



THE DAUGHTER OF THE REGIMENT

STUDY GUIDE

AUSTIN OPERA'S 30TH ANNIVERSARY SEASON

2016-2017





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WELCOME TO THE WONDERFUL WORLD OF OPERA!

Access Opera is an opportunity for students to explore opera from the inside out. While attending the dress rehearsal will be a wonderful experience on its own, through this study guide and our docent-led lectures about each opera, we hope to show students the inner workings of each production. In this Study Guide, we will explore the opera *The Daughter of the Regiment*.

The information in this study guide is provided to give you some information and lesson ideas to share with your students. Getting to know the music, plot and characters will go a long way in student engagement in the performance. We are especially excited to include excerpts from the newly written dialogue for Austin Opera's production, created by the director of the production, Rod Caspers.

Also available:

Access Opera Docent Lectures

Docents are available to come to your school and share more insight into more the opera, *The Daughter of the Regiment*. Learn valuable historical information and cultural context about each opera, as well as reinforce the curriculum connections presented in this Study Guide. We are also piloting a **SPANISH** language docent program. To schedule a docent, please contact us at derck@austinopera.org.

Don't forget to fill out our program evaluation after each dress rehearsal!

Your feedback helps us to continue to adapt this program to best serve you. Every email, letter, picture and/or photo helps us to confirm for our financial supporters that ACCESS OPERA is a viable program. We also use this data to improve our services, create new resources and reach out to potential donors who want to support arts education in the Central Texas community.

We're pleased that HEB, Texas Commission on the Arts and 3M continue to support our programming. Their sponsorship keeps this program free for students.



H-E-B TOURNAMENT
OF CHAMPIONS



Texas
Commission
on the Arts

I look forward to seeing you at the opera!

Debra Erck
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512-610-7689



ACCESS OPERA FAQs

1. HOW IS A DRESS REHEARSAL DIFFERENT FROM A REGULAR PERFORMANCE?

Remember that you are watching a working rehearsal. That means the people on stage, in the orchestra, behind the scenes and working on the floor of the orchestra are trying to get some beautiful, but definitely serious work done.

You will see the production team sitting in the theater quietly taking notes, you may see people moving around the auditorium or stage to check things, and while it doesn't happen often, the performance may stop briefly to fix something. When any of these things happen, remember, it is not a time to talk, the performers and production team need silence to do their jobs.

You are part of the rehearsal process! Help us to have a great performance!

2. WHAT SHOULD I WEAR TO A DRESS REHEARSAL (OR A REGULAR PERFORMANCE)?

Some people think of a night at the opera as a glamorous event and a good excuse to get out their fanciest attire. We want you to be comfortable and enjoy yourself. Dress in whatever it is that makes you feel comfortable and at your best. A night at the opera is a fun event. It offers a wonderful opportunity to dress to the nines if you like. There is no dress code at Austin Opera. Just enjoy.

3. HOW LONG IS THE DRESS REHEARSAL? DO I NEED TO STAY THE ENTIRE TIME?

A dress rehearsal will last the full length of the opera, and can sometimes go slightly longer. For the running time on each opera you can look at the synopsis, but in general, you should expect an opera to last about 3 hours (including intermission).

If you are not able to stay for the full rehearsal (because you have homework, an early wake-up time, or a long drive home) you may leave during one of the intermissions. We encourage you to stay for the full performance to get the full experience, but understand as students you may need to get home a little earlier.

4. CAN I TAKE PICTURES OR VIDEOS DURING THE DRESS REHEARSAL?

Cameras and tape recorders are great before and after in the lobby or outside but not during the performance and never in the auditorium.

5. WHY IS THERE SOMEONE WALKING AROUND TAKING PICTURES OR VIDEOS DURING THE REHEARSAL WHEN I CAN'T?

The Austin Opera takes photos and videos during the Access Opera dress rehearsals for promotional use. If you do not want to be photographed in the crowd, please sit in the upper balcony (it's still a great view!).

6. WILL THE OPERA BE IN ENGLISH? HOW WILL I FOLLOW THE STORY?

The Flying Dutchman will be in German. *The Daughters of the Regiment* will be in French. *Madame Butterfly* will be in Italian. Don't worry if you don't speak the language – every performance features supertitles (English translations of what's sung, projected above the stage), visible from every seat.

You can also learn about the opera before the dress rehearsal by downloading a synopsis on the Austin Opera website. A study guide is also available, which includes background information about the opera and composer, vocabulary and some lesson ideas to explore to prepare you to have a memorable experience at the opera.

Most people are unaware of what really goes into producing an opera. In fact, there is a large network of opera professionals, stagehands, and craftsmen, who all work together to put on an opera performance. We hope that by the end of the season, you will have a full understanding of how all of the elements of opera work together to put on the brilliant productions you see on the stage!

7. WHEN SHOULD I APPLAUD?

You should applaud whenever you want to show your appreciation for the performers. Some examples of when the audience usually applauds include when the conductor enters the orchestra pit, after the overture, after an aria, and at the end of each Act. If you really like the performance, at the end you can give the artists a *standing ovation*, where you stand and applaud, during the curtain call at the end of the performance. You may also shout "Bravo!" for a male performer, "Brava!" for a female performer, and "Bravi!" for the ensemble.

A SOUND ANATOMY OF OPERA

There are many different kinds of songs in opera. Performers may sing alone, in couples (duets), trios, or larger groups. There are also moments when the orchestra is featured – no singing at all. Each composer develops his or her own preferred combinations of these options. The following are the major musical components of an opera:

THE OVERTURE

An opera usually begins with an orchestral piece of music called the **overture**, which functions as an introduction to the opera. The **overture** generally includes themes that will be heard throughout the opera, and can be anywhere from five to twenty-five minutes long. Before 1800, house lights were not dimmed while the overture played, and audiences would continue to talk, drink, and even play cards. This changed in the 19th century when the **overture** began to take its place as an integral part of the operatic performance. Usually, at the end of the **overture**, the curtain rises and the story of the opera unfolds through a series of scenes, which are usually organized into acts.

ARIAS

Italian for “air” or song. **Arias** are solos performed to the accompaniment of the orchestra. They allow the character to express his or her feelings and reflect on the events of the drama. The focus of an **aria** is emotions rather than actions, and provides an opportunity for the singer to demonstrate his or her vocal or artistic skill. Some of the most successful composers of **arias**, such as Mozart, Verdi and Puccini were able to achieve a remarkable balance between memorable melodies that perfectly suit the human voice, and making the music reflect the drama of the text.

RECITATIVES

Recitative is a type of singing unique to opera, and is used when characters are conversing, or introducing an aria. The text is delivered quickly in a musical way that imitates speech, and has a very limited melodic range. It has no recognizable melody and its rhythms follow those of the spoken word. **Recitative** is meant to carry the action forward and can be accompanied either by a full orchestra, or as is often the case in opera written before 1800, by harpsichord or keyboard instrument.

ENSEMBLE

In operas, **ensemble** singing is when two or more voices of different ranges perform together. These include duets, trios, quartets, quintets, and in one or two instances, even a sextet! In each of these, the way the composer blends the voices will depend on the dramatic requirements of the plot. For instance, in a duet where the characters singing are in love, a composer may show this musically by having each performer sing different music at different times, and gradually bring those lines of music together in harmony as the duet culminates. Conversely, if the characters are in conflict, their music might never be brought together. Georges Bizet used this technique in *Carmen*: if you listen to the duets sung by Carmen and Don José, you might notice that their musical lines are never completely blended, and this foreshadows their tragic ends.

CHORUS

Most operas include music sung by a large group of singers (sometimes as many as 40 or more) called a **chorus**. The **chorus** appears on stage most often in crowd scenes. The **chorus** can provide a stunning contrast to solo or ensemble singing. In one opera by Benjamin Britten, the **chorus** is played by a single male and single female (this is in the tradition of Greek theatre.)

ORCHESTRAL MUSIC

The **orchestra** is an important part of any opera, and not only because it accompanies the singing and introduces the opera in the **overture**. The themes (both musical and emotional) of the opera can appear in orchestral introductions and conclusions to **arias**, **recitatives**, and **choruses**, but sometimes the **orchestra** becomes a character in the story, and has music to play by itself outside of the **overture** or introduction. One of the most famous of these instances is the intermezzo (“in the middle”) from *Cavalleria rusticana* by Mascagni (<https://www.youtube.com/watch?v=BIQ2D6Alys8>). In between the scenes of this one-act opera, the **orchestra** takes up the story through incredibly expressive and lyrical (singing-like) melodies, and through the voices of instruments rather than singers, brings to life the emotion of the characters, the foreboding conclusion, and also a sense of hope.

- Edmonton Opera

THE OPERATIC VOICE

Being an opera singer is hard work! Singers need to be physically strong and have superb technique in order to sustain long phrases (musical thoughts): this means they have excellent control of both the inhalation and the exhalation of their breath. Likewise, their voices must maintain a resonance (using cavities in the face to increase the audibility of the voice, even when singing quietly) in both the head (mouth, sinuses) and the chest cavities. All of this resonance is necessary to achieve the volume required to be heard above the orchestra that accompanies the singers. Opera singers do not usually use microphones, so they must project their voices throughout a whole theatre using only their muscles and technique! All voices are defined by both the actual voice "type" and the selection of repertoire for which the voice is ideally suited. The range, pitch, and tone of a singer's voice will determine what kind of role they will play in the opera. Below are a list of voice types (and ranges) commonly found in operas:

Female Voice Types

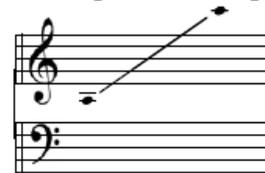
- **Soprano** ("sopra" = "over")

The highest pitched female voice. Soprano voices vary by sound type: there are **coloratura sopranos**, who can sing very high notes and rapid passages with ease, **dramatic sopranos**, whose voices have great power, and **lyric sopranos**, whose voices have exceptional beauty and can sustain long passages. Composers often (but not always) write the female lead role in an opera for a soprano.



- **Mezzo-Soprano** ("mezzo" = "medium")

Lower than the soprano and higher than contralto. Usually plays either the character of a young boy (this is called a **trouser role**) or a complex character with energy and awareness of life, or an evil character. Bizet's *Carmen* is one of the most famous mezzo roles in opera, and is a rare lead role for a mezzo.



- **Contralto** ("contra" = "against" & "alto" = "high")

The lowest pitched female voice, these singers have a deep, well rounded sound. Contraltos more rare than sopranos or mezzos, and they are usually given the role of a maid, mother, or grandmother. Olga in Tchaikovsky's *Eugene Onegin* is one such role.

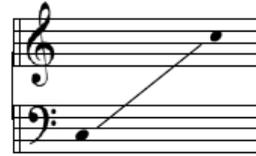


Marriage of Figaro - Austin Opera

Male Voice Types

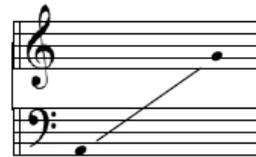
- **Tenor** (“*tenere*”= “to hold” - central notes of harmony)

The highest sounding male voice: often the leading role. Tenors, like sopranos, can have **lyric** or **dramatic** sound quality. Luciano Pavarotti was one of the world’s most famous **lyric tenors**. Tenors typically play characters that fall in love with Sopranos, such as Alfredo in Verdi’s *La Traviata*.



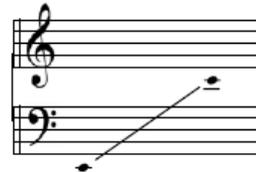
- **Baritone** (from the Greek term for “deep sounding”)

These voices are more mellow-sounding and slightly lower than tenors. The roles sung by baritones are usually father figures or counts and other nobles, and these are often important roles in the story (like Rigoletto in Verdi’s *Rigoletto*).



- **Bass** (“low”)

Basses are the lowest sounding human voices, and they often play roles of wise and older characters in opera, like kings, emperors, or gods. They can also play profoundly evil characters, like Satan in *Mephistopheles* or *Faust*. The **basso profundo** is the lowest voice in singing, and is commonly heard in Russian opera. One of the most recognizable bass roles in opera is Leporello in W.A. Mozart’s *Don Giovanni*.



Don Carlo - Austin Opera

ACTIVITY: AN OPERA TIMELINE

OBJECTIVE

In this short lesson, students will order dates on a timeline about opera history and *The Daughter of the Regiment* by Gaetano Donizetti

MATERIALS

Chart Paper
Marker
Opera History Worksheet

PROCEDURES

1. With a partner, students read through the dates and events listed on the Opera History page.
2. On your chart paper, draw a line long enough to include the dates on the worksheet.
3. Over the line, draw in sections to mark each musical time period listed as shown on the worksheet.
4. Carefully place the dates on the timeline within the correct musical period, from the farthest back in history to the most recent. Have students mark stars on their worksheet's timeline.
5. Ask students during which music period most operas were written.
6. As you place dates on the timeline, discuss each and the significance.

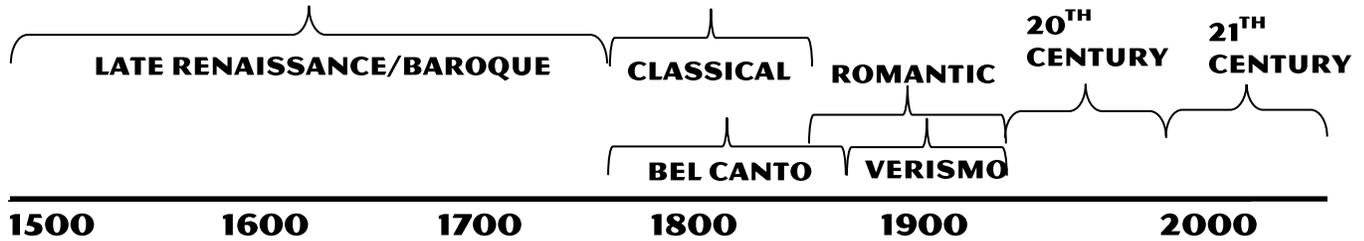
EXTENSION

1. Add dates to the timeline from your regular classroom studies.
2. Talk with students about the historical context of the opera timeline dates, especially for those periods of history you are currently studying.
3. Keep the timeline posted in your classroom throughout the year and add dates as you learn about them in your regular classroom time.
4. As you listen to opera in your class, point out when on the timeline the piece was performed.

OPERA HISTORY

MUSICAL PERIODS:

Late Renaissance/Baroque	late 1500s-1750
Classical	1750-1830
Bel Canto	1750-1850
Verismo	1850-WWI
Romantic	1830-WWI
20th Century	WWI-2000
21 st Century	2000-present



MARK THE DATES ON THE TIMELINE ABOVE WITH A STAR:

1567	Claudio Monteverdi, one of the first opera composers, is born.
1591	The first opera is composed by Jacopo Peri, "Daphne."
1689	One of the first English operas, <i>Dido and Aeneas</i> , is composed by Henry Purcell.
1756	Wolfgang Amadeus Mozart is born in Salzburg, Austria.
1797	Gaetano Donizetti is born in Bergamo, Italy.
1791	Mozart's <i>The Magic Flute</i> is performed for the first time.
1805	Ludwig van Beethoven's only opera, <i>Fidelio</i> , is performed for the first time.
1817	Gioacchino Rossini's <i>La Cenerentola</i> is performed for the first time.
1840	<i>The Daughter of the Regiment</i> is first performed in Paris.
1848	Gaetano Donizetti dies. His tomb is in the Basilica of Santa Maria Maggiore in Bergamo, Italy.
1871	Giuseppe Verdi's <i>Aida</i> is performed for the first time in Cairo, Egypt.
1876	Richard Wagner's first complete <i>Ring Cycle</i> is performed at Bayreuth
1890	The first great verismo opera, <i>Cavalleria rusticana</i> , was written. Verismo opera strives for realism, depicting ordinary characters and everyday emotions.
1904	<i>Madame Butterfly</i> by Puccini premieres at La Scala in Milan, Italy.
1935	George Gershwin's <i>Porgy and Bess</i> is first performed in Boston.
2012	Kevin Puts' opera, <i>Silent Night</i> , wins the Pulitzer Prize

WHAT IS THE BEL CANTO PERIOD? WHY DO THEY OVERLAP WITH THE CLASSICAL AND ROMANTIC PERIODS?

Bel Canto was a style of opera during the Classical and Romantic period that composers like Donizetti used. It is a very virtuosic style of singing with many embellishments. Listen to the following selections from *The Daughter of the Regiment*: "Chacun le sait," Marie's rousing aria that inspires pride in the 21st Regiment in ACT 1; "Ah, mes amis...Pour mon ame," the famous tenor aria sung by Tonio in ACT 1. It contains NINE high C's! The vocal stamina and talent required to perform this selection is out of this world, and only the very best operatic tenors will even attempt the feat.

CAREERS IN THE ARTS: Where would you fit in?

NAME: _____

ACTIVITY: Read through the provided list of CAREERS IN OPERA. Select **two** careers that are interesting to you. List them below. What do you already know about that career? Write down a question that you have about that career. Then state where do you think you could learn more about that career?

CAREER #1: _____

What do you already know about this career?

What question/questions do you have about this career?

Where do you think you could go to learn more about this career?

CAREER #2: _____

What do you already know about this career?

What question/questions do you have about this career?

Where do you think you could go to learn more about this career?

CAREERS IN THE ARTS

Accompanist
Actor/Actress
Advertising Director
Announcer
Architect
Architectural Model Builder
Artist
Artistic Director
Art Festival Coordinator
Art Teacher
Arts Administrator
Arts Consultant
Arts Ed. Curriculum Writer
Audio Engineer (recording)
Band Director
Book Designer
Book Illuminator
Box Office Director
Business Manager
Casting Director
Choir Director
Choreographer
Cinematographer
Clothing Designer
Comedian
Commercial Artist
Composer
Computer Graphics Design
Concert Singer
Conductor
Contract Specialist
Copyright Specialist
Costume Buyer
Costume & Mask Designer
Creative Consultant
Critic
Cutter (costumes)
Dancer
Dialect Coach
Dramaturg
Draper (costumes)
Dresser (theater)
Extra (background actor)
Fashion Designer
First Hand (seamstress)
Fundraiser (Development)
Furniture Designer
Graphic Designer
House Manager (theater)
Illustrator (fashion, book, etc.)
Instrumentalist
Librettist
Lighting Designer
Makeup Artist
Manager (arts organizations)
Master Electrician (stage)
Model Builder
Mold Maker
Music Contractor
Music Copyist & Transcriber
Music Editor
Music Librarian
Music Teacher
Musician
Musicologist
Orchestrator
Painter
Photographer
Producer (theater, TV, movies)
Proofreader (music)
Props Buyer
Props Designer
Public Relations Specialist
Publicist
Publisher
Scene Painter
Scenic Designer
Sculptor
Set Decorator
Set Dresser
Shop Foreman (stage)
Singer
Special Effects Coordinator
Stage Carpenter
Stage Director
Stage Hand
Stage Manager
Stitcher (costumes)
Stunt Coordinator
Theater Director
Ticketing Agent
TV Camera Operator
Videographer
Vocalist
Wardrobe Mistress
Wigmaker

GETTING TO KNOW THE COMPOSER

GAETANO DONIZETTI (NOVEMBER 29, 1797 – APRIL 8, 1848)



FACTS ABOUT DONIZETTI

1797: Donizetti is born in Bergamo, Italy to a poor family.

1806: Donizetti is admitted to a famous choir school.

1828: Donizetti marries Virginia Vasselli

1830: Donizetti's opera *Anna Bolena* brought him international fame.

1837: Donizetti is appointed as the director of the Naples Music School.

1838: Donizetti's wife dies during a cholera epidemic and he relocates to Paris.

1845: Donizetti showed signs of mental illness and paralysis.

1848: Donizetti died on April 8th in Bergamo.

FAMOUS WORKS:

- **Anna Bolena (1830)**
- **L'elisir d'amore (1832)**
- **Lucia di Lammermoor (1835)**
- **La fille du regiment (1840)**
The Daughter of the Regiment

- Known as a great leader of the opera style known as "bel canto."
(other two composers – Rossini and Bellini)
- Ability to compose very quickly.
- Known for melodies that are expressive and acrobatic – both for comedy and drama
- Composed 71 operas in his lifetime
- Sad personal life – 3 children, his parents and his wife all died within a short time period
- Donizetti's tomb is in the Duomo in Bergamo

THE DAUGHTER OF THE REGIMENT – IN A NUTSHELL

OPERA BACKGROUND

- There are two versions of the opera – one in French and one in Italian.
- The most common version's libretto was written by Jules-Henri Vernoy de Saint-Georges and Jean-François Bayard
- The first performance of The Daughter of the Regiment was not well received. Evidently the tenor struggled with the challenging music.
- The Daughter of the Regiment was originally written with spoken dialogue interspersed throughout. Before it could be performed at La Scala (the famous opera house in Milan, Italy), however, the dialogue was transformed into sung sections. At that time, no dialogue was allowed.

CHARACTERS

- Marie, a feisty vivandière (canteen girl) adopted by the 21st Regiment
- Tonio, the heroic peasant boy that falls in love with Marie
- Sulpice, Sergeant of the 21st Regiment
- Marquise de Birkenfield, an aristocratic woman who abandoned Marie earlier in her life
- Ortensio, a man servant to the Marquise
- The 21st Regiment, the soldiers and adoptive “dads” to Marie

WHAT HAPPENS?

- LONG before the opera begins – Marie is adopted by the 21st Regiment.
- Just before the opera begins – Marie and Tonio meet and fall in love.
- During the opera – Tonio shares his love for Marie and joins the Regiment so he will be eligible to marry her. The Marquise de Birkenfield appears and proclaims that Marie is her niece . Marie goes with the Marquise and leaves the regiment.
- The Marquise begins training Marie to be a real “lady” and announces that she will marry a wealthy Duke.
- Marie is rescued by her “fathers,” the 21st Regiment.
- Marie and Tonio live happily ever after.

YOU’LL WANT TO SEE THIS SHOW IF...

- You like “happily ever after” stories
- You like French or 1800’s France
- You love to see groups of men in uniform
- You like to hear super human opera singers tackle amazing vocal feats!

THE DAUGHTER OF THE REGIMENT

CAST

Marie, a vivandière — **Rachele Gilmore**, *soprano*

Tonio, a young Tyrolean — **René Barbera**, *tenor*

Sgt. Sulpice — **Stefano de Peppo***, *bass-baritone*

The Marquise of Birkenfeld — **Cindy Sadler**, *mezzo-soprano*

**Austin Opera debut*

PRODUCTION

Composer: Gaetano Donizetti

Libretto: Jules-Henri Vernoy de Saint-Georges, Jean-François Bayard

English Dialogue: Rod Caspers, Chan Chandler

Sung in French with English dialogue, with English supertitles.

Conductor: Richard Buckley |

Stage Director: Rod Caspers |

Chorus Master: Julian Reed

SYNOPSIS

ACT I

The Tyrolean mountains. On their way to Austria, the terrified Marquise of Berkenfeld and her butler, Hortensius, have paused in their journey because they have found the French army blocking their way. When the marquise hears from the villagers that the French troops have at last retreated, she comments on the crude ways of the French people ("Pour une femme de mon nom"). Hortensius asks Sulpice, sergeant of the 21st regiment, to let the marquise continue on. Sulpice is joined by Marie, the mascot, or "daughter," of the regiment, which adopted her as an orphaned child. When Sulpice questions her about a young man she has been seen with, she explains that he is a local Tyrolean who—though an enemy—once saved her life. Troops of the 21st arrive with a prisoner: this same Tyrolean, Tonio, who says he has been looking for Marie. She steps in to save him, and while he toasts his new friends, Marie sings the regimental song ("Chacun le sait"). Tonio is ordered to follow the soldiers, but he escapes and returns to declare his love to Marie. Sulpice surprises them, and Marie must admit to Tonio that she can only marry a soldier from the 21st.

The Marquise of Berkenfield asks Sulpice for an escort to return her to her castle. When he hears the name Berkenfield, Sulpice remembers a letter he discovered near the young Marie when she was found. The marquise soon admits that she knew the girl's father and says that Marie is the long-lost daughter of her sister. The child had been left in the care of the marquise, but was lost on a battlefield. Shocked by the girl's rough manners, the marquise is determined to take her niece to her castle and to give her a proper education. By now, Tonio has enlisted so that he can marry Marie ("Ah, mes amis"), but she has to leave both her regiment and the man she loves ("Il faut partir").

ACT II

The marquise has arranged a marriage between Marie and Scipion, nephew of the Duchess of Krakenthorp. Sulpice has joined the marquise at the Berkenfield castle, recovering from an injury. The marquise hopes he can help with her plans for Marie. The marquise gives Marie a singing lesson, accompanying her at the piano. Encouraged by Sulpice, Marie slips in phrases of the regimental song, and the marquise loses her temper (Trio: "Le jour naissait dans la bocage"). Left alone, Marie thinks about the meaninglessness of money and position ("Par le rang et l'opulence"). She hears soldiers marching in the distance and is delighted when the whole regiment files into the hall. Tonio, Marie, and Sulpice are reunited. Tonio asks for Marie's hand, declaring that Marie is his whole life ("Pour me rapprocher de Marie"), but the marquise declares her niece engaged to another man and dismisses Tonio. Alone with Sulpice, the marquise confesses the truth: Marie is her own illegitimate daughter whom she abandoned, fearing social disgrace.

Hortensius announces the arrival of the wedding party, headed by the Duchess of Krakenthorp. Marie refuses to leave her room, but when Sulpice tells her that the marquise is her mother, the surprised girl declares that she cannot go against her mother's wishes and agrees to marry a man that she does not love. As she is about to sign the marriage contract, the soldiers of the 21st regiment, led by Tonio, storm in to rescue their "daughter." The noble guests are horrified to learn that Marie was a canteen girl, but they change their opinion when she describes her upbringing, telling them that she can never repay the debt she owes the soldiers. The marquise is so moved that she gives her daughter permission to marry Tonio. Everyone joins in a final "Salut à la France."

MEET AO'S TONIO - RENÉ BARBERA



Photo by Kristin Hoebermann

- Born in Laredo, Tx.
- Grew up in San Antonio
- Took piano lessons as a child
- Went to UTSA to pursue a career as a choir director
- Encouraged by the voice faculty to look in to performance
- Studied for 4 years at the North Carolina School of the Arts
- Favorite team: Dallas Cowboys
- Donizetti is one of his favorite composers
- Enjoys riding motorcycles!

“On July 24, 2011, two days after his mother’s birthday, American tenor **René Barbera** made Operalia history in Moscow, becoming the first male performer to win three prizes in the world’s most prestigious competition for young opera singers. What an extraordinary achievement! After all the prizes had been distributed, René had won first in opera, first in zarzuela, and first in the audience prize. He’s still getting used to the feel of a Rolex on his wrist. (That’s the audience prize by the way—a shiny new Rolex watch.)” – operatoonity.com

ACTIVITY: CREATING THE PERFECT PAIR – TEXT AND MUSIC

How do text and music relate in an opera aria? In this activity, you will listen to an aria from *The Daughter of the Regiment* by Donizetti as you follow the libretto. After discussing how the text and music work together to further the story and/or emotion of the characters, you will get to try your hand at matching lyrics to music – creating the perfect pair!

1. Listen to the aria “Ah! Mes amis, quell jour de fête!,” sung by Tonio in *The Daughter of the Regiment*. Listed here is a great webpage that has a nice description of the aria, and several audio performances for you to choose from. The libretto and translation are included here for you to follow as you listen to the music.

<http://andantemoderato.com/ah-mes-amis-la-fille-du-regiment-juan-diego-florez-luciano-pavarotti-versions/>

2. After listening, discuss the following questions:
 - * Does the music relate to the text?
 - * How does (or doesn't) the music relate to the text?
 - * Does the text have any meaning or relevance in today's society?
 - * Is there a popular song that you know that deals with similar emotions or purpose?
3. Individually, or in a group, take Tonio's first section of lyrics from “Ah! Mes amis...” and select new music from another genre to “pair” with the words.
ex. folk song, rap, country western, etc.
4. Practice performing your chosen music with the lyrics from the aria. When ready, the class will share their performances with one another.
5. As a class, discuss which performances were most successful and those that did not work as well. What made certain performances more effective?
6. Assess the performances (either self-assess or instructor assess) using the provided rubric.

RUBRIC – THE PERFECT PAIR: TEXT AND MUSIC

CRITERIA	4	3	2	1
CREATIVITY AND ORIGINALITY	Very unique! You have shown evidence that you understand the text and its meaning. Your piece was impactful and engaging.	Good work. You understand the text and its meaning. Your piece has some originality.	Fair. Your piece shows that you tried, but you could have used more effort.	Poor. Shows no thought or insight into the text and how to translate that into another genre of music.
CLARITY OF TEXT	Crystal clear! The audience understood everything and the meaning was not lost. Very effective.	The text came through for most of your piece. The audience could follow most of the text and you conveyed the meaning.	Slightly understandable. There were times that the audience could not understand the text. Much of the original meaning was lost.	The audience could not understand what you were singing. The performance lost all of the original meaning of the lyrics.
EFFECTIVENESS OF MUSIC	Very Effective! The music enhanced the meaning of the text. It did not distract the audience in any way.	The music helped convey the meaning of the text effectively. It did not distract the audience.	Acceptable. The music slightly distracted the audience from understanding the meaning of the words.	The music (or lack of) was distracting to the meaning of the text.

“AH! MES AMIS...” LIBRETTO

TONIO

*Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L'amour, qui m'a tourné la tête.
Désormais me rend un héros,
Ah! quel bonheur, oui, mes amis,
Je vais marcher sous vos drapeaux!
Qui, celle pour qui je respire,
A mes vœux a daigné sourire
Et ce doux espoir de Bonheur
Trouble ma raison et man coeur! Ah!*

Ah, my friends, what a day of celebration!
I will march under your flags.
Love, which has turned my head
from now on makes me a hero.
Ah, what happiness, yes my friends.
I will march under your flags.
Yes, she for whom I breathe.
has deigned to smile upon my wishes.
And this sweet hope of happiness.
Has shaken my mind and my heart.

LE CAPORAL

*Le camarade est amoureux!
(Les soldats rient)*

The comrade is in love!
(The soldiers laugh)

TONIO

Et c'est vous seuls que j'espère.

Alone, I hope.

CAPORAL, SOLDATS

Quoi! c'est notre enfant que tu veux!

What! This is our child you want.

TONIO

*Écoutez-moi, écoutez-moi.
Messieurs son père, écoutez-moi,
Car je sais qu'il dépend de vous
De me rendre ici son époux.*

Listen to me, listen to me.
Gentlemen, her father, listen to me.
Because I know it depends on you
To let me be her husband.

CAPORAL, SOLDATS

*Notre fille qui nous est chère
N'est pas, n'est pas pour un ennemi.
Non! Il lui faut un meilleur parti,
Telle est la volonté d'un père.*

Our dear daughter
Is not, is not for an enemy.
No, we need a better deal,
Such is the will of a father.

TONIO

Vous refusez?

Do you refuse?

CAPORAL, SOLDATS

*Complètement. D'ailleurs,
elle est promise...*

Completely. Otherwise,
it is promised...

LE CAPORAL

... a notre régiment...

...to our regiment...

LES SOLDATS

... a notre régiment...

...to our regiment...

TONIO

(Avec force)

*Mais j'en suis, puisqu'en cet instant
Je viens de m'engager,
pour cela seulement!*

(with force)

But I am, since at this moment
I just committed myself,
For that only!

CAPORAL, SOLDATS

Tant pis pour toi!

Too bad for you!

TONIO

Messieurs son père...

Gentlemen, her father...

LES SOLDATS

Tant pis pour toi!

Too bad for you!

TONIO

... écoutez-moi!

...listen to me!

CAPORAL, SOLDATS

Tant pis pour toi!

Too bad for you!

TONIO

Ma votre fille m'aime!

Your daughter loves me!

CAPORAL, SOLDATS

(Avec surprise)

Se pourrait-il! quoi! notre enfant!

(with surprise)

Could it be? What? Our child!

TONIO

*Elle m'aime, vous dis-je,
j'en fais serment!*

She loves me, I tell you,
I swear!

CAPORAL, SOLDATS

Eh! quoi... notre Marie...

Hey! What...our Marie...

TONIO

Elle m'aime, j'en fais serment!

She loves me, I swear!

CAPORAL, SOLDATS

Que dire, que faire? ...

What to say, what to do?...

TONIO

Eh! bien?

Hey! Good?

LE CAPORAL

*Si tu dis vrai, son père en ce moment
Te promet son consentement*

If what you say is true, right now,
her father promises to consent

CAPORAL, SOLDATS

Oui, te promet son consentement

Yes, we promise to consent

TONIO

(Enchanté)

*Pour mon âme, Quel destin!
J'ai sa flamme, Et j'ai sa main!
Jour prospère! Me voici
Militaire et mari!*

For my soul, what destiny!
I have her love and I have her hand!
Day of prosperity, here I am,
Soldier and husband!

ACTIVITY: READER'S THEATRE

DIALOGUE FROM *The Daughter of the Regiment*

Austin Opera's production of *The Daughter of the Regiment* will include NEW original dialogue written by the stage director, Rod Caspers, and Chan Chandler. You will have first access to this dialogue right here! We hope you enjoy reading portions of the script from ACT 1 and getting some insights into the characters and the atmosphere of the funny and delightful story that plays out in this comedic opera by Donizetti.

1. Identify and discuss the characters in the story. Discuss the classes represented (nobles, townspeople, government/military, servants, etc.)

CHARACTER NAME	DESCRIPTION	VOICE TYPE
Marie	<i>a vivandière</i>	coloratura soprano
Tonio	<i>a young Tyrolean</i>	tenor
Sergeant Sulpice	<i>Sergeant of the 21st regiment</i>	bass
The Marquise of Berkenfield	<i>wife or widow of a nobleman</i>	mezzo soprano
Hortensius	<i>a butler</i>	bass

*Other characters include French soldiers, Tyrolean people, domestic servants of the Duchess, nobles

2. Read through the synopsis of *The Daughter of the Regiment* provided in the study guide.
3. Assign students to the various characters with speaking parts. Invite other students to share the role of narrator.
4. Perform the READER'S THEATRE version of *The Daughter of the Regiment*.
5. After the reading, discuss the characteristics found in written dialogue that are not present in a synopsis version of the story. (ex. dialect, emotion, connections between characters, comedy timing, etc.)

** EXTENSION ACTIVITY: Take a short story of your choice and create some dialogue for the characters in one chosen scene or setting of the story. Discuss the difference in approaching the retelling of the story in prose form vs. in dialogue.

ACT 1 - Dialogue 1 (NARRATOR, MARQUISE, HORTENSIUS and SULPICE)

NARRATOR:

Our story begins in the Tyrolean mountains. On their way to Austria, the terrified Marquise of Berkenfield and her butler, Hortensius, have paused in their journey. They recently have encountered some French soldiers.

MARQUISE:

My friends...don't desert me! My nerves are in a dreadful state! Suppose they come back again? ... those French soldiers.

HORTENSIUS:

Those horrible soldiers! Shooting all the time!

MARQUISE:

The French. They endlessly occupy our countryside with their pointless campaign. Shouldn't a woman of my stature be allowed to travel freely in her own land?

HORTENSIUS:

Madame, the Marquise – the last of the Berkenfields – should certainly be allowed to return to her home.

MARQUISE:

Hortensius, I tremble. My smelling salts, please.

NARRATOR: Hortensius attends to the Marquise.

HORTENSIUS: I shall protect you.

NARRATOR: The Marquise calms down a little.

MARQUISE:

Tell me, should we continue our journey home?

HORTENSIUS:

Yes, but what about the French soldiers all about us?

MARQUISE:

Then until we know for certain that all is clear, we shall stay. Watch the carriage, my money, my jewels.

NARRATOR: The Marquise spots a small cottage and says contemptuously...

MARQUISE:

I will wait there in that habitation.

HORTENSIUS:

yes, m'lady.

NARRATOR:

Hortensius walks away. He begins to talk to himself as Sulpice quietly approaches from behind.

HORTENSIUS:

What a predicament for a peace-loving, sober steward! Plunged into all the horrors of war. If I meet one of those abominable French soldiers, I'll march right up to him -- I'll look at him straight in the eye - and I'll tell him ...

NARRATOR: Hortensius is suddenly surprised and frightened by the Sulpice.

HORTENSIUS:

Ahhhh!

SULPICE:

Who are you? What are you doing here?

HORTENSIUS:

Captain!

SULPICE:

Sergeant!

HORTENSIUS:

I am NOT a sergeant, Sir, I am the steward of Madame the Marquise - who waits in that ...

NARRATOR:

Hortensius points towards the small cottage where the Marquise is resting.

HORTENSIUS:

- That habitation - a noble lady who merely wishes to continue her journey home - with your permission.

SULPICE:

A noble lady? We shall see.

HORTENSIUS:

Thank you Captain, Sir.

SULPICE:

Sergeant.

NARRATOR:

Hortensius turns to the audience and says...

HORTENSIUS:

why does he call me sergeant?

SULPICE:

And as you travel home tell those cowardly Tyrolean peasants who hid in the mountains – make it clear that all they've got to do is agree to become Frenchmen! That's right here in the emperor's own proclamation!

NARRATOR:

Sulpice pulls out the proclamation and shows it to Hortensius. Then he barks a command to Hortensius.

SULPICE:

So, be off! Move on!

HORTENSIUS:

Of course. I go to prepare the carriage. Thank you, captain!

NARRATOR:

Sulpice begins to bawl uncontrollably.

SULPICE:

Sergeant!!

HORTENSIUS:

OH!!

ACT 1 – Dialogue 2 (NARRATOR, SULPICE and MARIE)

NARRATOR:

Sulpice is soon joined by Marie, the mascot, or “daughter” of the regiment, which adopted her as an orphaned child. They begin to talk, and Sulpice questions Marie.

SULPICE:

Once again our glorious 21st regiment has successfully carried out the assignment delegated by none other than Napoleon himself. We’ve secured three towns, six villages and eleven hamlets...

MARIE *(spoken half-heartedly):*

Congratulations.

SULPICE:

These Tyrolean peasants, little better than a pack of scared sheep!

MARIE:

Well, not all of them.

NARRATOR:

Marie turns away from Sulpice.

SULPICE:

What? Marie, what’s going on? You have changed. Lately you have been avoiding us.

NARRATOR:

Marie is very quiet as the sergeant continues his inquiries.

SULPICE:

I’ve been told that you have been talking to a stranger, not far from the encampment.

MARIE:

That’s true. I don’t deny it.

SULPICE:

Well, what about it?

(pause, as Marie does not respond)

Tell me everything.

MARIE:

Not long ago, I was climbing one of the nearby mountains, gathering flowers. I saw a lovely one, tried to reach it and fell –

SULPICE:

You fell?

MARIE:

Into the arms of a young man.

SULPICE:

A young girl is not allowed to fall into the arms of a man, except her father's.

MARIE:

Sacre bleu, I couldn't just stay floating in the air till the Regiment got there!

SULPICE:

I guess not. And that young man?

MARIE:

Very nice.

SULPICE:

What nationality?

MARIE:

Tyrolean. A scared sheep! A civilian. I know they are supposed to be the enemy, but later he told me that I ...

SULPICE:

Then you've seen him since?

MARIE :

How could I help it! He followed me everywhere.

SULPICE:

Marie! You were not raised to mingle with strangers – especially the enemy! Besides, you are bound by regulation to only marry one of us, one of the 21st!

MARIE:

Yes. *(Then, almost to herself)*

I've got to be bound by it: it's the least I can do after all your care and affection.

SULPICE:

That's better, my daughter.

NARRATOR: Sulpice warmly hugs the girl.

ACT 1 – Dialogue 3 (NARRATOR, SULPICE, MARIE and TONIO)

NARRATOR:

Troops of the 21st arrive with a prisoner: a Tyrolean, Tonio, who says he has been looking for Marie. The troops are leaving the scene, and Tonio is ordered to follow them.

SULPICE:

Are you coming with us, Marie?

MARIE: *(shakes her head meaning “no”)*

SULPICE:

You’re pouting?

MARIE: *(shakes her head meaning “yes”)*

SULPICE:

As you wish. *(Sulpice shakes his head.)*
Daughters!

NARRATOR:

Sulpice and the soldiers leave with Tonio. Marie is left alone – heartbroken that Tonio is gone.

MARIE:

He’s gone. And we didn’t even get the chance to say goodbye. He saved by life, and yet, I just let them drag him away. Oh, we shall never see each other again!

NARRATOR:

Tonio appears and surprises her.

MARIE:

Tonio, it’s you!

TONIO:

Marie!

MARIE:

How is it possible? How did you manage to get away?

TONIO:

I pretended to go with them, but at the first opportunity slipped away. That sergeant let out an awful curse.

MARIE:

My father!

TONIO:

No, it was that big oaf.

MARIE:

He is my father.

TONIO:

No, not him – the old one.

MARIE:

He is my father too.

TONIO:

Marie, how many fathers can you have?

MARIE:

Tonio, the entire regiment adopted me.

TONIO:

What?

MARIE:

They are all my fathers – all of them.

TONIO:

Well, that complicates things.

MARIE:

Tonio, do you have any idea how dangerous it is for you to be here? Why did you come back when you could have escaped?

TONIO:

Because I love you. I would rather die than lose you.

NARRATOR:

Sulpice surprises them, and Marie must admit to Tonio that she can only marry a soldier from the 21st.

OPERA VOCABULARY

A

ACT *A portion of an opera designated by the composer, which has dramatic structure of its own*

ARIA *A solo piece written for a main character, which focuses on the character's emotion*

ASIDE *A comment from an actor directly to the audience that the other character cannot hear*

ARTIST MANAGER OR ARTIST REPRESENTATIVE *An agent who represents artists by publicizing their talents, finding roles for them, negotiating their contracts, and handling other business matters for them*

B

BANDA *A small group of instrumentalists who play either on the stage or backstage, not in the orchestra pit, often as a part of the crowd or military scene*

BARITONE *The male singing voice that is higher than bass but lower than tenor*

BASS *The lowest male singing voice*

BATON *A short stick that the conductor uses to lead the orchestra*

BEL CANTO *An Italian phrase literally meaning "beautiful singing." A traditional Italian style of singing that emphasizes tone, phrasing, coloratura passages, and technique. Also refers to opera written in this style.*

BUFFO *From the Italian for "buffoon." A singer of comic roles (basso-buffo) or a comic opera (opera buffa).*

BLOCKING *Directions given to actors for on-stage movements and actions*

BOW, BOWING *The bow is the stick used to play string instruments. The concertmaster determines when bows should be drawn up or down across the strings, and this bowing is noted in the score so that all the players move in the same direction.*

BRAVO Literally, a form of applause when shouted by members of the audience at the end of an especially pleasing performance. Strictly speaking, “bravo” is for a single man, “brava” for a woman, and “bravi” for a group of performers.

C

CABALETTA Second part of a two-part aria, always in a faster tempo than the first part

CADENZA A Passage of singing, often at the end of an aria, which shows off the singer’s vocal ability

CANZONE, CANZONETTA A folk-like song commonly used in opera buffa

CARPENTER The carpenter works on the construction of the sets. Production Carpenter is the title given to the one in charge of the backstage crew, even though working with wood may not be involved.

CAVATINA The meaning of this term has changed over the years. It now usually refers to the opening, slow section of a two part aria. In Rossini’s time it referred to the entrance, or first aria sung by a certain character. Norma’s “Casta diva” is an example of a cavatina in both senses. See also SCENA.

CHOREOGRAPHER The person who designs the motions of a dance

CHOREOGRAPHY The act of setting movement to create a dance

CHORUS A group of singers, singing together, who sometimes portray servants, party guests, or other unnamed characters; also, the music written for them

CHORUS MASTER The one in charge of choosing chorus members and rehearsing them for performance. If there is a backstage chorus, it is usually conducted by the chorus master who is in communication with the conductor of the orchestra.

CLAQUE A group of people hired to sit in the audience and either applaud enthusiastically to ensure success or whistle and boo to create disaster. In past years, leading singers were sometimes blackmailed to pay a claque to ensure that claqueurs would not create a disturbance. Even now, a claque is sometimes used, but rarely acknowledged.

COLORATURA Elaborate ornamentation of vocal music written using many fast notes and trills

COMMEDIA DELL'ARTE A type of comic opera popular in Italy in the 16th to 18th centuries that involved improvisation using stock characters and gestures. The characters were often masked to represent certain archetypes.

COMPOSER A person who writes music

COMPRIMARIO A secondary or supporting role, or a person singing such a role

CONCERTATO A large ensemble of soloists and chorus generally found in the second movement of a central finale, to which it forms the lyrical climax

CONCERTMASTER The first- chair violinist who plays occasional solos and is responsible for coordinating all of the string instruments. The concertmaster decides on the bowing so that all of the string players' bows move in unison.

CONDUCTOR The leader of the orchestra, sometimes called maestro

CONTINUO An extemporized chordal accompaniment for recitative secco, usually by a harpsichord, cello, or double bass. Opera seria continuo often used an ensemble of harpsichord and theorbo (member of the lute family). Opera buffa continuo used a single keyboard and string bass.

CONTRALTO The lowest female singing voice

COSTUME DESIGNER Works with the set designer to prepare costumes that are appropriate for the rest of the production. Often oversees the preparation of the costumes.

COSTUME SHOP A special area set aside for the making of the costumes or for adjusting those that are rented

COUNTERTENOR The countertenor is a natural tenor (or sometimes baritone) with an elevated vocal range. With training and practice this higher range, similar to that of a female alto, becomes the natural voice.

COVER The name given to an understudy in opera; someone who replaces a singer in case of illness or other misfortune

CRESCENDO A gradual increase in volume. Orchestral crescendos were one of Rossini's trademarks.

CUE In opera, a signal to a singer or orchestra member to begin singing or playing

CURTAIN CALL At the end of a performance, all of the members of the cast and the conductor take bows. Sometimes this is done in front of the main curtain, hence the name curtain call. Often, however, the bows are taken on the full stage with the curtain open.

CUT To omit some of the original material from the score

D

DA CAPO ARIA An aria in the form ABA. A first section is followed by a shorter second section. Then the first is repeated, usually with added ornamentation.

DESIGNER A person who creates the lighting, costumes, and/or sets

DIAPHRAGM A muscle beneath the lungs and above the stomach which acts as a trampoline does, pushing the air from the lungs at a desired rate

DIRECTOR (STAGE DIRECTOR) A person who instructs the singer-actors on their on-stage movements and in the interpretation of their roles

DIVA Literally "goddess," it refers to an important female opera star. The masculine form is divo.

DOUBLE ARIA An aria which consists of two parts. The first part, or cavatina, is usually slow, and the second, or cabaletta, is faster. There is often recitative between the two sections.

DOWNSTAGE See STAGE AREAS

DRAMATIC (VOICE TYPE) The heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments. This description applies to all voice ranges from soprano to bass

DRAMATURG One who suggests repertory, advises on the suitability of competing editions of operas and writes or edits material for program books and supertitles

DRESS (A WIG) To prepare a wig for use

DRESSER A member of the backstage staff who helps the artists change their costumes. The principal singers usually have their own dresser. Supers and chorus members share dressers.

DRESS REHEARSAL *A final rehearsal that uses all of the costumes, lights, etc. While sometimes it is necessary to stop for corrections, an attempt is made to make it as much like a final performance as possible.*

DUET *An extended musical passage performed by two singers. They may or may not sing simultaneously or on the same musical line.*

DYNAMIC *The degree of loudness and quietness in music. See PIANO and FORTE.*

E

ELECTRICIAN *One who is charged with executing the lighting design according to the specifications of the lighting designer*

ENCORE *Literally means "again." It used to be the custom for the singer to repeat a popular aria if the audience called "encore" loudly enough. This is still done in the middle of an opera in countries such as Italy, but it is rare elsewhere. Soloists frequently give encores at the end of a concert, but not an opera.*

ENSEMBLE *Two or more people singing at the same time, or the music written for such a group*

F

FALSETTO *A method of singing above the natural range of the male voice. Often used in opera for comic effects, such as a man imitating a woman.*

FINALE *The last musical number of an opera or the last number of an act*

FLY, FLY TOWER *A high space above the stage where pieces of the set are often raised up or flown out of sight when not in use*

G

GENERAL DIRECTOR *The head of an opera company. The one ultimately responsible for all artistic and financial aspects of everything in which the company is involved.*

GRAND OPERA *Strictly speaking, opera without spoken dialogue. It is usually used to refer to opera which uses a large orchestra and chorus and grand themes.*

H

HELDEN *Prefix meaning “heroic.” Applicable to other voices, but usually used in Heldentenor.*

I

IMPRESARIO *A person who sponsors entertainment. In opera, the general director of an opera company.*

INTERLUDE *A short piece of instrumental music played between scenes or acts*

INTERMISSION *A long break, usually about 20 minutes, between acts of an opera, during which the audience is free to move around*

L

LEITMOTIV, MOTIF *A short, recurring musical phrase associated with a particular character or event*

LIBRARIAN *In charge of preparing the music for the orchestra. Scores are usually rented and have to be annotated to reflect cuts and other changes for a given production.*

LIBRETTO *The text or words of an opera*

LIGHTING DESIGNER *One who designs and coordinates the light changes that help create opera’s overall effect. Much of this is now computerized.*

LYRICS *The sung words or text of a musical comedy or operetta song*

M

MAESTRO *Literally “master,” used as a courtesy title for the conductor. The masculine ending is used for both men and women.*

MAGIC OPERA *An opera in which there are many magical effects, and often animals, appearing on stage. Often the plot of a magic opera involves the rescue of one of the major characters.*

MAKEUP DESIGNER *One who designs and applies makeup to actors in order to appear properly under stage lighting, or to appear older, younger, as a creature, etc.*

MARK *To sing softly or not at full voice. A full-length opera is very hard on a singer's voice, so most mark during rehearsals. During dress rehearsals, singers try to sing at full voice for at least some of the time.*

MELODRAMA *In a technique which originated with the French; short passages of music alternating with spoken words*

MEZZO-SOPRANO *The middle female singing voice, lower than soprano, but higher than contralto*

MUSICAL COMEDY *See OPERETTA*

N

NUMBER OPERA *An opera composed of original numbers, such as recitative, arias, duets, ensembles, etc. Between the numbers there is often a chance for applause.*

O

OPERA *Italian for "work." A libretto acted and sung by one or more singers to an instrumental accompaniment.*

OPERA BUFFA *An opera about ordinary people, usually, but not always comic, which first developed in the 18th century*

OPERA SERIA *A "serious" opera. The usual characters are gods, goddesses, or ancient heroes. Rossini was one of the last to write true opera seria.*

OPERA TEXT *See SUPERTITLES*

OPERETTA, MUSICAL COMEDY *A play, some of which is spoken, but with many musical numbers. See also SINGSPIEL.*

ORCHESTRA *The group of instrumentalists or musicians who, led by the conductor, accompany the singers*

ORCHESTRATION *The art of applying orchestral color to written music by assigning various instruments different parts of the music. This requires a complete knowledge of instruments and their timbre, range, etc.*

OVERTURE *An orchestral introduction to an opera. (French: ouverture; German: ouverture; Italian: sinfonia)*

P

PANTS ROLE *See TROUSER ROLE*

PARLANDO *A style of singing like ordinary speech. It can occur in the middle of an aria.*

PATTER SONG *A song or aria in which the character sings as many words as possible in a short amount of time*

PIANO-VOCAL SCORE *Usually a reduction of an opera's orchestral score. See SCORE.*

PIT *A sunken area in front of the stage where members of the orchestra play*

PIZZICATO *Playing a string instrument by plucking the strings instead of using a bow*

PRELUDE *Usually a short introduction that leads into an act without a break, as opposed to an overture which is longer and can be played as a separate piece. Wagner called his introductions preludes even though some of them are quite long.*

PRIMA DONNA *Literally "first lady." The leading female singer in an opera. Because of the way some have behaved in the past, it often refers to someone who acts in a superior and demanding fashion. The term for the leading man is primo uomo.*

PRINCIPAL *A major singing role, or the singer who performs such a role*

PRODUCTION *The combination of sets, costumes, props, lights, etc.*

PRODUCTION CARPENTER *Carpenter in charge of organizing and handling all aspects of the sets and equipment*

PRODUCTION MANAGER *The administrator responsible for coordinating the sets, costumes, rehearsal facilities, and all physical aspects of a production. Often, the person who negotiates with the various unions representing stage hands, musicians, etc.*

PROMPT *To help a singer remember lines, some opera houses will place a person (prompter) in a box below and at the very front of the stage*

PROPS (PROPERTIES) *Small items carried or used by performers on stage*

PROPERTY MASTER *One who is responsible for purchasing, acquiring, and/or manufacturing any props needed for the production*

R

RECITATIVE *Words sung in a conversational style, usually to advance the plot. Not to be confused with aria.*

REDUCTION *In a piano reduction, the orchestra parts are condensed into music which can be played by one person on the piano*

REPERTOIRE *Stock pieces that a singer or company has ready to present. Often refers to a company's current season.*

REPETITEUR *A member of the music staff who plays the piano for rehearsal, and, if necessary, the piano or harpsichord during performances. They frequently coach singers in their roles and assist with orchestra rehearsals.*

RIGGER *One who works on ropes, booms, lifts, and other aspects of a production*

ROULADE, RUN *A quick succession of notes sung on one syllable*

S

SCENA *Literally "a scene." A dramatic episode which consists of a variety of numbers with a common theme. A typical scena might consist of a recitative, a cavatina, and a cabaletta.*

SCENIC CHARGE *One who is responsible for painting by reproducing color, texture, presentation, and aging of stage surfaces*

SCORE *The written music of an opera or other musical work*

SET, SET DESIGNER *The background and furnishings on the stage and the person who designs them*

SERENADE *A piece of music honoring someone or something*

SEXTET *A piece for six singers*

SINGSPIEL *German opera with spoken dialogue and usually, but not necessarily, a comic or sentimental plot*

SITZPROBE *Literally “seated rehearsal.” It is the first rehearsal of the singers with the orchestra and no acting.*

SOPRANO *The highest female singing voice*

SOUBRETTE *A pert, young female character with a light soprano voice*

SPINTO (VOICE TYPE) *A lyric voice that has the power and incisiveness for dramatic climaxes*

STAGEHAND *One who works behind the scenes setting up lighting, props, rigging, scenery, and special effects for a production*

STAGE AREAS *The various sections of the stage. Left and right are as seen by those on stage, not in the audience. Since many stages are raked (higher in the back than in front), upstage is at the back, and downstage at the front. If an actor stay upstage, all the others have to turn their back to the audience when speaking to him. This is the origin of the phrase, “to upstage someone.”*

STAGE DIRECTOR *The one responsible for deciding the interpretation of each character, the movements of the singers on stage, and other things affecting the singers. Is in charge at rehearsals.*

STAGE MANAGER *The person in charge of the technical aspects of the entire opera, including light changes, sound effects, entrances (even of the conductor), and everything else that happens.*

STROPHIC *Describes an aria in which the same music repeats for all stanzas of a text*

SUPERNUMERARY *Someone who is part of a group on stage but doesn't sing. It is usually shortened to Super.*

SUPERTITLES *Translations of the words being sung, or the actual words if the libretto is in the native language, that are projected on a screen above the stage*

SYNOPSIS *A written description of an opera's plot*

T

TENOR *The highest common adult male singing voice (countertenors are uncommon)*

TECHNICAL DIRECTOR *Supervisor of those who implement the concepts of the designers. He or she works with carpenters, painters, electricians, sound designers, and stagehands, and oversees the building of sets, props, and hanging of lights.*

TESSITURA *Literally "texture." It defines the average pitch level of a role. Two roles may have the same range from the lowest note to the highest note, but the one with a greater proportion of high notes has the higher tessitura.*

THROUGH-SUNG *An opera in which the music is continuous, without divisions into recitative and aria*

TRAGEDIE LYRIQUE *Early form of French opera that recognized a distinction between the main scenes and divertissements consisting of choruses, dances, etc.*

TREMOLO *The quick, continuous reiteration of a pitch*

TRILL *Very quick alternation of pitch between two adjacent notes. See coloratura.*

TRIO *An ensemble of three singers or the music that is written for three singers*

TROUSER ROLE *A role depicting a young man or boy, but sung by a female*

V

VERISMO *Describes the realistic style of opera that started in Italy at the end of the nineteenth century. Although the peak of the movement was past by the time of Puccini, his operas are a modified form of verismo.*

VIBRATO *A natural wavering of frequency (pitch) while singing a note. It is usually inadvertent, as opposed to a trill.*

VOCAL COACH *A member of an opera company who coaches singers, helping them with the pronunciation, singing, and interpretation of a role*

VOCAL CORDS *The wishbone-shaped edges of muscles in the lower part of the throat whose movements create variations in pitch as air passes between them. Often spelled incorrectly as “chord.”*

W

WIG DESIGNER *Designs and oversees the creation of the wigs used in a production*



EVALUATION

Thank you for taking the time to give us some insights on how we can provide you and your students with a rewarding opera experience. You may fill out the following form and mail a copy to

Debra Erck, Education Coordinator
Austin Opera
3009 Industrial Terrace, Ste. 100
Austin, Tx. 78758

You are also welcome to email me directly at derck@austinopera.org. We value your feedback to help us as we access our current programs and look towards creating new programs in the future. Your support of our programs helps greatly in our efforts when requesting funding for ACCESS OPERA.

EVALUATION FORM – ACCESS OPERA

1. Please share any feedback you have about the reservation process and the acquisition of tickets for the event.
2. Please share any feedback you have about the provided study guide. What was most valuable? What did you use with your students? What was missing? How can we make your preparation for the opera performance easier?
3. Did you take advantage of the Opera Docent opportunity?
If so, please share any feedback you have about that experience.
4. Please share any feedback you have about your experience at the Long Center.
5. How likely are you to attend another Access Opera event?
Definitely! Most likely Maybe Never
6. What other types of opera outreach programs would you like to see provided by Austin Opera? (feel free to dream big!)

OPTIONAL (We would appreciate being able to contact you regarding your comments above.)

Name of School _____ Your Name _____

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