

ACCESS OPERA

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Otello

BY GIUSEPPE VERDI

**AUSTIN
OPERA**



Dear Teachers,

A special welcome from Austin Opera!

We are excited to share **ACCESS OPERA** and invite you to experience a new educational product for gaining a better understanding and appreciation of these operas.

For Austin Opera's 2018-2019 season, **ACCESS OPERA** provides curriculum materials that are designed to help you and your students learn about the operas *La bohème*, *Otello* and *Silent Night* as well as their composers and librettists.

Included in the three lessons and PowerPoints are two curated selections from the operas *La bohème* and *Otello*, with a focus on musical elements highlighted in Animated Listening Maps and Classroom Activities. Selected excerpts of the opera *Silent Night* will also be featured.

As you explore these selections, we hope they will become favorites you will want to hear again and again.

Have a wonderful time experiencing these fabulous operas. We look forward to seeing you at the opera!

Austin Opera

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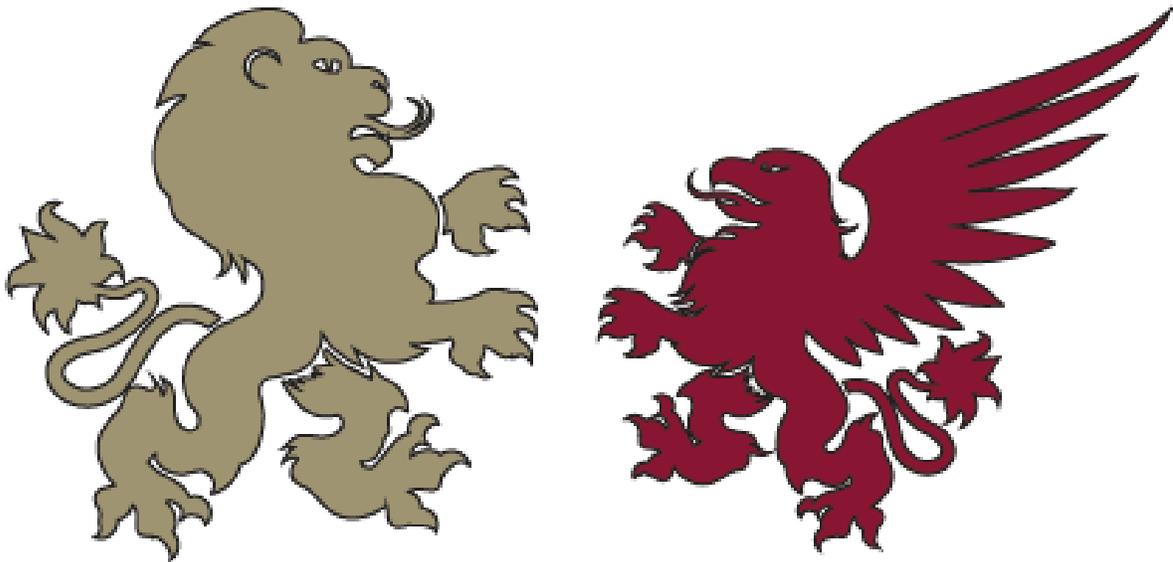
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Otello:

"Si, pel ciel marmoreo giuro!"

BY GIUSEPPE VERDI



Otello: "Si, pel ciel marmoreo giuro!" by Giuseppe Verdi (1813-1901)

About the Composer

- Giuseppe Verdi was born in the village of Roncole, Italy in 1813 and was a Romantic composer.
- His family moved to a larger city where Verdi studied music, and at age 20 he moved to Milan to pursue a career as a composer.
- There, Verdi staged his first opera, which was a great success and was followed by many more operas.
- During the two days before Verdi's death, the town officials covered the street outside where he lived with straw so the sounds of horse hooves would not disturb his rest. He died of a stroke on January 27, 1901.
- His funeral remains the largest public assembly of any event in the history of Italy. A choir and orchestra performed an excerpt from his opera *Nabucco*.



Vocabulary

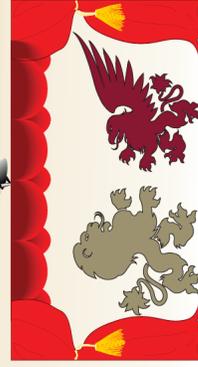
- opera** a story told through music, generally sung throughout
- aria** an elaborate melody sung with accompaniment, as in an opera or oratorio
- duet** two people performing together

About the Music

- *Otello* is an opera in four acts by Giuseppe Verdi with an Italian libretto by Arrigo Boito, based on Shakespeare's play written in 1603, *Othello*.
- The opera premiered at the Teatro alla Scala, Milan, Italy on February 5, 1887.
- Verdi retired after the success of *Aida*, so it took great persuasion from his publisher to write another opera.
- This duet between Otello (tenor) and Iago (baritone) is heard in Act 2 as Iago is casting doubt in Otello's mind about the faithfulness of Desdemona, Otello's wife.

More

By the time he wrote *Otello*, Verdi was at the peak of his career. His sensitive and nuanced use of orchestration and harmony to underscore character and emotion prompted comparisons with German composer Richard Wagner.



BACKGROUND

Otello: "Si, pel ciel marmoreo giuro!"

de Giuseppe Verdi (1813-1901)

Acerca del Compositor

- Giuseppe Verdi nació en la Villa de Roncole, Italia en 1813 y fue un compositor del Período Romántico.
- Su familia se mudó a una ciudad más grande donde estudió música y a la edad de 20 años se trasladó a Milan para continuar su carrera como compositor.
- Ahí montó su primera ópera, la cuál fue un gran éxito y dió lugar a muchas otras óperas.
- Durante los últimos dos días antes de su muerte, el funcionario municipal cubrió la calle afuera de donde vivía con paja para que el sonido de los cascos de los caballos no interrumpieran su sueño. El murió de un derrame cerebral el 27 de Enero de 1901.
- Su funeral sigue siendo el evento público que reunió a más personas en la historia de Italia. Un coro y una orquesta interpretaron un extracto de su ópera *Nabucco*.



Vocabulario

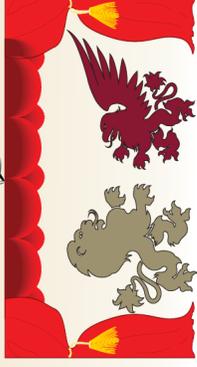
- **ópera** es una historia contada a través de la música
- **aria** es una melodía, para ser cantada con acompañamiento, en una ópera o un oratorio
- **duet** conjunto musical formado por dos voces o instrumentos

La Pieza Musical

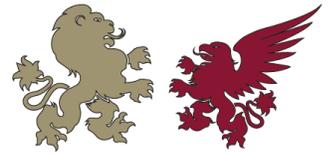
- *Otello* es una ópera que consta de cuatro actos de Giuseppe Verdi con un libreto italiano de Arrigo Boito, basado en la obra escrita por Shakespeare en 1603, *Othello*.
- La ópera se estrenó en el teatro La Scala, en Milán, Italia el 5 de febrero de 1887.
- Verdi se había retirado después de su gran éxito con la ópera *Aida*, por lo que fue necesaria una gran persuasión por parte de su editor, para que escribiera otra ópera.
- Este dueto entre Otello (tenor) y Iago (baritono) se escucha en el segundo Acto cuando Iago está poniendo la duda en la mente de Otello sobre la fidelidad de Desdémona, la esposa de Otello.

Más información

Cuando escribió *Otello*, Verdi estaba en auge de su carrera. Su sensibilidad y uso único de la orquestación y la armonía para enfatizar el carácter y la emoción provocó comparaciones con el compositor alemán Richard Wagner.



LESSON OVERVIEW



Otello:

"Si, pel ciel marmoreo giuro!"
by Giuseppe Verdi (1813-1901)

LESSON BY DEBBIE TANNERT

GENERAL CONCEPTS/ VOCABULARY

Opera, Romantic Period, Audience
Etiquette

GENERAL OBJECTIVES

1. Experience operatic music of the Romantic Period.
2. Demonstrate performance decorum and audience etiquette appropriate for venue and purpose.

MATERIALS



Mighty Music PPT

Mighty Music PDF



Student Reproducible Pages:

Background Page in English/Spanish

Otello Plot Synopsis

Lyrics with English Translation

“Character Cards” Activity Page

“Checking for Understanding”

“Audience Etiquette” Page

TIME: 2:21

CONCEPTS/VOCABULARY

aria, baritone, bassoon, clarinet, *coda*, *d.c. al coda*, duet, flute, opera, rhythm, tenor, triple meter, trombone, trumpet, violin

OBJECTIVES

1. Identify selected instruments featured.
2. Perform rhythm patterns to accompany the selection with accuracy.
3. Distinguish between tenor and baritone voices.

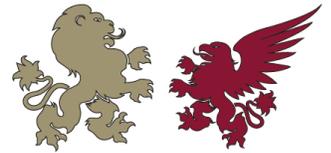
TEKS

HS Level 1 - 1.A, 1.E, 2.A, 2.B, 3.C, 6.A

MS Level 1 - 1.A, 1.B, 2.A, 2.D, 3.C, 4.B, 4.C, 5.A

Grade 5 - 1.A, 1.B, 1.C, 2.A, 2.C, 3.A, 5.B, 6.A, 6.C, 6.D, 6.E

LESSON



Otello:

"Si, pel ciel marmoreo giuro!" by Giuseppe Verdi



SETTING THE STAGE

Introduce the concept of Romantic Period opera.

- ◆ An *opera* is a story told through music, generally sung throughout. The Romantic Period operas are characterized by themes of individualism and self-expression. This new emphasis on emotional revelation found its voice in more expressive harmony, techniques such as leitmotif, and a closer approach to equality between vocal and instrumental elements.

Introduce the concept of *rhythm*.

- ◆ Define *rhythm* as the combinations of longer and shorter sounds and silences. Echo clap then read and perform selected rhythm patterns students will see on the listening map.

Tell students they will hear the aria "*Si, pel ciel marmoreo giuro!*" from the opera **Otello**.



TEACHING SUGGESTIONS

1) Have students:

- ◆ As you view the PowerPoint, read or listen to background information on Verdi (1813-1901) and this selection. View the Composer Portrait on the PowerPoint.
- ◆ Read or listen to the **Otello** Plot Synopsis.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the rhythm patterns of the accompaniment as seen on the map.
- ◆ Notice the meter signature 3/4. Identify as triple meter or the beat moving in sets of 3.
- ◆ Notice the symbol (C) that indicates a repeated measure of the accompaniment rhythm. On the last line, the "2" above the symbol indicates a repeat of the last 2 measures.
- ◆ Notice the D.C. al Coda and Coda signs on the listening map
- ◆ Identify the instruments that will be accompanying the singers as pictured in the shields.
- ◆ Notice the shield colors representing the singers - Otello, the tenor, and Iago, the baritone. Notice the beginning of line 4 notates the rhythm of the singer, Iago.

3) Listen to, Sing and/or Play the Themes found in the NOTATED THEMES section of the lesson.

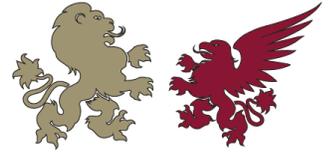
4) Listen to the selection and follow the map. Click on the arrow at the bottom of the Animated Listening Map slide to start the Animated Listening Map.

5) Visit <https://tinyurl.com/otellosipel> to hear "*Si, pel ciel marmoreo giuro!*" with Jonas Kaufmann and Marco Vratogna, The Royal Opera.

Visit <https://tinyurl.com/marmoreo-otello> to hear Aleksandrs Antonenko (Otello) and Željko Lučić (Iago) perform this selection.

The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare, which is advertisement free.

LESSON



Otello:

"Si, pel ciel marmoreo giuro!"

by Giuseppe Verdi



ASSESSMENT



Attend the performance of *Otello* and demonstrate performance decorum (attentive listening, attire and behavior) and audience etiquette appropriate for the venue and purpose.



Complete the "Checking for Understanding" worksheet.
ANSWERS: 1. c 2. a 3. a 4. b 5. a



Listen again and use the "Character Cards" Activity Page to identify the tenor voice (Otello) and the baritone voice (Iago) as they are heard.

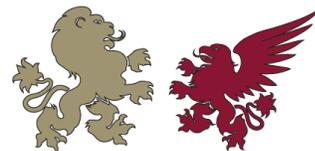


Listen again and perform the rhythm patterns on the listening map on rhythm sticks or other classroom percussion instruments.

SEL (Social-Emotional Learning) Connection:

Jealousy encompasses the thoughts, feelings, and behaviors that occur when a person believes a valued relationship is being threatened. Jealousy usually involves anger and possessiveness, and can negatively affect social skills in children. We all feel jealousy from time to time; it is a normal human emotion. It's when jealous feelings are not kept in check that they become destructive. Regardless of whether a relationship is platonic or intimate, when one person in the relationship experiences jealousy, it is a signal that something in the relationship needs to be fixed, and that requires social skills and a tactful approach. Children engage in complex social systems in which their peers play diverse roles. Some friendships within the social network may be close and intimate while others are merely acquaintances. A teammate is a buddy on the field, but not off. A lunch mate is sought after in the cafeteria, but never phoned outside of school. A child will inevitably feel closer to one friend in the social group than they do to another. These complicated peer networks function well when all the kids are in agreement about one another's roles. However, when they are not in agreement, problems arise. Most children can handle the frustrations associated with sharing friends. But there are some children who have enormous difficulties navigating these waters. Children who are lonely, demonstrate few social skills or have low self-esteem often do not have the skills to handle the risks associated with sharing friends with others. They are the most prone to feeling threatened and vulnerable in their relationships with peers.

LESSON



Otello:

"Si, pel ciel marmoreo giuro!"

by Giuseppe Verdi



VOCABULARY/DEFINITIONS

aria an elaborate melody sung with accompaniment, as in an opera or oratorio

baritone a medium-low male singing voice (between bass and tenor)

bassoon a large woodwind instrument of low range, with a doubled tube and a curved metal crook to which a double reed is attached

clarinet a single reed woodwind instrument played by blowing air into a mouthpiece and pressing down keys to change pitches

coda a special ending section, often marked with this sign 

d.c. al coda return to the beginning and end at the coda

duet two people performing together

flute a woodwind instrument played by blowing air across the top of a hole and pressing down keys to change pitches

opera a story told through music, generally sung throughout

rhythm combinations of longer and shorter sounds and silences

Romantic Period an era of Western classical music in the 19th century. It is related to Romanticism, the European artistic and literary movement that arose in the second half of the 18th century. In the Romantic period, music became more expressive and emotional.

tenor a higher male singing voice

triple meter beats in groups of 3

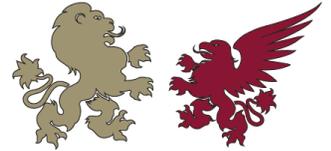
trombone a brass instrument, lower pitched than a trumpet but higher pitched than a tuba, played by buzzing lips into a mouthpiece and moving a long slide to change pitches

trumpet the highest pitched instrument in the brass family, played by buzzing lips into a mouthpiece and pressing down valves to change pitches

violin the highest pitched instrument in the string family, played by either plucking the strings or dragging a bow across them

Otello

Plot Synopsis

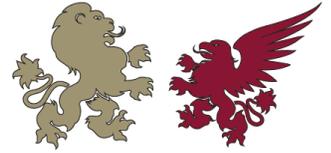


ACT I

Cyprus, late 19th century. During a violent storm, the people of Cyprus await the return of their governor and general of the Venetian fleet, the Moor Otello. He has been fighting the Muslim Turks and guides his victorious navy to safe harbor. In his absence, the young Venetian Roderigo has arrived in Cyprus and fallen in love with Otello's new wife, Desdemona. Otello's ensign Iago, who secretly hates the governor for promoting the officer Cassio over him, promises Roderigo to help win her. While the citizens celebrate their governor's return, Iago launches his plan to ruin Otello. Knowing that Cassio gets drunk easily, Iago proposes a toast. Cassio declines to drink, but abandons his scruples when Iago salutes Desdemona, who is a favorite of the people. Iago then goads Roderigo into provoking a fight with Cassio, who is now fully drunk. Montano, the former governor, tries to separate the two, and Cassio attacks him as well. Otello appears to restore order, furious about his soldiers' behavior. When he realizes that Desdemona has also been disturbed by the commotion, he takes away Cassio's recent promotion and dismisses everyone. Otello and Desdemona reaffirm their love.

ACT II

Iago advises Cassio to present his case to Desdemona, arguing that her influence on Otello will secure his rehabilitation. Alone, Iago reveals his bleak, nihilistic view of humankind. He makes dismissive remarks about Desdemona's fidelity to Otello, whose jealousy is easily aroused. Otello's suspicions are raised when Desdemona appears and appeals to him on Cassio's behalf. Otello evasively complains of a headache, and Desdemona offers him a handkerchief, which he tosses to the ground. Emilia, Iago's wife and Desdemona's maidservant, retrieves it, and Iago seizes the handkerchief from her. Left alone with Otello, Iago fans the flames of the governor's suspicions by inventing a story of how Cassio had spoken of Desdemona in his sleep, and how he saw her handkerchief in Cassio's hand. Seething with jealousy, Otello is now convinced that his wife is unfaithful. The two men join in an oath to punish Cassio and Desdemona.



ACT III

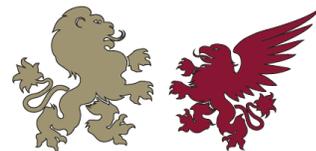
Iago's plot continues to unfold as he tells Otello that he will have further proof of his wife and Cassio's betrayal. When, moments later, Desdemona approaches Otello and once again pleads for Cassio, Otello again feigns a headache and insists on seeing the missing handkerchief, which he had once given her as a gift. When she cannot produce it, he insults her as a whore. Alone, he gives in to his desperation and self-pity. Iago returns with Cassio, and Otello hides to eavesdrop on their conversation, which Iago cleverly leads in such a way that Otello is convinced they are discussing Cassio's affair with Desdemona. Cassio mentions an unknown admirer's gift and produces the telltale handkerchief—in fact planted by Iago in his room. Otello is shattered and vows that he will kill his wife. Iago promises to have Roderigo deal with Cassio.

A delegation from Venice arrives to recall Otello home and to appoint Cassio as the new governor of Cyprus. At this news, Otello loses control and explodes in a rage, hurling insults at Desdemona in front of the assembled crowd. He orders everyone away and finally collapses in a seizure. As the Cypriots are heard from outside praising Otello as the "Lion of Venice," Iago gloats over him, "Behold the Lion!"

ACT IV

Emilia helps the distraught Desdemona prepare for bed. She has just finished saying her evening prayers when Otello enters and wakes her with a kiss to tell her he is about to kill her. Paralyzed with fear, Desdemona again protests her innocence. Otello coldly strangles her. Emilia runs in with news that Cassio has killed Roderigo. Iago's plot is finally revealed and Otello realizes what he has done. Reflecting on his past glory he pulls out a dagger and stabs himself, dying with a final kiss for his wife.

LESSON



Otello:

"Sì, pel ciel marmoreo giuro!"

by Giuseppe Verdi

Lyrics with English Translation

OTELLO (s'inginocchia)
Sì, pel ciel marmoreo giuro!
Per le attorte folgori!
Per la Morte e per l'oscuro mar sterminator!
D'ira e d'impeto tremendo
presto fia che sfolgori
Questa man ch'io levo e stendo!

JAGO (s'inginocchia anch'esso)
Non v'alzate ancor!
Testimon è il Sol ch'io miro,
che m'irradia e inanima
l'ampia terra e il vasto spiro
del Creato inter,
che ad Otello io sacro ardenti,
core, braccio ed anima
s'anco ad opere cruenti
s'armi il suo voler!

JAGO e OTELLO
(alzando le mani al cielo come chi giura)
Sì, pel ciel marmoreo giuro!
Per le attorte folgori!
Per la Morte e per l'oscuro mar sterminator!
D'ira e d'impeto tremendo presto fia
che sfolgori questa man ch'io levo e stendo!
Dio vendicator!

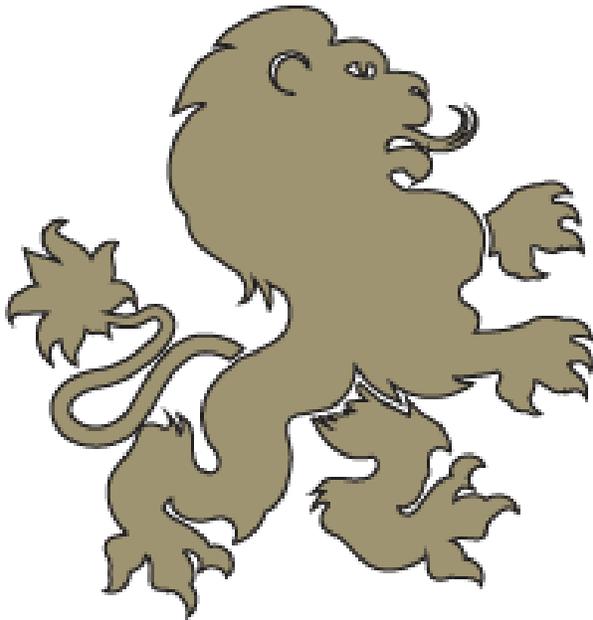
OTELLO (kneeling)
Now, by yond marble heaven!
By the jagged lightning-flash!
By Death, and by the dark
death-dealing ocean flood!
In fury and dire compulsion
shall thunder-bolts soon rain

IAGO (kneeling also)
Do not rise yet!
Witness, you sun that I gaze on,
which lights me and which animates
the broad earth and the spiritual expanse
of the whole universe,
that to Otello I do consecrate
ardently heart, hands and soul
even though on bloody business
his will be bent!

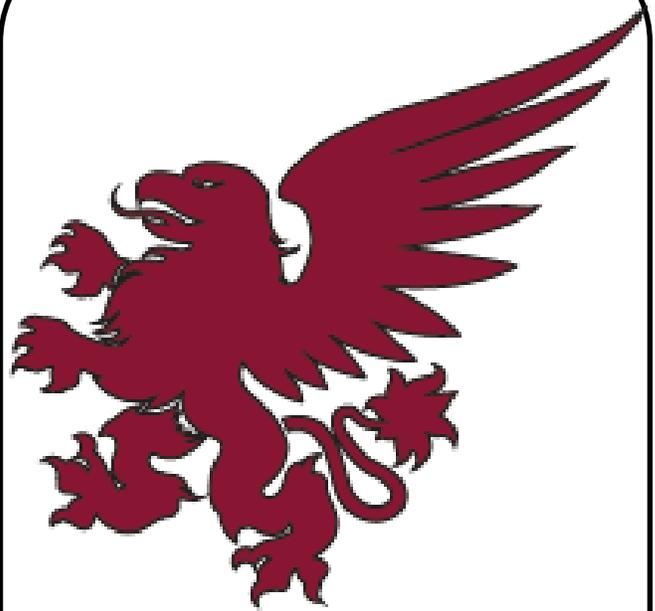
OTELLO, IAGO
(raising their hands to heaven in oath-taking gesture)
Now, by yond marble heaven!
By the jagged lightning-flash!
By Death, and by the dark, etc.
God of vengeance!

Character Cards

Directions: Cut apart the two Character Cards below. As you listen again, hold up the correct Character Card to identify when the tenor (Otello) is singing and when the baritone (Iago) is singing.

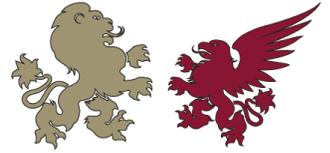


Otello
Tenor



Iago
Baritone

LESSON



Otello:

"Si, pel ciel marmoreo giuro!"

by Giuseppe Verdi



NOTATED THEMES

Otello Theme

Si, pel ciel mar mo - reo giu ro! Per le attor - te fol - go-ri!

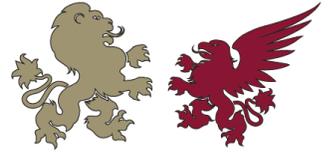
Per la Mor - te e per l'o - scu ro mar ster-mi - na - tor!

Iago Theme

Tes-ti - mon e il Sol ch'io mi - ro. che m'ir-ra-dia e i - na ni-ma, l'am-pia

ter ra e il va sto - spi - ro del cre - a - to in - ter.

LESSON



Otello:

"Si, pel ciel marmoreo giuro!"

by Giuseppe Verdi



NOTATED THEMES

Duet Theme

Si, pel ciel mar mo - reo giu ro! Per le attor - te fol - go-ri!

Si, pel ciel mar mo - reo giu - ro! Per le attor-te fol - go-ri! Per la

5
8
Per la Mor - te e per l'o - scu³ ro mar ster-mi - na - tor!

Mor - te e per l'o - scu - ro, per l'o - scur - ro mar ster-mi - na - tor!

CHECKING FOR UNDERSTANDING

Name: _____

Class: _____



Otello:
"Si, pel ciel marmoreo giuro!"
by _____

After listening to and viewing the Animated Listening Map, answer the following questions.

_____ 1) What is the emotion being conveyed in this selection?

- a. sadness
- b. love
- c. jealousy

_____ 2) Look at the following instruments.



Which instrument is featured in this selection?

- a. A
- b. B
- c. C

_____ 3) Read the following newspaper article headlines:

- A. Verdi Composes Italian Opera
- B. Verdi Composes German Opera
- C. Verdi Composes Japanese Opera

Which article would you read to find out more about this opera?

- a. A
- b. B
- c. C

_____ 4) From which musical period is this selection?

- a. Classical
- b. Romantic
- c. 20th Century

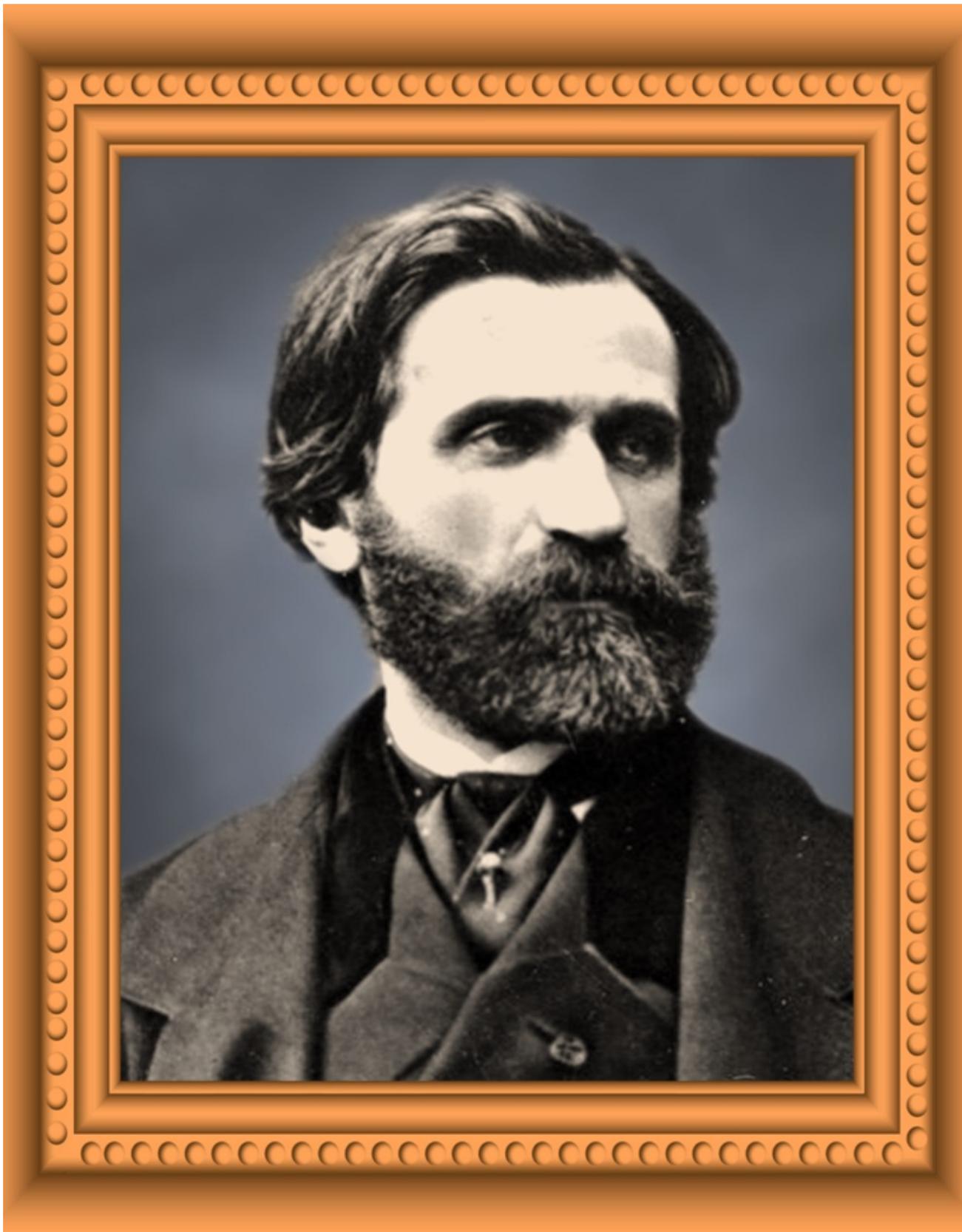
_____ 5) What is the best definition of *duet* as heard in "Si, pel ciel marmoreo giuro!"?

- a. two voices
- b. two instruments
- c. two conductors

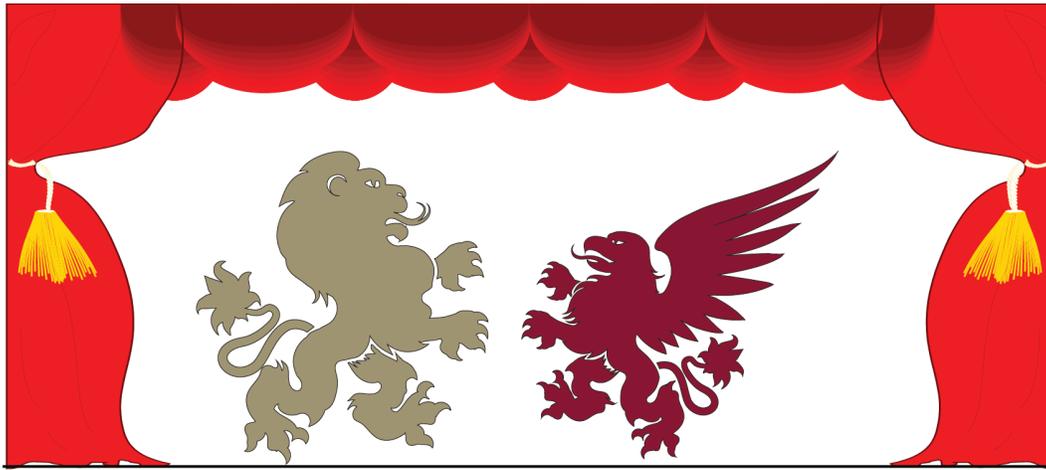
Write complete sentences stating one fact and one opinion about this selection.

Fact: _____

Opinion: _____



GIUSEPPE
VERDI
(1813-1901)



Otello:

"Si, pel ciel
marmoreo giuro!"

by Verdi



Audience Etiquette Guide

Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you arrive for a scheduled performance, many people (composers, singers, musicians, technicians, costume, set and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with the performance. Here are expected and appropriate behaviors to remember when you are attending the opera.

- 1) Turn off your cell phone and anything else you have that might beep, ring, buzz or make any sort of noise during the performance.
- 2) Walk when you are inside the performance hall - both in the lobby and the seating area.
- 3) Recordings of any kind are not allowed during the performance.
- 4) Be attentive during the performance. Keep your eyes on the stage and refrain from making noise of any kind.
- 5) Applause is welcome! Enjoy the performance and respond to what you see. Unlike TV or film, every live performance is unique: only you and the performers will share the experience you have in the theater. Show appreciation for the performers by applauding at the following times:
 - ◆ After the orchestra finishes playing the overture
 - ◆ At the end of each Act
 - ◆ After an aria or big ensemble selection (duet, trio, quartet, chorus number)
- 6) Refrain from bringing gum, candy, or food into the theater.
- 7) Make sure to use the restroom prior to the performance. Once the opera begins, stay in your seat until intermission.

Interesting Information about the Austin Opera Performance

Austin Opera opens its 2018–2019 season with one of opera’s most dramatically and vocally intense masterpieces: Verdi’s **Otello**, November 10–18, 2018, at the Long Center.

Presented as a festive staged concert event and based on Shakespeare’s iconic characters, Verdi’s **Otello** is a rarely performed masterwork of personal and political jealousy that will leave Austin audiences breathless.

The Cast will include Issachah Savage as Otello, Marina Costa-Jackson as Desdemona, and Michael Chioldi as Iago.

This production of **Otello** will feature the Austin Opera Orchestra on stage, conducted by Maestro Steven White.

The performance will be sung in Italian with English supertitles.

These **Otello** educational materials are an integral piece of the complete **Otello** audio/visual PowerPoint package commissioned by Austin Opera from Mighty Music Publishing.

To learn more about this product and collaboration, or to inquire about purchase of the complete package for your organization, contact Mollie Tower, Mighty Music Publishing, MightyMusic.Mollie@gmail.com.