



# *Nixon in China*

JOHN ADAMS

Minnesota

OPERA

*The 2004-2005 Season*

OPERA BOX

## TEACHER'S GUIDE

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## *Madame Butterfly*

GIACOMO PUCCINI  
NOVEMBER 6 – 14, 2004

## *Maria Padilla*

GAETANO DONIZETTI  
MARCH 5 – 13, 2005

## *Carmen*

GEORGES BIZET  
APRIL 16 – 24, 2005

## *Nixon in China*

JOHN ADAMS  
MAY 14 – 22, 2005

FOR SEASON TICKETS, CALL 612.333.6669



Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR

Dale Johnson, ARTISTIC DIRECTOR

Dear Educator,

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

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

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

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

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

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

Sincerely,



Jamie Andrews  
Community Education Director  
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 – The Life and Times of John Adams	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
2 – History of Nixon’s visit to China	Music 9.1.1.3.3 Theater 9.1.1.4.3	9
3 – Elements of Minimalism	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Visual Arts 9.1.3.5.1 Visual Arts 9.1.3.5.2	6, 7, 8, 9
4 – Creating Minimalism	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Music 9.1.2.3.2 Music 9.1.2.3.3 Music 9.2.1.3.1 Music 9.2.1.3.2 Music 9.2.1.3.3 Music 9.3.1.3.1 Music 9.3.1.3.2 Music 9.3.1.3.3 Music 9.4.1.3.1 Music 9.4.1.3.2	4, 5, 6, 7, 8, 9
5 – Minimalism: The future or the lack of creativity (DEBATE)	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Visual Arts 9.1.3.5.1 Visual Arts 9.1.3.5.2	8, 9
6 – Cultural differences in <i>Nixon in China</i>	Music 9.1.1.3.3 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 the K–3 (K–3) grade band, the 3 refers to the Artistic Process: Perform or Present strand, the 1 refers to the first (and only) standard for that strand, the 5 refers to the fifth arts area (visual arts), and the 2 refers to the second benchmark for that standard.

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

#### Grades 9–12

##### STRAND: Artistic Foundations

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

##### ARTS AREA: Music

##### CODE: 9.1.1.3.1

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

##### 9.1.1.3.2

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

##### 9.1.1.3.3

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

##### ARTS AREA: Theater

##### CODE: 9.1.1.4.1

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

9.1.1.4.2

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

9.1.1.4.3

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

ARTS AREA: Visual Arts

CODE: 9.1.1.5.1

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

9.1.1.5.2

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

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

ARTS AREA: Music

CODE: 9.1.2.3.1

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

9.1.2.3.2

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

9.1.2.3.3

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

ARTS AREA: Theater

CODE: 9.1.2.4.1

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

9.1.2.5.1

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

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

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

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

ARTS AREA: Music

CODE: 9.1.3.3.1

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

9.1.3.3.2

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

ARTS AREA: Theater

CODE: 9.1.3.4.2

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

9.1.1.4.2

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

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### *Nixon in China*

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

\_\_\_\_\_CD *Nixon in China* (de Wart, conductor, NONESUCH)

\_\_\_\_\_DVD *Nixon in China* (Sylvan, Maddalena, Duykers, House of Opera)

\_\_\_\_\_BOOK *Opera Composers: Works Performers* by Andás 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.

*Nixon in China* OPERA BOX

LESSON PLAN

TITLE OF LESSON

**Lesson 1: The life and times of John Adams**

OBJECTIVE(S)

Students will learn about the life of the composer John Adams.

MATERIAL(S)

- BOOK *Opera: Composers, Works, Performers* by András Batta
- Internet suggested websites:
  - [www.earbox.com](http://www.earbox.com) (official John Adams website)
  - [www.schirmer.com/composers/adams\\_bio.html](http://www.schirmer.com/composers/adams_bio.html) (Adams publisher)
  - [www.symphony.org](http://www.symphony.org) (American Symphony Orchestral League homepage)
  - [www.operaamerica.org](http://www.operaamerica.org) (OPERA America homepage)
  - [www.andante.com](http://www.andante.com) (classical music news site)
- Other books about John Adams (*not in Opera Box*)

PROCEDURE(S)

(1) Divide class into small groups and assign a research topic for each group.

Suggested topics:

- political climate during Adam's life.
- popular music and culture during Adam's childhood
- Minimalist movement in music and other genres
- survey of Adam's other compositions

(2) Each group will be given an allotted time to conduct research on their topic. Once the research has been completed, each group is to prepare a presentation based on their research for the rest of the class. The groups should use **LIFE AND TIMES OF JOHN ADAMS RESEARCH CHECKLIST** for guidance.

(3) Each presentation is to have participation from every member. Prior to each presentation, each group will submit five questions that they feel are the most important points in their discussion. These questions will be used in a final test assessment after all presentation has been given. Each group will be graded on the **LIFE AND TIMES OF JOHN ADAMS PRESENTATION RUBRIC**.

ASSESSMENT(S)

For the research portion, each group needs to show completion of the **LIFE AND TIMES OF JOHN ADAMS RESEARCH CHECKLIST**. A group assessment will be based on the **LIFE AND TIMED OF JOHN ADAMS PRESENTATION RUBRIC**.

## LIFE AND TIMES OF JOHN ADAMS RESEARCH CHECKLIST

### Lesson 1

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

TOPIC \_\_\_\_\_

#### DIRECTIONS

Divide into small groups and chose a topic related to the life and times of John Adams. Your teacher will help you decide on a topic. Use this checklist to help the group understand the grading criteria.

#### RESEARCH CHECKLIST

TEACHER ASSESSMENT	POINTS AVAILABLE
-----------------------	---------------------

- |  |       |              |
|--|-------|--------------|
| _____ List 20 facts related to the topic and how they relate to Adam's life. | _____ | _____ 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 |

TOTAL

TOTAL

## LIFE AND TIMES OF JOHN ADAMS PRESENTATION RUBRIC

### LESSON 1

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

\_\_\_\_\_

\_\_\_\_\_

### DIRECTIONS

As a group, prepare and present a speech on your chosen topic based on the life and times of John Adams (the composer). Each member is to participate in the research and presentation. Include visual aids and other prop's to enhance the presentation. Prior to giving the talk, submit five questions that reflect the most important points of the topic. These questions will be used as a final test after all group have presented.

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
USES PROPER GRAMMAR	Always (100-95%) of time) speaks with proper grammar.	Mostly (80-98%) speaks with proper grammar.	Sometimes (60-79%) speaks with proper grammar.	Rarely speaks with proper grammar.
CONTENT	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
SPEAKING SKILLS	Always maintains proper eye contact. Speaking rate and volume are always appropriate.	Loses eye contact at one or two important moments. Speaks too quickly or softly on occasion.	Relies too much on notes-remember the audience! Difficult to hear or understand in several parts.	Rarely makes eye contact. Most of the presentation was impossible to hear or understand.
SCORE				



TITLE OF LESSON

**Lesson 2: Nixon's visit to China**

OBJECTIVE(S)

Students will learn about the history of Nixon's visit to China.

MATERIAL(S)

- **NIXON IN CHINA PRESENTATION CHECKLIST** (*see following page*)
- **NIXON IN CHINA PRESENTATION RUBRIC** (*see following page*)
- reference books on modern Chinese and American political history (*not in Opera Box*)

Suggested titles:

- *President Nixon: Alone in the White House* by Richard Reeves
- *Nixon in Winter: The Final Revelations* by Richard Mullen

Internet recommended sites:

- National Security Archive  
<http://www.gwu.edu/~nsarchiv/nsa/publications/china-us/index.html>
- PBS Documentary: Nixon's China Game  
<http://www.pbs.org/wgbh/amex/china/>
- Presidents USA  
<http://www.presidentsusa.net/nixon.html>

PROCEDURE(S)

- (1) Divide class into small groups and assign a research topic for each group.

Suggested topics:

- Nixon's successes and failures as president from inauguration to this event
- America's political history with China in the twentieth century
- China's political structure in the twentieth century
- Henry Kissinger's role as Secretary of State
- Type and amount of media coverage during Nixon's administration
- Type and amount of media coverage during Nixon's visit to China (i.e. how did the two governments view the media's role?)

- (2) Each group will be given an allotted time to conduct research on their topic. Once the research has been completed, each group is to prepare a presentation based on their research for the rest of the class. The groups should use **NIXON IN CHINA RESEARCH CHECKLIST** for guidance.

- (3) Each presentation is to have participation from every member. Prior to each presentation, each group will submit five questions that they feel are the most important points in their discussion. These questions will be used in a final test assessment after all presentation has been given. Each group will be graded on the **NIXON IN CHINA PRESENTATION RUBRIC**.

ASSESSMENT(S)

For the research portion, each group needs to show completion of the **NIXON IN CHINA RESEARCH CHECKLIST**. A group assessment will be based on the **NIXON IN CHINA PRESENTATION RUBRIC**.

## NIXON IN CHINA RESEARCH CHECKLIST

### Lesson 2

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

TOPIC \_\_\_\_\_

#### DIRECTIONS

Divide into small groups and chose a topic related to the life and times of Nixon's visit to China. Your teacher will help you decide on a topic. Use this checklist to help the group understand the grading criteria.

#### RESEARCH CHECKLIST

TEACHER ASSESSMENT	POINTS AVAILABLE
-----------------------	---------------------

- |   |       |              |
|---|-------|--------------|
| _____ List 20 facts related to the topic and how they relate to Nixon's visit | _____ | _____ POINTS |
| _____ Organize all facts into chronological order.                            | _____ | _____ POINTS |
| _____ Write 3 sentence descriptions of each fact to be put on timeline.       | _____ | _____ POINTS |
| _____ Create a bibliography of all sources cited.                             | _____ | _____ 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 |
|  | _____ TOTAL | _____ TOTAL  |

## NIXON IN CHINA PRESENTATION RUBRIC

### LESSON 2

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

\_\_\_\_\_

\_\_\_\_\_

### DIRECTIONS

As a group, prepare and present a speech on your chosen topic. Each member is to participate in the presentation. Include visual aids and other props to enhance the presentation. Prior to giving the talk, submit five questions that reflect the most important points of the topic. These questions will be used as a final test after all of the groups have presented.

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
USES PROPER GRAMMAR	Always (100-95%) of time) speaks with proper grammar.	Mostly (80-98%) speaks with proper grammar.	Sometimes (60-79%) speaks with proper grammar.	Rarely speaks with proper grammar.
CONTENT	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
SPEAKING SKILLS	Always maintains proper eye contact. Speaking rate and volume are always appropriate.	Loses eye contact at one or two important moments. Speaks too quickly or softly on occasion.	Relies too much on notes-remember the audience! Difficult to hear or understand in several parts.	Rarely makes eye contact. Most of the presentation was impossible to hear or understand.
SCORE				

TITLE OF LESSON

**Lesson 3: Elements of Minimalism**

OBJECTIVE(S)

Students will understand the basic elements of Minimalism.

MATERIAL(S)

- **ELEMENTS OF MINIMALISM WORKSHEET**

PROCEDURE(S)

- (1) Give one copy of the **ELEMENTS OF MINIMALISM WORKSHEET** to each member of the class. Individually, they are to read the article and take notes based on the information.
- (2) Students are then to write a short paragraph describing each term that follows. They are to use the text from the worksheet and additional sources to create their definitions.

*Suggested information for the paragraphs is given.*

- A **EXPRESSIONISM** (visual arts) – Expressionism is a visual arts term to describe 1905–1930 in Germany. It was a reaction to Impressionism. Kirchner, Kokoschka and Kandinsky are noted artists of this period. Painters used distortion, exaggeration, symbolism and abstraction as a means of emphasizing their own subjective states and interpretations of their subjects and of conveying these states to the viewer.
- B **ABSTRACT EXPRESSIONISM** (visual arts) – Abstract Expressionism is a movement of abstract painting that emerged in New York City during the mid-1940s and attained singular prominence in American art in the following decade; it is also called action painting and the New York School. It was the first important school in American painting to declare its independence from European styles and to influence the development of art abroad. A noted artist in this style is Arshile Gorky. Jackson Pollack, Willem de Kooning and Phillip Guston are other noted artists.
- C **SERIAL MUSIC** – Serial music is music in which pitch (and other parameters like duration, timbre, register or dynamics, etc.) are ordered in a twelve-tone series. It's now often restricted to music in which parameters other than pitch are also serialized. This convention typically results in the avoidance of any tonal center. Arnold Schönberg is credited with inventing this style. Alban Berg, Pierre Boulez and Anton Webern are known for the development of this form.
- D **ALEATORIC MUSIC** – Aleatoric music is also known as “chance music.” In this style the composer introduces elements of chance or unpredictability with regard to either the composition or performance. In the composition process pitches, methods, and the rigor with which they employ these procedures are randomly selected. Well known composers of this style are Pierre Boulez, Karlheinz Stockhausen and John Cage.
- E **ROMANTICISM** (music) – Romanticism is a 19<sup>th</sup>-century movement that continued to circa 1910. Started with Beethoven, continued to Berlioz, Liszt, Wagner, and culminated with Bruckner and Mahler. It was a reaction against the intellectual formalistic classical tradition of the 18<sup>th</sup> century. It was characterized by emphasis on subjective, emotional qualities and greater freedom of form.

- F ATONALITY – Atonality is an absence of tonality. It usually refers to music of the early 20<sup>th</sup> century that lacks a “tonic-dominant” or “triadic tonality.” Music in this style sometimes is composed in the twelve-tone system. Arnold Schönberg is a noted composer of this style.
- G PHILIP GLASS, STEVE REICH, TERRY RILEY, LA MONTE YOUNG – These are the most noted composers of the Minimalist genre. All are Americans who were influenced by a variety of genres such as western popular music, jazz and eastern folk music. Their motivation was a reaction from the complexity and “coldness” of serial music from the early 20<sup>th</sup> century.
- H JOHN ADAMS – Adams is another noted American Minimalist composer. He has written numerous works like *Short Ride on a Fast Machine* and *The Transmigration of Souls*. Operas he has composed include *Nixon in China* and *Death of Kingboffer*. His next opera is based on the life of Dr. Oppenheimer, inventor of the nuclear bomb, called *Dr. Atomic*.
- I CARL ANDRE, SOL LEWITT, ROBERT MORRIS, RICHARD SERRA – These are noted practitioners of minimal art (also sometimes called ABC art) who strove to focus attention on the object as an object, reducing its historical and expressive content to the bare minimum. Many Minimalist artists were sculptors concerned with reducing form to its utmost simplicity. They used flat surface colors, factory finishes and industrial materials. The use of serial repetitions contributed to their goal.
- J PRIMARY STRUCTURES – This is an exhibition at the Jewish Museum in New York that spotlighted the works of the minimalist movement.

#### ASSESSMENT(S)

It is the teacher’s discretion to assign value to each paragraph.

#### ADDITIONAL COMMENTS

This lesson should be used prior to teaching Lesson 4 and Lesson 5.

##### *Lesson continuation*

- (3) Students are then to research an artist or piece of art work described in their paragraphs and write a one page summary of their findings.
- (4) Have a class discussion about the students’ findings.  
Suggested questions:
  - What would minimalist art look like? Or sound like?
  - Do you think that these artists are/were understood by the public?
  - Minimalism is a change in aesthetics from what came before it. What caused this to happen? Did the culture change? Did society change?
  - Why did this movement start in America with American artists?



## ELEMENTS OF MINIMALISM

### Lesson 3

#### DIRECTIONS

- (1) Read the following text.
- (2) Create a short paragraph of 2–3 sentences describing each term that follows. Use sources beyond this text for additional information.

#### READ

#### MUSIC

The Minimalists were motivated to create art and music against the current trends. They felt a need to express themselves in a new way that was different than the status quo. They were reacting from something in the past. They were moving away from the common musical forms at that time known as “serialism” and “aleatoric music.”

The development of serial music developed as the next logical step from romanticism. Romantic music is defined, among many elements, by its use of a tonal center. Melody and harmony started in a key and as the piece developed, it would move away from that key. However, it always returned to that original key by the end. No matter how far away it moved, it always returned. As the music in this era developed, the movement to and from a tonal center grew to very large (and long) structures. For example, a first movement of a romantic symphony could last 30 minutes and contain multiple key changes. Romantics who wrote in this manner include Gustav Mahler, Anton Bruckner and Johannes Brahms. At this point, the Serialists thought that a need for a solid identifiable tonal center was not needed.

Serialism is based on all twelve tones in an octave being equal, i.e. no tonal center. A tonal center requires that certain tones be “more important.” A melody that started on a certain note, would typically end on that same note. A serial melody might contain each note in an octave before any note is repeated. The style of composition is considered to be started by the Austrian Arnold Schönberg.

Aleatoric or chance music was championed by the American John Cage. This music removed all planned structure (in its composition and performance) and left it to “chance.” Cage wrote pieces that utilized the throwing of dice and Iannis Xenakis created pieces based on mathematical formulas. Most famously, Cage “wrote” a piece called, *3' 33"*, in which a person sits at a piano for three minutes and thirty-three seconds and does not play a note. The “piece” is the chance sound from the environment.

The Minimalists wanted to move away from these aesthetic qualities. The Minimalist schools of contemporary art and music, with their origins in the 1960s, have emphasized simplicity and objectivity.

#### MINIMALISM IN MUSIC

In music, the Minimalist movement was, like Minimal art, a reaction against a then-current form, with composers rejecting many of the dry intellectual complexities and the emotional sterility of serial music and other modern forms. Generally, Minimalist compositions tend to emphasize simplicity in melodic line and harmonic progression, in order to stress repetition and rhythmic patterns, and to reduce historical or expressive reference. The use of electronic instruments is common in Minimalist music, as are influences from Asia and Africa. Among prominent minimalist composers are Philip Glass, Steve Reich, Terry Riley, La Monte Young and John Adams.

## VISUAL ARTS

Abstract expressionism, movement of abstract painting that emerged in New York City during the mid-1940s and attained singular prominence in American art in the following decade; also called action painting and the New York school. It was the first important school in American painting to declare its independence from European styles and to influence the development of art abroad. Arshile Gorky first gave impetus to the movement. His paintings, derived at first from the art of Picasso, Mirò, and Surrealism, became more personally expressive.

Jackson Pollock's turbulent yet elegant abstract paintings, which were created by spattering paint on huge canvases placed on the floor, brought Abstract Expressionism before a hostile public. Willem de Kooning's first one-man show in 1948 established him as a highly influential artist. His intensely complicated abstract paintings of the 1940s were followed by images of Woman, grotesque versions of buxom womanhood, which were virtually unparalleled in the sustained savagery of their execution. Painters such as Philip Guston and Franz Kline turned to the abstract late in the 1940s and soon developed strikingly original styles: the former, lyrical and evocative, the latter, forceful and boldly dramatic. Other important artists involved with the movement included Hans Hofmann, Robert Motherwell and Mark Rothko; among other major Abstract Expressionists were such painters as Clyfford Still, Theodoros Stamos, Adolph Gottlieb, Helen Frankenthaler, Lee Krasner and Esteban Vicente.

Abstract Expressionism presented a broad range of stylistic diversity within its largely, though not exclusively, nonrepresentational framework. For example, the expressive violence and activity in paintings by de Kooning or Pollock marked the opposite end of the pole from the simple, quiescent images of Rothko. Basic to most Abstract Expressionist painting were the attention paid to surface qualities, i.e., qualities of brushstroke and texture; the use of huge canvases; the adoption of an approach to space in which all parts of the canvas played an equally vital role in the total work; the harnessing of accidents that occurred during the process of painting; the glorification of the act of painting itself as a means of visual communication; and the attempt to transfer pure emotion directly onto the canvas. The movement had an inestimable influence on the many varieties of work that followed it, especially in the way its proponents used color and materials. Its essential energy transmitted an enduring excitement to the American art scene.

## MINIMALISM IN THE VISUAL ARTS

Reacting against the formal excesses of Abstract Expressionism, the practitioners of Minimal art (also sometimes called ABC art) strove to focus attention on the object as an object, reducing its historical and expressive content to the bare minimum. Many Minimalist artists were sculptors concerned with reducing form to its utmost simplicity. They used flat surface colors, factory finishes and industrial materials. The use of serial repetitions contributed to their goal. Artists such as Carl Andre, Sol LeWitt, Robert Morris and Richard Serra were associated with the movement. The exhibition "Primary Structures," held in New York in 1966, spotlighted works of this school. Minimalism gave rise to process art, land art, performance art, and conceptual art.

– information used from: *The Columbia Encyclopedia, Sixth Edition (2001)* and  
<http://reference.allrefer.com/encyclopedia/A/abstexp.html>

## ELEMENTS OF MINIMALISM WORKSHEET

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### DIRECTIONS

Use the preceding text and other sources to write a short paragraph describing each term.

EXPRESSIONISM (VISUAL ART)

ABSTRACT EXPRESSIONISM (VISUAL ART)

SERIAL MUSIC

ALEATORIC MUSIC

ROMANTICISM (MUSIC)

ATONALITY

PHILIP GLASS, STEVE REICH, TERRY RILEY, LA MONTE YOUNG

JOHN ADAMS

CARL ANDRE, SOL LEWITT, ROBERT MORRIS, RICHARD SERRA

PRIMARY STRUCTURES

TITLE OF LESSON

**Lesson 4: Creating Minimalism**

OBJECTIVE(S)

Students will create a piece of art in the Minimalist style.

MATERIAL(S)

- **ELEMENTS OF MINIMALISM WORKSHEET** and notes from Lesson 3
- **CREATING MINIMALISM: ARTISTIC EXPLANATION WORKSHEET**
- **CREATING MINIMALISM RUBRIC**
- visual art materials (*not in Opera Box*)
- musical instruments (*not in Opera Box*)
- video equipment (*not in Opera Box*)

PROCEDURE(S)

- (1) Assign students to review the **ELEMENTS OF MINIMALISM WORKSHEET** (from Lesson 3) and their notes from the article. Have a class discussion about what Minimalism is.

Suggested points for discussion:

- What would Minimalist music sound like?
- What would Minimalist art work look like?
- What would Minimalist videography (movie) look like?

- (2) Assign students (individually or in groups) to create a piece of minimalist art. The art work is to follow the elements of the form as discussed in class.

*\*It is important that the teacher give very clear set of guidelines before students begin the artistic process.*

Some suggested guidelines:

- The work can only be created in (or entirely out) of class.
- A piece of music or movie can be up to five minutes in length.
- A piece of visual art is to be no larger than a “bread box.”
- A piece of visual art can only use paper and color (pencils, pens, etc.).

- (3) Accompanying each piece, the student(s) are to create a definition of their work by completing the **CREATING MINIMALISM: ARTISTIC EXPLANATION WORKSHEET**. The definition is to show the elements of the art form in the students’ creations.

ASSESSMENT(S)

Each student or group will present his/her/their art work for the class. Value will be given according to the Creating Minimalism Rubric (see following page). The **CREATING MINIMALISM: ARTISTIC EXPLANATION** must also be included.



## CREATING MINIMALISM: ARTISTIC EXPLANATION

### Lesson 4

NAME \_\_\_\_\_

#### DIRECTIONS

You are to create a piece of Minimalist art. It can be in any media such as, visual, musical, theatrical, prose or poetry. Your teacher will provide you with guidelines as to length and materials that you can use.

As you create your art work, strive to include all the elements of Minimalism. Refer to your notes from Lesson 3 if you need a reminder. After you have completed your art work, you will present it to the rest of the class.

#### ASSESSMENT

(1) Upon completion of your piece, you must answer the questions below.

(2) Your art work will be assessed by your teacher according to the rubric that follows.

EXPLANATION (\_\_\_\_\_ POINTS PER QUESTION)

TITLE OF YOUR WORK \_\_\_\_\_

MEDIUM (*circle one*)

**POETRY**

**PROSE**

**VISUAL**

**MUSIC**

**THEATRICAL**

**VIDEO**

**OTHER**

What inspired you to create this? \_\_\_\_\_

Describe what are the Minimalist elements in your work? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Do you think that your work is an effective piece of Minimalism? Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

After finishing your piece, do you think that Minimalism had artistic merit? Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

EXPLANATION POINTS EARNED \_\_\_\_\_

## CREATING MINIMALISM RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
CAPTURING A STYLE	The piece has been created in a manner absolutely consistent with the technique or artist being studied.	The piece has been created in a manner that is reasonably consistent with the technique or artist being studied.	An attempt has been made to create the piece in a manner that is consistent with the technique being studied, but it's not effective.	No attempt has been made to create the piece in a manner that is consistent with the technique being studied.
TIME-EFFORT	Class time was used wisely. Much time and effort went into the planning and design of the piece. It's clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no additional effort.
PLANNING AND EXPLANATION	Student can describe in detail at any point during the creation process how s/he envisions the final product and how they intend to reach their goal. Very focused and goal-oriented.	Student can somewhat describe how s/he envisions the final product and can describe some of the steps s/he will use to reach the goal. Focused with some planning.	Student can describe how s/he envisions the final product but finds it difficult to describe how s/he will reach that goal. Has set a goal, but lets things evolve in somewhat random manner.	Student has thought very little about the project. Is present but is not invested in the product.
KNOWLEDGE GAINED – TECHNIQUE	Student can accurately name 5 characteristics of minimalism and describe how these 5 characteristics are used in his/her own piece.	Student can accurately name 4 characteristics of minimalism and describe how these 4 characteristics are used in his/her own piece.	Student can accurately name 3 characteristics of minimalism and describe how 2–3 of these characteristics are used in his/her own piece.	Student can't accurately name 3 characteristics of minimalism OR can't describe how characteristics relate to his/her own work.
CREATIVITY	Student has taken the elements of Minimalism and applied it in a way that is totally his/her own. The student's personality/voice comes through.	Student has taken the elements of Minimalism and has used source material as a starting place. The student's personality comes through in parts.	Student has copied the elements of Minimalism from the source material. There is little evidence of creativity, but the student has done the assignment.	Student has not made much attempt to meet the requirements of the assignment.
SCORE				

EXPLANATION POINTS EARNED \_\_\_\_\_

TOTAL ASSIGNMENT POINTS EARNED \_\_\_\_\_

TITLE OF LESSON

Lesson 5: Minimalism: The future or lack of creativity.

OBJECTIVE(S)

Students will debate the merits of the Minimalist genre

MATERIAL(S)

- **MINIMALISM DEBATE GUIDELINES** (*one per student*)
- accessories needed to hold a debate (*optional*)

PROCEDURE(S)

- (I) Divide the class into two groups. One group will debate supporting the position, “Minimalism is the future of art that is a real, unvarnished artistic expression.” The other group will support the position, “Minimalism is the failure of creative thinking which is cold and heartless.”
- (I) Hand out the **MINIMALISM DEBATE GUIDELINES** to each student. Review these rules and procedures of the debate with the class. Answer any questions.
- (I) Allow time for each group to organize their arguments to support their position.
- (I) Hold the debate. The following questions are given to the students to prepare their arguments. They appear in the **MINIMALISM DEBATE GUIDELINES**.
  - A What are the virtues of (or lack of) Minimalism?
  - B Are minimalist artists misunderstood contemporary artists, or are they lazy thinkers who are repetitious because they can’t think of anything else?
  - C What is the longevity of the Minimalist genre?

Suggested additional questions:

  - D Minimalism is a change in aesthetics from what came before it. What caused this to happen? Did the culture change? Did society change? Why?
  - E Why did this movement happen in America with American artists?

ASSESSMENT(S)

Evaluating the debate may be done in any number of ways. Only one possible suggestion is offered.

STUDENT SELF-EVALUATION

Each member of the group is to contribute preparing for, and participating in, the debate. Points will be earned individually by completing items from the checklist below.

- \_\_\_\_\_/25 PTS. Participation in the debate preparation. (This is what I did \_\_\_\_\_)
- \_\_\_\_\_/25 PTS. Participation in the debate. (This is what I did \_\_\_\_\_)
- \_\_\_\_\_/25 PTS. Participation as a group member. (i.e. I feel that I was or was not a team player, I did or did not complain all the time, or I did or not do my share of the work, etc.)

TEACHER EVALUATION

GROUP EVALUATION RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
RESPECT FOR OTHER TEAM	All statements, body language, and responses were respectful and were in appropriate language.	Statements and responses were respectful and used appropriate language, but once or twice body language was not.	Most statements and responses were respectful and in appropriate language, but there was one sarcastic remark.	Statements, responses and/or body language were consistently not respectful.
INFORMATION	All information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear and accurate, but was not usually thorough.	Information had several inaccuracies OR was usually not clear.
USE OF FACTS/STATISTICS	Every major point was well supported with several relevant facts, statistics and/or examples.	Every major point was adequately supported with relevant facts, statistics and/or examples.	Every major point was supported with facts, statistics and/or examples, but the relevance of some was questionable.	Every point was not supported.
PRESENTATION STYLE	Team consistently used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team usually used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team sometimes used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	One or more members of the team had a presentation style that did not keep the attention of the audience.
ORGANIZATION	All arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	Most arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	All arguments were clearly tied to an idea (premise) but the organization was sometimes not clear or logical.	Arguments were not clearly tied to an idea (premise).
SCORE				

TOTAL POINTS EARNED \_\_\_\_\_

Lesson 5

NAME \_\_\_\_\_

DIRECTIONS

The class will be divided into two groups. Your teacher will assign each group its position for the debate. Circle that statement.

**"MINIMALISM IS THE FUTURE OF ART THAT IS A REAL, UNVARNISHED ARTISTIC EXPRESSION."**

**"MINIMALISM IS THE FAILURE OF CREATIVE THINKING AND IS COLD AND HEARTLESS."**

Prior to the debate: your group should organize its position and prepare to answer these questions:

*(additional questions may be asked)*

- (1) What are the (lack of) virtues of Minimalism?
- (2) Are minimalist artists misunderstood contemporary artists, or are they lazy thinkers who are repetitious because they can't think of anything else?
- (3) What is the longevity of the minimalist genre?

In addition to these questions, prepare an opening and closing statement. These statements should include audio-visual material as supporting material.

DEBATE GUIDELINES

The goal of the debate is to give the most convincing argument for your position. Through the use of facts and reasoning, your group is to work as a team to try to beat the other team. Personal attacks, lying, and speaking out of turn will all hurt your chances of winning. The moderator will control the questioning, the clock, and will be the final answer to any questions. The moderator will not give a score.

Each team will be given up to five minutes to present an opening argument. The order will be decided by a coin toss. Following opening arguments, the moderator will ask a series of questions in which each group will be allowed a predetermined amount of time to respond. Neither group may continue to respond beyond the allotted time. If a group does this, the moderator will first give them a verbal warning, and then deduct points from their final total. Neither group may ask a direct question to the other team.

SCORING THE DEBATES

Each team can earn up to five points per question, opening and closing statements included. Each audience member will score each question between one and five (five being the highest). The scorer may give an equal amount of points to each team for the same question. At the end of the debate, all score cards will be collected, scores will be totaled and then an average for each question will be given. The team with the highest score will be declared the winner.

EVALUATION

Points will be earned in two ways, STUDENT SELF-EVALUATION and Teacher Evaluation. Assign points that you feel you have earned below. The teacher will fill out the rubric.

STUDENT SELF-EVALUATION

Each member of the group is to contribute preparing for, and participating in, the debate. Points will be earned individually by completing items from the checklist below.

- \_\_\_\_\_/25 PTS. Participation in the debate preparation. (This is what I did \_\_\_\_\_)
- \_\_\_\_\_/25 PTS. Participation in the debate. (This is what I did \_\_\_\_\_)
- \_\_\_\_\_/25 PTS. Participation as a group member. (i.e. I feel that I was or was not a team player, I did or did not complain all the time, or I did or not do my share of the work, etc.)



## TEACHER EVALUATION RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
RESPECT FOR OTHER TEAM	All statements, body language, and responses were respectful and were in appropriate language.	Statements and responses were respectful and used appropriate language, but once or twice body language was not.	Most statements and responses were respectful and in appropriate language, but there was one sarcastic remark.	Statements, responses and/or body language were consistently not respectful.
INFORMATION	All information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear and accurate, but was not usually thorough.	Information had several inaccuracies OR was usually not clear.
USE OF FACTS/STATISTICS	Every major point was well supported with several relevant facts, statistics and/or examples.	Every major point was adequately supported with relevant facts, statistics and/or examples.	Every major point was supported with facts, statistics and/or examples, but the relevance of some was questionable.	Every point was not supported.
PRESENTATION STYLE	Team consistently used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team usually used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team sometimes used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	One or more members of the team had a presentation style that did not keep the attention of the audience.
ORGANIZATION	All arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	Most arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	All arguments were clearly tied to an idea (premise) but the organization was sometimes not clear or logical.	Arguments were not clearly tied to an idea (premise).
SCORE				

**MINIMALISM: THE FUTURE OF THE LACK OF CREATIVITY DEBATE SCORE CARD**

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**DIRECTIONS**

Give a score between 1–5 (5 being the highest) for each response to each question. You may give the same amount of points for the same question to each team.

**TEAM A**

**TEAM B**

	OPENING STATEMENT	
	QUESTION ONE	
	QUESTION TWO	
	QUESTION THREE	
	QUESTION FOUR	
	QUESTION FIVE	
	QUESTION SIX	
	CLOSING STATEMENT	

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**MINIMALISM: THE FUTURE OF THE LACK OF CREATIVITY DEBATE SCORE CARD**

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**DIRECTIONS**

Give a score between 1–5 (5 being the highest) for each response to each question. You may give the same amount of points for the same question to each team.

**TEAM A**

**TEAM B**

	OPENING STATEMENT	
	QUESTION ONE	
	QUESTION TWO	
	QUESTION THREE	
	QUESTION FOUR	
	QUESTION FIVE	
	QUESTION SIX	
	CLOSING STATEMENT	

*Nixon in China* OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 6: Cultural differences in *Nixon in China*.

OBJECTIVE(S)

Student will understand the basic ideological and cultural differences between President Nixon (Western/American) and Chairman Mao (Eastern/China) as they are portrayed in *Nixon in China*.

MATERIAL(S)

- CULTURAL DIFFERENCES IN *NIXON IN CHINA* WORKSHEET
- CD or DVD *Nixon in China*
- Internet access (suggested sites: [www.teacheroz.com/Non\\_Western.htm](http://www.teacheroz.com/Non_Western.htm))
- Research materials

PROCEDURE(S)

*Nixon in China* is a work, like any piece of art, that is propelled by conflict. In this opera, there are two main conflicts; one is between two differing ideologies (Democracy versus Communism) and the other is between cultures (East versus West). The conflicts are represented throughout the opera on various levels; however audiences can easily miss the subtlety. This lesson is intended for students to become aware of the subtlety of the plot and gain a deeper appreciation of these differences and the aesthetics that represent them in the opera.

- (1) Ask the class to verbally give examples of the characteristics of Western culture, such as type of food we eat, personal greetings, how we view the dead and how our government works. List their responses on the board.
- (2) Ask students if they can give examples of characteristics of Eastern culture. List their responses to the same questions from step #1.
- (3) Assign students (alone or in groups) to research the terms and people below. They are to create a short paragraph for each term or person on the CULTURAL DIFFERENCES IN *NIXON IN CHINA* WORKSHEET. Review their answers before moving onto the assessment.

## TERMS

COMMUNISM	A political ideology characterized by a belief in eliminating exploitation through public ownership and central planning of the economy.
DEMOCRACY	A form of government to which the supreme power is vested in and exercised directly by the people or by their representatives elected under a free electoral system.
CONFUCIUS	The renowned Chinese philosopher (551-479 BC) and great moral teacher, who spent a lifetime studying the I Ching.
MARXISM	System of thought developed by Karl Marx, along with Friedrich Engels, which is the basis for the theoretical principles of communism.
CAPITALISM	Economic system characterized by the following: private property ownership; individuals and companies are allowed to compete for their own economic gain; and free market forces determine the prices of goods and services. Capitalists believe that markets are efficient and should thus function without interference, and the role of the state is to regulate and protect.
FASCISM	An extreme form of nationalism that played on fears of communism and rejected individual freedom, liberal individualism, democracy, and limitations on the state.
PREDETERMINED DESTINY	(1) an event (or course of events) that will inevitably happen in the future (2) the ultimate agency that predetermines the course of events (often personified as a woman); “we are helpless in the face of Destiny”
GAM BEI!	“Bottom’s up!” A Chinese expression for toasting.

## PEOPLE

RICHARD NIXON	Thirty-Seventh President (1969–1974), he improved relations with the USSR and China. Ended fighting in Vietnam. Resigned over the Watergate scandal in 1974.
PAT NIXON	(1912–1993) She used her position as First Lady to encourage volunteer service – “the spirit of people helping people.” She instituted a series of performances by artists in varied American traditions – from opera to bluegrass. Mrs. Nixon took quiet pride in adding 600 paintings and antiques to the White House Collection.  Her travels included the historic visit to China and the summit meetings in the Soviet Union. Her first solo trip was a journey of compassion to take relief supplies to earthquake victims in Peru.
HENRY KISSINGER	He was the 56 <sup>th</sup> Secretary of State of the United States (1973–1977), continuing to hold the position of Assistant to the President for National Security Affairs which he first assumed in 1969. He won the Noble Peace Prize in 1973.
CHAIRMAN MAO	Leader of China for 25 years. He was a ruthless dictator who wrote many books about his political philosophy. He maintained relative isolation from the rest of the world, with only shaky and shallow relations with the USSR and belated exchanges with the United States in the 1970s just before his death.  Mao will be remembered as a socialist, a poet, a military strategist and ruthless ruler.
MADAME MAO	Wife of Chairman Mao. a strong political leader in her own right, she was arrested as a political dissident few years after her husband's death for being a member of the “Gang of Four.” function without interference, and the role of the state is to regulate and protect.
CHOU EN-LAI	(1898–1976) He was a Chinese Communist leader and premier of China. Beginning the 1920s, Chou was among the top leaders of the Chinese Communist party and Chairman Mao’s long-time friend and right-hand man.

#### ASSESSMENT(S)

Students will view selected excerpts from *Nixon in China* (DVD or CD) and identify what type of conflict is happening and which characters are involved.

#### EXAMPLE – ACT I, SCENE I (DVD CHAPTERS 3–7)

CHARACTERS – Richard and Pat Nixon, Henry Kissinger, Chou En-Lia, Chairman Mao

CONFLICTS – Personal greetings – the hand clap (when Nixon is on the steps) and the handshake.

#### EXCERPT 1 – ACT I, SCENE II (DVD CHAPTERS 8–15)

CHARACTERS – Chairman Mao, Chou En-Lai, Richard Nixon, Henry Kissinger

CONFLICTS – Ideology... democracy vs. communism

- (1) “Occasionally the true left calls a spade a spade.” This is in response to their discussion of left and right leaning political leaders.
- (2) Profiteers vs. Capitalists
- (3) “The current trend suggests that China’s future– might break the future markets.” Discussing China investing in the New York Stock exchange.
- (4) Nixon: “Where is the Chinese people’s faith?”  
Mao: “The people’s faith? Another myth to sell bonds.”
- (5) Mao: “Our armies do not go abroad. Why should they? We have all we need”

#### EXCERPT 2 – ACT II, SCENE I (DVD CHAPTERS 25–33)

CHARACTERS – Pat Nixon, et. al.

CONFLICTS – In a broad sense, this whole scene is a conflict between Pat Nixon’s personal outlook and the realities of China.

#### EXCERPT 3 – ACT II, SCENE II (DVD CHAPTERS 33–42)

CHARACTERS – Pat Nixon, et. al. (entire cast)

CONFLICTS – Madame Mao’s ballet that promotes communism over industrialism. On a more practical level, Pat Nixon has trouble with the treatment of the heroine, Wu Ching-hua.

## CULTURAL DIFFERENCES IN *NIXON IN CHINA*

### Lesson 6

NAME \_\_\_\_\_

#### DIRECTIONS

- (1) Define each term and person below. Write a short paragraph for each term.
- (2) View three excerpts from *Nixon in China* and identify what the conflict is and who is involved.

STEP I: TERMS ( \_\_\_\_ PTS/ PER DEFINITION)

COMMUNISM	
DEMOCRACY	
CONFUCIUS	
MARXISM	
CAPITALISM	
FASCISM	
PREDETERMINED DESTINY	
<i>GAM BEI!</i> (CHINESE EXPRESSION)	

## PEOPLE

RICHARD NIXON	
PAT NIXON	
HENRY KISSINGER	
CHAIRMAN MAO	
MADAME MAO	
CHOU EN-LAI	

## STEP 2: CONFLICT IDENTIFICATION

### EXAMPLE – ACT I, SCENE ONE

#### CHARACTERS

Richard and Pat Nixon, Henry Kissinger, Chou En-lia, Chairman Mao, Madame Mao

#### CONFLICT

With the arrival of the American President, the conflict of Democracy and Communism start. The army chorus is singing about the virtues of Communism while Nixon and Kissinger take it in. This is the first time Nixon has been in China. Notice the differences in the greeting of each other.

EXCERPT 1 – ACT I, SCENE TWO

CHARACTERS

CONFLICT

EXCERPT 2 – ACT II, SCENE ONE

CHARACTERS

CONFLICT

EXCERPT 3 – ACT II, SCENE TWO

CHARACTERS

CONFLICT



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

OPERA BOX LESSON PLAN

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

OBJECTIVE(S)
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MATERIAL(S)
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PROCEDURE(S)
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ASSESSMENT(S)
---------------

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

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.



## **NIXON IN CHINA**

MUSIC BY JOHN ADAMS

LIBRETTO BY ALICE GOODMAN

WORLD PREMIERE AT HOUSTON GRAND OPERA

OCTOBER 22, 1987

MAY 14, 17, 19, 21 AND 22, 2005

ORDWAY CENTER FOR THE PERFORMING ARTS

SUNG IN ENGLISH

### **THE CAST**

RICHARD NIXON.....BARITONE

PAT NIXON.....SOPRANO

MAO TSE-TUNG.....TENOR

CHIANG CH'ING (MADAME MAO TSE-TUNG).....SOPRANO

CHOU EN-LAI.....BARITONE

HENRY KISSINGER.....BARITONE

NANCY T'ANG, FIRST SECRETARY TO MAO.....MEZZO-SOPRANO

SECOND SECRETARY TO MAO.....MEZZO-SOPRANO

THIRD SECRETARY TO MAO.....MEZZO-SOPRANO

MEMBERS OF THE CHINESE ARMY, NAVY, AIR FORCE, MEDIA, RED  
WOMEN'S MILITIA, GUARDS, FACTORY WORKERS, FARMERS, WAITERS,  
PEOPLE OF PEKING

SETTING: PEKING; FEBRUARY 21 – 27, 1972



## SYNOPSIS

### ACT I

*Scene one – The airport outside Peking* Richard and Pat Nixon disembark from The Spirit of 76 and are greeted by Premier Chou En-lai. As introductions are made, Nixon ponders the magnitude of this momentous event. Henry Kissinger quietly informs the President that Chairman Mao wishes to meet with him immediately.

*Scene two – Chairman Mao's study* Mao and Nixon exchange pleasantries as press photographs are taken. Mao brings up the key issues at stake – Taiwan, Vietnam, Japan – and compliments Kissinger's diplomacy. Mao's strength is philosophy, and Kissinger notes that his teachings (which he promotes to his students at Harvard) will last a thousand years. The merits of Marxism, Capitalism and Confucianism are then discussed in Maoist apothegms, echoed by Chou and the secretaries. As the visit comes to a close, the Chairman abstractly emphasizes a notion stated earlier, "Founders come first, then profiteers."

*Scene three – The Great Hall of the People* At the state dinner that evening, Pat and Dick trade some initial observations with one another. Chou raises a toast to his guests and Nixon returns the gesture. All celebrate the glowing mutual goodwill between the two countries.

## ACT II

*Scene one – Mrs. Nixon views China* Accompanied by the press, Pat Nixon is shown the efficiency of glass factory workers, then tours the Evergreen People's Commune, which boasts of its model swine-rearing factory. On the other side of luxury, she is escorted to the Summer Palace and the exquisite Ming Tombs. At the Gate of Longevity and Goodwill, she extols the prophetic nature of her overseas voyage.

*Scene two – The Peking Opera* Dick and Pat attend the evening's entertainment with Premier Chou and Mao's wife, Chiang Ch'ing. They observe a politically motivated ballet orchestrated by Madame Mao, The Red Detachment of Women, which represents the oppression of Ching-hua by her tyrant landlord, Lao Szu. Pat objects to the depiction of Ching-hua's brutal treatment, and the Nixons are drawn into the drama as a result.

As the dance continues, the Red Women's Militia enters, and Party Representative Hung invites Ching-hua to join her fellow workers. She is presented with a rifle, and she and her new comrades perform the Target Practice and Bayonet Dance. At the home of Lao Szu, serving girls (really the Red Women's Militia) are coerced to dance for the tyrant and his guards. Ching-hua's anger overcomes her, and she draws a pistol. At the height of the drama, Madame Mao intercedes to deliver a stirring patriotic dialogue.

## ACT III

*The last night in Peking* All parties are exhausted, except Chairman Mao who appears as energetic as his youthful propaganda poster depicts. He and his wife dance and recall the past. Pat and Dick also reminisce, thinking of their impoverished early days, while Chou considers the merits of revolution and what still remains to be accomplished.



b Worcester, MA, February 15, 1947

One of America's most admired and frequently performed composers, John Adams was born in Worcester, Massachusetts. After graduating from Harvard University in 1971, he moved to California, where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts led to his appointment first as contemporary music adviser to the San Francisco Symphony and then as the orchestra's composer-in-residence between 1979 and 1985, the period in which his reputation became established with the success of such works as *Harmonium* and *Harmonielebre*. Recordings on the New Albion and ECM labels were followed in 1986 by an exclusive contract with Nonesuch Records, an association that continues today.

In 1985 Adams began a collaboration with poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer*, worldwide performances of which made them among the most performed operas in recent history. A third stage work, *I Was Looking at the Ceiling and then I Saw the Sky*, a "song play" with libretto by the poet June Jordan, was also staged in more than 50 performances in both the United States and Europe. His most recent stage project, *El Niño*, a further collaboration with Peter Sellars, was premiered in Paris in December 2000, and further performances took place in San Francisco in January 2001.

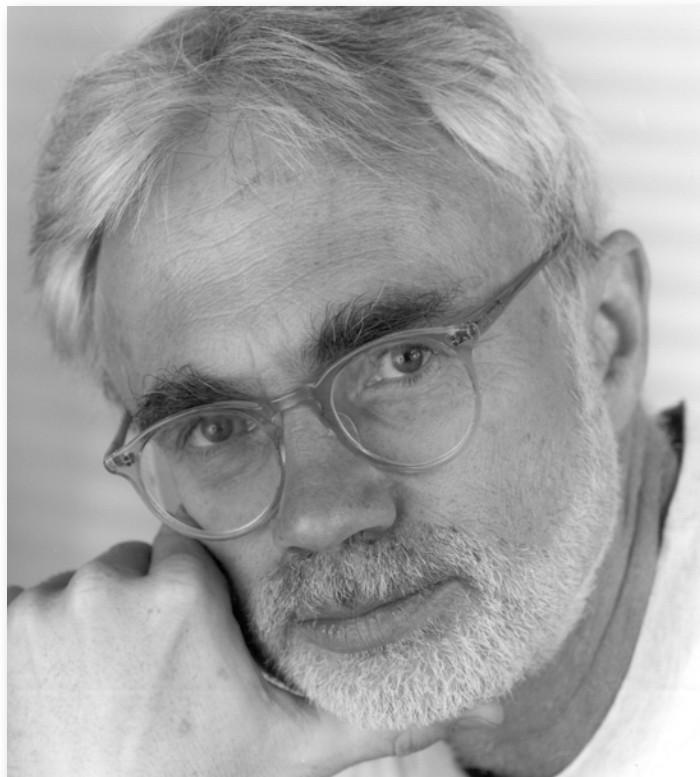
Adams' works have received numerous awards, among them the 1994 Royal Philharmonic Society Award for his *Chamber Symphony*, and the 1995 Grawemeyer Award for his *Violin Concerto*.

In 2002 Adams composed *On the Transmigration of Souls* for the New York Philharmonic, a work written in commemoration of the first anniversary of the World Trade Center attacks. This work received the 2003 Pulitzer Prize for Music.

Adams' most recent work is *My Father Knew Charles Ives*, a musical self-portrait of the composer's childhood in Concord, New Hampshire, where he played in marching bands with his father and first heard live jazz in the summer dance hall owned by his grandfather. The work was premiered in April 2003 by Michael Tilson Thomas and the San Francisco Symphony.

In April and May 2003, Lincoln Center presented a festival entitled "John Adams: An American Master," the most extensive festival ever mounted at Lincoln Center devoted to a living composer.

Among the significant events of the 2003 season has been the unveiling of new filmed version of *The Death of Klinghoffer*, Adams' second opera, directed by Penny Woolcock for Channel Four. The film, shot on location in the Mediterranean





and on board a cruise liner, breaks new ground in the presentation of opera on film. The composer conducts the London Symphony Orchestra in this film, which had its American premiere at the Sundance Festival and played at other international festivals in Rotterdam, Buenos Aires, San Francisco and New York.

In September 2003, Adams succeeded Pierre Boulez as Composer-in-Residence at Carnegie Hall. Among his activities there will be the planning and directing of concerts in the new 600-seat Zankel Hall.

Adams is the subject of two documentary films, one by Tony Palmer, entitled *Hail Bop!* (1998) and a more recent one by David Jeffcock (2003). After a successful run of *Nixon in China* at the English National Opera in 2000, a new film of that opera, directed by Peter Sellars, is to be made in January 2004.

Future projects include *The Dharma at Big Sur* (composed for Los Angeles Philharmonic and the opening of Disney Hall in Los Angeles in October 2003); a new opera, working title: *Doctor Atomic*, based on the life of Robert Oppenheimer, commissioned by the San Francisco Opera for premiere in September 2005, and a new orchestral work for Simon Rattle and the Berlin Philharmonic, due in early 2006.

In celebration of a 15-year partnership, in 1999 Nonesuch Records released *The John Adams Earbox*, a 10-compact disc compilation comprising almost all of the composer's music over a 20-year period.

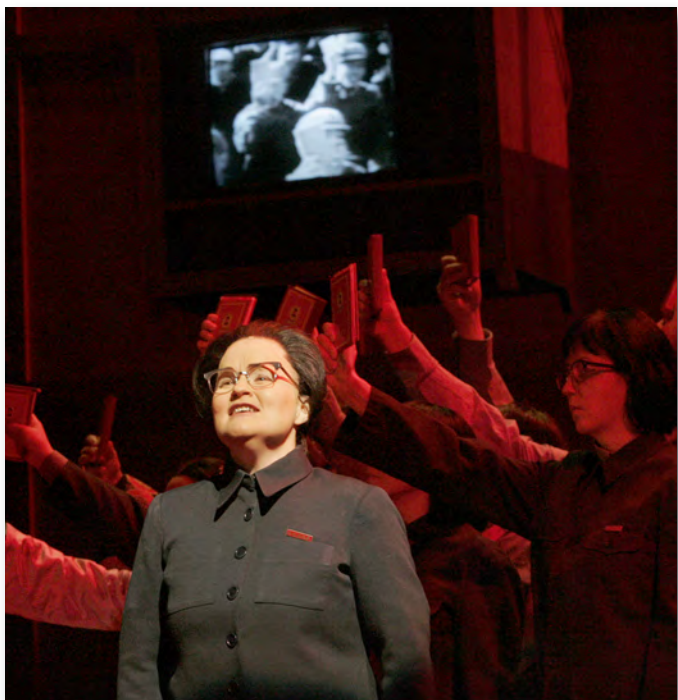
Adams continues to conduct regularly, appearing with the world's greatest orchestras, and with programs combining his own works with composers as diverse as Debussy, Stravinsky and Ravel to Zappa, Ives, Reich, Glass and Ellington. In recent seasons he has conducted the Chicago and San Francisco Symphonies, the Los Angeles Philharmonic, the Cleveland, Montreal and Philadelphia Orchestras, The St Paul Chamber Orchestra and New York Philharmonic. European engagements have included performances with the Deutsche Kammer-Philharmonie, Ensemble Modern, Oslo Philharmonic, Deutsches Symphonie-Orchester Berlin, Concertgebouw, Santa Cecilia and London Symphony Orchestra. He is a regular guest at the BBC Proms concerts and will perform there with pianist Hélène Grimaud during their 2003 season. Future appearances include concerts with the Seattle Symphony, the BBC Symphony, the Hessischer Rundfunk and the Finnish Radio Orchestra.

*reprinted courtesy of [www.earbox.com](http://www.earbox.com)*



As we recently bid farewell to a former president, America's focus was decidedly on Ronald Reagan's accomplishments rather than his shortcomings. Much of the same can be said of Richard Nixon (who, dying in 1994, skipped the state funeral because he never felt welcome in Washington) when one recalls his diplomatic coup, the first visit of a sitting American president to the People's Republic of China. The event was of such significance as to warrant the writing of an opera 15 years later by one of this country's leading composers.

One can appreciate the value of this endeavor when recalling how the relationship between the two countries had deteriorated. After the communist takeover in 1949, the United States had broken off all contact with mainland China, instead favoring the Nationalists who had sought refuge on the nearby island of Taiwan. The Chinese involvement in the Korean War didn't help the hostile situation, nor did the regime's apparent alignment with the ideology of the Soviet Union during the height of the Cold War. From the start, Richard Nixon had been closely involved in anti-communism, serving on the House Un-American Activities Committee, which provided a model for Senator Joseph McCarthy's hearings on the same subject in the early 1950s. For his part, Nixon managed to flush out at least one former State Department official, Alger Hiss, who was accused of leaking information to the Soviets.



By the late 60s, however, it became apparent China was just as estranged from Russia. Nixon seemed to have changed his opinion as well, realizing China was a force with which to be reckoned. As early as 1967 he made a passing reference in an article published by *Foreign Affairs*: "... we simply cannot afford to leave China forever outside the family of nations, there to nurture its fantasies, cherish its hates and threaten its neighbors." Two years later, just a week into his presidency, Nixon directed his Assistant for National Security, Henry Kissinger, to make China a priority. As there existed no diplomatic relations between the two countries, subtle attempts were made to court Chinese emissaries unofficially, including a "chance" meeting at a fashion show hosted at the Yugoslavian embassy in Warsaw. Another serendipitous opportunity occurred in March 1971, at the World Table Tennis Championship in Nagoya, Japan. Later dubbed "Ping Pong Diplomacy," members of the Chinese team invited their American





between the two nations. A bond between the world's most populous nation and its most powerful one would also serve the Americans, as the Soviets had been evasive with regard to arms reduction talks.

All contact had to remain top secret in case the endeavor would bear no fruit. Rather than using his Secretary of State (years later he still feared leaks), Nixon chose his National Security Advisor for the covert mission. On July 1, Kissinger began a public tour of Asia, which included a stop in Pakistan. To elude the press, he feigned a stomach ache after a state dinner hosted by President Yahya Khan and was put up at the government's mountain retreat in order to recuperate. There he was secretly taken to the airport and whisked across the border for 17 hours of hushed meetings with Chinese Premier Chou En-lai.

Upon Kissinger's return, things appeared to be in place, and Nixon made a public announcement on July 15 that shocked the world. Not wanting to show either side as being too eager or conciliatory, the language was selected with care: "Knowing of President Nixon's expressed desire to visit the People's Republic of China, Premier Chou En-lai, on behalf of the government of the People's Republic of China, has extended an invitation to President Nixon to visit China. President Nixon has accepted the invitation with pleasure." The Taiwanese embassy was understandably upset and the Japanese were equally unenthused. Conservatives griped that the president was bowing to yoke of world communism and the Soviets were likewise rattled – four days later they scheduled the postponed SALT talks for May, three months after Nixon's proposed visit.

counterparts for a visit to their native soil. A reciprocal invitation to America soon followed.

To show a friendly face, Nixon relaxed travel restrictions and eliminated an existing trade embargo. Using Pakistan as an intermediary for concealed communications, China finally confirmed it would welcome a visit from a high ranking American representative. There was much to discuss – the recognition of Taiwan as the "official" China remained a thorny issue, as well as America's involvement in the Vietnam War and its overall military presence in the Asian community. Still, China needed a counterbalance to the Soviet military stockpile along the northern border – there had already been several skirmishes

- 1919 Chou En-lai comes to national prominence during the May Fourth movement when he led a raid on a local government office during the student protests against the humiliating Versailles Treaty.
- 1920 Chou moves to France and becomes a member of the French Communist Party; he spends the next few years traveling in Europe, returning to China in 1926.
- 1923 Mao Tse-tung is elected to the Third Congress of the Communist Party of China.
- 1927 Mao barely escapes execution for his role in the Autumn Harvest Uprising.
- 1934 The long march begins – Mao and his Communist guerrillas move through the mountains to evade Nationalist troops; Mao meets Chiang Ch'ing, later to become his fourth wife; Chou throws his entire support behind Mao.
- 1938 Japan invades China.
- 1945 World War II comes to a close; the Japanese are repelled; civil war in China ensues.
- 1949 The Communists are victorious and establish the People's Republic of China with Chou En-lai as premier, and Mao Tse-tung as chief of state and Communist Party chairman; the Nationalists, led by Chiang Kai-Shek, retreat to Taiwan).
- 1950 The Korean War begins as China and the United States fight on opposite sides.
- 1958 Mao initiates the Great Leap Forward in an attempt to industrialize his nation; it is later deemed a failure.
- 1964 Nixon declares that the Vietnam conflict is a de facto war between the U.S. and China: "A United States defeat in Vietnam means a [Chinese] Communist victory."

The lasting potential of the journey was guarded. It was highly unlikely diplomatic relations would be immediately resumed – Mao’s communists believed in one China, which included the island of Taiwan. As long as there was a Taiwanese embassy in Washington, there would be no return visit. Though the communists had achieved a small triumph at the United Nations, which had recently voted to oust Taiwan in favor of Mao’s administration, the United States had voted against the resolution. The ultimate goal of the visit was to issue a worldwide communiqué detailing both countries’ positions in Asia – understanding (and possibly resolving) those differences would be the first step toward normalization between China and the United States. Kissinger began to negotiate the details with Chou during a second visit in October, but the exact language of this document became a troublesome issue throughout the entire process.

Nixon arrived in Peking on February 21, 1972. It was intended to be an especially telling gesture for the President to deplane unescorted (other than his wife Pat) and immediately shake the Premier’s hand (Chou had been very publicly snubbed by then-Secretary of State John Foster Dulles in Geneva back in 1954). During the entire trip, the president’s retinue orchestrated his actions very purposefully – key moments, such as the arrival and subsequent state functions and banquets were prime timed for live broadcast on the morning network television and the evening news. Television was Nixon’s preferred medium and was quite successfully employed to enhance the visibility of his high profile visit, which came about quite nicely during an election year. Chinese officials were initially hesitant to allow any reporters, but eventually admitted 87 American journalists who were carefully controlled, sent out to cover tourist-type excursions with Pat and glitzy public events rather than any diplomatic talks. One reporter later recalled, “To keep us out of mischief, the Chinese organized bus tours for the journalists to go to the Great Wall, or the Ming Tombs ... the food was absolutely sensational, the toasts and the dancing girls ... all that was terrific. But try to find out what was really going on, and you were in the dark (Stanley Karnow).”

Meanwhile Chou and Nixon met for a series of four-hour private talks (recently declassified and available online at the National Security Archive), discussing all of the vital issues at hand – Taiwan, Vietnam, Korea, Japan – and briefly, the content of the joint communiqué, which would be ironed out by Kissinger and his Chinese counterpart, Deputy Foreign Minister Ch’iao Kuan-hua. As Nixon remained ever distrustful of the State Department, William Rogers, Secretary of State and his close personal friend, was left out of the inner circle. This action would create difficulties in the trip’s final days.

- 1966 Formerly allied with the Chinese government, the Soviet Union amasses troops along the Sino-Soviet border; Mao initiates the Cultural Revolution and Chiang Ch’ing assumes a leading role; China explodes its first hydrogen bomb.
- 1969 In his inaugural address, President Nixon hints at changes in United States foreign policy: “After a period of confrontation, we are entering an era of negotiation;” Nixon’s administration Rogers asks Pakistani chief of state Yahya Khan to feel out the Chinese on expanded talks with the United States.
- 1970 In a *Time* magazine interview, President Nixon notes, “If there is anything I want to do before I die, it is to go to China.”
- 1971 A friendly table tennis tournament in Japan leads to a visit of the American team to China; previously only 12 Americans had been permitted inside its borders since 1950; the Chinese teams visits America later that year; in July, Henry Kissinger makes a secret visit to China to meet with Chou En-lai.
- 1972 Nixon makes his historic trip in February; in June five men are caught trying to bug the offices of the Democratic National Committee at the Watergate hotel and office complex; Nixon is reelected in November.
- 1973 The Watergate hearings begin in May.
- 1974 Richard Nixon resigns from office to avoid impeachment proceedings.
- 1976 Chou and Mao both die; Chiang Ch’ing is arrested with the rest of her “Gang of Four,” for atrocities committed during the Cultural Revolution.
- 1979 Formal relations between the United States and China are established.
- 1982 An opera based on Nixon’s China trip is conceived by director Peter Sellars.
- 1987 John Adams’s *Nixon in China* is premiered in Houston.
- 1991 Chiang Ch’ing commits suicide in prison.
- 1994 Richard Nixon dies.



John Adams's opera begins with Nixon's arrival, and Alice Goodman's adaptation of the visit is an effective recreation of this major event. One of the highlights of the summit was the president's one-hour visit with the ailing Chairman Mao shortly after touchdown, during which the librettist attempts to recreate actual dialogue from the meeting in scene two. Scene three nicely captures the essence of Chou and Nixon's friendship toasts at the first banquet and in Act II, Goodman neatly bowdlerizes Pat Nixon's various outings, also managing to incorporate a few of her historic diplomatic quips (in particular her comment at the Gate of Longevity and Goodwill, which becomes her aria "This is prophetic.") Counterpoised to moments of real history are those of fantasy – Kissinger and the Nixons are drawn into the performance of Madame Mao's *Red Detachment of Women*, which is punctuated by an outburst by the Chairman's prickly fourth wife (another opportunity for an aria), of whom Nixon described as "unpleasantly abrasive and aggressive." An ideological extremist, she had not been in favor of Nixon coming to China.

Madame Mao returns for the opera's final scene in another wonderful concoction, as she and her husband recall younger days and the summer of their romance. The exhausted Nixons are equally nostalgic, while the aging Chou ponders the outcome of revolution and the magnitude of what is left undone. There is an eerie sense of irresolution as Adams' lyrically minimalist, artfully orchestrated score reaches its conclusion.

Nixon's China trip similarly had a bittersweet ending. The tactfully crafted 1,500 word communiqué, its initial drafts so diametrically opposed, yet eventually hammered out to the satisfaction of both sides, won the approval of China's Politburo, but had to go through some eleventh hour editing after the State Department staff finally had a look at it – Taiwan had been excluded from the section devoted to mutual defense treaties. As the message represented the ultimate success of the mission, Chou broke protocol, dropping in on Secretary Rogers unannounced in order to smooth over the rough spots. The final version included some cunningly tactful, vaguely opposed statements:

There are essential differences between China and the United States in their social systems and foreign policies. However, the two sides agreed that countries, regardless of their social systems, should conduct their relations on the principles of respect for the sovereignty and territorial integrity of all states, nonaggression against other states, noninterference in the internal affairs of other states, equality and mutual benefit, and peaceful coexistence ... The United States acknowledges that all Chinese on either side of the Taiwan Strait maintain there is but one China and that Taiwan is a province of China. The United States does not challenge that position. It reaffirms its interest in a peaceful settlement of the Taiwan question by the Chinese themselves. With this prospect in mind, it affirms the ultimate objective of the withdrawal of all U.S. forces and military installations from Taiwan.

The resolution was greeted with some hostility and opinion of the trip's cumulative success was sharply divided – many felt the United States had conceded too much. Regardless, Nixon would only enjoy this personal triumph for a short while. In June, reports of a robbery in the offices of the Democratic National Committee, situated in the Watergate apartments and office complex, would lead to the president's political downfall. Diplomatic relations with the People's Republic of China finally would be in place during the Carter administration, and with the passing of the government's old guard, Taiwan has managed to maintain its tenuous existence to this day.



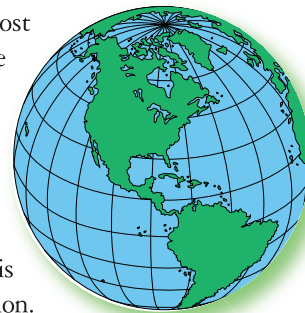
## HISTORY AND POLITICS

- Gorbachev campaigns for *glasnost* (openness) and *perestroika* (reconstruction)
- President Reagan announces the nation's first trillion-dollar budget
- Syrian troops enter West Beirut to stop warfare between Shiite and Druze militia
- German teenager Mathias Rust lands his Cessna aircraft in Red Square, Moscow, after flying undetected from Finland; Rust is sentenced to four years in prison, but is released in 1988. The Soviet Defense Minister is dismissed.
- Margaret Thatcher becomes the first British Prime Minister in this century to be elected three times after the Conservatives' overwhelming victory in the U.K. general elections.
- President Reagan visits Berlin to mark the 750<sup>th</sup> anniversary of its foundation and call on Gorbachev to tear down the Berlin Wall.
- 402 pilgrims, including 275 Iranians, die in riots in Mecca.
- German Deputy Führer Rudolf Hess commits suicide in Berlin's Spandau Prison.
- An I.R.A. bomb explodes at a Remembrance (Veterans) Day religious service in Eniskillin, Northern Ireland, killing 11 and injuring 63.
- Lieutenant Colonel Olive North and Rear Admiral John Poindexter testify to Congress on the "Irangate" scandal.
- The Church of England ordains the first female Anglican deacons.

## LITERATURE, MUSIC, VISUAL ARTS

- August Wilson writes the Pulitzer Prize-winning drama *Fences*.
- Tom Wolfe publishes *The Bonfire of the Vanities*.
- Arthur Miller writes the drama *Danger, Memory*.
- Alfred Uhry writes the play *Driving Miss Daisy*.
- Marguerite Yourcenar, French novelists, dies.
- The reputation of Boris Pasternak, author of *Dr. Zhivago*, is posthumously rehabilitated by the Soviet Writers' Union.
- Police raid art galleries in 12 U.S. states and uncover a \$600 million fraud in fake Dali paintings.

- The world's three most expensive paintings are auctioned and all of them are van Goghs: *Irises* is sold in New York for \$49 million, *Sunflowers* is sold in London for \$37 million and *The Bridge of Trinquetaille* is sold in London for \$19 million.



- Mary Astor, American film actress, dies.
- Fred Astaire, American film actor and dancer, dies.
- Jackie Gleason, American comedian, dies.
- Rita Hayworth, American film actress, dies.
- John Huston, American film director, dies.
- Andy Warhol, American painter and filmmaker, dies.
- The motion pictures *Dirty Dancing*, *Fatal Attraction*, *Empire of the Sun*, *Full Metal Jacket*, *The Last Emperor*, *Lethal Weapon*, *Tin Men*, *Wall Street* and *The Witches of Eastwick* all premiere.
- A Mozart notebook, containing symphonies 22–30 is auctioned for \$4 million.
- Stephen Sondheim's musical *Into the Woods* premieres on Broadway.
- Harrison Birtwhistle's *The Mask of Orpheus* wins the Grawemeyer Award.
- Pomeyo Camps' opera *La hacienda* premieres in Buenos Aires.
- Flavio Testi's opera *Ricardo III* premieres at Milan's La Scala.
- Judith Weir's *A Night at the Chinese Opera* premieres in Cheltenham, England.
- Bob Fosse, American choreographer, dies.
- Jascha Heifetz, American violinist, dies.
- Liberace, American pianist, dies.

## DAILY LIFE

- The Minnesota Twins defeat the St. Louis Cardinals 4 to 3 games to win the World Series.
- Excavations begin on the Anglo-French Channel tunnel.
- Baroness Maria von Trapp, Austrian singer and author of *The Sound of Music*, dies.
- Klaus Barbie, the "Butcher of Lyons," is jailed for life for wartime crimes against humanity.
- Bill Gates, 32-year-old founder of Microsoft, becomes microcomputing's first billionaire.

### In the beginning ...

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JACOPO PERI 1561–1633

CLAUDIO MONTEVERDI 1567–1643

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

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

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

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

### Opera in Venice

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FRANCESCO CAVALLI 1602–1676

ANTONIO CESTI 1623–1669

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

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



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



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

## Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632–1687

HENRY PURCELL 1658/59–1695

GEORGE FRIDERIC HANDEL 1685–1759

CHRISTOPH WILLIBALD GLUCK 1714–1787



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

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

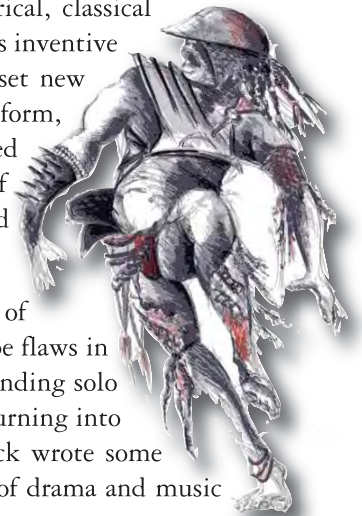
The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL's *The Fairy Queen* (1692) is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



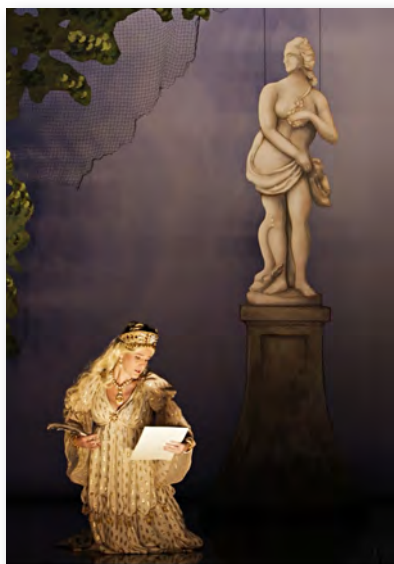
*A scene from The Minnesota Opera's  
1994 production of Handel's Julius Caesar*

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

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



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



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

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

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

## Opera during the Classical Period

GIUSEPPE SARTI 1729–1802

FRANZ JOSEPH HAYDN 1732–1809

GIOVANNI PAISIELLO 1740–1816

DOMENICO CIMAROSA 1749–1801

ANTONIO SALIERI 1750–1825

VICENTE MARTIN Y SOLER 1754–1806

WOLFGANG AMADEUS MOZART 1756–1791

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

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



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



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

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

### After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

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

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

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

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

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



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



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

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

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

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



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

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

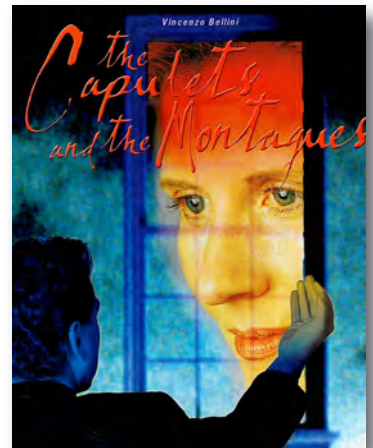
GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-



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

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

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



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

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



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



## Three Masters of Opera

GIUSEPPE VERDI 1813–1901

RICHARD WAGNER 1813–1883

GIACOMO PUCCINI 1858–1924

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

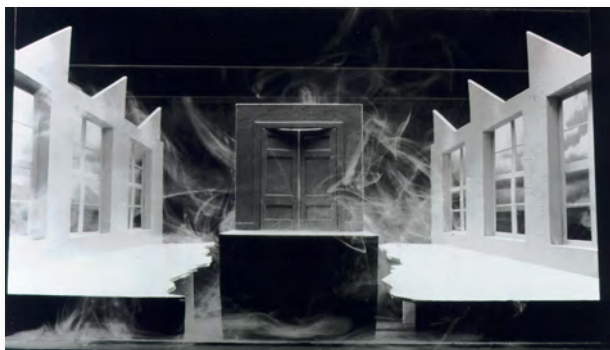
Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera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

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

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



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



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



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



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



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

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## Later French Opera

HECTOR BERLIOZ 1803–1869

CHARLES-FRANÇOIS GOUNOD 1818–1893

JACQUES OFFENBACH 1819–1880

EDOUARD LALO 1823–1892

CAMILLE SAINT-SAËNS 1835–1921

LÉO DELIBES 1836–1891

GEORGES BIZET 1838–1875

JULES MASSENET 1842–1912

GUSTAVE CHARPENTIER 1860–1956

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



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



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



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

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

RUGGERO LEONCAVALLO 1857–1919

PIETRO MASCAGNI 1863–1945

UMBERTO GIORDANO 1867–1948

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

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

## Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975

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



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

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

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

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

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971

ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



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



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

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

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

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

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

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

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

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



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

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

VIRGIL THOMSON 1896–1989

GEORGE ANTHEIL 1900–1959

SAMUEL BARBER 1910–1981

GIAN CARLO MENOTTI 1911–2007

CARLISLE FLOYD 1926–

DOMINICK ARGENTO 1927–

CONRAD SUSA 1935–

PHILIP GLASS 1937–

JOHN CORIGLIANO 1938–

JOHN ADAMS 1947–

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).

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).



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

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



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





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

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



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

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

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

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

s u c h  
n e w  
w o r k s



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



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

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

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



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

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

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

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

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

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



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





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

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



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

Building on the legacy of its commitment to new work and following the overwhelming success of its commission of *The Grapes of Wrath* in 2007, Minnesota Opera launched the New Works Initiative, a landmark program designed to invigorate the operatic repertoire through the production and dissemination of new commissions and revivals of contemporary American works. The seven-year, \$7 million program includes an international coproduction (*The Adventures of Pinocchio*, 2009), three revivals (*Casanova's Homecoming* in 2010; *Wuthering Heights* in 2011 and *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 Bonyng, William Burden, John Conklin, Roxana Constantinescu, David Daniels, Bruce Ford, Elizabeth Futral, Vivica Genaux, Colin Graham, Denyce Graves, Greer Grimsley, Nancy Gustafson, Brenda Harris, Jason Howard, Judith Howarth, Robert Indiana, Robert Israel, Sumi Jo, Kelly Kaduce, Antony McDonald, Catherine Malfitano, Daniel Massey, Johanna Meier, Suzanne Mentzer, Erie Mills, Sherrill Milnes, Julia Migenes, Fernando de la Mora, James Morris, Suzanne Murphy, Maureen O'Flynn, Susanna Phillips, Ashley Putnam, Patricia Racette, James Robinson, Neil Rosenshein, William Shimell, James Valenti, David Walker and Keith Warner.



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

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

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

MINNESOTA OPERA REPERTOIRE – 1963–2014

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

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

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, Aboy!* (McKeel)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## THE STANDARD REPERTORY

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### EIGHTEENTH CENTURY

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

### NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827  
*Fidelio* 1805

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

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

Vincenzo Bellini 1801–1835  
*Norma* 1831

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

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

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

### NINETEENTH CENTURY (CONTINUED)

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

Georges Bizet 1838–1875  
*Carmen* 1875

Modest Musorgsky 1839–1881  
*Boris Godunov* 1874

Peter Ilyich Tchaikovsky 1840–1893  
*Eugene Onegin* 1879

Engelbert Humperdinck 1854–1921  
*Hänsel und Gretel* 1893

Ruggero Leoncavallo 1857–1919  
*Pagliacci* 1892

Pietro Mascagni 1863–1945  
*Cavalleria rusticana* 1890

### TWENTIETH CENTURY

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

Claude Debussy 1862–1918  
*Pelléas et Mélisande* 1902

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

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

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

## THE ELEMENTS OF OPERA

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

### IN THE BEGINNING

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

### THE OPERA COMPANY

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

### ADMINISTRATION

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

### CASTING

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

### SETS AND COSTUMES

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

### REHEARSAL

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



## THE PREMIERE

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

### 6:00 PM Continuity

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

### 6:15 PM Makeup calls

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

### 6:30 PM House opens

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

### 6:45 PM Notes

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

### 7:00 PM Warm-ups

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

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

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

### 7:25 PM Places

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

### 7:28 PM Orchestra tune

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

### 7:30 PM Curtain

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

### 8:25 PM Intermission

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

### 10:15 PM Curtain calls

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

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

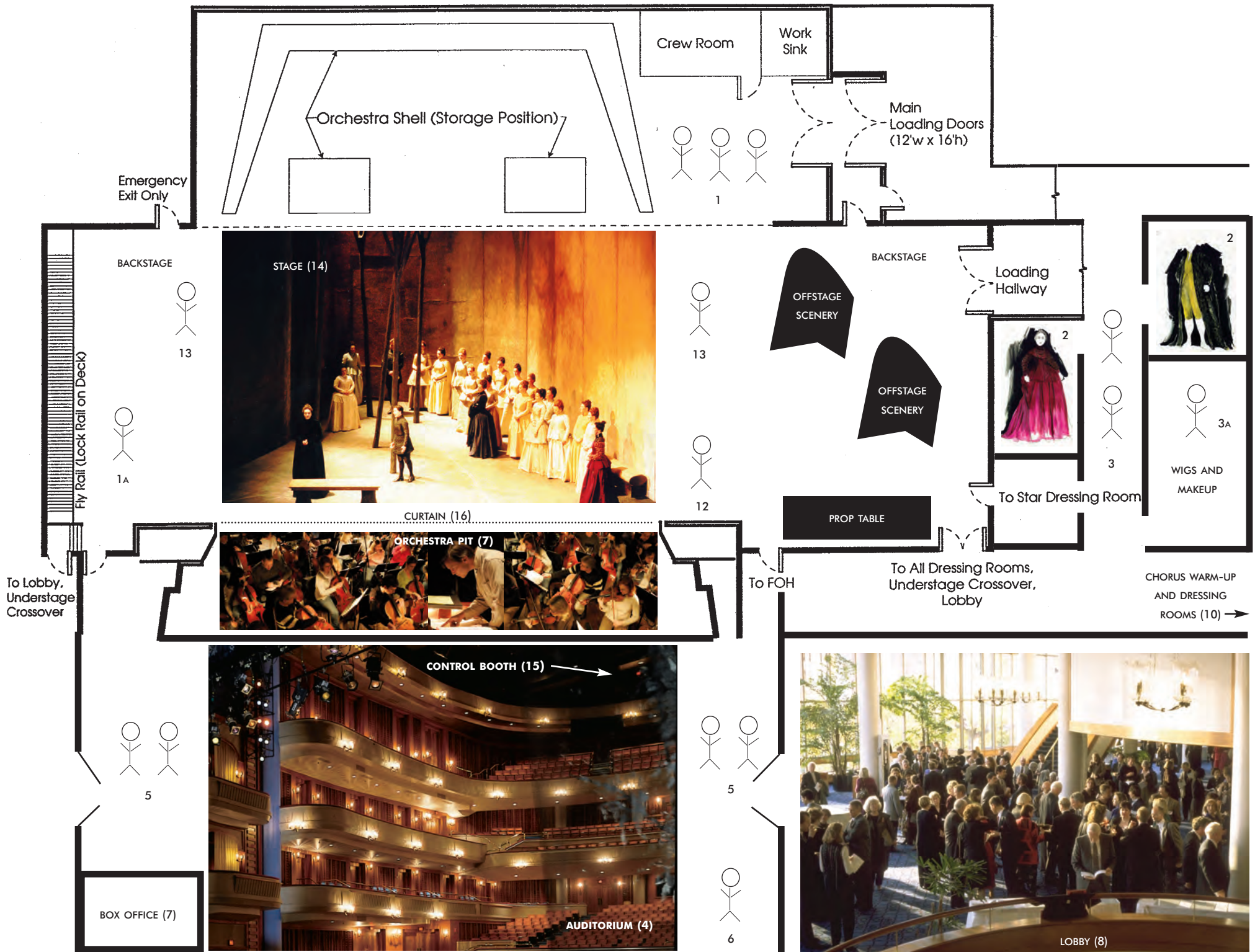
**PRINCIPALS** sing the major roles. **COMPRIMARIOS** sing minor named roles. **CHORISTERS** make up the rest of the singing cast and are prepared by the **CHORUSMASTER**.

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

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

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





## THE ELEMENTS OF OPERA – THE SINGERS

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

### THE SOPRANO

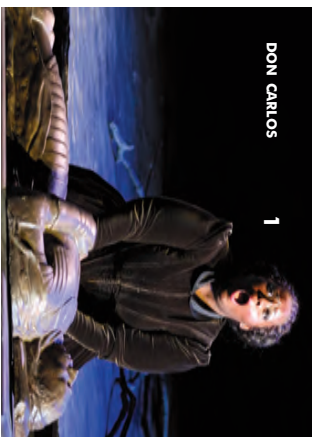
High-voiced woman. Voted “Most Likely to Die Before the Curtain Goes Down.” Putty in the hands of the TENOR, BARTONE and occasionally even the MEZZO (especially if she is in pants).



LA CLEMENZA DI TITO

### DON CARLOS

1



2

### DON CARLOS



### THE MEZZO-SOPRANO

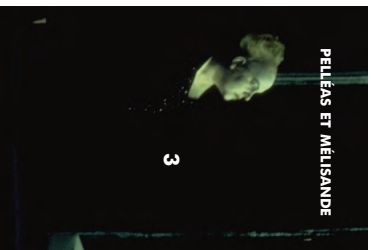
Middle- to lower-voiced woman. Nobody's pawn. May hook up with the BARTONE, unless she's playing a young man, in which case she usually gets the SOPRANO.



THE CAPULETS AND THE MONTAGUES

### PELLEAS ET MÉLISANDE

3



### 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.



LA BOHÈME

### DON CARLOS

6



### THE BASS AND BARTONE

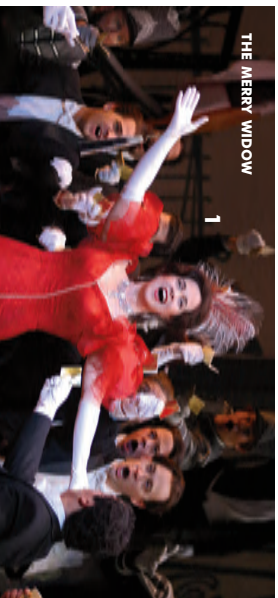
Middle- to lowest-voiced man. Usually the bad guy, the father or guardian, or the hero's best friend. If he hooks up with another singer, it's usually a MEZZO.



LUCIA DI LAMMERMOOR

### THE MERRY WIDOW

1

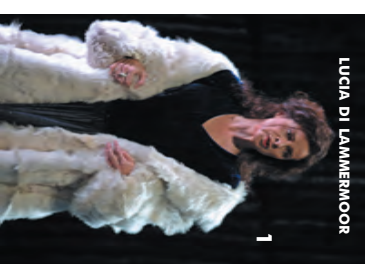


### THE FAT LADY

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: ELISABETH; EBOLI; GULETTA, ROMEO; MIMI; RODOLFO; EDGARDO; ENRICO; LUCIA; HANNA; PHILIPPE, GRAND INQUISITOR; GENEVIEVE; SERVILA, ANNIO

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



LUCIA DI LAMMERMOOR

# MINNESOTA OPERA



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

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



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


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

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

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

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



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

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

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ELEKTRA/NONESUCH  
9 79177-2

Maddalena, Page, Duykers, Hammons, Sylvan, Craney  
De Waart; Orchestra of St. Luke's

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#### VIDEOGRAPHY

PBS TELEVISION

*The American Experience: Nixon's China Game*



OPERA BOX TEACHER'S GUIDE EVALUATION

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*Nixon in China*

- 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)
- \_\_\_\_\_CD *Nixon in China* (de Wart, conductor, NONESUCH)
- \_\_\_\_\_DVD *Nixon in China* (Sylvan, Maddalena, Duykers, House of Opera)
- \_\_\_\_\_BOOK *Opera Composers: Works Performers* by András Batta
- \_\_\_\_\_Teacher's Guide
- 4 I wish I had the Opera Box for a longer period of time:
- YES NO
- 4A If 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.

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