rossini)  
*Le nozze di Figaro* (Mozart)  
♣ *The Marriage of Figaro* (Mozart)
- 1998–1999**  
*Otello* (Verdi)  
*Madama Butterfly* (Puccini)  
*The Turn of the Screw* (Britten)  
*Faust* (Gounod)  
♣ *Madame Butterfly* (Puccini)
- 1997–1998**  
*Aida* (Verdi)  
*La Cenerentola* (Rossini)  
\* *Transatlantic* (Antheil)  
*Tosca* (Puccini)  
♣ *Cinderella* (Rossini, Massenet)
- 1996–1997**  
*La traviata* (Verdi)  
*Die Zauberflöte* (Mozart)  
*The Rake's Progress* (Stravinsky)  
*Carmen* (Bizet)  
♣ *Carmen* (Bizet)
- 1995–1996**  
*La bohème* (Puccini)  
*Don Giovanni* (Mozart)  
*Pelléas et Mélisande* (Debussy)  
*Les contes d'Hoffmann* (Offenbach)  
♣ *The Bohemians* (Puccini)
- 1994–1995**  
*Turandot* (Puccini)  
*Il barbiere di Siviglia* (Rossini)  
*Rigoletto* (Verdi)  
§ † *Bok Choy Variations* (Chen and Simonson)  
♣ *Figaro's Revenge* (Rossini, Paisiello)

- § World Premiere  
\* American Premiere  
† Commissioned by The Minnesota Opera  
or by The Minnesota Opera Midwest Tour  
▲ Tour production  
♣ Outreach/Education tour  
• New Music-Theater Ensemble production

1993–1994  
*Julius Caesar* (Handel)  
 \* *Diary of an African American* (Peterson)  
*Il trovatore* (Verdi)  
 § *The Merry Widow and The Hollywood Tycoon* (Lehár)  
 ▲ *Don Giovanni* (Mozart)

1992–1993  
*Der fliegende Holländer* (Wagner)  
 \* *Armida* (Rossini)  
*Madama Butterfly* (Puccini)  
*The Pirates of Penzance* (Gilbert & Sullivan)

1991–1992  
*Tosca* (Puccini)  
*Les pêcheurs de perles* (Bizet)  
*Le nozze di Figaro* (Mozart)  
 § † *From the Towers of the Moon* (Moran & La Chiusa)  
 ▲ *The Magic Flute* (Mozart)  
*Carousel* (Rodgers & Hammerstein)

1990–1991  
*Norma* (Bellini)  
*The Aspern Papers* (Argento)  
*Carmen* (Bizet)  
*Così fan tutte* (Mozart)  
 ▲ *Così fan tutte* (Mozart)  
 ▲ *Swing on a Star* (Winkler)

1989–1990  
*La bohème* (Puccini)  
*A Midsummer Night's Dream* (Britten)  
*Roméo et Juliette* (Gounod)  
 § † *Frankenstein, The Modern Prometheus* (Larsen)  
*My Fair Lady* (Lerner & Loewe)  
 • § *Snow Leopard* (Harper & Nieboer)  
 ▲ *Madame Butterfly* (Puccini)  
*Where the Wild Things Are* (Sendak/Knussen)

1988–1989  
*Don Giovanni* (Mozart)  
*Salome* (R. Strauss)  
*The Mikado* (Gilbert & Sullivan)  
*The Juniper Tree* (Glass & Moran)  
*Show Boat* (Kern & Hammerstein)  
 § † • *Without Colors* (Wellman & Shiflett)  
 § † • *Red Tide* (Selig & Sherman)  
 § † • *Newest Little Opera in the World* (ensemble)  
 ▲ *Cinderella* (Rossini)  
 ▲ *Tintypes* (Kyte, Marvin, Pearle)

1987–1988  
*Die Fledermaus* (J. Strauss)  
*Rigoletto* (Verdi)  
*Rusalka* (Dvorak)  
 • *Cowboy Lips* (Greene & Madsen)  
 § † • *Fly Away All* (Hutchinson & Shank)  
 • *Book of Days* (Monk)  
*Oklahoma!* (Rodgers & Hammerstein)  
 ▲ *Carmen* (Bizet)  
 ▲ *Jargonauts, Aboy!* (McKeel)

1986–1987  
*Les pêcheurs de perles* (Bizet)  
*The Postman Always Rings Twice* (Paulus)  
*Ariadne auf Naxos* (R. Strauss)  
*South Pacific* (Rodgers & Hammerstein)  
 ▲ *Hansel and Gretel* (Humperdinck)  
 § † ▲ *Jargonauts, Aboy!* (McKeel)

1985–1986  
 \* *Where the Wild Things Are/Higglety Pigglety Pop!* (Knussen/Sendak)  
*La traviata* (Verdi)  
*L'elisir d'amore* (Donizetti)  
*The King and I* (Rodgers & Hammerstein)  
 § † *Opera Tomorrow*  
 ▲ *The Fantasticks* (Schmidt)  
 ▲ *The Magic Flute* (Mozart)  
 § † ▲ *The Music Shop* (Wargo)

1984–1985  
 \* *Animalen* (Werle)  
 § † *Casanova's Homecoming* (Argento)  
*The Magic Flute* (Mozart)  
 ▲ *La bohème* (Puccini)  
 ▲ *Meanwhile, back at Cinderella's* (Arlan)

1983–1984  
*Hansel and Gretel* (Humperdinck)  
*Madama Butterfly* (Puccini)  
*La Cenerentola* (Rossini)  
 § *The Abduction of Figaro* (PDQ Bach)  
 ▲ *The Boor* (Argento)  
 ▲ *Chanticleer* (Barab)  
 ▲ *Don Pasquale* (Donizetti)

1982–1983  
*Hansel and Gretel* (Humperdinck)  
*Lucia di Lammermoor* (Donizetti)  
 § *A Death in the Family* (Mayer)  
*Kiss Me, Kate* (Porter)  
 ▲ *The Barber of Seville* (Rossini)  
 ▲ *The Frog Who Became a Prince* (Barnes)  
 ▲ *Zetabet* (Barnes)

1981–1982  
*Hansel and Gretel* (Humperdinck)  
*The Village Singer* (Paulus)  
*Gianni Schicchi* (Puccini)  
*The Barber of Seville* (Rossini)  
 § *Feathertop* (Barnes)  
 § *The Mask of Evil* (Mollicone)  
 ▲ *Hansel and Gretel* (Humperdinck)  
 § *Rosina* (Titus)

1980–1981  
*The Merry Widow* (Lehar)  
*Black River* (Susa)  
*Carmen* (Bizet)  
*A Water Bird Talk* (Argento)  
 § *Miss Havisham's Wedding Night* (Argento)  
 ▲ *The Marriage of Figaro* (Mozart)  
 ▲ *The Threepenny Opera* (Weill)

1979–1980  
*The Abduction from the Seraglio* (Mozart)  
*The Pirates of Penzance* (Gilbert & Sullivan)  
*La bohème* (Puccini)  
 § † *Rosina* (Titus)  
 ▲ *A Christmas Carol* (Sandow)

1978–1979  
*The Love for Three Oranges* (Prokofiev)  
 § *The Jealous Cellist* (Stokes)  
*The Passion According to St. Matthew* (J.S. Bach)  
*La traviata* (Verdi)  
*The Consul* (Menotti)  
 ▲ *Viva la Mamma* (Donizetti)

1977–1978  
 \* *Christopher Columbus* (Offenbach)  
*The Mother of Us All* (Thomson)  
*The Marriage of Figaro* (Mozart)  
 § *Claudia Legare* (Ward)

1976–1977  
*The Bartered Bride* (Smetana)  
*The Passion According to St. Matthew* (J.S. Bach)  
*Candide* (Bernstein)  
*Mahagonny* (Weill)

1975–1976  
 § † *Black River* (Susa)  
*El Capitan* (Sousa)  
*Così fan tutte* (Mozart)  
 § † *The Voyage of Edgar Allan Poe* (Argento)

1974–1975  
 § † *Gallimaufry* (Minnesota Opera)  
 § *Gulliver* (Blackwood, Kaplan, Lewin)  
*The Magic Flute* (Mozart)  
*Albert Herring* (Britten)

1973–1974  
*El Capitan* (Sousa)  
*Transformations* (Susa)  
*Don Giovanni* (Mozart)  
 § † *The Newest Opera in the World* (Minnesota Opera)

1972–1973  
*The Threepenny Opera* (Weill)  
*Postcard from Morocco* (Argento)  
*The Barber of Seville* (Rossini)  
 § † *Transformations* (Susa)

1971–1972  
 § † *Postcard from Morocco* (Argento)  
 § † *The Business of Good Government* (Marshall)  
*The Good Soldier Schweik* (Kurka)  
*The Marriage of Figaro* (Mozart)

1970–1971  
 § † *Christmas Mummeries & Good Government* (Marshall)  
 § † *Faust Counter Faust* (Gessner)  
*The Coronation of Poppea* (Monteverdi)  
*The Mother of Us All* (Thomson)

1969–1970  
 § † *Oedipus and the Sphinx* (Marshall)  
 \* *Punch and Judy* (Birtwistle)  
 \* *17 Days and 4 Minutes* (Egk)  
 § † *The Wanderer* (Paul and Martha Boesing)

1968–1969  
*Così fan tutte* (Mozart)  
 § † *Horspjal* (Stokes)  
*The Wise Woman and the King* (Orff)

1967–1968  
*The Man in the Moon* (Haydn)  
*A Midsummer Night's Dream* (Britten)

1966–1967  
*The Mother of Us All* (Thomson)  
*The Sorrows of Orpheus* (Milhaud)  
 \* *The Harpies* (Blitzstein)  
*Socraties* (Satie)  
*Three Minute Operas* (Milhaud)

1965–1966  
*The Abduction from the Seraglio* (Mozart)  
*The Good Soldier Schweik* (Kurka)

1964–1965  
*The Rape of Lucretia* (Britten)  
*The Wise Woman and the King* (Orff)

1963–1964  
 § † *The Masque of Angels* (Argento)  
*The Masque of Venus and Adonis* (Blow)  
*Albert Herring* (Britten)

- § World Premiere
- \* American Premiere
- † Commissioned by The Minnesota Opera or by The Minnesota Opera Midwest Tour
- ▲ Tour production
- Outreach/Education tour
- New Music-Theater Ensemble production



## THE STANDARD REPERTORY

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### EIGHTEENTH CENTURY

Wolfgang Amadeus Mozart 1756–1791  
*The Abduction from the Seraglio* 1782  
*The Marriage of Figaro* 1786  
*Don Giovanni* 1787  
*Così fan tutte* 1790  
*The Magic Flute* 1791

### NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827  
*Fidelio* 1805

Gioachino Rossini 1792–1868  
*The Barber of Seville* 1816  
*La Cenerentola* 1817

Gaetano Donizetti 1797–1848  
*The Elixir of Love* 1832  
*Lucia di Lammermoor* 1835  
*Don Pasquale* 1843

Vincenzo Bellini 1801–1835  
*Norma* 1831

Richard Wagner 1813–1883  
*The Flying Dutchman* 1843  
*Tannhäuser* 1845  
*Lobengrin* 1850  
*Tristan und Isolde* 1865  
*Die Meistersinger von Nürnberg* 1868  
*The Ring Cycle* 1876  
—*Das Rheingold, Die Walküre, Siegfried and Götterdämmerung*  
*Parsifal* 1882

Giuseppe Verdi 1813–1901  
*Rigoletto* 1851  
*Il trovatore* 1853  
*La traviata* 1853  
*La forza del destino* 1862  
*Don Carlos* 1867  
*Aida* 1871  
*Otello* 1887  
*Falstaff* 1893

Charles-François Gounod 1818–1893  
*Faust* 1859  
*Roméo et Juliette* 1867

### NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880  
*Les contes d'Hoffmann* 1881

Georges Bizet 1838–1875  
*Carmen* 1875

Modest Musorgsky 1839–1881  
*Boris Godunov* 1874

Peter Ilyich Tchaikovsky 1840–1893  
*Eugene Onegin* 1879

Engelbert Humperdinck 1854–1921  
*Hänsel und Gretel* 1893

Ruggero Leoncavallo 1857–1919  
*Pagliacci* 1892

Pietro Mascagni 1863–1945  
*Cavalleria rusticana* 1890

### TWENTIETH CENTURY

Giacomo Puccini 1858–1924  
*Manon Lescaut* 1893  
*La bohème* 1896  
*Tosca* 1900  
*Madama Butterfly* 1904  
*Turandot* 1926

Claude Debussy 1862–1918  
*Pelléas et Mélisande* 1902

Richard Strauss 1864–1949  
*Salome* 1905  
*Elektra* 1909  
*Der Rosenkavalier* 1911  
*Ariadne auf Naxos* 1912

Alban Berg 1885–1935  
*Wozzeck* 1925  
*Lulu* 1937

Benjamin Britten 1913–1976  
*Peter Grimes* 1945  
*Albert Herring* 1947  
*Billy Budd* 1951  
*The Turn of the Screw* 1954

## THE ELEMENTS OF OPERA

*Often called “all the arts in one” opera includes the Aristotelian elements of drama: theme, spectacle, plot, diction, movement and music. A production is truly successful only when these components work together. Many individuals are engaged to accomplish this purpose.*

### IN THE BEGINNING

A subject is selected by a **COMPOSER**. It may be mythical, biblical, historical, literary or based on current events. A **LIBRETTIST** is employed to adapt the story into poetic verse and the composer then writes the music (or **SCORE**).

### THE OPERA COMPANY

An opera company's **ARTISTIC DIRECTOR** agrees to stage the work. In many cases, an opera has already been written and staged many times.

### ADMINISTRATION

The company's **MARKETING** department sells tickets and the **DEVELOPMENT** department raises funds through donations to cover the costs of the production. The **FINANCE** department controls costs and balances the production's budget. The **EDUCATION** department prepares the audience for what they are going to see on stage.

### CASTING

The opera company's **ARTISTIC DIRECTOR** selects performers from auditions. These performers are divided into **PRINCIPALS**, **COMPRI-MARIOS** (singers in secondary roles), **CHORISTERS**, and players for the **ORCHESTRA**. Often in a production, **SUPERNUMERARIES** are employed (people who act but do not sing). Sometimes the opera has a **BALLET** which requires dancers, or a **BANDA** which requires orchestra members to play on stage.

### SETS AND COSTUMES

A design team is assembled consisting of a **STAGE DIRECTOR**, **SET DESIGNER** and **COSTUME DESIGNER**. They agree on a visual concept for the opera and sets and costumes are created.

### REHEARSAL

The production goes into **REHEARSAL**. Principals, choristers and the orchestra often rehearse separately until the director begins staging. The **CONDUCTOR** of the orchestra attends staging rehearsals which are accompanied by a **RÉPÉTITEUR**, or rehearsal pianist. The orchestra joins the singers for the first time at the **SITZPROBE**. During **TECH WEEK**, sets and lighting are put into place at the theater. Several **DRESS REHEARSALS** (with the performers in costume and the orchestra in the pit) occur before the first performance of the opera. Sometimes these rehearsals are attended by a select audience.



## THE PREMIERE

The first presentation of the opera to the general public is known as the **PREMIERE**. Long before the curtain goes up, preparations are being made.

### 6:00 PM Continuity

**STAGEHANDS** (1) set the scenery for the first act of the production.

### 6:15 PM Makeup calls

**PRINCIPALS** and **COMPRIMARIOS** (2) begin to arrive at the theater to be put into costume by **DRESSERS**, then are wigged by the **WIGMASTER** (1A) and made up with theatrical makeup.

### 6:30 PM House opens

Opera patrons are admitted to the **AUDITORIUM** (4) and seated by **USHERS** (5). The **HOUSE MANAGER** (6) oversees the activities in the front of the house, including the ushers and concession sales. The **BOX OFFICE MANAGER** (7) takes care of any last minute ticket purchases. Patrons may remain in the **LOBBY** (8) to attend an informational session of *Opera Insights*, led by the Opera's music staff.

### 6:45 PM Notes

The **STAGE DIRECTOR** may give last minute instructions to the cast before the performance begins.

### 7:00 PM Warm-ups

**PRINCIPALS** and **COMPRIMARIOS** (2) warm-up in their dressing rooms.

### 7:15 PM Chorus and orchestra warm-ups

The **CHORUS** (10), who have already put on their costumes, warms up with the **CHORUSMASTER**. The **ORCHESTRA** warms up in the **ORCHESTRA PIT** (11).

### 7:25 PM Places

The **PRODUCTION STAGE MANAGER** (12) calls places. Two other **STAGE MANAGERS** (13) are posted stage left and stage right to cue the entrances of the singers and choristers.

### 7:28 PM Orchestra tune

The principal oboe gives a concert "A" to which the **ORCHESTRA** tunes. The **SURTITLE PROMPTER** (15) cues the preshow titles. The **CONDUCTOR** shakes the **CONCERTMASTER's** hand and mounts the podium.

### 7:30 PM Curtain

The house lights goes out, and the **FLYMAN** (1A) raises the **CURTAIN** (16). The show begins.

### 8:25 PM Intermission

The audience returns to the **LOBBY** (8) for refreshments while the **STAGEHANDS** (1) reset the **STAGE** (14) for the next act.

### 10:15 PM Curtain calls

The performance ends, and the **STAGE DIRECTOR**, **DESIGNERS**, **CONDUCTOR** and **SINGERS** get to take a bow for all their hard work.

**STAGEHANDS** move scenery and props and handle lighting. **DRESSERS** help the cast into their often elaborate costumes.

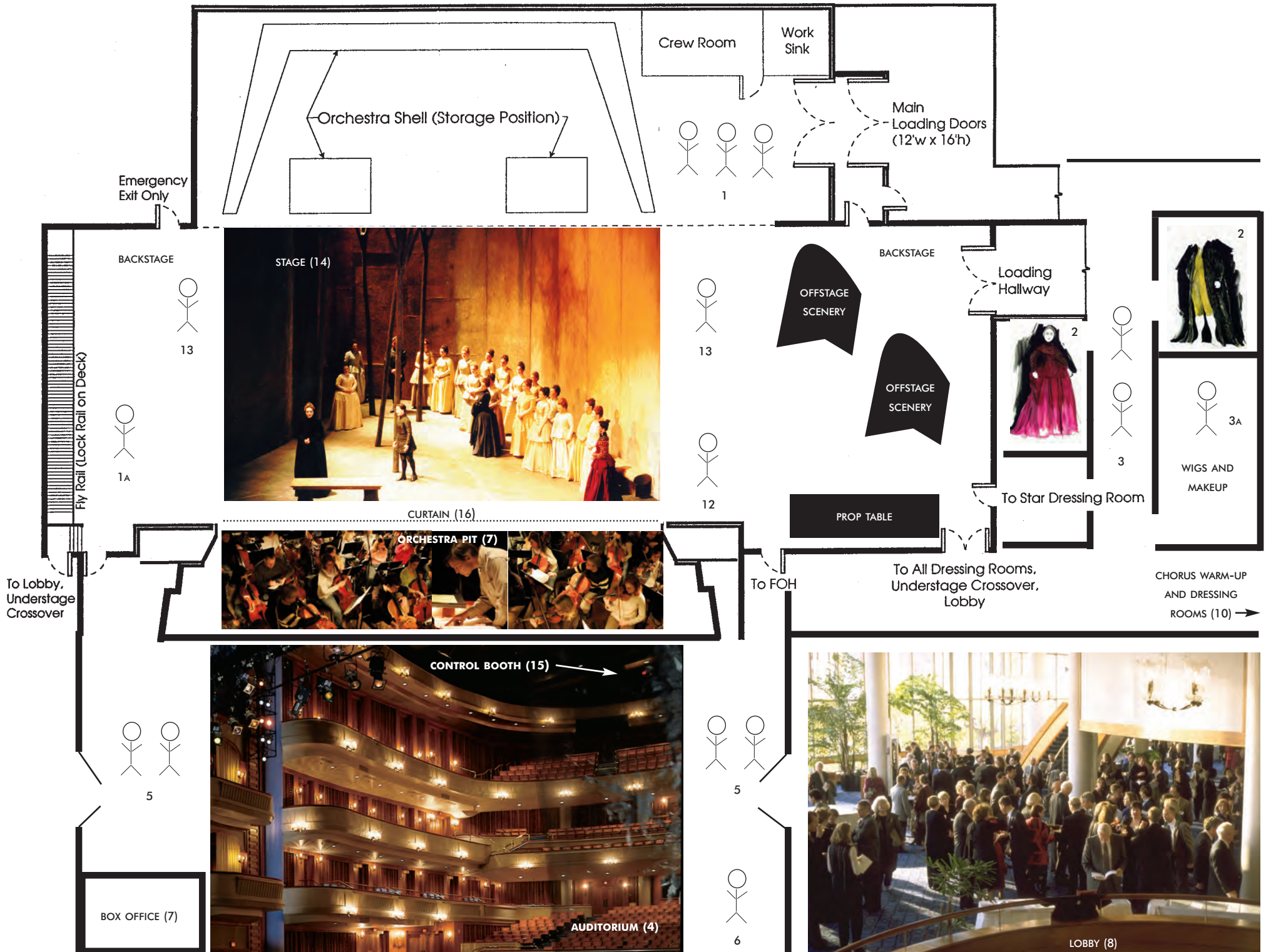
**PRINCIPALS** sing the major roles. **COMPRIMARIOS** sing minor named roles. **CHORISTERS** make up the rest of the singing cast and are prepared by the **CHORUSMASTER**.

The **CONDUCTOR** leads the orchestra. The **STAGE DIRECTOR** instructs the cast where to move onstage. He or she generally stays only for the **PREMIERE**.

The **ORCHESTRA** rehearses several times independently from the singers. The first rehearsal during which singers and orchestra perform together is called a **SITZPROBE**. The **CONCERTMASTER** is the first violin and is responsible for "bowing" the string parts so the performers all move their bows together.

The **PRODUCTION STAGE MANAGER** "calls" the show, announcing entrance and lighting cues. Two other **STAGE MANAGERS** assist in getting the cast and chorus on and off the stage. The **SURTITLE PROMPTER** cues the English translations projected above the stage from the control booth.







*The most important part of the opera is the singers. They are categorized into six different voice types.*

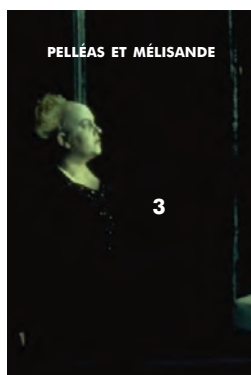
### THE SOPRANO

High-voiced woman. Voted “Most Likely to Die Before the Curtain Goes Down.” Putty in the hands of the TENOR, BARITONE and occasionally even the MEZZO (especially if she is in pants).



### THE MEZZO-SOPRANO

Middle- to lower-voiced woman. Nobody's pawn. May hook up with the BARITONE, unless she's playing a young man, in which case she usually gets the SOPRANO.



### THE CONTRALTO

Lowest-voiced woman. Usually the mother, maid or duenna (an older woman charged with monitoring the virtue of the impressionable SOPRANO). Generally the CONTRALTO calls herself a MEZZO in order to get more work.

### THE TENOR

High-voiced man. Whether comic or tragic, most often the misunderstood romantic role. Often kill themselves; almost always get the girl.



### THE BASS AND BARITONE

Middle- to lowest-voiced man. Usually the bad guy, the father or guardian, or the hero's best friend. If he hooks up with another singer, it's usually a MEZZO.



### THE FAT LADY

There is no fat lady in helmet and horns—that is a myth. It ain't over till the curtain goes down for the last time and everyone around you is clapping.



CLOCKWISE, LEFT TO RIGHT: ÉLISABETH; EBOLI; GIULIETTA, ROMEO; MIMI, RODOLFO; EDGARDO, ENRICO; LUCIA; HANNA; PHILIPPE, GRAND INQUISITOR; GENEVIÈVE; SERVILIA, ANONIO

1 - SOPRANO; 2 - MEZZO; 3 - CONTRALTO;  
4 - TENOR; 5 - BARITONE; 6 - BASS

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## GLOSSARY OF OPERA TERMS

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ACOUSTICS	The science of sound; qualities which determine hearing facilities in an auditorium, concert hall, opera house, theater, etc.
ACT	A section of the opera, play, etc. usually followed by an intermission.
AREA LIGHTS	Provide general illumination.
ARIA	( <i>air</i> , English and French; <i>ariette</i> , French). A formal song sung by a single vocalist. It may be in two parts (binary form), or in three parts (see <i>da capo</i> ) with the third part almost a repetition of the first. A short aria is an <i>arietta</i> in Italian, <i>ariette</i> or <i>petit air</i> in French.
ARIOSO	Adjectival description of a passage less formal and complete than a fully written aria, but sounding like one. Much recitative has <i>arioso</i> , or songlike, passages.
AZIONE TEATRALE	( <i>It.</i> : ' <i>theatrical action</i> ', ' <i>theatrical plot</i> '). A species of <i>Serenata</i> that, unlike many works in this genre, contained a definite plot and envisioned some form of staging.
ATONALITY	Lack of a definite tonal focus, all sharps and flats being applied in the score when necessary. With no key and therefore no sense of finality, such music sounds odd to the conservative ear, but with practice the listener can find pleasure in it.
ARTISTIC DIRECTOR	The person responsible for the artistic concept of the opera – the overall look and “feel” of the production.
BACKDROP	A large, painted surface at the rear of the stage, associated with old-fashioned stage settings, two-dimensional, but often striving with painted shadows and perspective to suggest a third dimension.
BACKSTAGE	The area of the stage not visible to the audience, usually where the dressing rooms are located.
BALLAD OPERA	A play with many songs; the number has ranged from fifteen to seventy-five. In the early eighteenth century its music was drawn from popular folk song or quite sophisticated songs appropriated from successful operas.
BANDA	A group of musicians who perform onstage or slightly offstage.
BARITONE	The male singing voice which is higher than a bass but lower than a tenor.
BAROQUE	A style of art and music characteristic in particular of the Louis XIV period in France and the Charles II period and after in England. Baroque pictorial art is associated with theatrical energy and much decoration but nevertheless respects classical principles. The music theater of the Baroque, highly pictorial, developed the <i>opera seria</i> , with comic <i>intermezzi</i> between the acts.
BASS	The lowest male singing voice.
BEL CANTO	Although meaning simply “beautiful song,” the term is usually applied to the school of singing prevalent in the eighteenth and nineteenth centuries (Baroque and Romantic) which gave much attention to vocal purity, control, and dexterity in ornamentation.
BRAVO (A) (I)	An acknowledgement of a good performance shouted during moments of applause (the ending is determined by the gender and the number of performers).
BRAVURA	Implying brilliance and dexterity ( <i>bravura</i> singing, a <i>bravura</i> aria, etc.). Intended for display and the technical execution of difficult passages.

CABALETTA	A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a <i>cantabile</i> , often for vocal effect only but sometimes dramatically motivated).
CADENCE	A resting place or close of a passage of music, clearly establishing tonality.
CADENZA	An elaborate passage near the end of an aria, which shows off the singer's vocal ability.
CAMERATA	A group of musicians, poets and scholars who met in Florence in 1600 and created opera.
CANTILENA	Originally a little song, but now generally referring to smooth cantabile ( <i>It</i> : 'singable,' or 'singing') passages.
CAVATINA	Originally an aria without a repeated section. Later used casually in place of aria.
CHORUS	A group of singers (called choristers) who portray townspeople, guests or other unnamed characters; also refers to the music written for these people.
CHORUS MASTER	Person who prepares the chorus musically (which includes rehearsing and directing them).
CLAQUE	A group attending performances in the larger opera houses and paid by leading singers to encourage and direct applause (a member of which is a claqueur).
COLORATURA	A voice that can sing music with many rapid notes, or the music written for such a voice.
COMMEDIA DELL'ARTE	Masked comedy or improvised Italian comedy of the sixteenth, seventeenth, and eighteenth centuries. A popular theatrical form with a sketched-out plot and stock characters, a pair of lovers without masks surrounded by comedians—Arlecchino, Brighella, Pantalone, Dottore, etc. Some of Mozart's and Rossini's operas retain the vestiges of these characters. Strauss, Busoni, and other recent composers have deliberately used them.
COMPRIMARIO	A small singing role, often a servant or other minor character.
CONDUCTOR	The person who supervises all musical detail, rehearsals and leads the orchestra and advises the artistic director about the hiring of singers and musical staff (also called the music director).
CONTRALTO	The lowest female singing voice.
COUNTERTENOR	The highest natural male voice, not a castrato. True male altos may be heard in choirs. The term falsettist is sometimes used but disputed.
CYCLORAMA	A curved curtain or wall enclosing the playing area of the stage and hiding the work areas behind it.
DA CAPO	( <i>It</i> : 'from the top, or back to the beginning'). A familiar direction in music. A da capo aria of the Baroque period repeats the first part of the aria, with different embellishments, after the singing of a contrasting second part.
DESIGNER	The person who creates the lighting, costumes or sets.
DIAPHRAGM	The muscle which separates the chest cavity from the abdominal cavity. It is used by singers for breath control and it allows them to "project" their voices to the back of the auditorium.
DIRECTOR	The person who instructs the singer/actors in their movements on stage and in the interpretation of their roles.
DOWNSTAGE	The front of the stage nearest the audience.
DRAME LYRIQUE	( <i>It</i> : <i>dramma lirico</i> ). Modern term for opera, not necessarily of a lyrical character. The English term "lyrical drama" is used in the same way.


DRAMMA PER MUSICA	A term that refers to text expressly written to be set by a composer and by extension also to the composition. The term was the one most commonly used for serious Italian opera in the 18th century (as opposed to the modern term <i>opera seria</i> , with which it is in effect interchangeable).
DUET	Music written for two people to play or sing together.
EMBELLISHMENT	Decoration or ornament. A grace-note addition to the vocal line (also instrumental) of any kind, a four-note turn, or a trill.
ENSEMBLE	Three or more people singing at the same time, or the music written for such a group.
FALSETTO	The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal folds. The normal male voice sounds strained and effeminate in falsetto, but a natural alto or high tenor can produce effective vocal sound by this method. It is a singing mannerism to produce high tenor notes in falsetto.
FESTA TEATRALE	( <i>It.</i> : <i>'theatrical celebration'</i> ). A title applied to a dramatic work. Feste teatrali fall into two quite distinct classes: opera and serenatas.
FINALE	The last musical number of an opera, or of an act of an opera.
FIORITURA	( <i>It.</i> : <i>'flowering'</i> , <i>'flourish'</i> ; plural <i>fioriture</i> ). When a composition for the voice contains decorative writing such as scales, arpeggios, trills and gruppetti (the groups of notes sometimes known in English as 'turns'), it is described as 'florid' and the decorations themselves will be described collectively as 'fioritura'. It is a more accurate term than 'coloratura', which is frequently used as an alternative.
FLATS	Stretched canvas and wood panels on which scenery is painted.
FLIES	The space above a stage where scenery is "flown" when not in use. A counterweight system simplifies raising and lowering flats, larger set pieces, and back drops.
FULL DRESS REHEARSAL	The final rehearsal before opening night with all singers present in full costume.
GRAND OPERA	Traditionally, a serious epic or historical work in four or five acts which makes extensive use of the chorus and also includes a ballet. Also contains magnificent special effects.
GRID	Gridiron. Framework from which lines are hung and battens attached for the "flying" of scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.
HANDLUNG FÜR MUSIK	( <i>Ger.</i> : <i>'action in music'</i> ). Term used by Wagner to describe the libretto for <i>Lobengrin</i> and <i>Tristan und Isolde</i> ; it has occasionally been used since.
INTERLUDE	A short piece of instrumental music played between scenes or acts to fill in delays brought about by scenery changes.
INTERMEZZO	An instrumental interlude played between acts, or short two-act comic opera played between the acts of an opera seria.
LEITMOTIV	A recurring musical figure used to identify a person, event or idea.
LEGATO	A smooth, flowing line. In vocal music it demands steadiness of emission and a sensitivity to phrasing.
LIBRETTO	The words of an opera.




MASKING	A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door and window openings are usually masked, often with realistic backings.
MASQUE	An entertainment popular in the late sixteenth century and throughout the seventeenth. A form of “total theater,” it combined music, scenic splendor, poetry, and some drama. Milton’s <i>Comus</i> , with music by Henry Lawes, is the most celebrated.
MELODRAMA	A basically serious play, frequently using comedy for relief, it only outwardly resembles tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for indiscriminating audiences, it uses much music to stimulate the emotions and much scenic effect to please the eye.
MÉLODRAME	In addition to being the French word for melodrama, this term refers to a technique, which became popular during the eighteenth century, of playing orchestral music under or between the phrases of spoken dialogue.
MELODRAMMA	Dramma per musica (drama for music) and Melodramma (sung drama) antedate by many years the term opera, now in general use for works of this kind.
MEZZA VOCE	Half-voice, with reference to a passage required to be sung softly throughout. A similar term, <i>messa di voce</i> , has the different meaning of beginning a tone softly, swelling it gradually, and then softening it again.
MEZZO-SOPRANO	The middle female singing voice, lower than soprano but higher than contralto.
MOTIVE	A short musical idea on which a melody is based.
MUSICAL PLAY	A convenient but inexact designation which has become popular in English-speaking countries to distinguish the more ambitious works in the popular field of lyric theater from (a) European operetta or imitations thereof, (b) musical comedy of the vaudevillian sort, and (c) opera, especially in New York where the form is supposed to belong to the Metropolitan and the New York City Opera Company and is somewhat provincially considered “poison at the box office.” David Ewen regards <i>Show Boat</i> , 1927, as the first work of the new genre, the musical play. By the 1930s, this term had become a catchall.
OPERA	A term now used to cover musical-dramatic pieces of all kinds except musical comedy and operetta, although comic opera comes very close to these forms. The seventeenth-century Italian term for opera was <i>Dramma per musica</i> or <i>Melodramma</i> .
OPERA BUFFA	A precise Italian definition, meaning Italian comic opera of the eighteenth and early nineteenth centuries. Musical numbers are strung along a continuum of dry recitative.
OPÉRA COMIQUE	French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater piece written with spoken dialogue between the musical numbers ( <i>Faust</i> , <i>Carmen</i> , and <i>Manon</i> ) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to through-composed works.
OPERA SERIA	Literally “serious opera.” An opera form of the seventeenth and early eighteenth centuries which uses historical, biblical or mythological subjects with a focus on revenge, danger and death.

OPERETTA	A loosely used term, often used interchangeably with comic opera, opéra bouffe, and musical comedy. In Italian it originally meant “little opera,” a short, light musical work. It has come to mean a full-length piece on a light subject, with musical numbers and spoken dialogue, and characterized by ingratiating tunes, decorative dances, colorful settings, social irresponsibility, a slender dramatic line, and the requirement of at least two well-trained voices.
ORATORIO	A musical-dramatic work originating in the twelfth century, now generally performed, in contradistinction to opera, without action, costumes, and scenery. They are invariably associated with sacred subjects.
ORCHESTRA PIT	The sunken area in front of the stage where the orchestra sits.
OVERTURE	An orchestral introduction to the opera, usually played before the acting begins.
PARLANDO	( <i>It: ‘in speaking style’</i> ). An informal and realistic technique occasionally used in Italian opera, bringing singing close to speaking.
PORTAMENTO	An Italian singing term, asking the voice to glide from one note to another at some distance. An authentic and effective device, to be distinguished from the mannerism of scooping.
PRINCIPAL	A major singing role, or the singer who performs such a role.
PROSCENIUM	The stage opening, resembling a three-sided picture frame. Immediately behind it and concealing the acting areas is the curtain. The proscenium arch was originally created in the 1700s to conceal the machinery used to create special stage effects.
QUARTET	Four singers, or the music written for that group.
RECITATIVE	Musical singing in the rhythm of speech.
RECITATIVO ACCOMPAGNATO	A sung passage with orchestral accompaniment, lacking the formality of an aria, yet more declamatory and agitated than recitativo secco.
RECITATIVO SECCO	Dry recitative. A sung passage so close to everyday speech that although the pitches and time values are respected, a conversational quality prevails. A keyboard instrument generally supplies the sketchy accompaniment. Commonly used in Italian opera seria and opera buffa.
REPERTORY	A system of stage production in which a number of works are played, virtually in rotation, by a resident company throughout a season.
RÉPÉTITION	French term for “rehearsal.” A répétition générale is a dress rehearsal to which critics and guests are invited.
REVOLVE	Revolving stage. Turntable. A section of the stage floor (permanently established) or a circular construction on a central pivot which revolves, to change scenery or supply movement of objects as well as people.
RITORNELLO	A short instrumental piece, literally meaning repetition or refrain. In Monteverdi’s works it usually consists of a few bars played between the verses of a strophic song.
ROCOCO	In art, associated with the late Baroque period and the late eighteenth century. In contrast to the dignity, heaviness, and occasional pomposity of Baroque, Rococo art is playful, lighter in tone and color, and adorned with scrolls, acorns, and shells.
ROLE	The character that a singer portrays.

ROMANTICISM	The movement strongly associated with nineteenth-century Germany, but felt through all Europe and responsible for far-reaching changes in all forms of art. Rebels against the establishment (which was founded on a deep respect for the classics), the romanticists opposed authority and advocated freedom from formal regulations. They encouraged a subjective, strongly emotional approach as an antidote to classical decorum.
SCORE	The music of an opera or other musical work in which the parts for different performers appear vertically above one another.
SCRIM	A thin curtain, often painted. When lit from behind, one can see through it.
SERENATA	A dramatic cantata, normally celebratory or eulogistic in intent, for two or more singers with orchestral accompaniment. In dramaturgical respects the serenata most closely resembles the Baroque oratorio.
SINFONIA	A symphonic work the precedes an opera (English: overture); a shorter version is referred to as a <i>prelude</i> .
SINGSPIEL	A German form of comic opera with spoken dialogue.
SITZPROBE	A sit-down rehearsal where the performers sing with the orchestra for the first time.
SOPRANO	The highest female singing voice.
SPRECHSTIMME	A form of declamation halfway between speech and song. Instead of exactly notated pitch an approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing is found in the works of Schoenberg and Berg.
STAGE LEFT	The left side of the stage from the performer's perspective as s/he faces the audience.
STAGE RIGHT	The right side of the stage from the performer's perspective as s/he faces the audience.
STRETTA	An accelerated passage at the end of an aria, scene, or act.
TENOR	The highest male singing voice.
TESSITURA	Literally "texture." The approximate range of a role or an aria.
THROUGH-COMPOSED	Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or obviously recognizable recitative.
TRAGÉDIE LYRIQUE	A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the same period, which may exceed it in vocal expressiveness.
TRILL	A musical ornament requiring the rapid alternation of two adjacent notes.
TROUSER ROLE	Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.
UNDERSTUDY	A replacement for a particular role in case of illness or emergency (also called a "cover").
VERISMO	A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic subjects.
WANDELPROBE	Musical rehearsal which allows the conductor to hear what the singers sound like when they perform on the set.
WINGS	The sides of the stage where the performers wait before making their entrances.
Sources:	<i>Opera: Dead or Alive</i> , by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970. <i>New Grove Dictionary of Opera</i> , edited by Stanley Sadie. London: MacMillan Press Limited, 1992. New York City Opera Education Department, Edmonton Opera

ADAGIO	Slowly and smoothly.	BAR	A vertical line across the staff that divides the music into units.
AD LIBITUM	As you please; freely.	BUFFO, BUFFA	Comic.
AFFECTUOSO	Expressively; tenderly; lovingly.	CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
AGITATO	Agitated.	CANTABILE	Songlike; singingly.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.	CANTATA	A choral piece generally containing scriptural narrative texts.
		CON BRIO	With spirit.
ALLARGANDO	Slowing and broadening.	CONTINUO	A bass part (as for a keyboard or stringed instrument) that was used especially in baroque ensemble music; it consists of a succession of bass notes with figures that indicate the required chords. Also called figured bass, thoroughbass.
ALLEGRETTO	Fairly lively; not as fast as allegro.	COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
ALLEGRO	Lively; fast.	CRESCENDO	Gradually getting louder.
A MEZZO VOCE	With half the voice.		
ANDANTE	Going; moving; at a moderate rate.	DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
ANDANTINO	Slightly faster than andante.	DIMINUENDO	Gradually getting softer.
ANIMATO	With spirit; animated.		
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of smaller size, it shares the time value of the main note.	DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.	DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
ASSAI	Very; very much.	DOLOROSAMENTE	Sadly; grievingly.
A TEMPO	At the preceding rate of speed.		
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale impartially, does not use the diatonic scale and has no keynote or tonal center.		
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.		



DOMINANT	The fifth tone of the diatonic scale: in the key of C, the dominant is G.	MOSSO	Moved; agitated; lively.
FERMATA 	Pause sign; prolonged time value of note so marked.	MOTO	Motion; movement.
FORTE <i>f</i>	Loud.	OBBLIGATO	An elaborate accompaniment to a solo or principal melody that is usually played by a single instrument.
FORTISSIMO <i>ff</i>	Very loud.	OCTAVE	A musical interval embracing eight diatonic degrees: therefore, from C <sup>1</sup> to C <sup>2</sup> is an octave.
FURIOSO	Furious; violent.	ORNAMENTATION	Extra embellishing notes – appoggiaturas, trills, roulades, or cadenzas – that enhance a melodic line.
GIOCOSO	Playfully.	OVERTURE	An orchestral introduction to an act or the whole opera. An overture can appear only at the beginning of an opera.
GIUSTO	Strict; exact.	OSSIA	Or; or else; an alternate reading.
GLISSANDO	A rapid sliding up or down the scale.	PENTATONIC	A five-note scale, like the black notes within an octave on the piano.
GRANDIOSO	With grandeur; majestically.	PIACERE	To please.
GRAVE	Slow; heavy; solemn.	PIANO <i>p</i>	Soft.
GRAZIOSO	Elegantly; gracefully.	PIANISSIMO <i>pp</i>	Very soft.
LAMENTOSO	Mournfully.	PITCH	The property of a musical tone that is determined by the frequency of the waves producing it.
LARGHETTO	Somewhat less slowly than largo.	PIÙ	More.
LARGO	Broadly and slowly.	PIZZICATO	For bowed stringed instruments, an indication that the string is to be plucked with a finger.
LEGATO	Smoothly and connectedly.	POCO	Little.
LEGGIERO	Light; airy; graceful.	POLYPHONY	Literally “many voices.” A style of musical composition in which two or more independent melodies are juxtaposed in harmony; counterpoint.
LENTO	Slow.		
MAESTOSO	Majestic; stately; grand.		
MAESTRO	From the Italian “master”: a term of respect to conductors, composers, directors, and great musicians.		
MARCATO	Marked.		
MEZZO	Half; middle; medium.		
MISTERIOSO	With mystery.		
MODERATO	Moderately; at a moderate rate.		
MOLTO	Much; very.		
MORENDO	Dying away.		

POLYTONAL	The use of several tonal schemes simultaneously.	SOSTENUTO	Sustained.
PORTAMENTO	A continuous gliding movement from one tone to another.	SOTTO	Under; beneath.
PRESTO	Very fast; lively; quick.	STACCATO	Detached; separated.
QUAVER	An eighth note.	STRINGENDO	Hurried; accelerated.
RALLENTANDO	Gradually slower.	STROPHE	Music repeated for each verse of an aria.
RITARDANDO	Gradually slower.	SYNCPATION	Shifting the beat forward or back from its usual place in the bar; it is a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
RITENUTO	Held back; slower.	TACET	Silent.
RITORNELLO	A short recurrent instrumental passage between elements of a vocal composition.	TEMPO	Rate of speed.
ROMANZA	A solo song that is usually sentimental; it is usually shorter and less complex than an aria and rarely deals with terror, rage and anger.	TONALITY	The organization of all the tones and harmonies of a piece of music in relation to a tonic (the first tone of its scale).
ROULADE	A florid vocal embellishment sung to one syllable.	TRISTE	Sad.
RUBATO	A way of playing or singing with regulated rhythmic freedom.	TWELVE-TONE	The 12 chromatic tones of the octave placed in a chosen fixed order and constituting with some permitted permutations and derivations the melodic and harmonic material of a serial musical piece. Each note of the chromatic scale is used as part of the melody before any other note gets repeated.
SEMITONE	One half of a whole tone, the smallest distance between two notes in Western music. In the key of C, the notes are E and F, and B and C.	VELOCE	Rapid.
SEMPLICE	Simply.	VIBRATO	A “vibration”; a slightly tremulous effect imparted to vocal or instrumental tone for added warmth and expressiveness by slight and rapid variations in pitch.
SEMPRE	Always.	VIVACE	Brisk; lively.
SENZA	Without.		
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.		
SFORZANDO <i>sf</i>	With accent.		
SORDINO	Muted.		

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Coro e Orchestra del Teatro dell'Opera di Roma
- RCA VICTOR  
Nilsson, Björling, Tebaldi; Leinsdorf  
Rome Opera House Chorus and Orchestra
- LONDON  
Sutherland, Pavarotti, Caballé; Mehta  
London Philharmonic Orchestra and John Alldis Choir

#### VIDEOGRAPHY

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- DEUTSCHE GRAMMOPHON  
Eva Marton, Plácido Domingo, Leona Mitchell, Paul Plishka  
Metropolitan Opera Orchestra and Chorus conducted by James Levine  
directed by Franco Zeffirelli
- DECCA  
Maria Guleghina, Marcello Giordani, Marina Poplavskaya, Samuel Ramey  
Metropolitan Opera Orchestra and Chorus conducted by Andris Nelsons
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C	C	C	L	E	E	M	E	H	O	B	M	E	Z	Z	O
T	O	R	T	U	R	E	O	L	R	A	C	O	L	O	P
S	A	N	D	T	T	R	U	F	F	A	L	D	I	N	O
O	G	I	D	E	I	I	H	H	C	A	R	A	B	T	C
C	A	N	S	U	S	Y	L	F	R	E	T	T	U	B	O
P	A	D	I	R	C	I	C	H	O	R	U	S	A	C	M
A	H	N	E	K	E	T	G	O	Z	Z	I	R	R	N	M
N	T	R	C	L	O	P	O	N	M	N	T	A	A	I	E
T	A	O	T	E	M	M	F	R	E	S	M	Z	B	G	D
A	R	T	S	H	R	A	S	O	E	R	E	U	I	H	I
L	T	C	O	B	R	I	G	H	E	L	L	A	A	T	A
O	A	E	P	S	E	O	C	N	M	C	O	H	N	S	D
N	G	R	R	S	C	R	A	I	W	K	N	P	A	G	O
E	L	I	A	A	O	A	R	T	M	A	E	I	E	E	R
F	I	D	N	B	M	A	N	F	R	E	D	I	R	R	I
E	A	E	O	E	N	O	T	I	R	A	B	M	E	P	A

1. Some scholars claim the character Liù was based on Puccini's maid \_\_\_\_\_ who killed herself after accusations made by his wife.. <sup>2, 3</sup>
2. \_\_\_\_\_ is the author of the play upon which the opera Turandot is based. <sup>1, 3</sup>
3. The \_\_\_\_\_ is executed in Act I of the opera. <sup>1</sup>
4. The three ministers Ping, Pang and Pong are modeled after four characters from Gozzi's drama: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_. <sup>1, 3</sup>
5. Puccini died of \_\_\_\_\_ in his \_\_\_\_\_, the result of many years of heavy \_\_\_\_\_. <sup>2</sup>
6. The five voice types commonly used in opera are \_\_\_\_\_, \_\_\_\_\_, tenor, \_\_\_\_\_, and \_\_\_\_\_. <sup>4</sup>
7. Turandot must discover Calaf's name by \_\_\_\_\_. <sup>1</sup>
8. Liù is also based on three servants from Gozzi's play, \_\_\_\_\_, \_\_\_\_\_, and Barach's wife, Schirina. <sup>3</sup>
9. A set and a costume \_\_\_\_\_ are generally employed for every new opera. Sometimes they are the same person. <sup>4</sup>
10. Four of Gozzi's characters are from the Italian theatrical tradition of \_\_\_\_\_ dell' arte. <sup>3</sup>
11. Gozzi also may have borrowed ideas for his play from a tale, "Wisdom under the Severed Heads" from *The \_\_\_\_\_* as well as *The Travels of \_\_\_\_\_*. <sup>3</sup>
12. \_\_\_\_\_ is Calaf's former tutor in Gozzi's play. In the opera he has no counterpart. <sup>3</sup>
13. In Act III Turandot intends to \_\_\_\_\_ Calaf's name out of Liù and Timur. <sup>1</sup>
14. Besides Turandot, Puccini's most popular operas include *La \_\_\_\_\_*, \_\_\_\_\_, and *Madame \_\_\_\_\_*. <sup>2</sup>
15. A(n) \_\_\_\_\_ is a dramatic musical piece that is sung and staged. <sup>4</sup>
16. The \_\_\_\_\_ leads the \_\_\_\_\_ and the singers on stage. <sup>4</sup>
17. The \_\_\_\_\_ instructs the performers how to act on stage. <sup>4</sup>
18. The \_\_\_\_\_ plays a large role in *Turandot*. They are made up of townspeople, servants, priests, executioner's assistants and the ghosts of Turandot's suitors. <sup>1</sup>

*Answers can be found in the following articles:*

<sup>1</sup> *Synopsis and musical excerpts*

<sup>2</sup> *Puccini biography*

<sup>3</sup> *Turandot – Background Notes*

<sup>4</sup> *Glossary of opera terms*

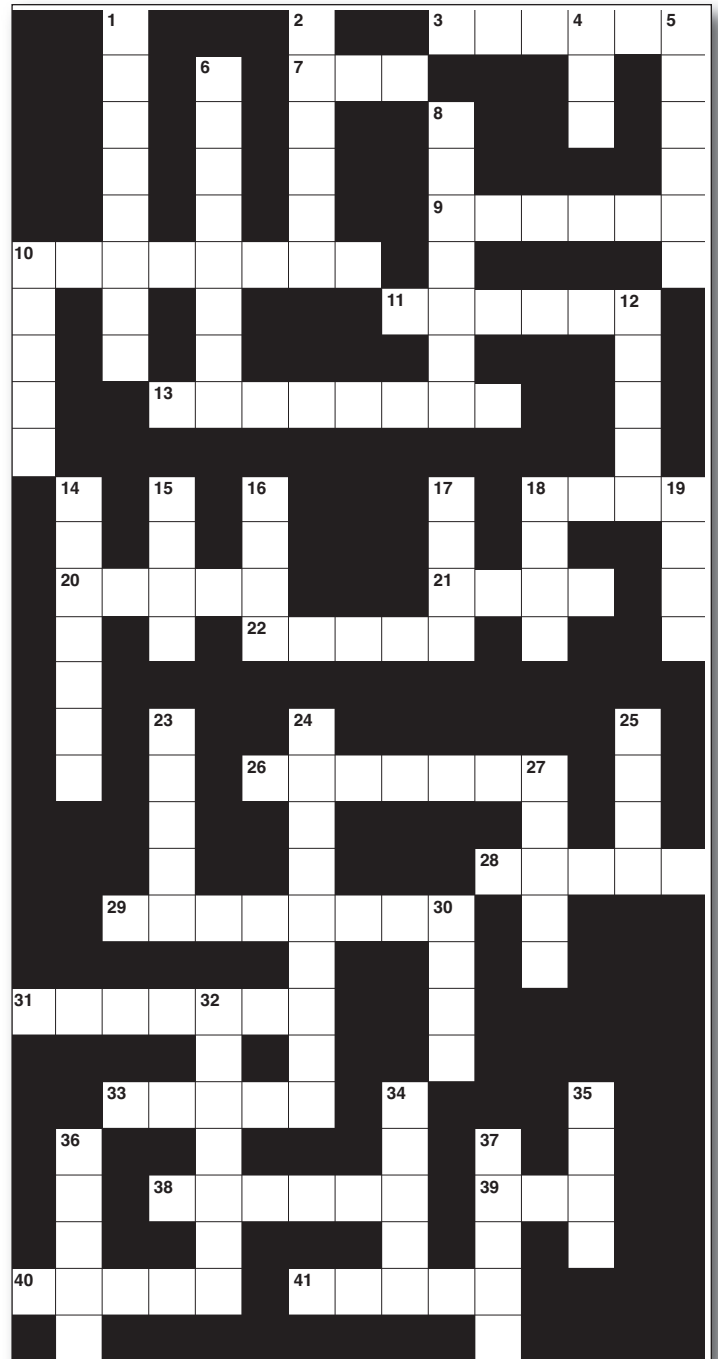
# CROSSWORD PUZZLE

## DOWN

1. At the start of the opera the \_\_\_\_\_ proclaims the law. <sup>1</sup>
2. Franco \_\_\_\_\_ completed the opera after Puccini died. <sup>2</sup>
4. In Act III, Liù accuses Turandot of having a heart of \_\_\_\_\_. <sup>1</sup>
5. First name of Puccini's wife. <sup>2, 3</sup>
6. The people call for the executioner, \_\_\_\_\_-\_\_\_\_\_. <sup>1</sup>
8. Turandot's potential suitors must answer three \_\_\_\_\_. <sup>1</sup>
10. In Act I, Calaf encounters \_\_\_\_\_, his long-lost father. <sup>1</sup>
12. The opera belatedly premiered in this city. <sup>1, 3</sup>
14. Puccini's first name. <sup>2</sup>
15. A piece written for three voices is called a \_\_\_\_\_. <sup>4</sup>
16. In Act III Calaf melts Turandot's icy heart with a \_\_\_\_\_. <sup>1</sup>
17. The answer to Turandot's first riddle is \_\_\_\_\_. <sup>1</sup>
18. \_\_\_\_\_ is the general purveyor. In this production he wears orange. <sup>1</sup>
19. Turandot's potential suitors must strike a \_\_\_\_\_ three times. <sup>1</sup>
23. Liù continues to serve Timur in exile because once Calaf bestowed a \_\_\_\_\_ upon her. <sup>1</sup>
24. Arturo \_\_\_\_\_ conducted the premiere of *Turandot*. <sup>2, 3</sup>
25. Turandot must learn Calaf's \_\_\_\_\_ before dawn. <sup>1</sup>
27. Ping, Pang and Pong thirdly offer Calaf \_\_\_\_\_ if he will leave the imperial city forever. <sup>1</sup>
30. Puccini \_\_\_\_\_ before completing his final opera. <sup>2, 3</sup>
32. *Turandot* is written in this romance language. <sup>1</sup>
34. Gozzi's *Turandot* is set in this country. <sup>1</sup>
35. At the end of the opera, Turandot and Calaf sing a \_\_\_\_\_. <sup>1</sup>
36. The answer to Turandot's second riddle is \_\_\_\_\_. <sup>1</sup>
37. \_\_\_\_\_ is referred to as the Unknown Prince. <sup>1</sup>

## ACROSS

3. Carlo Gozzi was from this Italian city. <sup>3</sup>  
(HINT: It has gondolas.)
7. \_\_\_\_\_ secretly loves Calaf. <sup>1</sup>
8. In Act III Liù kills herself with a \_\_\_\_\_. <sup>1</sup>
10. The answer to Turandot's third riddle is \_\_\_\_\_. <sup>1, 4</sup>
11. The emperor \_\_\_\_\_ regrets the deal he made with his daughter regarding her marriage. <sup>1</sup>
13. The Prince of Persia is to be executed at the \_\_\_\_\_. <sup>1</sup>
18. \_\_\_\_\_ is the grand chancellor. In this production he wears green. <sup>1</sup>
20. Operatic pieces for the solo voice are called \_\_\_\_\_. <sup>4</sup>
21. \_\_\_\_\_ is the chief cook. <sup>1</sup>
22. Liù was once a \_\_\_\_\_ in Timur's court. <sup>1</sup>
26. Turandot executes her failed suitors to avenge her ancestress, \_\_\_\_\_-\_\_\_\_\_. <sup>1</sup>
28. The three ministers secondly offer Calaf \_\_\_\_\_ if he will leave the imperial city forever. <sup>1</sup>



30. If Turandot's suitors can not answer her three enigmas, they are \_\_\_\_\_. <sup>1</sup>
31. This composer only wrote 12 operas (last name only). <sup>2</sup>
33. One of Puccini's librettists was Giuseppe \_\_\_\_\_. <sup>1, 3</sup>
38. The other librettist was Renato \_\_\_\_\_. <sup>1, 3</sup>
39. The executioner use a large, sharp \_\_\_\_\_. <sup>1</sup>
40. Ping, Pang and Pong first offer Calaf \_\_\_\_\_ if he will leave the imperial city forever. <sup>1</sup>
41. Turandot premiered at the Teatro alla \_\_\_\_\_. <sup>1</sup>

Answers can be found in the following articles:

<sup>1</sup> Synopsis and musical excerpts

<sup>2</sup> Puccini biography

<sup>3</sup> *Turandot* – Background Notes

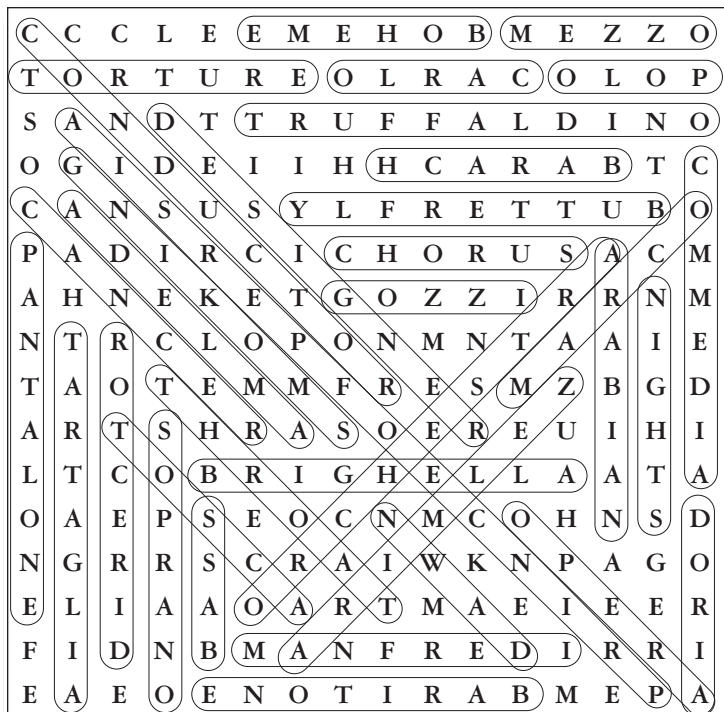
<sup>4</sup> Glossary of opera terms

# ANSWERS



## WORD SEARCH ANSWERS

- |   |   |
|---|---|
| 1. Doria Manfredi                               | 7. dawn   |
| 2. Carlo Gozzi                                  | 8. Adelma, Zelmira                                  |
| 3. Prince of Persia                             | 9. designer   |
| 4. Brighella, Pantalone, Tartaglia, Truffaldino | 10. commedia  |
| 5. cancer, throat, smoking                      | 11. <i>Arabian Nights</i> , <i>Marco Polo</i>       |
| 6. soprano, mezzo, baritone, bass               | 12. Barach  |
|   | 13. torture   |
|   | 14. <i>bohème</i> , <i>Tosca</i> , <i>Butterfly</i> |



- |                          |
|--------------------------|
| 15. opera                |
| 16. conductor, orchestra |
| 17. director             |
| 18. chorus               |



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*Turandot*

- 1 I teach this subject and grade level(s): \_\_\_\_\_
- 2 I found the Opera Box useful:
- YES NO
- 3 These are the items I used: (check all that apply)
- \_\_\_\_\_ *Turandot* VOCAL SCORE (Ricordi)
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- \_\_\_\_\_ CD *Turandot* (Pavoratti, Sutherland, Metha)
- \_\_\_\_\_ CD *Turandot* (Borkh, Tebaldi, Erede)
- \_\_\_\_\_ DVD *Turandot* (Dimitrova, Martinucci, Arena)
- \_\_\_\_\_ DVD *Turandot* (Marton, Domingo, Levine)
- \_\_\_\_\_ LIBRETTO *Turandot* (G. Schirmer)
- \_\_\_\_\_ BOOK *The Complete Operas of Puccini* (Charles Osborne)
- \_\_\_\_\_ BOOK *Puccini and His Operas* (Stanley Sadie)
- \_\_\_\_\_ BOOK *Opera Composers: Works Performers* by András Batta
- \_\_\_\_\_ Teacher's Guide
- 4 I wish I had the Opera Box for more time:
- YES NO
- 4A If you said YES, how much more time would you like to have? \_\_\_\_\_
- 5 Rental cost for the Opera Box was:
- LOW ACCEPTABLE HIGH
- 6 I used the material in this Opera Box to: (circle all that apply)
- Introduce my students to opera Continue my students' study of opera
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- YES NO
- 8 Items I would like to see in future Opera Boxes: \_\_\_\_\_
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- YES NO
- 10 I used, or directed my students to, [imagineopera.org](http://imagineopera.org) website.
- YES NO
- 11 Please offer any further comments or suggestions on the back of this form.

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