Madame Butterfly

Minnesota
OPERA

Opera Box

Teacher's Guide

TABLE OF CONTENTS

Minnesota OPERA

mnopera.org

imagineopera.org

Minnesota OPERA

620 North First Street, Minneapolis, MN 55401

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
Andrews@mnopera.org
612.342.9573 (phone)
mnopera.org
imagineopera.org

Lesson Plan Title Page with Related Academic Standards

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K–12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Puccini: 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
2 – Discovering Japanese Culture	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
3 – That was a great performance and I know why!	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 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
4 – Translating "Un bel dì" 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 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	1, 2, 4, 5, 6, 7, 8, 9

LESSON TITLE	MINNESOTA ACADEMIC HIGH STANDARDS	NATIONAL STANDARDS FOR MUSIC EDUCATION
5 – Acting out scenes from *Madame Butterfly* (1)	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
6 – Acting out scenes from *Madame Butterfly* (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	8, 9
7 – Use of musical motives in *Madame Butterfly*	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 Music 9.4.1.3.2	6, 7, 8, 9
8 – Musical characteristics of *Madame Butterfly*	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.3.3.1 Music 9.1.3.3.2 Music 9.4.1.3.1 Music 9.4.1.3.2	6, 7, 8, 9
9 – Understanding the libretto	Music 9.1.3.3.1 Music 9.1.3.3.2	7, 8, 9
10 – Comparing and contrasting different performances of "Un bel dì"	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3 Theater 9.1.1.4.1 Theater 9.1.1.4.2 Theater 9.1.1.4.3	6, 7, 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 refers to the 0–3 (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

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.

9.1.1.4.2

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

Madame Butterfly

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

_____*Madame Butterfly* FULL SCORE (Ricordi – Paris Edition)

_____*Madame Butterfly* VOCAL SCORE (G. Schirmer – Paris Edition)

_____*Madame Butterfly* LIBRETTO (G. Schirmer – 1907 Italian Edition)

_____CD *Madame Butterfly* (Spacagna/Di Renzi, VOX Classics – all editions)

_____CD *Madame Butterfly* (Price/Tucker, RCA Victor – Paris Edition)

_____DVD *Madame Butterfly* (Hayashi/Dvorsky, RM Arts – Paris Edition)

_____DVD *Madame Butterfly* (Huang/Troxell, Sony Classical movie)

_____BOOK *Puccini and His Operas* by Stanley Sadie

_____BOOK *The Complete Operas of Puccini* by Charles Osborne

_____BOOK *Opera Composers: Works Performers* by A. Batta

_____Teacher's Guide

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

Madame Butterfly

This is a chart that coordinates each track or chapter number for the CDs and DVDs 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.

*Please note that there are three editions of Madame Butterfly. The full and vocal scores are of the Paris edition as are both CDs and both DVDs. The libretto is the 1907 Italian edition of the Paris score. Also, the VOX Classics CD also contains the La Scala and Brescia versions of the score. If you use the VOX Classics CD, be aware of what version you are using (*TRACK 4/1 *would be* CD 4, TRACK 1*).*

VOX CD (PARIS VERSION)	FULL SCORE	VOCAL SCORE	RCA CD (PRICE, TUCKER)	IMAGE DVD (HAYASHI, DVORSKY)	SONY DVD (HUANG, TROXELL)
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
TRACK 1/1	PAGE 1	PAGE 1	TRACK 1/1	TRACK 1	TRACK 2
	PAGE 7	PAGE 5	TRACK 1/2	TRACK 2	
	PAGE 14	PAGE 10		TRACK 3	
TRACK 1/3	PAGE 17	PAGE 12			
TRACK 1/4	PAGE 28	PAGE 20			
	PAGE 36	PAGE 26	TRACK 1/3	TRACK 4	TRACK 3
	PAGE 47	PAGE 34		TRACK 5	
TRACK 1/5	PAGE 48	PAGE 36	TRACK 1/4		
	PAGE 61	PAGE 45			TRACK 4
TRACK 4/8	PAGE 62	PAGE 46	TRACK 1/5	TRACK 6	
TRACK 1/7	PAGE 74	PAGE 58	TRACK 1/6		
TRACK 4/9	PAGE 81	PAGE 66			
TRACK 1/9	PAGE 86	PAGE 69	TRACK 1/7	TRACK 7	
TRACK 4/10	PAGE 100	PAGE 84			
	PAGE 101	PAGE 85	TRACK 1/8	TRACK 8	
	PAGE 106	PAGE 90			TRACK 5
TRACK 1/15	PAGE 108	PAGE 91			
TRACK 4/11	PAGE 114	PAGE 97	TRACK 1/9	TRACK 9	

VOX CD	FULL SCORE	VOCAL SCORE	RCA CD	IMAGE DVD	SONY DVD
	PAGE 121	PAGE 100	TRACK 1/10		
	PAGE 125	PAGE 103	TRACK 1/11		
	PAGE 131	PAGE 107		TRACK 10	
TRACK 1/21	PAGE 136	PAGE 110	TRACK 1/12		
TRACK 1/22	PAGE 154	PAGE 122	TRACK 1/13		
	PAGE 159	PAGE 127		TRACK 11	TRACK 6
	PAGE 168	PAGE 133	TRACK 1/14	TRACK 12	TRACK 7
TRACK 4/12	PAGE 177	PAGE 140			
TRACK 1/24	PAGE 180	PAGE 142			
	PAGE 185	PAGE 144	TRACK 1/15	TRACK 13	TRACK 8
TRACK 3/15	PAGE 194	PAGE 150			
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
TRACK 2/1	PAGE 208	PAGE 157	TRACK 1/16	TRACK 14	
TRACK 3/16	PAGE 220	PAGE 165			
TRACK 2/3	PAGE 222	PAGE 166			TRACK 9
TRACK 2/4	PAGE 230	PAGE 170	TRACK 1/17	TRACK 15	
TRACK 2/5	PAGE 241	PAGE 175	CD2/TRACK 1	TRACK 16	
TRACK 4/13	PAGE 247	PAGE 179			
TRACK 2/7	PAGE 249	PAGE 181			
TRACK 2/8	PAGE 263	PAGE 189	TRACK 2/2		
TRACK 2/9	PAGE 286	PAGE 204	TRACK 2/3	TRACK 17	
TRACK 2/10	PAGE 295	PAGE 210	TRACK 2/4		
	PAGE 302	PAGE 214	TRACK 2/5		
TRACK 4/14	PAGE 309	PAGE 219		TRACK 18	
TRACK 2/12	PAGE 319	PAGE 224	TRACK 2/6	TRACK 19	
	PAGE 322	PAGE 226		TRACK 20	

VOX CD	FULL SCORE	VOCAL SCORE	RCA CD	IMAGE DVD	SONY DVD
TRACK 4/15	PAGE 332	PAGE 231			
	PAGE 336	PAGE 233	TRACK 2/7		TRACK 10
TRACK 4/16	PAGE 343	PAGE 236			TRACK 11
	PAGE 348	PAGE 239	TRACK 2/8		
	PAGE 368	PAGE 249	TRACK 2/9		TRACK 12
TRACK 2/20	PAGE 374	PAGE 254		TRACK 23	
TRACK 2/21	PAGE 377	PAGE 256	TRACK 2/10	TRACK 24	TRACK 13
TRACK 3/20	PAGE 381	PAGE 259			
ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE
TRACK 4/1	PAGE 382	PAGE 260	TRACK 2/11	TRACK 25	– CUT –
TRACK 4/17	PAGE 412	PAGE 271	TRACK 2/12		13 (CONT.)
TRACK 4/3	PAGE 415	PAGE 274		TRACK 26	
	PAGE 421	PAGE 283	TRACK 2/13		TRACK 14
	PAGE 435	PAGE 293	TRACK 2/14		
TRACK 4/4	PAGE 439	PAGE 295			
TRACK 4/5	PAGE 442	PAGE 297		TRACK 28	
TRACK 4/18	PAGE 443	PAGE 298	TRACK 2/15		
	PAGE 459	PAGE 311	TRACK 2/16		
TRACK 4/7	PAGE 467	PAGE 316			
	PAGE 468	PAGE 317	TRACK 2/17	TRACK 29	TRACK 15

title of lesson

Lesson 1: 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 19th-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

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

CLASS PRESENTATION CHECKLIST

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

title of lesson

Lesson 2: Discovering Japanese Culture

objective(s)

Students will understand cultural differences between America and Japan.

material(s)

- Libretto *Madame Butterfly*
- dvd *Madame Butterfly* [Huang/Troxell – sony classical dvd is recommended]
- ***Discovering Japanese Culture* Checklist** *{see following page}*
- Research materials about Japan *{not in Opera Box}*
  – Internet – Reference books

procedure(s)

(1) As a class, watch Act 1 of *Madame Butterfly* (Huang/Troxell dvd, chapters 2–6). Encourage the students to pay close attention to the mannerism of Pinkerton and Sharpless (the Americans) and Goro, Suzuki and Cio-Cio-San/Butterfly (the Japanese).

(2) Discuss as a class how the differences and similarities were created n stage. Examples could be the clothing worn, physical gestures (bowing, raising the hands, position of the upper body) and facial expressions. Create a list of these differences and similarities. *{It is interesting to note that this opera was composed by an Italian who never traveled to Japan.}*

(3) In groups or individually, students are to research Japanese culture and society circa 1900. Suggested topics:

– clothing
– social manners and customs
– role of women in the family
– geishas
– marriage and religion in Japanese society

Give each group the ***Discovering Japanese Culture* Checklist** to assist in organizing their research (see next page).

(4) With this information they will develop a group presentation with the rest of the class serving as the audience. Each presenting group is to create five questions based on the most important points from their presentation. Collect all questions from every group and administer them as the final evaluation. Every member of each group needs to participate in the presentation.

assessment(s)

Value will be given for class participation, ability to work alone and/or in a group. Assign point value for the completion of the ***Discovering Japanese Culture* Checklist.** Also give value for the quality of the presentation.

additional comment(s)

Additional resources are the following web sites:

- http://gojapan.about.com
- http://patriciagray.net/Musichtmls/bfproj2.html

An excellent book on Japanese/American culture is *The Modern Madame Butterfly,* written by Karen Ma. It is published by Charles E. Tuttle Co. (March 1996), ISBN: 0804820414

See the next lesson, ***Discovering Japanese Culture – Part Two,*** for more ideas.

Discovering Japanese Culture Checklist

Lesson 2

NAME _____

DIRECTIONS

As a group or individually, choose a topic to research that examines a section of Japanese culture. Suggested topics are: clothing, social manners and customs, the role of women in the Japanese family, geishas, marriage and religion. You may conduct your research in the form of an interview. Acceptable interviews would be with a native Japanese or a Japanese-American person.

Research your topic and complete the checklist below. From your research, prepare a presentation for the rest of the class informing them about your topic.

TOPIC _____

DISCOVERING JAPANESE CULTURE CHECKLIST

You must be able to demonstrate that each item has been completed to earn full point value.

_____ List 20 facts related to the topic. _____ POINTS

CLASS PRESENTATION CHECKLIST

_____ Prepare an outline of class presentation. _____ POINTS

_____ Based on this outline, create 5 questions that your group feels are the most important points of the presentation. _____ POINTS

_____ Submit 5 questions to teacher prior to presentation. _____ POINTS

_____ Assign speaking parts for each group member. _____ POINTS

_____ Practice speech. _____ POINTS

_____ Give presentation. _____ POINTS

_____
TOTAL

LESSON PLAN

TITLE OF LESSON

Lesson 3: "That was a great performance and I know why!"

OBJECTIVE(S)

Students will learn to critically analyze elements of operatic performance.

MATERIAL(S)

- DVD of *Madame Butterfly* (Huang/Troxell/Sony Classical DVD)
- "***That was a great performance and I know why!"*** **Rubric** *{see following page}*
- Reviews from newspapers (theater, movie, television, etc.) *{not in Opera Box}*

PROCEDURE(S)

(1) Have students find theater, movie and/or television reviews from newspaper or television and bring for class discussion. Suggested discussion topics:
   – Ask students about the quality of these reviews.
   – Do the students find them helpful?
   – Do they influence if they will attend a performance? Why or why not?

   Suggest that the writers and readers both must settle on a set of criteria for the review to be successful regardless if the reader takes the reviewer's stance or not.

(2) As a class, analyze the criteria on which that the reviewer based the article. For example, what did the reviewer site as a good or bad example of the event? Was there mention of the quality of the production? The comments given reflect what is determined to be important in an opera performance.

(3) Students are to create a chart listing the criteria to be used in reviewing an excerpt of *Madame Butterfly.* The chart should be set up as a rubric with a mixture of criteria that includes musical and production elements. Criteria can be picked from the following:
   – Musical criteria-singing, staging, acting, conductor, orchestra, chorus, soloists
   – Production criteria-sets, costumes, lighting

(4) Show a DVD excerpt of Act I from *Madame Butterfly* (Huang/Troxell – Sony Classics DVD), chapters 1–5, and have students evaluate the performance based on their criteria listed on their chart. Discuss the students' responses.

(5) Students are to write a review of a live performance of *Madame Butterfly.*

ASSESSMENT(S)

Value will be given to class participation, quality of written review and depth of analysis from their found review. See "***That was a great performance and I know why!"*** **Rubric** on the following page.

ADDITIONAL COMMENT(S)

This lesson can be extended to include students writing reviews about other live performances they attend. Students could write a review about their experience at a school performance or another theater. Post reviews on the school web site or send them to your local newspaper. Also, feel free to send copies of these reviews to the Opera. We love to see what your students thought about the performance and how opera education is taking place in the classroom.

"That was a great performance and I know why!" Rubric

Lesson 3

NAME _____

PERFORMANCE CRITIQUED _____

DATE OF PERFORMANCE _____

TITLE OF REVIEW _____

CRITERIA	1	2	3	4
GRAMMAR	Perfect! You should be an English teacher!	Great work! Just remember to "dot the i's and cross the t's."	Slow down and proofread. Be more careful before you hand in your work.	Grammar? Hello! Go directly to jail, do not pass "Go," do not collect $200.
SUPPORT FOR YOUR ARGUMENT	Four specific points are discussed as support for your viewpoint.	Three specific points are discussed as support for your viewpoint.	Two specific points are discussed as support for your viewpoint.	One point was discussed in your review—did you even stay for the whole performance?
LENGTH OF REVIEW	Excellent work! You obviously worked hard to go in depth. Four or more paragraphs.	Very good, but leaves some ideas unexplained. This is almost ready for the newspaper. Three paragraphs.	Good. It is a bit short, but at least there is some substance. Two paragraphs.	Try harder! This is not worthy of anyone who can write his/her name. One paragraph.
CLASS PARTICIPATION	Fantastic! You have gone above and beyond the call of duty by volunteering during class and offering your opinions in a respectable manner.	Consistent participation. You added something of value to class discussions.	Acceptable amount of participation. You answered questions when asked, but rarely volunteered anything.	Unacceptable amount of participation. You did not volunteer answers, and when you did, it was in an unacceptable manner.

_____ TOTAL POINTS OUT OF 16

Minnesota OPERA

title of lesson

Lesson 4: Translating "Un bel dì" (One fine day) into other genres.

objective(s)

Students will understand the characteristics of an aria and experiment translating those characteristics into other genres.

material(s)

- CD *Madame Butterfly*
- LIBRETTO *Madame Butterfly*

procedure(s)

(1) As a class, listen to a recording of "Un bel dì" (VOX Classics CD 2 TRACK 4) while following a translation of the text (libretto PP. 12–13).

(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 "Un bel dì" and 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.

title of lesson

Lesson 5: Acting scenes from *Madame Butterfly*

objective(s)

Students will learn about the physical gestures needed to create characterization on stage.

material(s)

- Libretto *Madame Butterfly* (copy pp. 2–6)
- (optional) "Props" (cups, knife, chairs, naval officer clothing, Japanese clothing)

procedure(s)

(1) Before you do this lesson in class, it is recommended that you read through this excerpt. There are a few words that your students may not understand, and there is an old use of the word "gay." Plus you should be comfortable with what you will be asking your students to act out. You may want to suggest to your students that a libretto is the text of what is being sung and the translation is of those words. It is not meant to be a spoken play.

(2) Give copies of pages 2–6 from the *Madame Butterfly* libretto to each student. Ask for volunteers to read and act the following parts: This lesson can be done without all of these parts being acted out. Feel free to condense students into playing multiple parts.

individuals

Sharpless	(American, US Consul at Nagasaki, friend of Pinkerton)
Pinkerton	(American, naval lieutenant)
Goro	(Japanese marriage broker)
Two servants	(Japanese house servants of Butterfly)
Butterfly	(Japanese, bride)
Uncle	(Japanese, Butterfly's uncle, called the Bonze elsewhere)

chorus

The Girls	(Japanese, unmarried, Butterfly's peers)
Cousins	(Japanese, Butterfly's extended family)
Female Cousin	(Japanese, Butterfly's cousin)
Yakuside	(Japanese, Butterfly's uncle)
Mother	(Japanese, Butterfly's mother)
Aunt	(Japanese, Butterfly's aunt)

(3) Students are to read through the excerpt, take notes and discuss the personalities of the characters. Then they are to read through it again, but they are to act out their roles in front of the classroom. Encourage students to add vocal inflection and gesture to their parts. Their choices will be discussed in the next step.

(4) After finishing acting the excerpt, discuss with the class the choices they made in creating their characters. What was done to differentiate the Japanese characters from the Americans, the males from the females, servants from the others, etc? Why were these choices made? Is there a level of hierarchy being displayed here?

(5) As a class, move the discussion to the acceptability of these gestures. In a sense, you are moving the discussion around stereotypes. Here are some suggested questions:

- Are these choices and roles acceptable to our current sensibilities?
- Are there some gestures acceptable and others unacceptable?
- Why do we have these stereotypes?

(6) For the final project, assign the students to create a list of observed gestures of the world around them, i.e. classmates, adults, parents, people on television. These gestures should be an obvious movement that gives a clear meaning to the observer. For example, someone waving their hand, bowing, pointing and making a funny or angry face all have meaning. Students are to tally the times they see the gesture repeated, and then create a list of the ten most interesting observations. For each of the ten most interesting, they are to write a paragraph explaining why these gestures were interesting and what they signify.

ASSESSMENT(S)

Value will be given for completion of each section of lesson: class participation and list of observed gestures with supporting paragraphs.

ADDITIONAL COMMENT(S)

See Lesson 6: Acting Scenes from *Madame Butterfly* 2 for additional ideas.

title of lesson

Lesson 6: Acting Scenes from *Madame Butterfly* 2

**This lesson starts the same way as Lesson 5, but has a different emphasis.*

objective(s)

Students will learn about the societal roles used in *Madame Butterfly.*

material(s)

- Libretto *Madame Butterfly* (copy pp. 2-6)
- (optional) "Props" (cups, knife, chairs, naval officer clothing, Japanese clothing)
- ***Acting Scenes from Madame Butterfly* Interview Form** *(see following page)*
- ***Acting Scenes from Madame Butterfly* Rubric** *(see following page)*

procedure(s)

(1) Before you do this lesson in class, it is recommended that you read through this excerpt. There are a few words that your students may not understand, and there is an old use of the word "gay." Plus you should be comfortable with what you will be asking your students to act out. You may suggest to your students that a libretto is the text of what is being sung and the translation is of those words. Librettos are not meant to be spoken plays.

(2) Give copies of pages 2–6 from the *Madame Butterfly* libretto to each student. Ask for volunteers to read and act the following parts: This lesson can be done without all of these parts being acted out. Feel free to condense students into playing multiple parts.

individuals

Sharpless	(American, US Consul at Nagasaki, friend of Pinkerton)
Pinkerton	(American, naval lieutenant)
Goro	(Japanese marriage broker)
Two servants	(Japanese house servants of Butterfly)
Butterfly	(Japanese, bride)
Uncle	(Japanese, Butterfly's uncle, called the Bonze elsewhere)

chorus

The Girls	(Japanese, unmarried, Butterfly's peers)
Cousins	(Japanese, Butterfly's extended family)
Female Cousin	(Japanese, Butterfly's cousin)
Yakuside	(Japanese, Butterfly's uncle)
Mother	(Japanese, Butterfly's mother)
Aunt	(Japanese, Butterfly's aunt)

(3) Students are to read through the excerpt, take notes and discuss the personalities of the characters. Then they are to read through it again, but they are to act out their roles in front of the classroom. Encourage students to add vocal inflection and gesture to their parts. Their choices will be discussed in the next step.

(4) After finishing the excerpt, discuss with the class the societal role each character has in the scene. Suggested questions:
   – What is expected of Butterfly and from whom?
   – What does Butterfly's mother expect from her, and is that the same thing as the marriage broker?
   – What role does Pinkerton "play?"
   – Does Pinkerton respect Butterfly's culture? Why or why not?
   – What do you think Pinkerton is like as a person?
   – How would his friend describe him?

(5) Move the class discussion to societal roles to real life. Suggested questions:
   – Are there still societal expectations in our world? Why or why not?
   – What are the roles that you (the student) are expected to "play?"
   – What happens when people try to break out of those roles?
   – Do societal roles help or hurt you or society in general?

(6) **Option 1:** As a final project, the students are to interview an adult about societal roles. Give them the ***Acting Scenes from Madame Butterfly* Interview Form** to assist in collecting information. From this interview, they are to write an essay either for or against the following statement: "Societal roles are still very prevalent in our society and are beneficial. They help people understand who they are and what their lives are supposed to be."

Option 2: Students are to find current news stories that report about how a person or group of people are trying to change their roles. These stories can come from events in other countries. Students are then to write a brief

ASSESSMENT(S)

Value will be placed on class participation and quality of final essay or summary. See the ***Acting Scenes from Madame Butterfly* Rubric** for further details.

Acting Scenes from *Madame Butterfly* Rubric

Lesson 6

NAME _____

CRITERIA	4	3	2	1
CLASS PARTICIPATION	Fantastic! You have gone above and beyond the call of duty by volunteering during class and offering your opinions in a respectable manner.	Consistent participation. You added something of value to class discussions.	Acceptable amount of participation. You answered questions when asked, but rarely volunteered anything.	Unacceptable amount of participation. You did not volunteer answers and when you did it was in an unacceptable manner.
INTERVIEW NOTES	Excellent work! You have captured the essence of your interviewee.	Good work. You collected a good amount of information from your interviewee.	Your effort with the interview was only acceptable. You could have worked harder learning about your interviewee.	Poor. You missed an important opportunity to learn.
ESSAY – OVERALL EFFORT	Very solid argument! Your points are clear, concise and are supported by your interview notes.	You wrote a good essay. Your points are supported by your notes.	Your essay is not very convincing. You used information from your interview, but your points are not clear.	Poor effort. Your essay lacks clear and concise points, and didn't have a convincing argument.
ESSAY – GRAMMAR	Perfect! You should be an English teacher!	Great work! Just remember to "dot the i's and cross the t's."	O.K. Be more careful before you hand in your work.	Grammar? Hello! Go directly to jail, do not pass "Go," do not collect $200."
				_____ TOTAL POINTS OUT OF 16

Acting Out Scenes from Madame Butterfly Interview Form/Summary Paper

Lesson 6

NAME _____

Option 1 – Interview

DIRECTIONS

You are to interview someone from an older generation (at least 20 years older than you) to find out their perceptions of peoples' roles in society. Take notes on the responses given to you. From that, compose an essay either supporting or discrediting the following statement: "Societal roles are still very prevalent in our society and are beneficial. They help people understand who they are and what their lives are supposed to be." Use statements from your interview to support your position. See *Acting Scenes from Madame Butterfly* Rubric for grading criteria.

INTERVIEW QUESTIONS

1) Do you think that people in general are born into a societal role?

2) Do you feel that you decided your position in society or did society decide it for you?

3) Have certain roles in society changed in your lifetime? For example, has the role of women change in regards to marriage, family life and having a professional career? Or has the role of minorities changed over time?

4) Have these changes been good or bad for society? Why or why not?

5) Is it important for young people to understand roles in society?

6) Is it easy to change your position in society? For example, to move from the middle class to the upper class? From blue collar to white collar?

Option 2 – Summary Paper
Changing Roles in Current Society

DIRECTIONS

Find a current news article about a person or group of people trying to change their roles. Look for events in and outside the country. Make a copy of the article and write a summary of that article. Hand in both the article and your summary. See *Acting Scenes from Madame Butterfly* Rubric for grading criteria.

title of lesson

Lesson 7: The use of musical motifs in *Madame Butterfly.*

objective(s)

Students will learn what musical motives are and how Puccini uses them in *Madame Butterfly.*

material(s)

- CD *Madame Butterfly* (Act I, Act II) (the Price/Tucker – RCA Victor CD is recommended)
- LIBRETTO *Madame Butterfly*
- VOCAL or FULL SCORE *Madame Butterfly* (optional)

procedure(s)

(1) Define the meaning of motif as a class. Discuss where motives are found, ie. music, literature, arts, dance, daily life, language, etc. What is the purpose of motives?

(2) Discuss the use of motives in opera. See ADDITIONAL COMMENT(S) for information.

(3) Play the beginning of Act I of *Madame Butterfly.* Students are to follow along with the handout copy of the libretto. Make copies of PP. 1–8 for Act I and PP. 11–17 for Act II part two. They are to label the motives with a "1," "2" or "3" when they occur in the handouts. Motives used:

1 – Opening motive
This is written in a fugue-like manner, characterizing excitement and energy of the moment.
Act I (VS P. 1, CD 1 TRACK 1)
Act II (VS P. 162, CD 1 TRACK 16)

2 – *Star Spangled Banner* motive
Act I (VS P. 26, CD 1 TRACK 3)
Act II (VS P. 213, CD 2 TRACK 4)

3 – The "Curse" motive
Act I (VS P. 111, CD 1 TRACK 12)
Act II (VS P. 157, CD 2 TRACK 16)

Advanced music students may follow along with the vocal or full score. All locations of each motif can be found in the **Flow Charts** beginning on P. 41 of the **Teacher's Guide.**

(4) Repeat this lesson if you have students who can't "hear" the excerpts. Musical memory can be an undeveloped skill. Students will need to be confident with this skill to be able to successfully complete the final assessment.

assessment(s)

Students are to listen to the beginning of Act II – part two and identify the motives used correctly in the handout copy of the libretto. The motives used in Act II are "1 – opening motive," "2 – *Star Spangled Banner* motive" and "3 – the 'Curse' motive."

ADDITIONAL COMMENT(S)

This can potentially be a very difficult lesson for students (and teachers!). You don't need to be intimidated. If you feel unsure of yourself to teach this lesson, it is recommended that you go over the musical examples a number of times to become acquainted with the various motives. Likewise with the students – repeat the examples as necessary for them to be comfortable with this concept.

Use of Motives in Opera Information

Motif or motive is defined by Grove's Concise Music Dictionary as "a short melodic and/or rhythmic figure of characteristic design that reoccurs throughout a composition or a section as a unifying element." A motif is distinguished from a theme or subject by being much shorter and generally fragmentary. In fact, motifs are often derived from themes, the latter being broken up into shorter elements. As few as two notes may constitute a motif, if they are sufficiently characteristic melodically and/or rhythmically. The technique of motifs is particularly important in sonatas and symphonies, whose development sections often are largely based on motifs derived from the various themes of the expositions.

Prior to Puccini, German composer Richard Wagner developed the use of motives to new heights. He called them "leitmotivs." Grove's defines them as "those musical motifs used in Wagner's later works in association with particular characteristics, situations, ideas, etc. Wagner transforms and combines such motifs for dramatic purposes in ways that produce a continuous symphonic texture. Dramatically, they may serve simply to identify persons, events and the like, or they may provide foreshadowing or reminiscence of such elements in the drama. Much less far-reaching examples of the use of recurrent music for dramatic purposes are found as early as the late 18th century. An important antecedent of Wagner's work in this and other respects is Weber's *Der Freischütz.*"

Motifs are commonly used in Puccini's operas. He uses them in the orchestra and voice to add character to events and recall moments in the work. The use of motives in Puccini operas are (intentionally) not as developed as in the Wagner operas, but certainly follow in his model. Below is a list of easily heard motives in first two acts of *Madame Butterfly.*

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

title of lesson

Lesson 8: Musical Characteristics of *Madame Butterfly*

objective(s)

Students will develop analytical skills to identify the musical characteristics Puccini uses in *Madame Butterfly* Act II – part one.

material(s)

- CD *Madame Butterfly* (the Price/Tucker – RCA Victor recording is recommended)
- ***Musical Characteristics of Madame Butterfly* Handout**

procedure(s)

(1) **Give *Musical Characteristics of Madame Butterfly* Handout** to class and read the following instructions to the class:

"Listen to the CD excerpt from Act II – part one of *Madame Butterfly.* Follow along with the ***Musical Characteristics of Madame Butterfly* Handout**. I will verbally identify each section of music. In the empty boxes, fill in a word or short phrase that describes the music. We will listen to the excerpt continuously and silently the first time. The second time through, I will stop the music for a discussion of your responses at each section. Please use correct musical vocabulary. Handouts will be collected at the end of the lesson."

(2) Play excerpt and announce each section. This excerpt can be found on CD 1 tracks 16–17 and CD 2 tracks 1–10. Page numbers on the handout refer to pages in the vocal score. See ***Musical Characteristic of Madame Butterfly* Key** for more details *(see following page).*

(3) Play excerpt again, but stop after each section for discussion. Ask students what they wrote in each box. The correct answers are located on the ***Musical Characteristics of Madame Butterfly* Key.**

(4) Collect the ***Musical Characteristics of Madame Butterfly* Handout.**

assessment(s)

Assign value for acceptable answers on the handout and for class participation. It is recommended that a point value be given for each completed box on ***Musical Characteristics of Madame Butterfly* Handout.**

additional comment(s)

This lesson can be applied to any section of the opera or another work of music.

Lesson 8

NAME _____

HANDOUT

DIRECTIONS

Listen to the CD excerpt from Act II – part one of *Madame Butterfly.* Follow along while your teacher verbally identifies each new section of music. In the empty boxes, fill in words that describe the music. Not ever box will be filled in. The first time through listening to the excerpt, the class will be silent. The second time through the excerpt, the teacher will stop at each section for discussion of your answers. Use correct musical vocabulary. Handouts will be collected at the end of the lesson.

PAGE	157	158 (3)	159 (4)	163 (7)	164 (8)
CHARACTER	———	Suzuki, Butterfly	——→		
VOCAL RANGE	———	mezzo, soprano	——→		
TEMPO	*Allegretto mosso*	*Andante calmo*	*Allegro moderato*	*Lo stesso movimento*	*Un poco meno*
METER	Common time				
DYNAMICS	*piano*				
ARTICULATION	*staccato*				
OTHER MUSICAL FEATURES	Key: B♭ major	Key: D minor			

PAGE	165 (9)	167 (10)	168 (11)	170 (12)	171 (13)
CHARACTER				Butterfly ——→	
VOCAL RANGE				soprano ——→	
TEMPO	*Andante molto*	*Moderato*	*Allegro moderato*	*Andante molto calmo*	*Tempo I*
METER					
DYNAMICS					
ARTICULATION					
OTHER MUSICAL FEATURES	Key: C major			Key: G♭ major	

PAGE	172 (14)	172(15)	174 (16)
CHARACTER	Butterfly	————	
VOCAL RANGE	soprano	————	
TEMPO	*Sostenendo molto*	*Andante come prima*	*Largamente*
METER			
DYNAMICS			
ARTICULATION			
OTHER MUSICAL FEATURES			

Lesson 8

NAME _____

TEACHER KEY

DIRECTIONS

Page numbers refer to the vocal score. Numbers in "( )" refer to the circled rehearsal markers. Boxes with **BOLD TYPE** are not in student handout. Not every box will be filled out.

PAGE	157	158 (3)	159 (4)	163 (7)	164 (8)
CHARACTER	———	Suzuki, Butterfly	→	→	**Butterfly, Suzuki**
VOCAL RANGE	———	mezzo, soprano	→	→	**soprano, mezzo**
TEMPO	*Allegretto mosso*	*Andante calmo*	*Allegro moderato*	*Lo stesso movimento*	*Un poco meno*
METER	Common time	**Cut time (2/2)**	4/4	2/4	2/4
DYNAMICS	*piano*	***pianissimo***	***piano***	***piano (dolce)***	***pianissimo***
ARTICULATION	*staccato* ***flutes, violins***				**Legato and "calm"**
OTHER MUSICAL FEATURES	Key: B♭ major **fugue-like**	Key: D minor	**Curse motif in the clarinets (P. 160, 162); Opening motif in flutes/violins (P. 162)**		**Key: C minor**

PAGE	165 (9)	167 (10)	168 (11)	170 (12)	171 (13)
CHARACTER	→	→	→	Butterfly →	→
VOCAL RANGE	→	→	→	Soprano →	→
TEMPO	*Andante molto sostenuto*	*Moderato*	*Allegro moderato*	*Andante molto calmo*	*Tempo I*
METER		4/4	2/4		2/4
DYNAMICS	***pianissimo***	***piano***	***pianissimo***	***pianissimo***	***pianissimo***
ARTICULATION	***Very sustained***		***Staccato, string tremolos***	**Very gentle and confident**	**Very sustained strings, slow rhythm**
OTHER MUSICAL FEATURES	Key: C major	**Key: A pedal, will cadence in A major**	**Key: D major**	**Key: G♭ major much subtle change in tempo**	

PAGE	172 (14)	172(15)	174 (16)
CHARACTER	Butterfly	———	
VOCAL RANGE	soprano	———	
TEMPO	*Sostenendo molto*	*Andante come prima*	*Largamente*
METER	***piano***	***fortissimo***	***forte fortissimo***
DYNAMICS	4/8	3/4	
ARTICULATION	"little movement"	"with force," "with passion," high strings	
OTHER MUSICAL FEATURES	Key: F minor	Solid G major tonality	Climax of phrase, loudest dynamic of the entire section

title of lesson

Lesson 9: Understanding the libretto

objective(s)

Students will learn about the characteristics of an opera libretto.

material(s)

- libretto of *Madame Butterfly*
- dvd *Madame Butterfly* (the Hayahi/Dvorsky – rm Arts is recommended)

procedure(s)

(1) **Make copies of the *Madame Butterfly* libretto Act ii – part two (Act iii) pp. 21–26.*** Give a copy to each student. From the reading, they are to prepare themselves to discuss the merits of the text. Suggested discussion topics:
– Is the libretto an effective piece of poetry?
– How "real" are the characters and situations?
– Do you feel that something is missing? What?

**This reading could be given as an assignment prior to the lesson.*

(2) Have the students add what they think should be included to make the story more complete or satisfying. Depending on time, they could rewrite part, or all, of the scene.

(3) Show Act ii – part two (Act iii) of *Madame Butterfly* (Hayahi/Dvorsky – rm Arts dvd: chapters 25–29) and discuss the merits of the drama. Suggested questions:
– Do the students think that the story with the music is more or less effective?
– Is the drama more or less effective with the addition text that they wrote?
– Does the music "fill in" for the missing text?

Convey to the students that opera composers are very much concerned with the audience being able to understand the text. They are similar to a pop singer, playwright or movie director in that fashion. But, composing in this art form requires adjustments to the text that another art form may not need to deal with. For example, singing something generally takes longer than to speak it, or when you are dealing with very large vocal ranges as in opera, there is a point were the diction is lost. Plus, in opera, you have the use of the orchestra. There can be much "said" instrumentally which does not need to be sung on stage. These examples don't mean that opera is any more or any less of an art form—it's just what opera is.

assessment(s)

Option 1 – Students are to write an essay arguing the merits of an opera libretto. They should take the position of either an opera libretto can stand on its own or, it is only part of the whole and needs the music to be complete. Value should be placed on the quality of the essay. (See ***Understanding the Libretto* Rubric** on following page.)

Option 2 – Students are to compose music to the libretto text AND the additional text that they wrote. For the sake of time, suggest they only set a small part from the scene. This can be done in groups with classmates performing the various roles. They are to perform their compositions for the rest of the class.

additional comment(s)

The **Option 2** assessment doesn't need to be only for music students. Actually, I would encourage non-music students to attempt this project!

Understanding the Libretto Rubric

Lesson 9

NAME _____

DIRECTIONS

(1) Read the excerpt of the *Madame Butterfly* libretto from Act II – part two. Notice the flow and pace of the text and make notes to be able to answer the following questions:

– Is the libretto an effective piece of poetry?
– How "real" are the characters and situations?
– Do you feel that something is missing? What?

(2) Rewrite part of the libretto to make it seem more complete. Highlight your additions.

(3) Watch the DVD of Act II – part two from *Madame Butterfly* and prepare to answer the following questions:

– Do the students think that the story with the music is more or less effective?
– Is the drama more or less effective with the addition text that they wrote?
– Does the music "fill in" for the missing text?

(4) OPTION ONE

You are to write an essay arguing the merits of an opera libretto. You should take the position of either an opera libretto can stand on its own or, it's only part of the whole and needs the music to be complete. Value will be given based on the quality of the essay. See ***Understanding the Libretto*** **Rubric** for grading criteria.

OPTION TWO

You are to compose music to a portion of the libretto AND the additional text that you wrote. You may use other classmates as performers and/or the musicians. You are to perform your new composition for the rest of the class. Remember that your composition needs to still convey the story and drama to your audience. Your additional text is to be an "enhancement" of the original. See ***Understanding the Libretto*** **Rubric** criteria.

Understanding the Libretto Rubric

Lesson 9

NAME _____

DIRECTIONS

OPTION ONE – **Compose a persuasive essay**

You are to write a persuasive essay taking the position of "an opera libretto can stand on its own" or "an opera libretto is only part of a whole and it needs music to be complete." The essay should contain reasoned arguments (based on your classroom experience) and good grammar.

POINTS	3	2	1
GRAMMAR	Excellent! Zero mistakes spelling and syntax.	Good. 3–5 mistakes in spelling and syntax.	Poor. 6 or more mistakes in spelling and syntax.
SUPPORTING STATEMENTS	Great! You have used 4 or more solid statements supporting your position.	Good. You used 2 or 3 statements supporting your position.	Poor. You barely used 1 statement supporting your position.
EFFECTIVENESS OF YOUR POSITION	Wonderful! Your position is argued with great conviction.	Good. Your position is convincing and logical.	Poor. Your position is not argued with any conviction.
TOTAL POINTS			

OPTION TWO – **Compose a new piece of opera including your additional text**

You are to compose a new section of Madame Butterfly and include your original text. Your new piece should still convey the story and drama, but be enhanced with your new text. Use classmates as performers and/or musicians. You will perform your new creation in front of the class. Hint: Be creative! Think "outside the box." Use props and other things around you to create opera.

POINTS	3	2	1
CREATIVITY	Highly unique – uses props and other items to enhance the story.	Unique – uses some props to enhance the story.	Not unique – no use of props or other items to enhance story.
CLARITY OF TEXT	Very clear – audience understood all text, audience not distracted.	Clear – audience understood most of the text, audience rarely distracted.	Unclear – audience didn't understand most of the text, distracting.
EFFECTIVENESS OF THE PERFORMANCE	Very effective – audience engaged in a strong story.	Effective – audience was engaged in the story.	Ineffective – audience was not engaged.
TOTAL POINTS			

title of lesson

Lesson 10: Interpretations of "Un bel dì"

objective(s)

Students will learn to compare and contrast musical elements from two recordings of "Un bel dì" from *Madame Butterfly.*

material(s)

- Both CD recordings of *Madame Butterfly*
- ***Interpretations of "Un bel dì"* Worksheet** *(see following page)* – 2 copies per student
- Text of "Un bel dì" (p. 12 in libretto) and "Con onor muore" (p. 25 in libretto)*
- Music of "Un bel dì" (vocal score p. 170; full score p. 230) and "Con onor muore" (vocal score p. 317; full score p. 468)**

procedure(s)

(1) Play the "Un bel dì" (CD 1 track 17 – Price/Tucker/RCA Victor CD) for the class *(*see additional comment(s) below).* Students are to write down five facts and five opinions of the performance on the ***Interpretations of "Un bel dì"* Worksheet** *(see following page).* You may need to prepare your students for this lesson by defining fact and opinion especially when analyzing music. Ask students if they think there will be a noticeable difference between this recording and the next.

(2) Play the recording of "Un bel dì" (CD 2 track 4 – Spacagna/Di Renzi/vox Classics CD) for the class. Again, students are to write down five facts and five opinions of this performance.

(3) As a class discuss the similarities and differences between the two recordings. Suggested topics for discussion:
– determine the artistic merits of the two performances
– personal preferences between the two
– why there are differences (the singers are performing the same written music)
– which recording is more dramatic, musical, authentic, etc.

assessment(s)

Play both performances of "Con onor muore" from Act II – part two from the Price/Tucker/RCA Victor recording (CD 2 track 17) and Spacagna/Di Renzi/VOX Classics recording (CD 4 track 7).** Students are to create a list of five facts and five opinions for each performance. Give the students another copy of the handout for the assessment. Students are then to write a persuasive essay describing the merits of one performance over the other. Their two lists of facts and opinions should be used in the essay.

additional comment(s)

* Depending on the musical level (and musical memory) of your students, a variation of this lesson could be to include a copy of the text from the libretto, vocal score or full score. This may help students focus on the music and notice the subtle details between the performances.

**The performance of "Con onor muore" from the Spacagna/Di Renzi/VOX Classics CD is from the Brescia edition of *Madame Butterfly.* This is structurally different than the Paris edition from the other CD recording.

Interpretations of "Un bel dì" Worksheet

Lesson 10

NAME _____

DIRECTIONS

Write down five facts and five opinions after you listen to the first performance of "Un bel dì." Follow the same procedure after listening to the second performance. Remember that facts are objective. For example, a fact is "one plus one equals two." However, opinions are subjective, such as "I liked the first performance because it went fast."

1st performance		2nd performance	
FACT	OPINION	FACT	OPINION
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5

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)

MATERIAL(S)

PROCEDURE(S)

ASSESSMENT(S)

ADDITIONAL COMMENT(S)

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

Minnesota OPERA

Madama Butterfly

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
Based on David Belasco's play *Madame Butterfly* (1900), itself based on a short story by John Luther Long (1898)

World premiere at Teatro alla Scala, Milan
February 17, 1904

Sung in Italian

Cast of Characters

Cio-Cio-San [Madame Butterfly]	soprano*
Lieutenant B. F. Pinkerton	tenor*
Suzuki, *Butterfly's maid*	mezzo-soprano
Sharpless, *U.S. Consul at Nagasaki*	baritone
Goro, *a marriage broker*	tenor
The Bonze, *Butterfly's uncle*	baritone
Kate Pinkerton	mezzo-soprano
Prince Yamadori	tenor
The Official Registrar	baritone
The Imperial Commissioner	tenor
Uncle Yakuside	tenor
Butterfly's grandmother	soprano
Butterfly's mother	mezzo-soprano
An aunt	mezzo-soprano
A cousin	mezzo-soprano
Sorrow, *Butterfly's child*	mute*

Butterfly's relatives and friends, servants

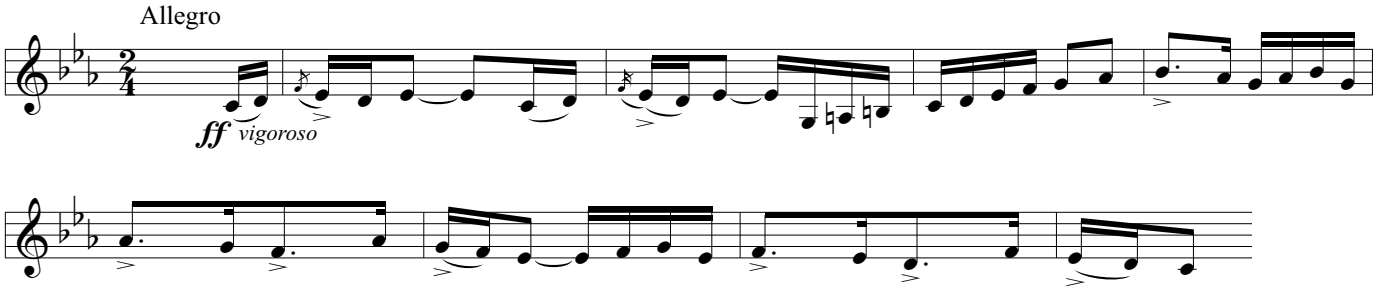
Setting: Nagasaki, beginning of the 20th century

Synopsis and Musical Excerpts

PRELUDE

The opera opens with a vigorous fugue in the strings, set to following theme:

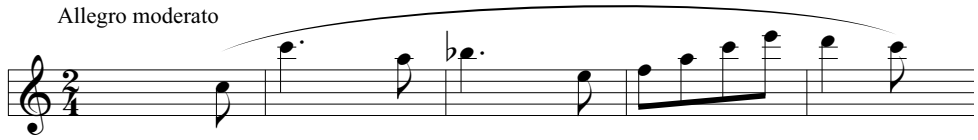
(1) PRELUDE



ACT I

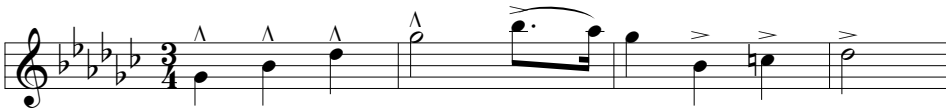
Outside a little house overlooking the Nagasaki harbor, Pinkerton, an American naval officer, is making the final arrangements with the marriage broker, Goro, for a Japanese wedding. The following recurrent theme is established in the orchestra.

(2) SHARPLESS THEME

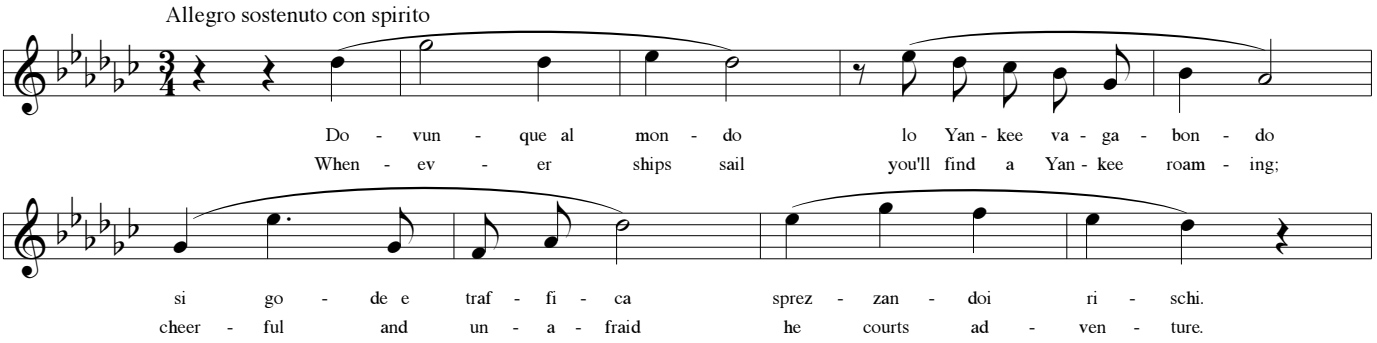


According to law, the marriage will not be binding, and Pinkerton revels in the carefree arrangement. The American national anthem introduces his aria.

(3A) AMERICAN NATIONAL ANTHEM

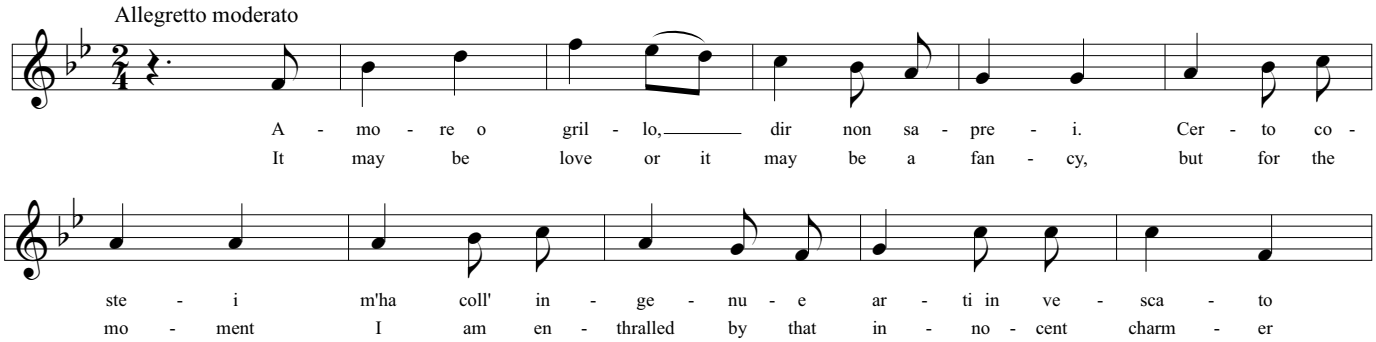


(3B) PINKERTON: DOVUNQUE AL MONDO



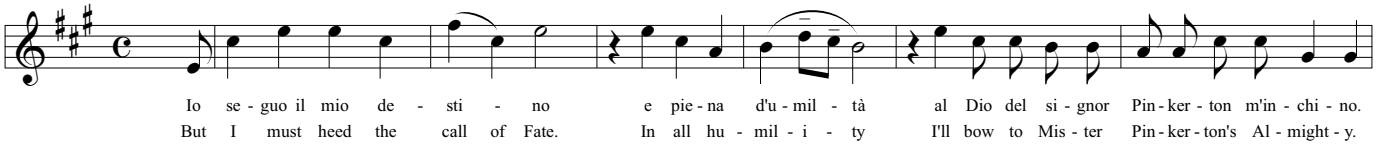
The American Consul, Sharpless, warns Pinkerton that his bride, Cio-Cio-San (called Butterfly by her friends), is serious about the marriage.

(4) PINKERTON: AMORE O GRILLO



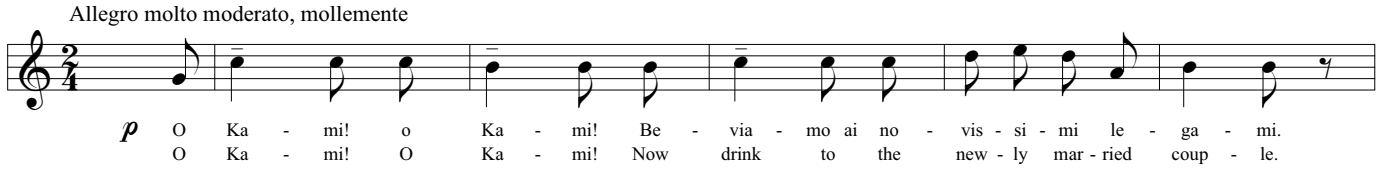
Butterfly and her relatives arrive. She tells Pinkerton about herself, her family and her age – which is only 15 – and shows him the few possessions she has brought, including the ceremonial dagger with which her father killed himself. Butterfly confesses that she had secretly visited the mission and converted to Christianity so that they may worship the same god.

(5) BUTTERFLY: IL SEGUO IL MIO DESTINO



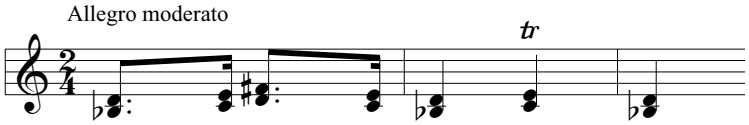
The brief ceremony is performed and a toast is offered. Uncle Yakuside imbibes a bit too too much wine.

(5) TUTTI: O KAMI, O KAMI



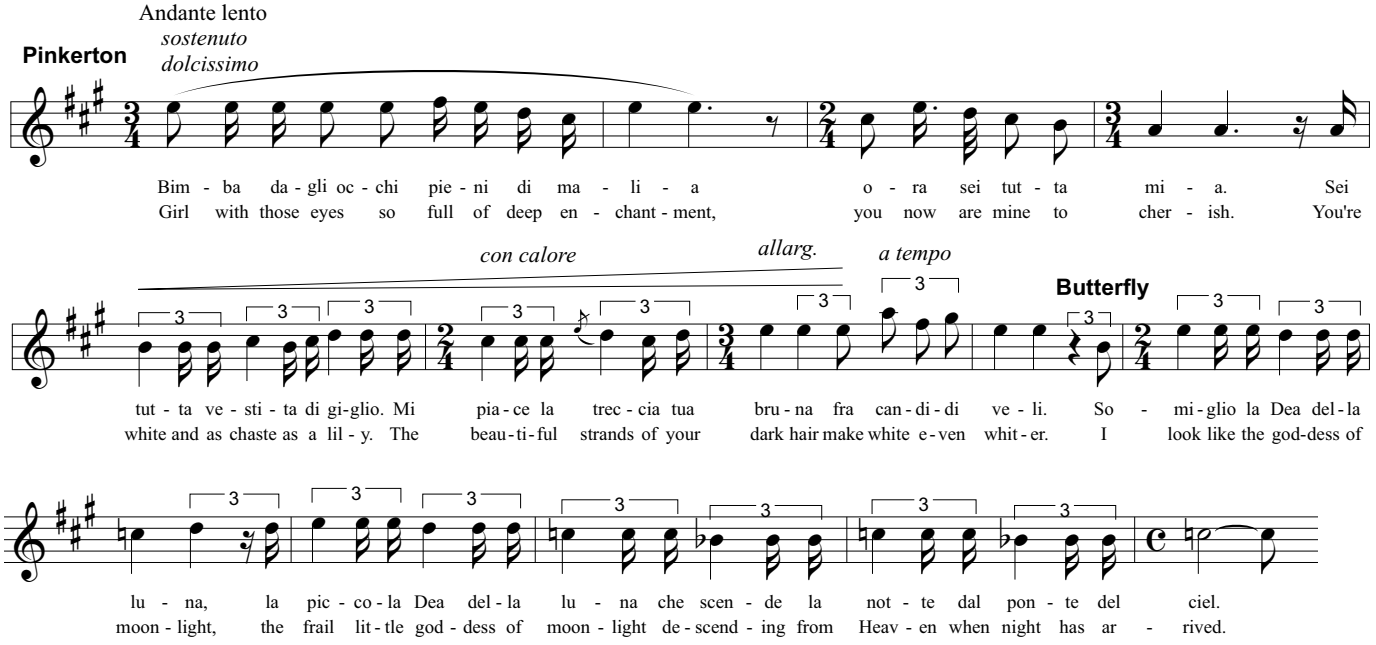
As the celebration begins, an ominous figure appears. He is Butterfly's uncle, the Bonze, a Japanese priest, who curses Butterfly for abandoning the Japanese gods in favor of Christianity. All the relatives side with the Bonze, and they turn on the young bride.

(6) CURSE THEME



Pinkerton orders them all away, and in the long and tender love duet that closes the act, Butterfly forgets her troubles. Together, Pinkerton and Butterfly enter their new home.

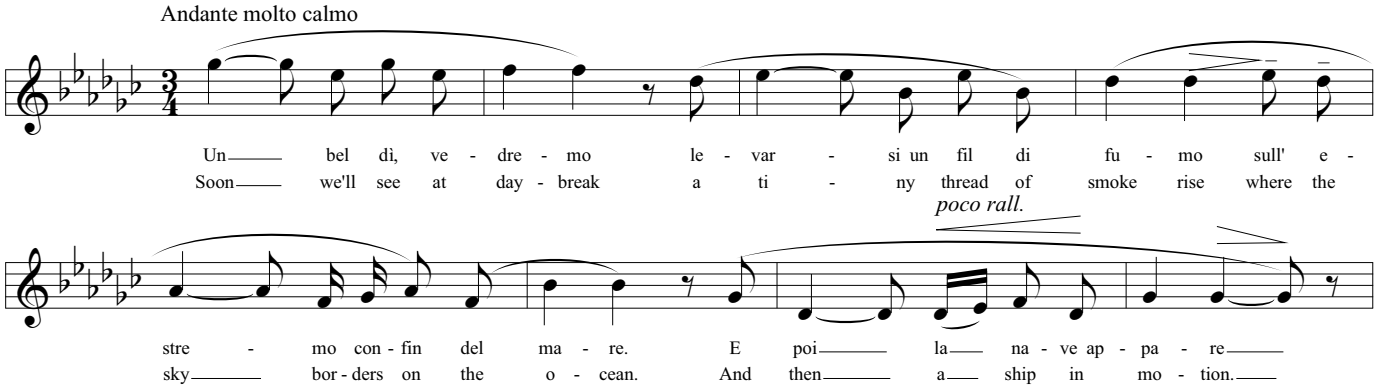
(7) PINKERTON, BUTTERFLY: VIENE LA SERA...BIMBA DAGLI OCCHI PIENI DI MALIA



ACT II

Part one Three years have passed since Pinkerton sailed for America, but Butterfly remains loyal and describes to Suzuki her dream of his return.

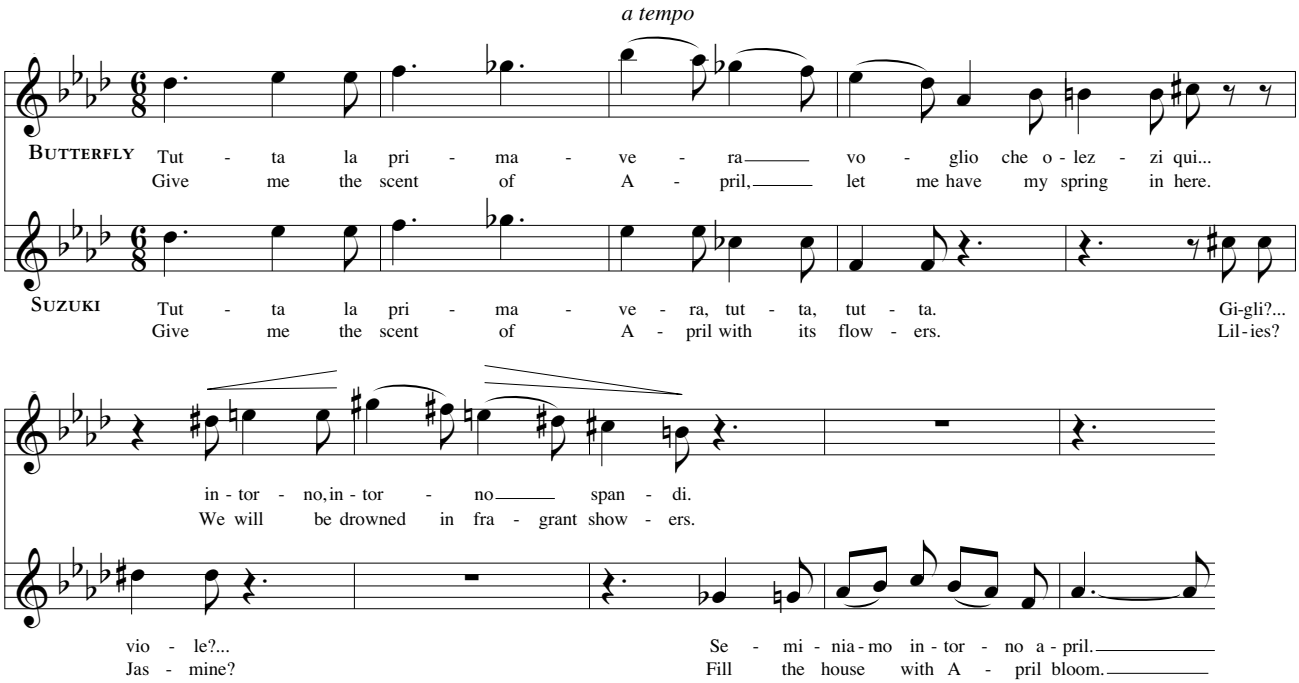
(8) BUTTERFLY: UN BEL DÌ



Sharpless, knowing that Pinkerton has taken an American wife and will soon be arriving in Nagasaki with her, attempts to prepare Butterfly for the shock, but she is too excited by news of Pinkerton's return to listen. Goro enters with the wealthy Prince Yamadori, who is courting Butterfly. When Goro and Yamadori leave, Sharpless gently advises her to accept the Prince. That is out of the question, she insists, and she brings in the reason for that impossibility – her young son, named Sorrow. But, she adds, he will be called Joy when his father returns. Defeated, Sharpless leaves, promising to tell Pinkerton of the boy.

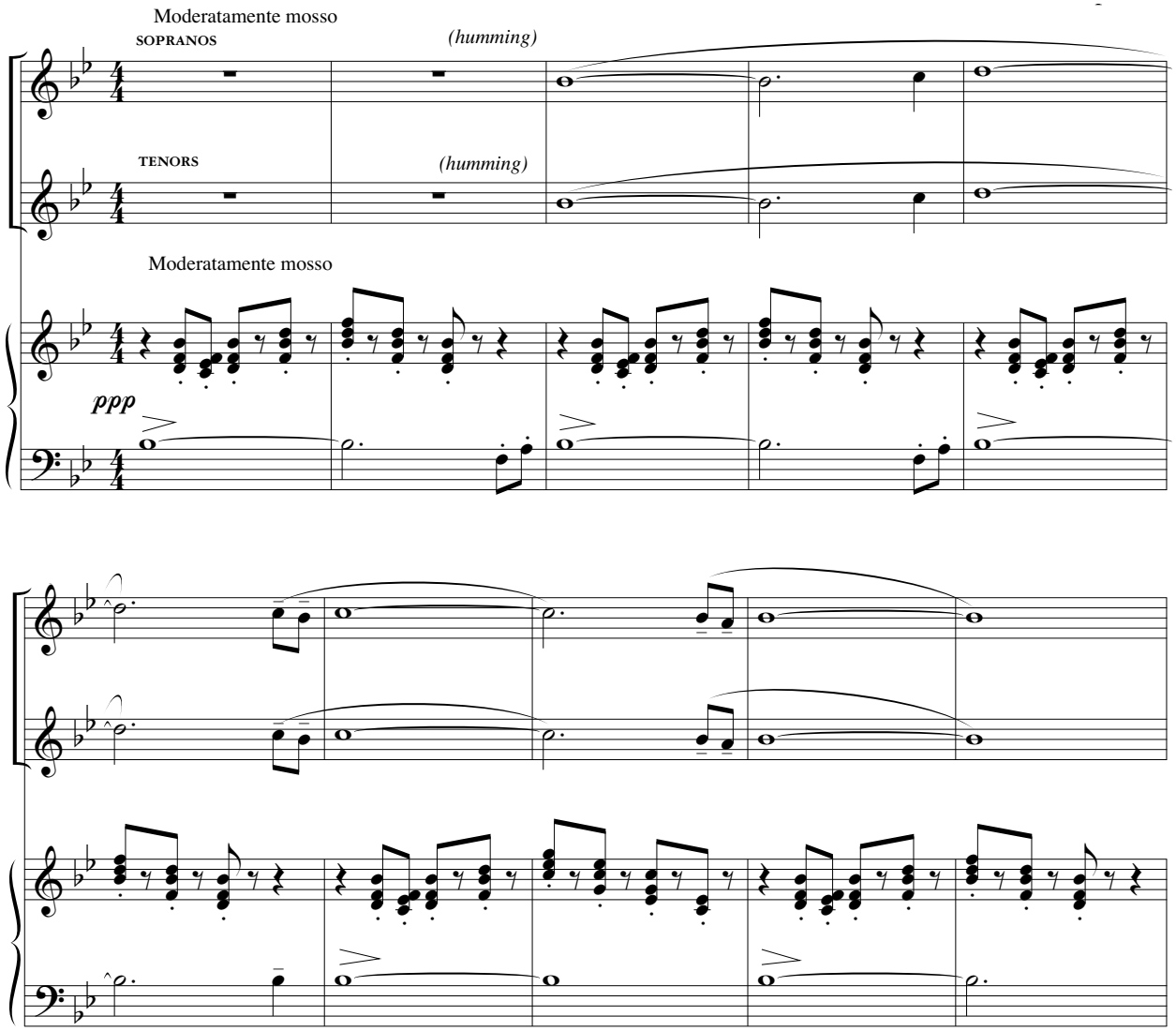
A cannon is heard, and Butterfly and Suzuki see Pinkerton's ship, the *Abraham Lincoln,* coming into the harbor. Butterfly jubilantly prepares for his return, filling the room with flowers and again donning her bridal costume.

(9) BUTTERFLY, SUZUKI: TUTTA LA PRIMAVERA



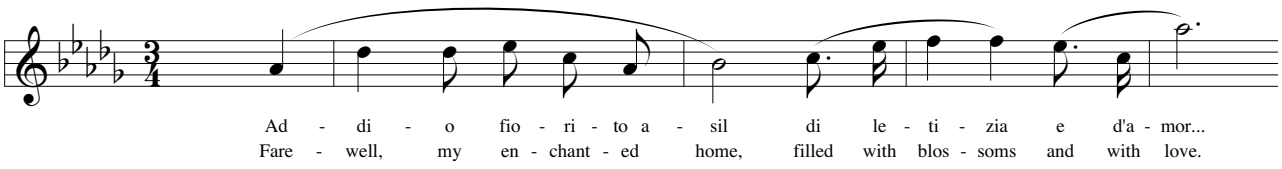
As night falls, Butterfly, Suzuki and the child wait, motionless. An unseen chorus is heard.

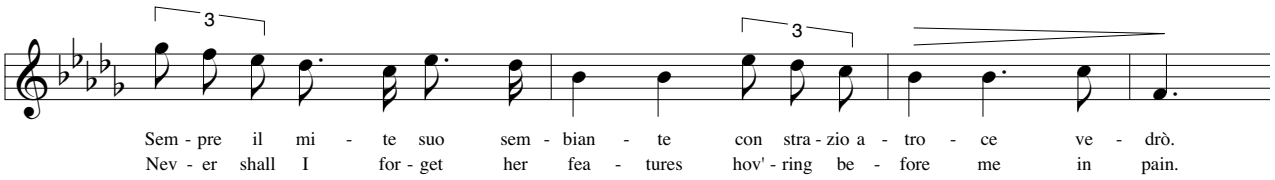
(10) HUMMING CHORUS



Part two Dawn finds Butterfly, Suzuki and Sorrow just where they were at the close of the last scene, except that the maid and the child are fast asleep. Butterfly takes her sleeping son into another room, singing him a lullaby. Sharpless enters with Pinkerton and his wife, Kate. Suzuki almost at once realizes who this is. She cannot bear to tell her mistress, and neither can Pinkerton. He sings a passionate farewell to his once-happy home, and leaves.

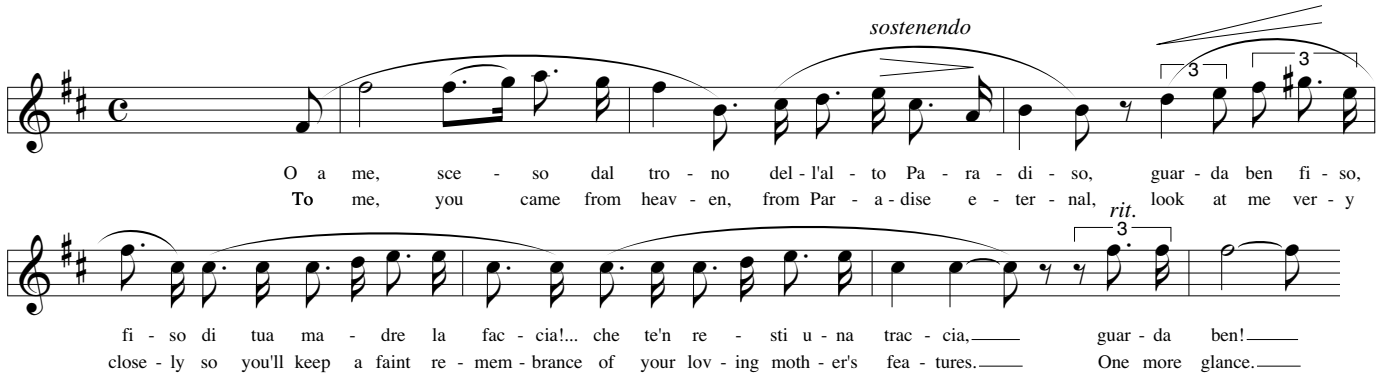
(11) PINKERTON: ADDIO FIORITO ASIL





Butterfly, entering, sees Kate and realizes the painful truth. With dignity she tells Kate that she may have her boy if Pinkerton will come soon to fetch him. Left alone with the child, she makes an agonizing farewell.

(12) BUTTERFLY: O A ME, SCENSO DAL TRONO



She blindfolds the boy and goes behind a screen where she stabs herself. Pinkerton comes rushing back, but it is too late.

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. Metronome markings follow in parenthesis. The KEY given is decided by the tonality at the beginning of the scene. Puccini does shift tonality and key changes constantly, which reflects the style of the era. 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:

Madame Butterfly = B	Suzuki = SZ	Imperial Commissioner = IC
Pinkerton = B	Goro = G	
Sharpless = S	Kate = K	

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

Madame Butterfly
FLOW CHART

ACT I (VS PP. 1 – 57)

Scene	Act I →		
Musical Description	*Allegro* (M.M. ♩ = 132) (PP. 1 – 25) KEY: E♭ major	*Allegro sostenuto con spirito* (M.M. ♩ = 112) (PP.. 26 – 45) KEY: G♭ major	*Allegro* (M.M. ♩ = 144) (PP. 45 – 57)
Orchestration	strings, full orchestra	brass and woodwinds for *The Star-Spangled Banner*motive	Use of bassoon gives the entrance of the relatives a feeling of comedy. Flute, oboe, harp, and bells scores authentic Japanese tune used after the arrival of B and entourage. (PP. 56–
Themes	Opening is fugue-like; it is not a formal overture.	P's aria starts and ends with a strain of *The Star-Spangled Banner.*	"Happiness Motive" – This entrance music is very simple and elegant. It is made from a four-note phrase (part of a pentatonic scale) that moves up and down chromatically. This will develop into the "Love Duet" with P ending Act I and when B thinks P has returned in Act II.
Drama	Puccini creates a wonderful sense of excitement and anticipation of P arriving at his new house.	P outlines his philosophy – that roving "Yankees" take pleasure where they find it.	G announces the arrival of B and her friends.
Related Information		With P's "Yankees" line, the audience is already developing sympathy for B *{see Mini-Guide P. 21}*.	This scene was met with shouts of *"bohème!"* at its first performance, meaning the audience thought it sounded like his earlier opera, *La bohème.*

Madame Butterfly
FLOW CHART

ACT I (VS PP. 58 – 99)

Scene	Act I →		
Musical Description	*Moderato sostenuto* (M.M. ♩ = 60) (PP. 58 – 68) KEY: G♭ major	*Poco meno* (M.M. ♩ = 108) (PP.. 68 – 89) KEY: B♭ major	*Allegro* (M.M. ♩ = 144) (PP. 90 – 99) KEY: C major
Orchestration	Stings again play Japanese tune just heard.	*Imperial Hymn* in middle range strings.	"Death Theme" – pizzicato strings
Themes	VS P. 62 has interval of an augmented fourth (a *diabolus in musica*) when B sings, "But when storms begin to rage…." It will be used again at B's moment of "greatest suffering." VS P. 66 – The "Death Theme" makes first appearance on the word "Morto" in the lower woodwinds and trombones.	*Japanese Imperial Hymn* (the country's national anthem) is heard when G announces the IC. Use of bassoons creates comical theme announcing entrance of the relatives—again.	The "Death Theme" heard at G remark (P. 95). "Happiness Motive" (P. 59)
Drama	P learns about P, G calls for silence, the IC proclaims the wedding.	G announces IC; the family enters; S warns P not to hurt B.	Wedding party moves into garden, B shows P her possessions.
Related Information	B's vocal line is meant to sound Oriental to Western ears. She is at her most "Japanese." She will become "Western" as the story progresses.	As this scene progresses, Western and Eastern musical styles combine – P and S are Western and B and family are Eastern.	

Madame Butterfly

Flow Chart

ACT I (VS PP. 100 – 156)

Scene	Act I →		
Musical Description	*Moderato* (PP. 100 – 109) *Vivo senza rigore di tempo* (PP. 110 – 121) KEY: C major	*Andante affettuoso* (M.M. ♩ = 76) (PP.. 122 – 127) KEY: E major	*Andante calmo* (M.M. ♪ = 92) (PP 127– 156) KEY: A major
Orchestration	"Death Theme" in low brass (P. 100)	*Imperial Hymn* in middle range strings.	"Death Theme" – pizzicato strings
Themes	"The Ninon Bashi" is used to create theme to accompany the congratulations from the chorus (P. 103). "Death theme" is used immediately after B. sings "Amore mio!" (P. 100) – it is pentatonic in construction. "Curse Theme" heard when the Bonze enters. It is a chromatic theme used throughout the opera. (P. 110)	"Curse Theme" (P. 122) Opening fugue-like theme is heard starting on P. 126 Authentic Japanese prayer music is used to underscore SZ prayer. "Renunciation Theme" and "Happiness Theme" are used alternating through the duet. It characterizes the irony of the moment.	"Love Duet" motive is heard starting on P. 127. P. 148 – melodic fragment used that will be heard in the Act II,"Night Vigil." On P. 154, B's melodic line returns to a similar couture as her entrance P. 52 only a half-step lower. This gives a sense of B overcoming her fears. The ending of the duet (and Act I) are not resolved harmonically. Puccini is telling the audience that the love between the two is not resolved.
Drama	B has been singing piano but reaches a forte when she sings "Amore mio!" The IC performs wedding. The Bonze enters and disrupts wedding; the family denounces B.	B and P are finally alone. They hear SZ saying her prayers.	B asks P to love her; she wonders about the fate of butterflies in America which are pinned. She overcomes her worries, and they end the scene by going into their house.

Madame Butterfly

FLOW CHART

ACT II (VS PP. 157 – 198)

Scene	Act II – part one →		
Musical Description	*Allegretto mosso* (M.M. ♩ = 144) (PP. 157 – 169) KEY: B♭ major	*Andante molto calmo* (M.M. ♩ = 42) (PP. 170 – 174) KEY: G♭ major	*Andantino* (PP. 175 – 198) KEY: A minor, but with modulation
Orchestration	Puccini uses the orchestra to describe the emotional flux both S and B are in through constant key changes and in orchestration.		
Themes	"Curse" motif colors the scene. Act I opening fugue-like figure is used to describe birds. "Happiness Motive" from B and P's first meeting are used when B is singing about P.	The beginning melody shows B's calm certainty, but as she thinks about P her "mind" (and vocal line) becomes agitated – her subconscious mind is in a state of fear."	Throughout this section, themes used before will return: *The Star-Spangled Banner,* the "Love Duet" and others. Puccini writes this section in a conversational style. Popular Japanese song, "My Prince," underscores Prince Yamadori's entrance.
Drama	B lies on the floor dejected, SZ prays for her. B is confident that P will return. SZ is not so sure.	B sings of the fine day when P returns.	Prince Yamadori arrives with G to ask B to marry the Prince. S arrives to show B a letter from P.
Related Information		This is a famous aria for sopranos and one of the most famous excerpts from all of Puccini's output.	

Madame Butterfly

FLOW CHART

ACT II (VS PP. 199 – 254)

Scene	Act II – part one →		
Musical Description	*Molto moderato quasi Valzer lentissimo* (PP. 199 – 204) KEY: A♭ major	*Andante molto camo* (M.M. ♩ = 100) (PP. 205 – 226) KEY: B♭ major	*Andante calmo* (M.M. ♩ = 200) (PP. 226 – 254) KEY: D minor with fluid tonality?
Orchestration		pizzicato strings and bass drum accent after S asks what B would do if P didn't return. Horns play "Happiness Theme" (P 225)	
Themes	A slow English waltz accompanies the serving of the tea (P 199). Theme used to greet Prince Yamadori is heard when he leaves (P 202). "Happiness Theme" fragments used in small entrances.	"Letter Scene" *Star-Spangled Banner* and "Love Duet" used in fragments. "Happiness Theme" is under-scored, ironically, when B cries, "He has forgotten me!" (P. 214)	"Un bel dì" opening motif is heard at PP. 225 and 233. "Happiness," "Love," and "Curse" used throughout scene.
Drama	B serves tea to her visitors. Prince Yamadori leaves and S keeps trying to read the letter from P.	S reads letter to B. She keeps interrupting and interpreting the letter as she wants to hear it. B finally understands P doesn't want to see her. B shows S her child—Sorrow. S promises to write P about the child.	B and S confront G for spreading rumors about B and her child. They hear a canon shot announcing the arrival of P's ship. They pick flowers or the arrival of P and reflect on the past events.
Related Information		It is a Japanese tradition for a child to a have a temporary name. This is reflected by B saying the boy's name is "Sorrow," and then "Joy" when P returns.	

Madame Butterfly

Flow Chart

ACT II (VS PP. 255 – 297)

Scene	Act II – part one	Act II – part two (sometimes referred to as Act III) →	
Musical Description	*Meno* (M.M. ♩ = 69) (PP. 255 – 259) KEY: B♭ major	*Andante sostenuto* (PP. 260 – 271) KEY: D minor *Andante sostenuto* (M.M. ♩ = 56) (PP. 271 – 293)	*Andante* (M.M. ♩ = 48) (PP. 293 – 297)
Orchestration	Chorus is called to hum for melody on P. 256) Use of bird chirps to help describe daybreak caused audience members to laugh out loud during the premiere.		
Themes	"Humming Chorus" has same accompaniment as the "Letter Scene" from earlier in Act II (P. 256). "Curse" motif is heard at beginning of Act II – part two.	B sings same theme when she puts the child to sleep as she did when she introduces him S.	
Drama	B and SZ prepares the vigil with the child until P arrives. Night falls.	B takes the child into the house to sleep and she does also. P and S enter with K. SZ learns of K. P is there to take take the child.	P finally learns his mistake and sings of his eternal guilt. He leaves unable to face the woman he has betrayed.
Related Information	The "Vigil Scene" has been called by critics as the weak point in the opera, as the drama is stopped for an unusually long time. The Act II – part two prelude is by far the longest prelude Puccini ever wrote.		

Madame Butterfly

FLOW CHART

ACT II (VS PP. 297 – 314)

Scene	Act II – part two →	
Musical Description	*Andante molto sostenuto* (M.M. ♩ = 60) (PP. 297 – 324) KEY: C minor	*Allegro vivacissimo* (M.M. ♩ = 176) (PP. 311 – 324) KEY: F♯ minor
Orchestration	"Puccini orchestration is at his most-sensitive and communicative." Cellos play descending whole tone scale as B tells SZ not to cry. (P. 304)	Unison orchestra for "Che tua madre" melody during finale. .
Themes	"Opening Theme" is heard in a very muffled tone. "Curse Theme" (P. 300)	"Curse Theme, Death and other modified fragments used throughout scene. Orchestra plays "Che tua madre" melody in which B stated she would rather die than return to her old life.
Drama	K asks SZ to tell B that they will take the child. B enters asking for P but only sees K. B learns that K is the wife of P. K asks for the child. B says to come back in a half hour.	SZ consoles B. B sends child to play along with SZ. B gets knife from case. SZ sends child to B as she is about stab herself. She tells the child that he came from heaven and sends him to play. B stabs herself. P is heard off-stage crying her name.
Related Information		After finishing this piece, Puccini wrote "I am conscious that in it I have written the most modern of my operas." (Osborne)

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

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

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 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*.

A scene from Minnesota Opera's 2005 production of Tosca

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

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 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

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

While Puccini was recuperating from an automobile accident, a young girl named Doria Manfredi was hired as a nurse and maid. She remained in the household as the Puccinis' maid. Elvira saw the makings of an affair and immediately discharged her. But that was not enough. She continued her slanderous accusations through the small village, and the townspeople, aware of her husband's past philandering, quite naturally believed her. The innocent girl, totally humiliated, took poison and died after five days of 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

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

Madame Butterfly completes the succession of Puccini's three most popular operas, written exactly four years apart. Yet the opera's initial reception was frosty at best, played to the highly reactive Milanese, who whistled, howled and accused the composer of self-plagiarism. Cries of "Butterfly is pregnant; ah the little Toscanini" arose when Rosina Storchio's kimono caught a draft (the soprano's affair with the famed conductor was commonly known), and some of the opera's most beautiful moments were greeted with unmasked hostility. Though the rowdy crowd may have been incited by an anti-Puccini cabal, they had indeed achieved their intended purpose – the evening had truly been a fiasco.

Poor Puccini must have been devastated, another blow in a series of unfortunate incidents that plagued his life during the preceding year. A serious automobile accident in February 1903 left him with a broken leg, which was slow to mend and hampered the progress of his most recent opus. Not to mention that he was homebound with his female companion, the ill-tempered Elvira Gemignani, unable to visit his current mistress, Corinna, who was conveniently set up by the composer on the edge of town. Nor did the domestic situation look especially promising. Elvira's estranged husband had died the day after the crash, leaving open the very likely possibility of her marriage to Puccini (divorce had not been an option in Italy at this time) after the passing of a mandatory 10-month period widows were required to wait before reattaching themselves. The composer had doubts over his 20-year relationship with Elvira (even though they had produced a son, Antonio), but increasing pressure from friends, family and Elvira hastened the dreaded wedding day, which finally took place on January 3, 1904.

On an even more personal note was the bruise to his ego. Puccini had spent great care crafting his most original score to date and was unusually confident on the night of its premiere, even inviting family members, something he would never do. Four years earlier, he had witnessed a performance of David Belasco's play in London while supervising the British premiere of *Tosca*. In spite of the fact he spoke little English, the composer reacted with enthusiasm, in particular to Butterfly's nightlong vigil, a 14-minute scene during which there was no dialogue, only dramatic lighting effects indicating the passage of time and the coming of the new day (Belasco was a highly innovative turn-of-the-century playwright and producer who would also be the source of Puccini's next opus, *La fanciulla del West*). Though Puccini would consider a number of other options, including literary works by Émile Zola (*La faute de l'Abbé Mouret*), Edmond Rostrand (*Cyrano de Bergerac*), Alphonse Daudet (*Tartarin de Tarascon*), Maurice Maeterlinck (clearly poaching on Debussy's plan to set *Pelléas et Mélisande*) and Victor Hugo (*Les misérables*, *Notre Dame de Paris*), he found himself perennially drawn to the emotional plight of Cio-Cio-San.

The composer turned to his creative team of Luigi Illica and Giuseppe Giacosa, who had so faithfully served him in the past. Illica brought some experience to the table – he had already worked on a Japan-based libretto, *Iris*, set by Pietro Mascagni in 1898 (the premiere of which Puccini had attended), and Giacosa was a fervent reader of Japanese poetry. As it turned out, Belasco's drama only depicted what would become Act II of Puccini's opera, and in order to work up

the preliminary action of Act I, they were forced to consult the playwright's source, a short story by John Luther Long. From that material, Illica also crafted a third, intermediate scene located at the American consulate, where Butterfly seeks Sharpless to inquire after her overdue spouse. There she meets Kate Pinkerton who, by coincidence, is looking into the whereabouts of her husband's child. During the awkward encounter, Kate treats Butterfly with little more respect than a "china doll," which sets the drama distinctly into a different direction, though some of her careless attitude would be retained in the opera's early versions.

The composer came to see the consulate scene as an interruption and demanded it be dropped. Illica was adamant and insisted that, if the scene wasn't going to be in the opera, it could at least be included in the published libretto as an addendum. He would not get his way, nor would Giacosa, who warned that Act II, with the recreation of Butterfly's evening wait, would last at least an hour and a half, too long for the attention span of an Italian audience, who would customarily get an intermission (Verdi once quipped that a 42-minute act of *Otello* was two minutes too long). Giacosa also complained that many of the lines he had given to Pinkerton at the end of the opera had been eliminated. He threatened to quit and had to be assuaged by the intervention of publisher Giulio Ricordi.

Puccini wouldn't budge. Still struck by Belasco's play, his vision of the drama was clear-cut and not open for discussion – the opera would be played entirely in Butterfly's home. To spice things up musically, he painstakingly researched Japanese-based themes, even diving into *The Mikado*, the popular operetta by Gilbert and Sullivan. He also picked the

brain of soprano Tamaki Miura (who would become a great Butterfly interpreter in the first decades of the 20th century) and consulted with Madame Hisako Oyama, the wife of a Japanese diplomat in Rome, for authentic Japanese melodies. Long's story rang a note of truth as Oyama recalled the rumor of a similar incident that actually had occurred in Nagasaki.

His effort was for naught, as the opera's novelty was lost on the opening night public, resulting in one of the greatest theatrical failures since the Paris premiere of *Tannhäuser* in 1861. The composer returned the 20,000 lire commissioning fee, withdrew his score and canceled the next production in Rome. Ricordi, initially skeptical of Puccini's choice in subject, believed the opera deserved a second viewing, albeit with a few changes. Giulio's son, Tito, recalled that the city of Brescia had always been warm to Puccini's works, and arranged for a production to be mounted in May. Puccini went back to his new opera and made many revisions, dividing the action into three parts with two intermissions and adding a short tenor aria, "Addio, fiorito asil," to the final scene, as operatic custom demanded (Giacosa had been correct on both counts).

As predicted, the Brescia premiere was warmly greeted, and Butterfly began a tenuous journey around the world, making it to Buenos Aires, London, Bologna, Budapest and Washington, D.C. Puccini always feared another failure and was careful to approve all aspects of each production. At nearly every juncture, more small changes were made, but nothing as drastic as those for the Paris production at the Opéra-Comique in 1906. The director, Albert Carré, required the softening of certain troublesome aspects to satisfy his bourgeois audience [who still hadn't sacrificed their upright mores in spite of having been nursed on progressive works such as *Carmen* (1875) and *Pelléas* (1902)]. Granted, it was an unconventional and daring opera for its day. The impresario was opposed to Pinkerton's portrayal as a "yankee vagabondo," both a sexual adventurer and boorish "barbarian" full of politically incorrect jibes aimed at Butterfly's family and the local culture (in particular, the behavior of her alcoholic uncle, Yakuside, whom he incites to get drunk after the marriage ceremony). Also found distasteful was Kate Pinkerton's confrontation with Butterfly near the end of the opera, an unforgiving image of a cold Western woman – most of her lines were reassigned to Sharpless. Equally suspect was Butterfly's disclosure of how much Pinkerton paid for her and her vow to live economically – this turned into a joyous admission of how she and her new husband will now worship the same deity.

At first reluctant, the ever-sensitive Puccini made the changes and even published them as the final, "definitive" version, fearing those elements were the cause of *Butterfly*'s initial downfall. It was this Paris edition that returned to La Scala for its second performance run in 1925 – one year after Puccini's death (the original Milan version wouldn't be revived until 1982, at Venice's Teatro La Fenice). Still, one wonders if the insecure composer was simply bowing to pressure, and many believe the earlier Brescia score represents his truest intentions.

In 1853, American naval Commodore Matthew Perry positioned five ships led by the *USS Powhatan* in Edo (Tokyo) Bay and demanded the Japanese to open their ports to foreign trade. The xenophobic shogunate had enjoyed a self-imposed exile for 200 years, but outmatched and outgunned, the Japanese agreed to Perry's terms. Both sides were to benefit – America obtained a strategic refueling and intelligence base, and Japan was quickly ushered into the Industrial Revolution.

Perry's audacious American colonialism would have a profound effect on Western civilization, particularly in the art world. As Japanese culture was soon featured in subsequent World Exhibitions of the Industrial Age, artists from all disciplines were quickly attracted to the unusual perspective found in highly aesthetic and skillfully executed artworks from the Far East. The Realists and Impressionists were excited by the cropping of figures, the oblique angles, the emphasis on nature and overall asymmetry of composition; the Post-Impressionists and Art Nouveau painters drew from the simple forms and emphasis on pattern.

The music world was equally invigorated. Already touched by the Occidental and the Near East, composers yielded such works as Bizet's *Les pêcheurs de perles* (1863; set in ancient Ceylon), Meyerbeer's *L'Africaine* (1865; set on an island in the Indian Ocean, presumably Madagascar), Verdi's *Aida* (1871; Memphis and Thebes), Saint-Saëns's *La princesse jaune* (1872; Japan), Bizet's *Djamileh* (1872; Cairo) and Mascagni's *Iris* (1898; Japan). Biblical subjects typically set in the Middle East once again became fair game, with *La reine de Saba* (Gounod; 1862) and *Samson et Dalila* (Saint-Saëns; 1868) as popular examples. Even Bizet's *Carmen* (1875; Spain) had an exotic flare.

As they often spawned these musical adaptations, it's not surprising that literary works set in foreign locales began to proliferate as well. In particular, Louis-Marie-Julien Viaud, a French naval lieutenant writing under the pen name of Pierre Loti, retold his tales of the high seas under such far-away titles as *Aziyadé*, *Rarahu*, *Les trois dames de la Kasbah*, *Japoneries d'automne*, *Pêcheur d'Islande*, *Fantôme d'Orient*, *Jérusalem*, *La Galilée* and *Ramuntcho*, among others. Several of these were adapted for the stage: *Rarahu* became Léo Delibes's Indian opera *Lakmé* (1883), African-based *Spahi* was set by Lucien Lambert (1897) and the Japanese *Madame Chrysanthème* (1893) was adapted by André Messager. Puccini knew Messager from his student days and had reconnected with him in recent years for the French premieres of his earlier works (Messager was a conductor at the Opéra-Comique) and likely knew of the opera.

Another creative artist was aware of Loti's Japanese tale. John Luther Long, a lawyer from Philadelphia with literary aspirations, created his own geisha story with many of the same elements: a naval lieutenant's temporary marriage with a Japanese woman, a close male companion, Yves, and a female counterpart to complete the quartet, the landlord's daughter Oyouki. Where Loti's narrative is merely descriptive, told from a male perspective with meticulous documentation of their various outings and scrutiny of the local mileau, Long's novel throws the focus on the heroine. And while the climax of *Madame Chrysanthème* is the suspicion of an affair between Yves and the title character, Long's Butterfly faces a succession of agonizing situations – living as an outcast among her family and friends (save Suzuki), painfully waiting for Pinkerton's arrival after his ship had docked and an excruciating confrontation with Mrs.

Pinkerton at the American consulate, during which "Adelaide" casually remarks "How very charming – how lovely – you are, dear! Will you kiss me, you pretty – plaything!" Long concludes with Butterfly's botched suicide attempt (after which Suzuki binds the wound, and the two spirit the child away to locations unknown), where Loti's marriage ends amicably and dispassionately after a mere three months, with his former bride tactlessly testing the validity of his final payment with a metal hammer. In contrast, with more youthful naïvété, Butterfly mistakes the parting divorce settlement as a promise of return.

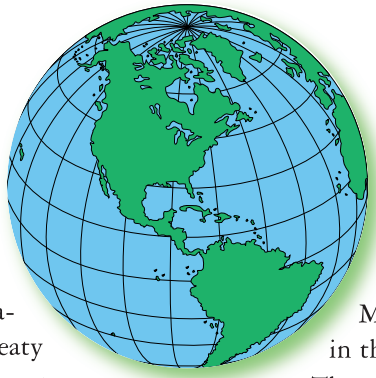
Japonisme reached North America at the turn of the century when innovative playwright David Belasco was looking for new ideas. Belasco had spent his early years on the West Coast, working in all facets of the theater business, learning it from the bottom up. When his play *La belle russe* was accepted by a New York theater in 1882, a chapter in theater history was born. Already there was a trend in naturalist theater, as evidenced by Emile Zola's treatise on the subject (*Le naturalisme au théâtre*, 1881), and Belasco's particular brand of realism took theater production to a new level. Among his enhancements included bloody sides of beef used to enhance the brutality of a slaughterhouse, the spreading of pine needles onstage to augment the sense of being in the forest, and even the frying of pancakes onstage to recreate the authentic feel of New York's famous Child's Restaurant. To heighten the plight of Butterfly, he lopped off Long's preliminary information to create unity of time and place (generally 24 hours within a single setting) and portrayed Butterfly's night-long silent vigil with a dramatic change in color and lighting with watershed electrical techniques. Belasco realistically retained Butterfly's broken English, an aspect that delivers as live theater much more successfully than as written text ("Sa-ay! Mebby you also don' thing he go'n' take us live in his large castle at United States America?"). Finally, to heighten the drama, Butterfly is successful in her attempt at hara kiri.

Pinkerton is curiously absent in both Long and Belasco – in the novel, though frequently referenced, most of his utterances are made in the shadow of the past, and he is only seen from a distance in Butterfly's present world. During the play, Pinkerton makes two appearances, but only has a handful of spoken lines. Clearly his role had to be augmented to satisfy the expectations of Puccini's audience, who would require a romantic leading man, caddish as he may be. Also needed to heighten the conflict and irresolution of Act I was the inclusion of a dramatically decisive moment – the appearance of the Bonze. In Long and Belasco,

Butterfly's conversion to Christianity is merely footnoted as a denial of her ancestors, in particular the living ones whom her husband finds so tedious.

John Luther Long did not only have Loti's novel at his disposal – he also had the recollections of his sister, Jennie Correll, who had worked as a missionary in Japan during the latter part of the 19th century. She apparently had known the son of a Scottish merchant, Thomas Blake Glover, whose mother was a Japanese "tea house" girl, Yamamura Tsura, also known as Ochô-San. She had a son of mixed parentage, Tomisaburo, yet it is likely he was adopted – according to Jan van Rij (*Madame Butterfly*, Stone Street Press); the abandonment issue comes from a possible Glover relation's liaison with another woman of the "entertainment industry," Kaga Maki, who was forced to give up the illegitimate child. Correll claimed to be intimate with all parties (Tomisaburo had been her student), and with a dash of sensationalism, revealed her account "previously known to only two people," in the early 1930s, after *Madame Butterfly* had become an enormous hit. She was sketchy about the suicide, which was brought up by soprano Tamaki Miura a few years later. Long apparently had told her about the Glover family and Ochô-San's attempt on taking her own life, which may or may not be true, yet the motivation appears unclear as Glover continued to stay with her in Japan. Of course, Long only knew the facts his sister told to him, and as it turns out, she is a potentially unreliable source. Equally plausible, Correll simply may have picked the story up as shop-talk gossip – there were certainly an abundance of temporary marriages at this time (as Loti indicated in his memoirs), many of which resulted in unexpected pregnancies and absent fathers.

As an interesting footnote, Thomas B. Glover had a role in developing Japan into a world power – he was active as a gunrunner to Japan and assisted rebels in bringing down the Tokugawa Shogun in 1868. In addition to his many subsequent entrepreneurial enterprises (which included importing the first steam locomotive to Japan), Glover worked for his friend from those rebel days, Yataro Iwasaki, founder of the Mitsubishi company. Glover's son, Tomisaburo, the "real" Dolore, tragically took his own life days after the surrender of Japan in 1945, unable to reconcile his divided East/West sympathies. Ochô-San died in 1899, after surgery, and Kaga Maki in 1906, presumably of natural causes. In a related argument, Arthur Groos (*Cambridge Opera Journal*, 3, 2, 125–158) draws notice to a naval officer, William B. Franklin, and a ship's doctor, John Stamford Sayre (Long's surname for Puccini's Sharpless) serving aboard a Japan-bound ship in the last decade of the 19th century, at the same time as Correll was in Nagasaki. But the identity of any actual "Cio-Cio-San" associated with these two men remains elusive.



History, Politics

- The Entente Cordiale between Great Britain and France comes into existence. In part it is simply an understanding between the two nations, alarmed by the threatening power of Germany and Austria-Hungary, and in part a formal treaty concerning relations in colonial areas, especially Africa. France accepts Britain's position in Egypt while England allows France and Spain to move on Morocco.
- Russo-Japanese War breaks out.
- America ends its occupation of Cuba.
- Rafael Reyes becomes Dictator of Columbia.
- Hereros and Hottentots revolt in German Southwest Africa.
- A treaty is signed between Bolivia and Chile.
- Nikola Pasic, nationalist anti-Austrian, becomes Serbian Prime Minister.
- Russian governor general of Finland, Bobrikov, is assassinated.
- Britain and Brazil sign an arbitration convention to settle the disputed border of British Guiana.
- The U.S. tales charge of the finances of the Dominican Republic, which was in virtual bankruptcy. By agreeing to finance the debts of the Dominican Republic, the U.S. opens the door to interference in the internal affairs of Caribbean, causing much ill will toward the U.S. later.
- A British military expedition forces the Dalai Lhama, spiritual and governmental leader of Tibet, to sign a treaty granting Britain trading posts in three cities. By the treaty Tibet also guarantees it would not cede territory to a foreign power, although in 1906 and 1907 England recognized China's suzerainty over Tibet.
- Theodore Roosevelt wins U.S. presidential election. In December he issues what is known as the Roosevelt Corollary to the Monroe Doctrine: since by the original Monroe Doctrine the U.S. would not allow foreign nations to intervene in the Western Hemisphere, it was the duty of the country to see to it that any wrongs inflicted by the protected nations on foreign powers are addressed.

Economy and Trade

- The German Steel Union is formed from several cartels that controlled the steel, rail and girder industries.
- *The History of the Standard Oil Company*, a two-volume muckraking work by Ida Minerva Tarbell, discloses rampant corruption in the largest U.S. oil company.
- The U.S. Supreme Court dissolves Northern Securities, a large railroad holding company, under provision of the Sherman Antitrust Act of 1890. The act, little used previously, resolves the first suit brought by the Roosevelt administration in its "trust busting" campaign.
- Charles Rolls and Henry Royce sign an agreement to build motor cars.

Religion, Philosophy, Learning

- France severs diplomatic links with the Vatican. Church and state are separated in France.
- Lafcadio Hearn (1850–1904) writes *Japan: an Attempt at Interpretation*.
- Sigmund Freud publishes *The Psychopathology of Everyday Life*.
- Theodor Herzl, a Zionist leader, dies of a heart attack. Just prior to Herzl's death there had been a bitter dispute among delegates at the Sixth Zionist Congress in 1903 over the proposal by Joseph Chamberlain, colonial secretary of Great Britain, to provide territory in Uganda for a Jewish nation.

Science, Technology, Growth

- W.C. Gorgas eradicates yellow fever in Panama Canal Zone.
- Work begins on the Panama Canal.
- Marie Curie publishes *Recherches sur les substances radioactives.*
- First radio tunnel is made.
- Trans-Siberian railway opens, linking Russia to China.
- The first tractor, a gasoline powered farm vehicle, is constructed by Benjamin Holt, a blacksmith from Iowa.
- The Russian physiologist Ivan Pavlov wins a Nobel prize for his work on the digestive system.

VISUAL ARTS

- Pablo Picasso paints *The Two Sisters*.
- Henri Rousseau paints *The Wedding.*
- Salvador Dali, Spanish painter, is born.
- Two French films, *Le barbier de Seville* and *La damnation de Faust*, are released.

LITERATURE

- Anton Chekhov, Russian playwright, writes *The Cherry Orchard*; dies later that year.
- Christopher Isherwood, English novelist, is born.
- Graham Greene, English novelist, is born.
- Marlene Dietrich, German-born actress, is born.
- George Bernard Shaw's play *Candida* is performed in London.
- Jack London writes *The Sea Wolf.*
- Thomas Hardy writes *The Dynasts.*
- Hermann Hesse writes *Peter Camenzind.*
- O. Henry publishes the collection of short stories *Cabbages and Kings.*
- Frank Wedekind writes *Die Büchse der Pandora.*
- Henry James writes *The Golden Bowl.*
- James Barrie's play *Peter Pan* opens.

MUSIC

- Georges Balanchine, choreographer, is born in Paris.
- Anton Dvorak dies.
- Richard Strauss' *Sinfonia Domestica* premieres in New York.
- The first radio transmission of music occurs at Graz, Austria.
- The London Symphony Orchestra gives its first concert.
- Leos Janacek premieres the opera *Jenufa* in Brno.

DAILY LIFE

- The 10-hour work day is established in France.
- The first section of the New York City Subway system begins operation. The line, on which work had begun in 1900, runs from City Hall to 145th Street and Broadway in Manhattan.
- London's first electric underground train also goes into operation.
- World Exhibition and first American Olympics occur at St. Louis.
- Judo is first publicly demonstrated and taught to individuals in the U.S. by Mr. Yamashita of the Kodokan school of judo from Japan. Among Yamashita's pupils is Theodore Roosevelt.
- New York policeman arrests a woman for smoking cigarette in public.
- Hearing and visually impaired Helen Keller graduates from Radcliffe College.
- The first trenches are used in Russo-Japanese war.
- The first Vanderbilt Cup auto race is won by Mercedes.
- Jean Jaurés issues the socialist newspaper *L'Humanité* in Paris.

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

In the beginning …

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

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 18th century.

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.

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

Baroque Opera in France, England and Germany

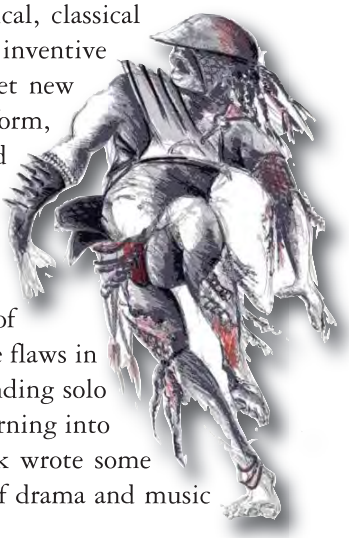
JEAN-BAPTISTE LULLY 1632–1687
HENRY PURCELL 1658/59–1695
GEORGE FRIDERIC HANDEL 1685–1759
CHRISTOPH WILLIBALD GLUCK 1714–1787

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

A major player in the early part of the 18th 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

Costume sketch for Minnesota Opera's 2010 production of Gluck's Orfeo ed Euridice

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

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 18th 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 19th 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 18th 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

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.

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

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

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 19th 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.

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

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 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).

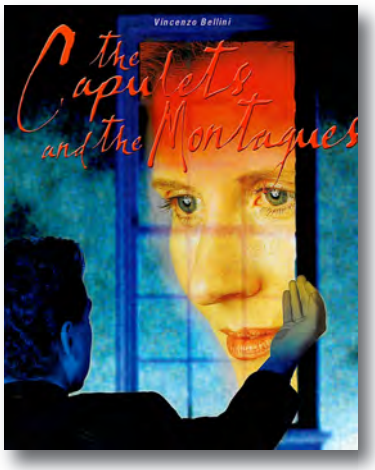
Today's Opéra National de Paris
at the Place de la Bastille (completed in 1989)

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 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868
GAETANO DONIZETTI 1797–1848
VINCENZO BELLINI 1801–1835



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

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 particular 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.

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

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 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.

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

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 manner 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.

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

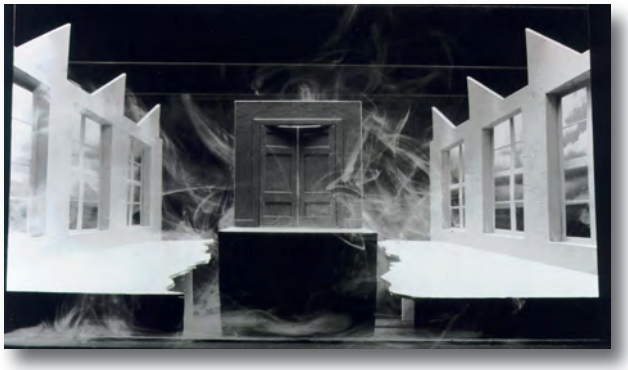
Three Masters of Opera

GIUSEPPE VERDI 1813–1901
RICHARD WAGNER 1813–1883
GIACOMO PUCCINI 1858–1924

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

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



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

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

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

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

The grand opera schema continued into the latter half of the 19th 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 Périchole* (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 2008 production of Gounod's Roméo et Juliette

Verismo in Late 19th-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 19th 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.

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

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

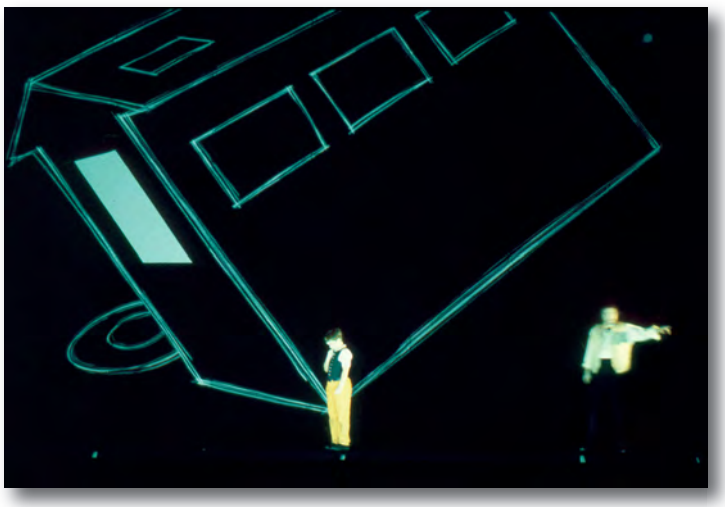
Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 – 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to be elevated to the same par as London, Paris and 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 19th century include NIKOLAY RIMSKY-KORSAKOV (*The Snow Maiden*, 1882; *The Tsar's Bride*, 1899; *The Golden Cockerel*, 1909) and MODEST MUSORGSKY (*Boris Godunov*, 1874).

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

Russian opera continued into the 20th 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 20th 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 1996 production of Debussy's Pelléas et Mélisande

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

CLAUDE DEBUSSY's impressionist score for *Pelléas et Mélisande* (1902) paved the way for the radical changes in 20th-century opera. Also based on a Symbolist text by Maurice Maeterlinck was PAUL DUKAS' *Ariane et Barbe-Bleue* (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 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 18th 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*).

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

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).

20th- and 21st-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), *Ahknaten* (1984), and most recently, *The Voyage* (1992), commissioned by the Metropolitan Opera to commemorate the 500th 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 18th-century Queen of France Marie

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

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 such new works 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 2003 American premiere of Ruders' The Handmaid's Tale

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 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-feet 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 19th-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

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.

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

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 Merrrick 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*.

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 *The Dream of Valentino* in 2013) and three commissions (*Silent Night* in 2011; *Doubt* in 2013 and *The Manchurian Candidate* in 2015).

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 Bonynge, 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 13th 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

2013–2014
Manon Lescaut (Puccini)
Arabella (Strauss)
Macbeth (Verdi)
The Dream of Valentino (Argento)
Die Zauberflöte (Mozart)

2012–2013
50TH 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/Carmina 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

Minnesota OPERA

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, Ahoy!* (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, Ahoy!* (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)
§ † *Horspfal* (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

Minnesota OPERA

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*
- *Lohengrin 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, COMPRIMARIOS (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.

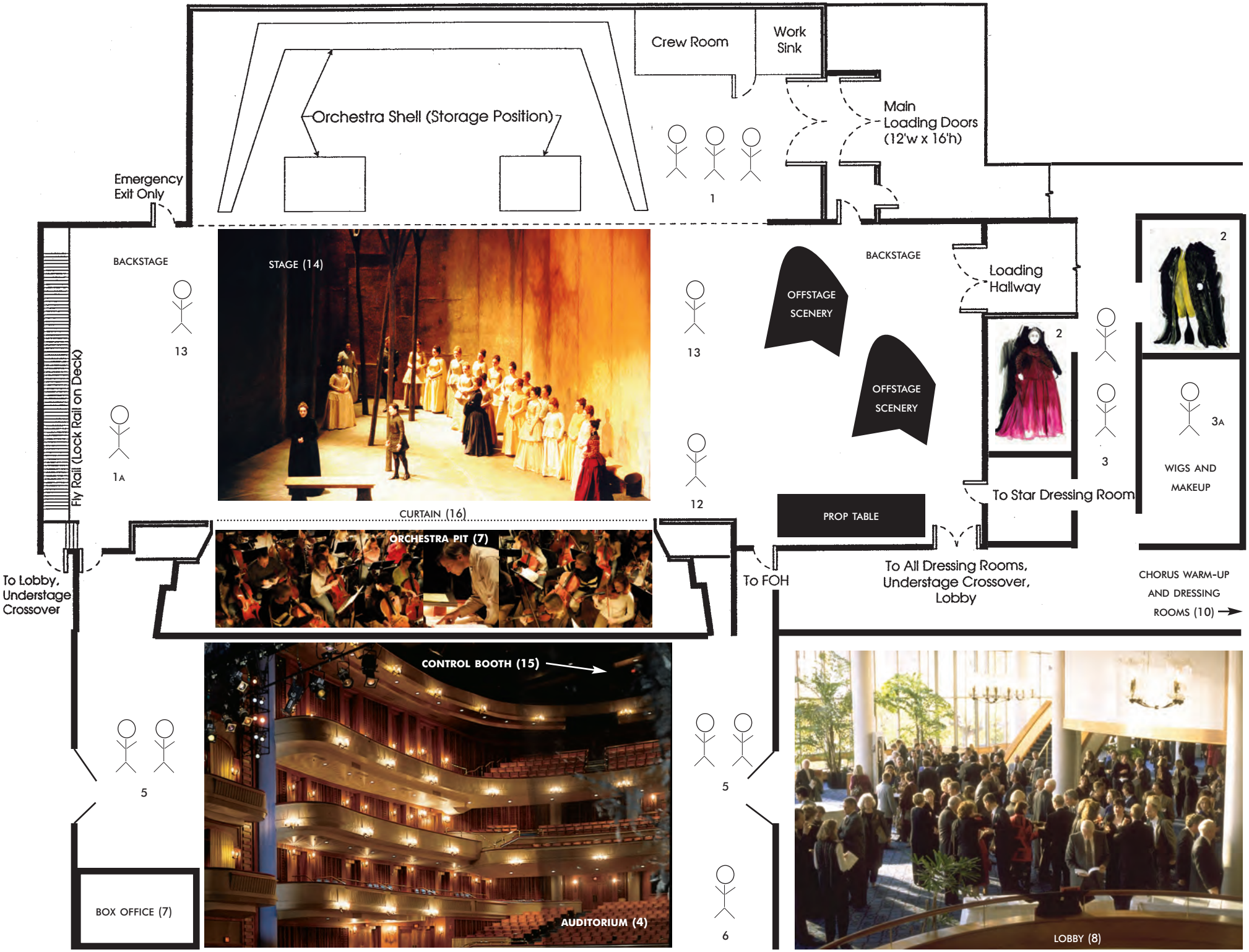
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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.


Crew Room
Work Sink
Orchestra Shell (Storage Position)
Main Loading Doors (12'w x 16'h)
Emergency Exit Only
1
BACKSTAGE
STAGE (14)
13
13
Fly Rail (Lock Rail on Deck)
1A
12
CURTAIN (16)
ORCHESTRA PIT (7)
To Lobby, Understage Crossover
BACKSTAGE
OFFSTAGE SCENERY
OFFSTAGE SCENERY
Loading Hallway
2
2
3
3A
WIGS AND MAKEUP
To Star Dressing Room
PROP TABLE
To FOH
To All Dressing Rooms, Understage Crossover, Lobby
CHORUS WARM-UP AND DRESSING ROOMS (10)
CONTROL BOOTH (15)
AUDITORIUM (4)
5
5
BOX OFFICE (7)
6
LOBBY (8)

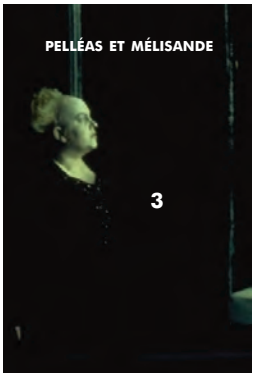
The most important part of the opera is the singers. They are categorized into six different voice types.

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; MIMÌ, RODOLFO; EDGARDO, ENRICO; LUCIA; HANNA; PHILIPPE, GRAND INQUISITOR; GENEVIÈVE; SERVILIA, ANNIO

Minnesota OPERA

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

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	(*air, English and French; ariette, French*). A formal song sung by a single vocalist. It may be in two parts (binary form), or in three parts (see da capo) with the third part almost a repetition of the first. A short aria is an arietta in Italian, ariette or petit air in French.
arioso	Adjectival description of a passage less formal and complete than a fully written aria, but sounding like one. Much recitative has arioso, or songlike, passages.
azione teatrale	(*It.: 'theatrical action', 'theatrical plot'*). A species of Serenata 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 opera seria, with comic intermezzi 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 (bravura singing, a bravura 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 *cantabile*, 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 (*It: '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	(*It: '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	(*It: dramma lirico*). 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 eighteenth century (as opposed to the modern term opera seria, 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	(*It.: 'theatrical celebration'*). 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	(*It: 'flowering', 'flourish'; plural fioriture*). 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	(*Ger: 'action in music'*). Term used by Wagner to describe the libretto for *Lohengrin* and *Tristan und Isolde*; 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 *Comus*, 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 undiscriminating 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, messa di voce, 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 *Show Boat*, 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 Dramma per musica or Melodramma.

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.

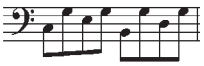
OPÉRA COMIQUE — French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater piece written with spoken dialogue between the musical numbers (*Faust, Carmen*, and *Manon*) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally 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	(*It: 'in speaking style'*). 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 *prelude*.
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: *Opera: Dead or Alive*, by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970.
New Grove Dictionary of Opera, edited by Stanley Sadie. London: MacMillan Press Limited, 1992.
New York City Opera Education Department, Edmonton Opera

ADAGIO	Slowly and smoothly.
AD LIBITUM	As you please; freely.
AFFECTUOSO	Expressively; tenderly; lovingly.
AGITATO	Agitated.
ALBERTI BASS 	Stereotyped figures of accompaniment, consisting of broken chords.
ALLARGANDO	Slowing and broadening.
ALLEGRETTO	Fairly lively; not as fast as allegro.
ALLEGRO	Lively; fast.
A MEZZO VOCE	With half the voice.
ANDANTE	Going; moving; at a moderate rate.
ANDANTINO	Sightly faster than andante.
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.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.
ASSAI	Very; very much.
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.
BAR	A vertical line across the stave that divides the music into units.
BUFFO, BUFFA	Comic.
CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
CANTABILE	Songlike; singingly.
CANTATA	A choral piece generally containing scriptural narrative texts.
CON BRIO	With spirit.
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.
COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
CRESCENDO 	Gradually getting louder.
DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
DIMINUENDO 	Gradually getting softer.
DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
DOLOROSAMENTE	Sadly; grievingly.

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

POLYTONAL	The use of several tonal schemes simultaneously.
PORTAMENTO	A continuous gliding movement from one tone to another.
PRESTO	Very fast; lively; quick.
QUAVER	An eighth note.
RALLENTANDO	Gradually slower.
RITARDANDO	Gradually slower.
RITENUTO	Held back; slower.
RITORNELLO	A short recurrent instrumental passage between elements of a vocal composition.
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.
ROULADE	A florid vocal embellishment sung to one syllable.
RUBATO	A way of playing or singing with regulated rhythmic freedom.
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.
SEMPLICE	Simply.
SEMPRE	Always.
SENZA	Without.
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.
SFORZANDO *sf*	With accent.
SORDINO	Muted.
SOSTENUTO	Sustained.
SOTTO	Under; beneath.
STACCATO	Detached; separated.
STRINGENDO	Hurried; accelerated.
STROPHE	Music repeated for each verse of an aria.
SYNCOPATION	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.
TACET	Silent.
TEMPO	Rate of speed.
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).
TRISTE	Sad.
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.
VELOCE	Rapid.
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.
VIVACE	Brisk; lively.

Bibliography – Puccini and Madame Butterfly

William Ashbrook — *The Operas of Puccini.* New York: Oxford University Press, 1968.

David Belasco — *Six Plays. Madame Butterfly, Du Barry, etc.* Boston: Little Brown and Company, 1928.

Mosco Carner — *Puccini: A Critical Biography.* New York: Holmes and Meir Publishers, Inc., 1958.

Michele Girardi — *Puccini: His International Art.* Chicago: The University of Chicago Press, 2000.

Nicholas John, *editor* — *English National Opera Guide No. 26:* Madame Butterfly London: John Calder Ltd., © 1984.

John Luther Long — *Madame Butterfly.* New York: Grosset & Dunlap, © 1903.

Pierre Loti — *Madame Chrysanthème.* New York: William H. Wise & Company, 1927.

Charles Osbourne — *The Complete Operas of Puccini.* New York: Da Capo Press, Inc., © 1981.

Mary Jane Phillips-Matz — *Puccini – A Biography.* Boston: Northeastern University Press, © 2002.

Jan van Rij — *Madame Butterfly: Japanisme, Puccini and the Search for the Real Cho-Cho-San.* Berkeley: Stone Bridge Press, 2001.

William Weaver — *Puccini – The Man and His Music.* New York: E. P. Dutton, 1977.

William Weaver and Simonetta Puccini — *The Puccini Companion.* New York: W.W. Norton and Co., © 1994.

Bibliography – Opera in General

Dennis Arundell — *The Critics at the Opera.* New York: Da Capo Press, 1980.

Cyrus H. Biscardi — *The Storybook of Opera.* New York: Facts on File Publications, 1986.

James Camner — *How to Enjoy Opera.* New York: Doubleday, 1981.

Terence Dwyer — *Opera in Your School.* London: Oxford University Press, 1964.

Roger Englander — *Opera: What's All the Screaming About?* New York: Walker & Co., 1983.

David Ewen — *Opera.* New York: Franklin Watts, Inc., 1992.

David Ewen — *Opera: Its Story Told Through the Lives and Works of its Foremost Composers.* New York: Franklin Watts, Inc., 1972.

Jean Grundy Fanelli — *Opera for Everyone: A historic, social, artistic, literary and musical study.* Oxford: The Scarecrow Press, Inc., 2004.

Rudolph Fellner — *Opera Themes and Plots.* New York: Simon and Schuster, 1958.

Philip Gossett — *Divas and Scholars: Performing Italian Opera.* Chicago: University of Chicago Press, 2006.

Philip Gossett — *The New Grove Master of Italian Opera: Rossini, Donizetti, Bellini, Verdi, Puccini.* New York: W.W. Norton Press, 1983.

George Jellinger — *History through the Opera Glass.* White Plains (New York): Pro/Am Music Resources, Inc., © 1994.

Donald Jay Grout — *A Short History of Opera. Third edition.* New York: Columbia University Press, 1988.

Michael Hurd — *Young Person's Guide to Opera.* New York: Roy Publishers. Inc., 1968.

Alan Kendall — *The Chronicle of Classical Music.* London: Thames and Hudson, Ltd., 1994.

Peter Kline — *Enjoying the Arts/Opera.* New York: Richards Rosen Press, Inc., 1977.

Ronald E. Mitchell — *Opera: Dead or Alive.* Madison: University of Wisconsin Press, 1970.

Ethan Mordden — *Opera Anecdotes.* New York: Oxford University Press, © 1985.

Michael Raeburn — *The Chronicle of Opera.* London: Thames & Hudson, Ltd., 1998.

Jane Rosenberg — *Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children (with introduction by Luciano Pavarotti).* New York: Thames & Hudson, Inc., 1989.

Dorothy and Joseph Samachson — *The Fabulous World of Opera.* New York: Rand McNally and Co., 1962.

Harold C. Schonberg — *The Lives of the Great Composers.* New York: W. W. Norton & Co., 1981 (revised edition).

Michael Walsh	*Who's Afraid of Opera?* New York: Simon & Schuster, © 1994.
John Warrack and Ewan West	*The Oxford Illustrated History of Opera.* Oxford: Oxford University Press, 1992.
William Weaver	*Golden Century of Italian Opera.* New York: Thames and Hudson Inc., 1980.
Herbert Weinstock and Wallace Brockway	*The World of Opera.* New York: Random House, Inc., 1966.

DISCOGRAPHY

NAXOS 8.660015-16	Gauci, Ramiro, Tichy; Rahbari Czecho-Slovak Radio Symphony Orchestra (Bratislava)
EMI CLASSICS CDMB 63634	De los Angeles, Bjoerling, Sereni; Santini Rome Opera Orchestra and Chorus
LONDON 2LH3 417577	Freni, Pavarotti, Kerns; von Karajan Vienna Philharmonic Orchestra and Chorus
EMI CLASSICS CDC 56298	Callas, Gedda, Boriello; von Karajan La Scala Orchestra and Chorus
RCA VICTOR LIVING STEREO 68884	Price, Tucker, Maero; Leinsdorf Rome Opera Orchestra and Chorus

VIDEOGRAPHY

SONY	Patricia Racette, Maria Zifchak, Marcello Giordani, Dwayne Croft Metropolitan Opera Orchestra and Chorus conducted by Patrick Summers
DEUTSCHE GRAMMOPHON	Mirella Freni, Plácido Domingo, Christa Ludwig, Robert Kerns Vienna Philharmonic conducted by Herbert von Karajan directed by Jean-Pierre Ponnelle
KULTUR	Raina Kabaivanska, Nazzareno Antinori, Eleonora Jankovic, Lorenzo Saccomani; Arena di Verona production

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

1. Sharpless is the American _____ to Nagasaki. [1]
2. Puccini first saw the play *Madame Butterfly* in this country. [3]
3. Goro's profession is that of _____ _____. [1]
4. Puccini and Elvira had one son together, named _____. [2]
5. The _____ provides musical accompaniment for an opera. It is lead by a _____. [4]
6. *Madame Butterfly* is set in the country of _____. [1]
7. David _____ wrote a play based on the novella *Madame Butterfly*. Puccini saw this play which inspired him to write the opera. [1, 3]
8. The Official _____ and the Imperial _____ officiate at the wedding ceremony. [1]
9. Butterfly's voice range is that of a _____. [1]
10. The written text of the opera is called the _____. [4]
11. Illica and _____ wrote the libretto together. [1, 3]
12. At the end of the opera, Butterfly uses a _____ with which to kill herself. [1]
13. Giulio _____ was Puccini's publisher and friend. [2, 3]
14. To prepare for Pinkerton's return, Butterfly puts on her _____ _____. [1]
15. _____ Puccini is considered one of the greatest composers of opera. [1, 2]
16. _____ _____ _____ wrote the novella on which the opera was based. [1, 3]
17. Prince _____ wants to marry Butterfly after it appears Pinkerton has deserted her. [1]
18. The three male voice types are _____, _____, and _____. [1, 4]
19. Butterfly is embarrassed to tell Pinkerton that her father killed himself by order of the _____. [1]
20. The _____ instructs the performers how to act on stage. [4]

Answers can be found in the following articles:

[1] *Synopsis*
[2] *Puccini Biography*
[3] *About Madame Butterfly*
[4] *Glossary of Opera Terms*

Minnesota OPERA

Crossword Puzzle

Down

1. Butterfly waits _____ _____ for Pinkerton to return to Nagasaki. [1]
2. Butterfly's Japanese name is ___ ___ ___. [1]
3. She is only 15 years old at the time of the opera. [1]
4. Puccini allowed major changes to his score when the opera had its premiere in this city. [1]
5. _____ is a lieutenant in the U.S. Navy. [1]
6. _____ agrees to take Trouble back to America to raise as her own son. [1]
9. _____ is the only one who expresses concern that Butterfly might be taking her marriage to Pinkerton too seriously. [1]
10. One of Pinkerton's first names (with 23 down) is the first name of a Founding Father. [1]
12. When the opera had its world premiere in this Italian city, the audience reacted negatively. [1, 3]
13. Both Kate and Suzuki sing in this vocal range. [1]
15. At the beginning of Act II, _____ expresses doubt that Pinkerton will ever return. [1]
17. One of Pinkerton's first names (with 10 down) is the last name of a Founding Father. [1]
18. _____ is Butterfly's uncle who drinks too much at the wedding ceremony. [1]
21. Before the opera begins, Butterfly has visited the _____ where she converted to Christianity. [1]
24. Butterfly's house overlooks the _____ where she keeps a constant watch for Pinkerton's ship to reappear. [1]
25. _____ arranges the marriage of Pinkerton and Butterfly. [1]
27. Butterfly's son, _____, or Sorrow, will be known as Gioia, or Joy, when Pinkerton returns. [1]

Across

7. John Luther _____ wrote the novella *Madame Butterfly*. [1, 3]
8. This opera was Puccini's last. [2]
11. The name of Pinkerton's ship (named after a U.S. president). [1]
14. Suzuki and Butterfly decorate the house with _____ to celebrate Pinkerton's return. [1]
16. The opera takes place in this city. [1]
19. Both Butterfly and her father commit this act of ritual suicide. [1]
20. Butterfly's father was a _____ in the Imperial Army. [1]
22. _____ was in a car accident during the opera's creation. [2]
23. _____ was one of the librettists for *Madame Butterfly*. [1, 3]
25. Before her marriage, Butterfly worked as a _____. [1]
26. Butterfly's uncle, the _____, curses her for renouncing her faith. [1]
28. *Madame Butterfly* received its second performance (in a revised version) in this Italian city. [3]

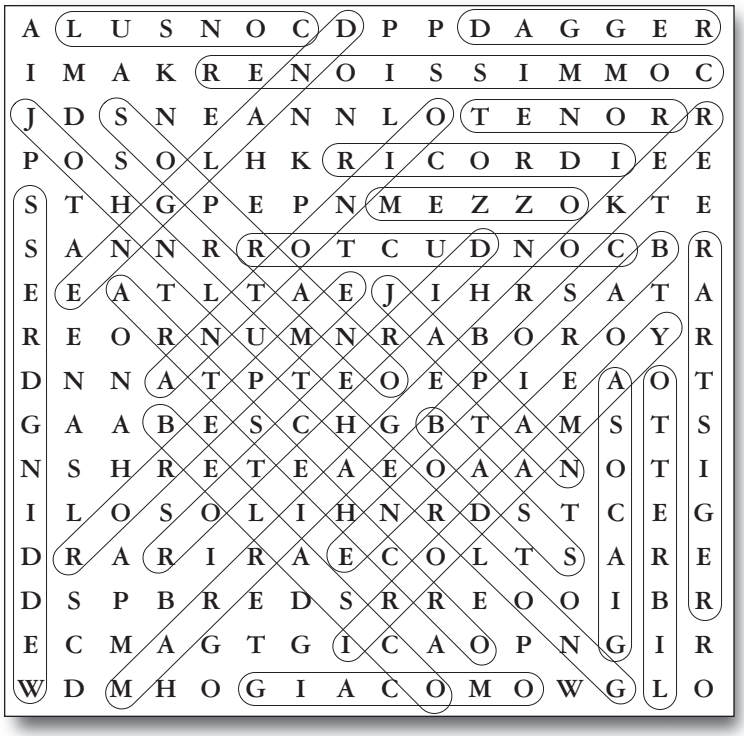
Answers can be found in the following articles:

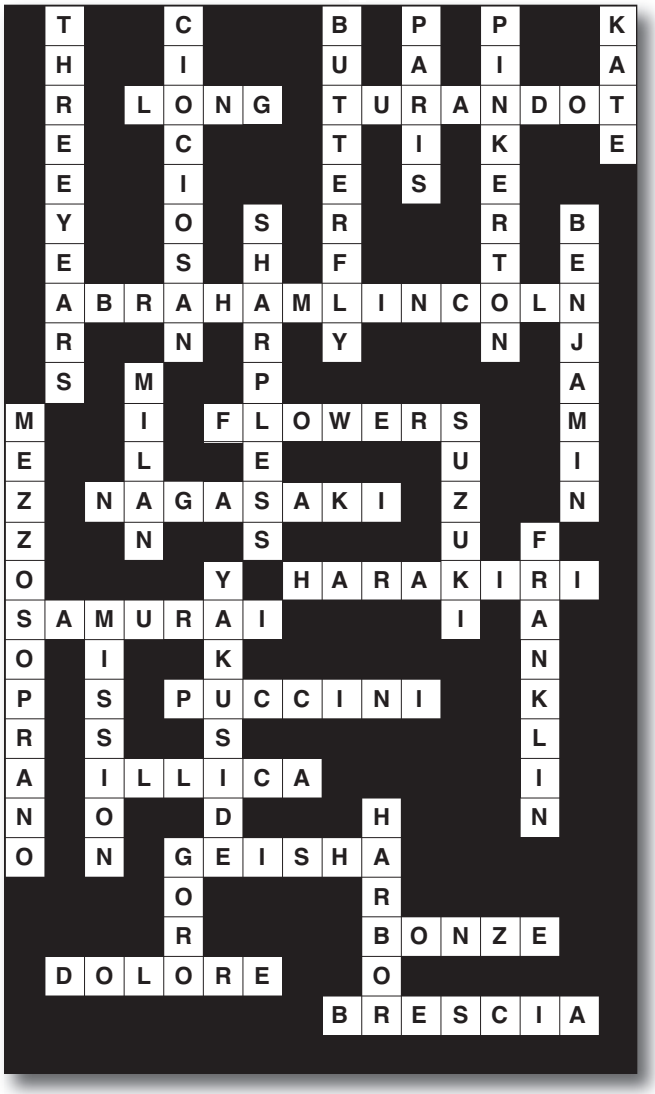
[1] *Synopsis*
[2] *Puccini Biography*
[3] *About Madame Butterfly*

Answers

Word search answers

1. Consul
2. England
3. marriage broker
4. Antonio
5. orchestra, conductor
6. Japan
7. Belasco
8. registrar, commissioner
9. soprano
10. libretto
11. Giacosa
12. dagger
13. Ricordi
14. wedding dress
15. Giacomo
16. John Luther Long
17. Yamadori
18. tenor, baritone, bass
19. Emperor
20. director





Opera Box Teacher Guide Evaluation

Madame Butterfly

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)

_____*Madame Butterfly* FULL SCORE (Ricordi – Paris Edition)

_____*Madame Butterfly* VOCAL SCORE (G. Schirmer – Paris Edition)

_____*Madame Butterfly* LIBRETTO (G. Schirmer – 1907 Italian Edition)

_____CD *Madame Butterfly* (Spacagna/Di Renzi, VOX Classics – all editions)

_____CD *Madame Butterfly* (Price/Tucker, RCA Victor – Paris Edition)

_____DVD *Madame Butterfly* (Hayashi/Dvorsky, RM Arts – Paris Edition)

_____DVD *Madame Butterfly* (Huang/Troxell, Sony Classical movie)

_____BOOK *Puccini and His Operas* by Stanley Sadie

_____BOOK *The Complete Operas of Puccini* by Charles Osborne

_____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

Prepare students prior to a performance Meet a Minnesota High Standard

7 Would you like to receive some training related to the content in the Opera Box?

YES NO

8 Items I would like to see in future Opera Boxes: _____

9 I would attend a summer workshop about how to teach opera (with graduate credit available):

YES NO

10 I used, or directed my students to, imagineopera.org website.

YES NO

11 Please offer any further comments or suggestions on the back of this form.

Acknowledgments

We would like to gratefully acknowledge the generous help received in creating this Teacher Guide from these very busy and talented individuals. Without their comments and ideas, this project would never have gotten off the ground.

Marcia Aubineau (University of St. Thomas, St. Paul)
Sandy Kaslow (Forest Lake Public Schools)
Jane Kolp-Andrews (Valley View Middle School, Edina)
Dr. Doug Orzolek (University of St. Thomas, St. Paul)
David Sander (Dramaturg, Minnesota Opera)
Dan Weinstein (Intern, Minnesota Opera)

The Minnesota Opera's Education Department is supported through the generous contributions from the following sponsors:

Gifts of $20,000+

3M
Ameriprise Financial
Comcast
Medtronic Foundation
Travelers
UnitedHealth Group

Gifts of $10,000–$19,999

Anna M. Heilmaier Charitable Foundation
Education Minnesota Foundation
Fred C. and Katherine B. Andersen Foundation
Twin Cities Opera Guild

Gifts of $1,000–$9,999

Allianz Life Insurance of North America
Bobby and Steve's Auto World Youth Foundation
The Lillian Wright & C. Emil Berglund Foundation
Cleveland Foundation
Enterprise Rent-a-Car
Harian Boss Foundation for the Arts
The Pentair Foundation
RBC Foundation – USA
Sewell Family Foundation
Target
Xcel Energy Foundation

Minnesota OPERA