

# ACCESS OPERA

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(also in Spanish)

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**AUSTIN  
OPERA**

*Turandot*

BY GIACOMO PUCCINI

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Dear Teachers,

A special welcome from Austin Opera!

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

For Austin Opera's 2019-2020 Season, **ACCESS OPERA** provides curriculum materials that are designed to help you and your students learn about the operas ***Rigoletto*** and ***Turandot*** as well as their composers and librettists.

Included in the lessons and PowerPoints are three curated music selections from the operas ***Rigoletto*** and ***Turandot***, with a focus on musical elements highlighted in Animated Listening Maps and Classroom Activities.

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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# ***Turandot:***

"Signore ascolta!" & "Nessun dorma"

BY GIACOMO PUCCINI



# Turandot: “Signore ascolta!” & “Nessun dorma”

by Giacomo Puccini (1858-1924)

## About the Composer

- Giacomo Antonio Domenico Michele Secondo Maria Puccini was born in Italy in 1858 and was a Romantic Period composer.
- He was most famous for his operas, many of which are now standards for opera companies such as *La bohème* and *Madame Butterfly*.
- Puccini’s father, grandfather, and great-grandfather, and great-great-grandfather (after whom he was named) were all fairly well-known musicians in Italy.
- Puccini’s family was involved with music for the Cattedrale di San Martino for 140 years (1740-1880).
- Puccini loved cars and hunting.
- Puccini died from complications of a treatment for throat cancer.



## Vocabulary

- opera** a story told through music, generally sung throughout
- aria** an elaborate melody sung by one person with accompaniment, as in an opera or oratorio
- soprano** a high female or treble singing voice
- tenor** a higher male singing voice

## More

Puccini died in Brussels on November 29, 1924, and the news of his death reached Rome during a performance of *La bohème*. The opera was immediately stopped, and the orchestra played Chopin’s *Funeral March* for the stunned audience.

## About the Music

- Puccini composed his last opera, based on the text **Turandot** by 18th-century Italian dramatist Count Carlo Gozzi, but the original story is based on one of the seven stories in the epic *Haft Paykar*, a work of 12th-century Persian poet Nizami.
- Puccini did not complete **Turandot**, unable to write a final grand duet on the triumphant love between Turandot and Calaf. Suffering from cancer of the throat, he was ordered to Brussels for surgery, and a few days afterward he died with the incomplete score of **Turandot** in his hands.
- **Turandot** was performed posthumously at La Scala on April 25, 1926. Franco Alfano completed the score in 1926.



## BACKGROUND

# Turandot: “Signore ascolta!” & “Nessun dorma”

de Giacomo Puccini (1858-1924)

## Acerca del Compositor

- Giacomo Antonio Domenico Michele Secondo Maria Puccini nació en Italia en 1858 y fue un compositor del período Romántico.
- El fue muy famoso por sus óperas, de las cuales muchas de ellas ahora son estándares para las compañías de ópera como *La bohème* y *Madame Butterfly*.
- El padre, abuelo, bisabuelo y tatarabuelo abuelo de Puccini (de quienes heredó su nombre) eran músicos reconocidos en Italia.
- La familia de Puccini estuvo involucrada con la música de la Cattedrale di San Martino por 140 años (1740-1880).
- Puccini amaba los carros y la cacería.
- Puccini murió por complicaciones de un tratamiento para el cáncer de la garganta.



## Vocabulario

**ópera** es una composición dramática y musical en la que un texto dialogado se canta

**aria** es una melodía elaborada para ser cantada con acompañamiento, como en una ópera o un oratorio

**soprano** es la voz humana femenina más aguda

**tenor** es la voz humana masculina más aguda

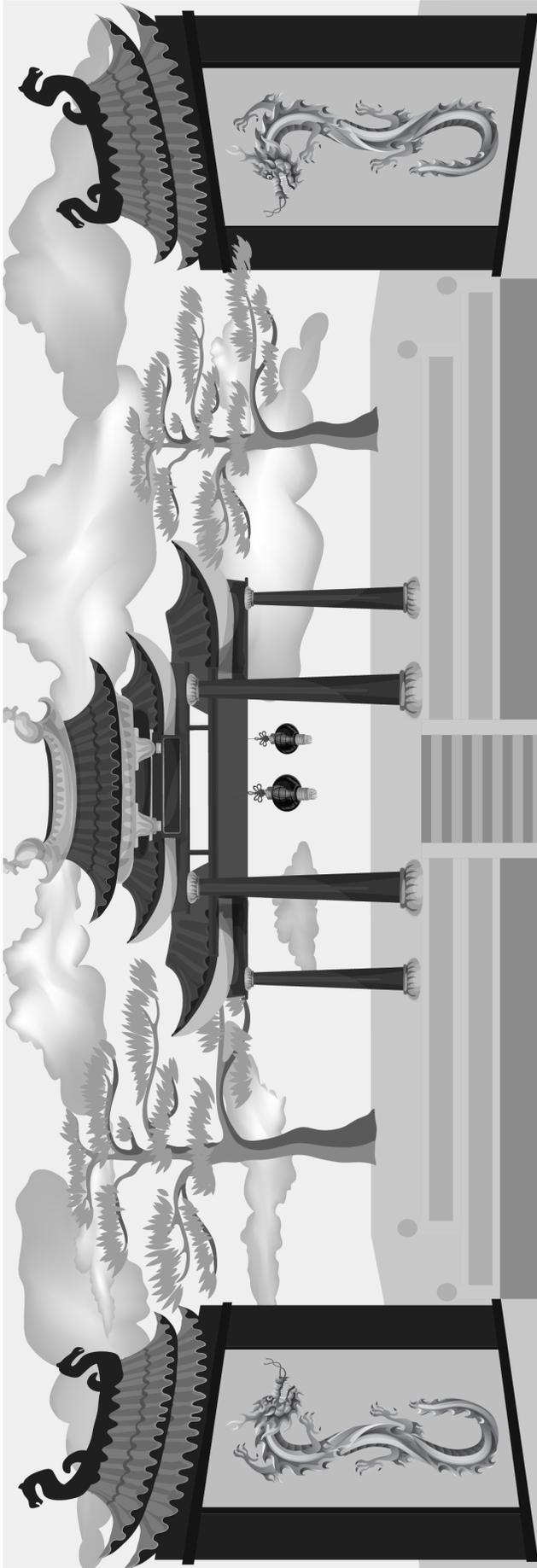
## Más Información

Puccini murió en Bruselas el 29 de noviembre de 1924 y la noticia de su muerte a Roma durante una presentación de *La bohème*. La ópera fue interrumpida inmediatamente y la orquesta tocó la marcha fúnebre de Chopin para la audiencia que estaba sorprendida.



## La Pieza Musical

- Puccini compuso su última ópera basándose en la fábula de *Turandot*, como lo cuenta en la obra *Turandot* por el italiano dramaturgo del siglo XVIII Carlo Gozzi.
- Puccini no terminó de escribir *Turandot*, incapacitado para escribir el último gran dueto sobre el amor triunfante entre Turandot y Calaf. Tras sufrir de cáncer de garganta, le ordenaron que fuera a Bruselas para hacerse una cirugía y unos días después muere con la partitura incompleta de *Turandot* en sus manos.
- *Turandot* se estrenó después de la muerte de Puccini en el teatro La Scala el 25 de Abril de 1926.



**Signore, ascolta! Ah!, signore, ascolta!**  
My lord, listen, ah! Listen!

**Liù non regge più!**  
Liù cannot hear this anymore!

**Si spezza il cuore! Ahimè,**  
My heart is breaking!



**quanto cammino**  
How far I have walked

**col tuo nome nell'anima**  
with your name in my heart,

**col nome tuo sulle labbra!**  
with your name on my lips!



**Ma se il tuo destino**  
But if your fate

**doman, sarà deciso,**  
is decided tomorrow,

**noi morrem sulla strada dell'esilio.**  
we'll die on the path of exile.



**Ei perderà suo figlio...**  
He will lose his son...

**io l'ombra d'un sorriso!**  
I will lose the remembrance of a smile!



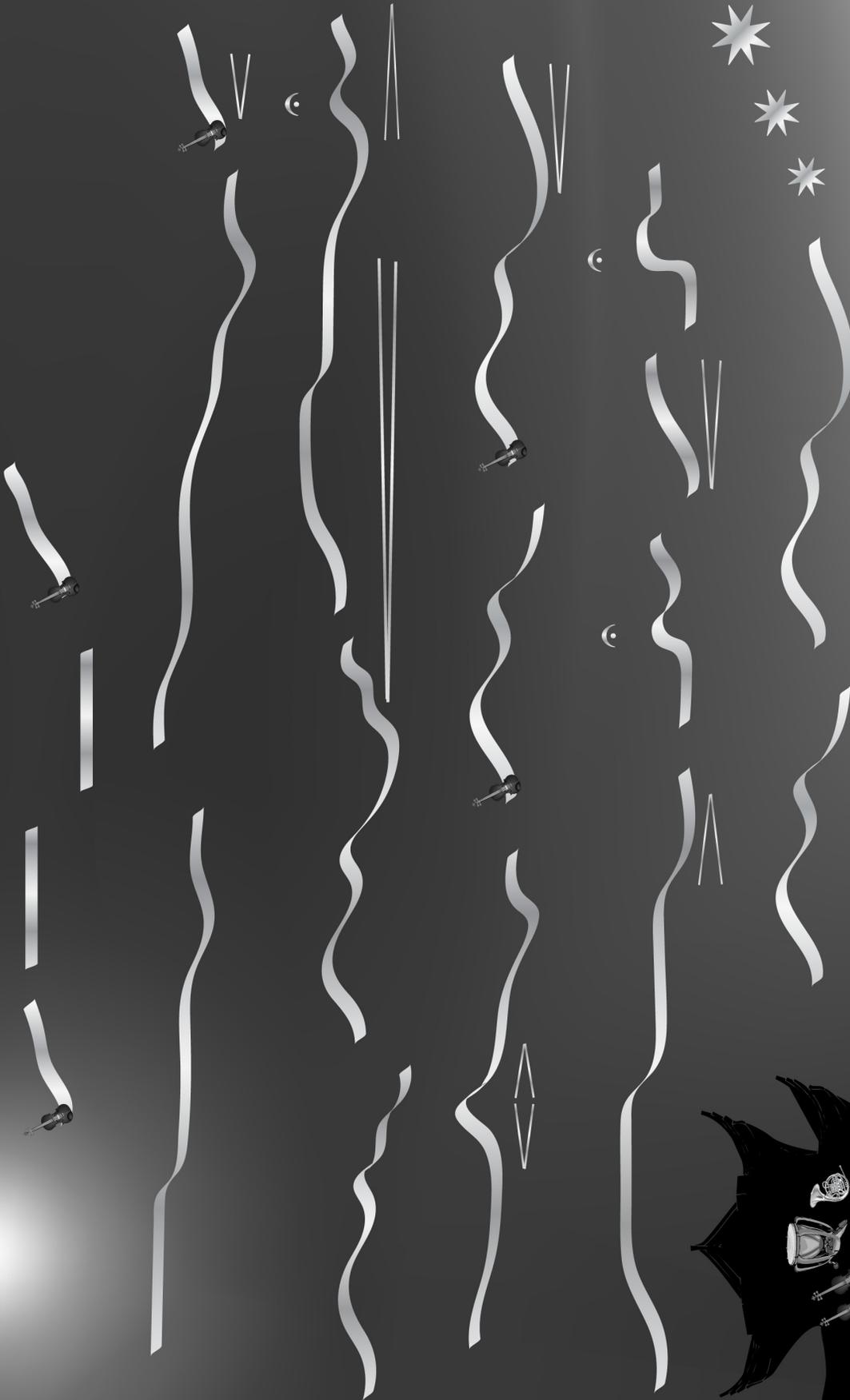
**Liù non regge più!**  
Liù can bear no more!

**Ah, pietà!**  
Have pity on me!



**Turandot: "Signore ascolta!"** by Puccini (1858-1924)

# Turandot: "Nessun dorma" by Puccini (1858-1924)



*Nessun dorma! Nessun dorma!*  
No one shall sleep...

# LESSON OVERVIEW



## ***Turandot:***

"Signore ascolta!"

by Giacomo Puccini (1858-1924)

### 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 Lesson Unit



Student Reproducible Pages:

Background Page in English/Spanish  
Italian/English Translation

***Turandot*** Plot Synopsis

Checking for Understanding

Fairy Tale Comparison Activity Page

Rumplestiltskin Fairy Tale

Audience Etiquette

Interesting Information

Puccini Portrait

"Signore ascolta!" Wall Sign

**TIME:** 2:37

### CONCEPTS/VOCABULARY

*adagio, aria, legato, mood of the music, opera, phrase, Romantic Period, soprano, tempo*

### OBJECTIVES FOR THIS LESSON

1. Identify repeated melodic phrases.
2. Perform A theme with accurate intonation and rhythm.
3. Identify the mood of the music.

### TEKS

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

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

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

# LESSON

## *Turandot*: "Signore ascolta!" by Puccini



### SETTING THE STAGE

Introduce the concept of Romantic Period Opera.

- ◆ An opera is a story told through music, generally sung throughout. Puccini's operas demonstrated a new style of opera in the Romantic Period called verismo (derived from the Italian word vero, meaning 'true'). The verismo style celebrated realism in opera, including everyday characters and relatable emotions. Even his operas set in times and places far away from his native Italy always depicted human experiences that are universal, especially the experience of falling in love. *Turandot* also introduced the idea of "exoticism" in opera, when a composer portrays or evokes a culture that is not his/her own. It is important to note that "exoticism" in opera of this time period is a Western perception of the culture, and not always culturally accurate.

Introduce the concept of mood of the music.

- ◆ Listen to the aria without knowing any details of the story of the opera or translation of this aria. Have students predict what this aria might be about. Discuss the mood of the music, or the feelings of the listener as they respond to hearing the music. Musical elements used to evoke emotion in the music include tempo (slow), articulation (legato) and dynamics (soft, with isolated louder phrases).

Tell students they will hear the aria "*Signore ascolta!*" from the opera *Turandot*. It is sung by Liù (a slave girl) to Prince Calàf, whom she secretly loves. Liù sings this aria begging Calàf not to risk his life for his love of a beautiful but cold Princess Turandot, who set a condition that any man who wishes to marry her must first answer her three riddles, and if he fails, he will be beheaded.



### TEACHING SUGGESTIONS

1) Have students:

- ◆ Read or listen to background information on Puccini (poo-CHEE-nee) and this selection, *Turandot* (The "-dot" ending is, in Persian, "dokht", meaning daughter. The whole title means "daughter of Turan", and should be pronounced "too-rahn-DAWT". View the Composer Portrait and Wall Sign on the PowerPoint.
- ◆ Read or listen to the *Turandot* Plot Synopsis and the Interesting Information Page.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the text boxes on the listening map. Italian lyrics will display as heard.
- ◆ Notice the boxes with a pink fill and identify them as repeated melodic phrases.

3) Listen to, Sing and/or Play the Theme found in the NOTATED THEME section of the lesson. Use words or a neutral syllable.

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/signoreleonamitchell> to hear this aria performed by Leona Mitchell, a Grammy Award winning and highly acclaimed African-American operatic soprano.

Visit <https://tinyurl.com/signoreekaterina> to hear this aria performed by Ekaterina Shcherbachenko, a Russian soprano and winner of the 2009 BBC Cardiff Singer of the World competition.

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

# LESSON

## *Turandot*: "Signore ascolta!" by Puccini



### ASSESSMENT



After discussing the Audience Etiquette Page, attend the performance of *Turandot* 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. b 2. a 3. a 4. b 5. c



Complete the Fairy Tale Comparison Activity Page.

Interesting Information on the completion of this opera:  
Puccini composed and orchestrated everything up to the death of Liù, the slave girl whose devotion to Calaf earns Turandot's wrath.

When Puccini died, composer Franco Alfano was ultimately chosen to complete the work. But both Toscanini and Puccini publisher Tito Ricordi II found his contribution to be too much Alfano and not enough Puccini and the composer had to create a new ending that adhered more strictly to Puccini's sketches. Toscanini trimmed this, and it is this ending that audiences usually hear.

But not at its premiere at La Scala in Milan on April 25, 1926. With Polish soprano Rosa Raisa and Spanish tenor Miguel Fleita as the leads, Toscanini conducted the opera up to Liù's death, laid down his baton and announced: "Here the maestro laid down his pen."

SEL (Social-Emotional Learning) Connection:

# LESSON

## *Turandot*: "Signore ascolta!" by Puccini



### VOCABULARY/DEFINITIONS

**adagio** slow; "at ease"

**aria** an elaborate melody sung by one person with accompaniment, as in an opera or oratorio

**legato** smooth and connected articulation

**mood of the music** the feelings of the listener as they respond to hearing music

**opera** a story told through music, generally sung throughout

**phrase** a set of notes that forms a complete musical "thought" or idea

**Romantic Period** (1820-1900) Period of music history with more freedom of expression and emotional content in the music and nationalism in music was important. New music forms included the art song and chamber music. Also a dramatic expansion in the size of the orchestra and in the dynamic range and diversity of instruments used in this ensemble.

**soprano** a high female or treble singing voice

**tempo** the speed (fast, moderate, or slow) of the music

**triple** a group of 3 notes played inside another note length (a recurring notation of a triplet written as a quarter note followed by 2 sixteenth notes is heard in this aria)



### PERFORMANCE CREDITS

Czecho-Slovak Radio Symphony Orchestra, Will Humburg, Conductor,  
Singer - Luba Orgonasova

# LESSON

## **Turandot: "Signore ascolta!"** by Puccini



### TRANSLATION

***Signore, ascolta! Ah!, signore, ascolta!***

My lord, listen, ah! Listen!

***Liù non regge più!***

Liù cannot hear this anymore.

***Si spezza il cuor! Ahimè,***

My heart is breaking!

***quanto cammino***

How far I have walked

***col tuo nome nell'anima***

with your name in my heart,

***col nome tuo sulle labbra!***

with your name on my lips.

***Ma se il tuo destino,***

But if your fate

***doman, sarà deciso,***

is decided tomorrow,

***noi morrem sulla strada dell'esilio.***

we'll die on the path of exile.

***Ei perderà suo figlio...***

He will lose his son...

***io l'ombra d'un sorriso!***

I will lose the remembrance of a smile!

***Liù non regge più!***

Liù can bear no more!

***Ah, pietà!***

Have pity on me!

# Fairy Tale Comparison Activity Page

Directions: Read and discuss the fairy tale **Rumpelstiltskin**. Complete the chart below, providing details drawn from your reading. Compare to the plot of Puccini's **Turandot**. Puccini's **Turandot** draws inspiration from the world of fairy tales. The fairy tale stands as one of the most universal of all literary genres, with examples in many different cultures across the globe. Many of these stories include gruesome details and sinister outcomes that hardly seem child-appropriate to our modern sensibilities.

## RUMPLESTILTSKIN

## TURANDOT

	RUMPLESTILTSKIN	TURANDOT
SETTING/TIME PERIOD		
MAIN CHARACTERS		
ANTAGONIST		
MAGICAL ELEMENTS		
CHALLENGE OR TASK AT HAND		
RISK OR DOWNSIDE TO FAILURE		
OUTCOME		
MORAL OF THE STORY		

# RUMPLESTILTSKIN

Once there was a miller who was poor, but who had a beautiful daughter. Now it happened that he had to go and speak to the king, and in order to make himself appear important he said to him, "I have a daughter who can spin straw into gold."

The king said to the miller, "That is an art which pleases me well, if your daughter is as clever as you say, bring her to-morrow to my palace, and I will put her to the test."

And when the girl was brought to him he took her into a room which was quite full of straw, gave her a spinning-wheel and a reel, and said, "Now set to work, and if by to-morrow morning early you have not spun this straw into gold during the night, you must die."

Thereupon he himself locked up the room, and left her in it alone. So there sat the poor miller's daughter, and for the life of her could not tell what to do, she had no idea how straw could be spun into gold, and she grew more and more frightened, until at last she began to weep.

But all at once the door opened, and in came a little man, and said, "Good evening, mistress miller, why are you crying so?"

"Alas," answered the girl, "I have to spin straw into gold, and I do not know how to do it."

"What will you give me," said the manikin, "if I do it for you?"

"My necklace," said the girl.

The little man took the necklace, seated himself in front of the wheel, and whirr, whirr, whirr, three turns, and the reel was full, then he put another on, and whirr, whirr, whirr, three times round, and the second was full too. And so it went on until the morning, when all the straw was spun, and all the reels were full of gold.

By daybreak the king was already there, and when he saw the gold he was astonished and delighted, but his heart became only more greedy. He had the miller's daughter taken into another room full of straw, which was much larger, and commanded her to spin that also in one night if she valued her life. The girl knew not how to help herself, and was crying, when the door opened again, and the little man appeared, and said, "What will you give me if I spin that straw into gold for you?"

"The ring on my finger," answered the girl.

The little man took the ring, again began to turn the wheel, and by morning had spun all the straw into glittering gold.

The king rejoiced beyond measure at the sight, but still he had not gold enough, and he had the miller's daughter taken into a still larger room full of straw, and said, "You must spin this, too, in the course of this night, but if you succeed, you shall be my wife."

Even if she be a miller's daughter, thought he, I could not find a richer wife in the whole world.

When the girl was alone the manikin came again for the third time, and said, "What will you give me if I spin the straw for you this time also?"

"I have nothing left that I could give," answered the girl.

"Then promise me, if you should become queen, to give me your first child."

Who knows whether that will ever happen, thought the miller's daughter, and, not knowing how else to help herself in this strait, she promised the manikin what he wanted, and for that he once more spun the straw into gold.

And when the king came in the morning, and found all as he had wished, he took her in marriage, and the pretty miller's daughter became a queen.

A year after, she brought a beautiful child into the world, and she never gave a thought to the manikin. But suddenly he came into her room, and said, "Now give me what you promised."

The queen was horror-struck, and offered the manikin all the riches of the kingdom if he would leave her the child. But the manikin said, "No, something alive is dearer to me than all the treasures in the world."

Then the queen began to lament and cry, so that the manikin pitied her.

"I will give you three days, time," said he, "if by that time you find out my name, then shall you keep your child."

So the queen thought the whole night of all the names that she had ever heard, and she sent a messenger over the country to inquire, far and wide, for any other names that there might be. When the manikin came the next day, she began with Caspar, Melchior, Balthazar, and said all the names she knew, one after another, but to every one the little man said, "That is not my name."

On the second day she had inquiries made in the neighborhood as to the names of the people there, and she repeated to the manikin the most uncommon and curious. Perhaps your name is Shortribs, or Sheepshanks, or Laceleg, but he always answered, "That is not my name."

On the third day the messenger came back again, and said, "I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping, he hopped upon one leg, and shouted -

'To-day I bake, to-morrow brew,

the next I'll have the young queen's child.

Ha, glad am I that no one knew

that Rumpelstiltskin I am styled."

You may imagine how glad the queen was when she heard the name. And when soon afterwards the little man came in, and asked, "Now, mistress queen, what is my name?"

At first she said, "Is your name Conrad?"

"No."

"Is your name Harry?"

"No."

"Perhaps your name is Rumpelstiltskin?"

"The devil has told you that! The devil has told you that," cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in, and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

Resource for story: <http://www.eastoftheweb.com/short-stories/UBooks/Rum.shtml>

# LESSON OVERVIEW



## ***Turandot:***

"Nessun dorma"

by Giacomo Puccini (1858-1924)

### 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 Lesson Unit



Student Reproducible Pages:

Background Page in English/Spanish  
Italian/English Translation

***Turandot*** Plot Synopsis

Checking for Understanding

Perceptive Listening Activity Page

"Nessun dorma" Chorus

Audience Etiquette

Interesting Information

Puccini Portrait

"Nessun dorma" Wall Sign

**TIME:** 2:59

#### CONCEPTS/VOCABULARY

*aria, crescendo, decrescendo, fermata*, melodic direction, opera, Romantic Period, tenor

#### OBJECTIVES FOR THIS LESSON

1. Identify melodic direction.
2. Perform chorus theme with accurate intonation and rhythm.
3. Define selected tempo markings.

#### TEKS

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

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

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

# LESSON



## *Turandot*: "Nessun dorma" by Puccini



### SETTING THE STAGE

Introduce the concept of Romantic Period Opera.

- ◆ An opera is a story told through music, generally sung throughout. Puccini's operas demonstrated a new style of opera in the Romantic Period called verismo (derived from the Italian word *vero*, meaning 'true'). The verismo style celebrated realism in opera, including everyday characters and relatable emotions. Even his operas set in times and places far away from his native Italy always depicted human experiences that are universal, especially the experience of falling in love. *Turandot* also introduced the idea of "exoticism" in opera, when a composer portrays or evokes a culture that is not his/her own. It is important to note that "exoticism" in opera of this time period is a Western perception of the culture, and not always culturally accurate.

Introduce the concept of melodic direction.

- ◆ Look at the gold and silver ribbons on the map. Notice how the ribbons are higher and lower to show the melodic direction or path of the melody. Direct students to listen to the teacher sing or play a recording of the aria. Ask students to follow the melodic direction with their hand. Suggest students predict the emotions conveyed in this selection without knowing the text.

Tell students they will hear the aria "*Nessun dorma*" from the opera *Turandot*. It is sung by Calaf, Awaiting the morning that will decide his fate, the prince declares that he will be successful in winning Turandot.



### TEACHING SUGGESTIONS

1) Have students:

- ◆ As you view the PowerPoint, read or listen to background information on Puccini (poo-CHEE-nee) (1858-1924) and this selection, *Turandot* (The "-dot" ending is, in Persian, "dokht", meaning daughter. The whole title means "daughter of Turan", and should be pronounced "too-rahn-DAWT". View the Portrait and Wall sign.
- ◆ Read or listen to the *Turandot* Plot Synopsis and the Interesting Information Page.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the text box at the bottom. Italian lyrics with English translation will display as heard.
- ◆ Notice the melodic direction shown by the silver and gold ribbons. The gold ribbons indicate an instrumental section and the silver, a vocal section.
- ◆ Notice the *crescendo*, *decrescendo* and *fermata* markings.

3) Listen to, Sing and/or Play the Theme found in the NOTATED THEME section of the lesson. Use words or a neutral syllable.

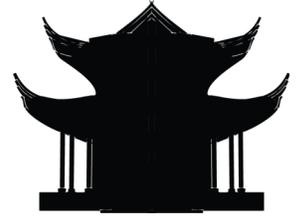
4) Listen to the selection and follow the map two times. Watch the melodic direction ribbons the first time and watch the text box the second time. Click on the arrow at the bottom of the Animated Listening Map slide to start the Animated Listening Map.

5) Visit <https://tinyurl.com/nessunpavarotti> to hear renowned Italian tenor Luciano Pavarotti (1935–2007) sing the aria, live in concert with **The Three Tenors** (1994).

Visit <https://tinyurl.com/nessunjeffbeck> to hear an electric guitar version of this selection performed by Jeff Beck.

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

# LESSON



## *Turandot*: "Nessun dorma" by Puccini



### ASSESSMENT



After discussing the Audience Etiquette Page, attend the performance of *Turandot* 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. b 2. a 3. a 4. b 5. c



Complete the Perceptive Listening Activity Page.



Perform the "Nessun dorma" Chorus with accurate intonation and rhythm. Perform along with the recording at line 4 gold ribbons on the listening map.

**Fun Fact about the opera *Turandot*:**  
Until the end of the 20th century, *Turandot* had never been produced in the country of its setting. Although it was never officially banned in China, authorities were offended by the opera's historical inaccuracies and the unflattering representation of its rulers. After two smaller-scale productions in the early 1990s in Shanghai, *Turandot* received a grand, opulent production in 1998 in the Forbidden City, when it was presented on the terrace of the Imperial Ancestral Temple. For the 60th anniversary of China's communist revolution in October, a new production of *Turandot* has been commissioned for the 100,000-seat Bird's Nest stadium built for last summer's Olympic Games. Last year, another production of the work had the distinction of being the first opera performed at Beijing's new National Center for the Performing Arts.  
In recent years, there have been at least six Chinese productions of *Turandot*. Filmmaker Zhang Yimou, who is staging the anniversary version at the Bird's Nest, also directed the \$15-million spectacle in 1998 inside Beijing's Forbidden City. A 2007 version of the opera was set in modern-day Shanghai with the successful suitor, Calaf, solving the riddles by -- how else are riddles solved in the 21st century? -- surfing the Internet.

**SEL (Social-Emotional Learning) Connection:**

# LESSON



## *Turandot*: "Nessun dorma" by Puccini



### VOCABULARY/DEFINITIONS

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

**crescendo** gradually getting louder

**decrescendo** gradually getting quieter

**fermata** a symbol that means a note or rest is held longer than the normal duration

**melodic direction** the path of notes in a melody; up, down, or staying the same

**opera** a story told through music, generally sung throughout

**Romantic Period** (1820-1900) Period of music history with more freedom of expression and emotional content in the music and nationalism in music was important. New music forms included the art song and chamber music. Also a dramatic expansion in the size of the orchestra and in the dynamic range and diversity of instruments used in this ensemble.

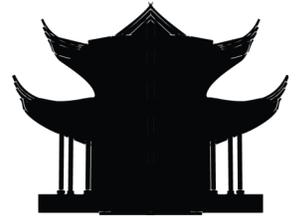
**tenor** a higher male singing voice



### PERFORMANCE CREDITS

Budapest Symphony Orchestra, Riccardo Frizza, Conductor  
Singer - Ramon Vargas

# LESSON



## **Turandot: "Nessun dorma" by Puccini**



### TRANSLATION

***Nessun dorma! Nessun dorma!***

No one shall sleep...

***Tu pure, o Principessa, nella tua fredda stanza,***

Even you, oh princess, in your frigid room

***guardi le stelle che tremano d'amore, e di speranza!***

look at the stars that tremble with love and hope!

***Ma il mio mistero è chiuso in me;***

But I keep my secret within me

***il nome mio nessun saprà!***

No one will learn my name!

***No, no, sulla tua bocca***

No, no, I will tell you on your lips,

***lo dirò quando la luce splenderà!***

when the light shines forth

***Ed il mio bacio scioglierà il silenzio che ti fa mia!***

and my kiss will break the silence that makes you mine.

***Dilegua, o notte!***

Disappear, night!

***Tramontate, stelle!***

Vanish, stars!

***Tramontate, stelle!***

Vanish stars!

***All'alba vincerò!***

At dawn I will be victorious!

***Vincerò! Vincerò!***

I will win! I will win!

Name \_\_\_\_\_

Teacher \_\_\_\_\_

## Perceptive Listening Activity Page

Directions: Use this as a guide for thinking critically about the given musical work.

Title/Composer of Work: \_\_\_\_\_

<b>Ensemble</b> Listen for: Source of sound Size of group Timbre (tone color) Variety of sound	My observations:
<b>Expression</b> Listen for: Verbal clues Rhythm Melody Mood Dynamics Texture Tempo	
<b>Order</b> Listen for: Repetition/Contrast Motives/Hooks Melodic direction Imitation Other organizational devices	
<b>Origin</b> Find out: Where the music is from When the music was created The name of the performer	
<b>Use</b> Find out: The function of this music Intended audience	

# LESSON



## Turandot:

"Signore ascolta!" & "Nessun dorma"

by Giacomo Puccini



### NOTATED THEMES

"Signore ascolta!"

Adagio ♩ = 50

Si-gno-re, a - scol - ta! Ah, si - gno-re, a - scol - ta! Liù non reg-ge più! Si spez-za il

4 *ritenuto* *a tempo* *ritenuto* *a tempo*

cuor! Ahi-mè, ahi-mè, quan-to cam - mi-no col tuo no-me nel - l'a-ni-ma, col no-me tuo sul-le lab - bra!

"Nessun dorma"

Andante Sostenuto (♩ = c. 60)

Nes-sun dor - ma! Nes-sun dor - ma! Tu pu-re, o Prin-ci - pes-sa, nel-<sup>3</sup>ta tua fred-da

5 *dim.*

8 stan - za guar - di le stel - le che tre - ma - no d'a - mo - re e di spe - ran - za! —

# LESSON



## Turandot:

"Signore ascolta!", "Nessun dorma" by Giacomo Puccini



## NOTATED THEMES

SATB / SA / TB

### "Nessun dorma" Chorus

Puccini

**Andante Sostenuto** ♩ = 60  
*faintly, as in distance*

Soprano  
*p* Il no - me suo nes is - sun sa shall - pra. know.

Alto  
*p* Il no - me suo nes is - sun sa shall - pra. know.

Tenor  
*p* Il no - me suo nes is - sun sa shall - pra. know.

Baritone  
*p* Il no - me suo nes is - sun sa shall - pra. know.

S  
3  
E noi do - vrem ahi - mè, mo - rir, mo - rir!  
And all of us, a - las, shall die, shall die!

A  
E noi do - vrem ahi - mè, mo - rir, mo - rir!  
And all of us, a - las, shall die, shall die!

T  
E noi do - vrem ahi - mè, mo - rir, mo - rir!  
And all of us, a - las, shall die, shall die!

B  
E noi do - vrem ahi - mè, mo - rir, mo - rir!  
And all of us, a - las, shall die, shall die!

# Synopsis

## The Story of *Turandot*

PLACE: Peking, China

TIME: In the Mythic Past

### ACT I

Outside the Imperial Palace, a mandarin reads an edict to the crowd: Any prince seeking to marry Princess Turandot must answer three riddles. If he fails, he will die. The most recent suitor, the Prince of Persia, is to be executed at the moon's rising. Among the onlookers are the slave girl Liù, her aged master, and the young Calàf, who recognizes the old man as his long-lost father, Timur, vanquished King of Tartary. Only Liù has remained faithful to him, and when Calàf asks her why, she replies that once, long ago, Calàf smiled at her. The mob cries for blood but greets the rising moon with a sudden fearful silence. As the Prince of Persia goes to his death, the crowd calls upon the princess to spare him. Turandot appears in her palace and signals for the execution to proceed. Calàf is transfixed by the beauty of the unattainable princess, to the horror of Liù and Timur. The three ministers of state, Ping, Pang, and Pong, appear and try to discourage him, but Calàf is unmoved. Timur and the tearful Liù also beg him not to risk his life. Calàf reassures Liù, then strikes the gong that announces a new suitor.

### ACT II

Inside the palace, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her and restore peace. Their thoughts wander to happier times, but the noise of the crowd gathering to witness the riddle challenge calls them back to reality.

In the royal throne room, the old emperor asks Calàf to reconsider, but the young man will not be dissuaded. Turandot arrives. She recounts the story of her beautiful ancestor, Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, Turandot has turned against men and determined that none shall ever possess her. Trumpets then herald the beginning of the riddles. Turandot poses her first question to Calàf: What is born each night and dies each dawn? "Hope," Calàf answers correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? "Blood," Calàf replies after a moment's thought. Shaken, Turandot delivers the third riddle: What is like ice but burns, and if it accepts you as a slave, makes you a king? Tense silence prevails until Calàf triumphantly cries "Turandot!" The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger.

Hoping to win her love, Calàf offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life.



### ACT III

At night in the Imperial Gardens, Calàf hears a proclamation: On pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. Calàf is certain of his victory, but Ping, Pang, and Pong try to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur. Calàf tries to convince the crowd that neither of them knows his secret. When Turandot appears, commanding Timur to speak, Liù replies that she alone knows the stranger's identity and will never reveal it. Soldiers torture her, but she remains silent. Impressed by her fortitude, Turandot asks what gives Liù the strength to resist. It is love, she replies. When the torture intensifies, Liù tells Turandot that she, too, will know the joys of love. Then she snatches a dagger and kills herself. The crowd forms a funeral procession, and Timur follows as they take away her body. Turandot remains alone to confront Calàf, who impetuously kisses her. Knowing emotion for the first time, Turandot weeps. Calàf, now sure of winning her, reveals his identity. Once again before the emperor's throne, Turandot declares she knows the stranger's name: It is Love.

# CHECKING FOR UNDERSTANDING

Name: \_\_\_\_\_

Class: \_\_\_\_\_



**Turandot:**

"Signore ascolta!" & "Nessun dorma"  
by \_\_\_\_\_

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

1) What is the best definition of *opera*?

- a. a story told through dance, music and scenery
- b. a story told through music, generally sung throughout
- c. a story on a religious theme, told through music without the use of costumes, scenery, or action

2) Look at the following ensembles pictured here.



Which of these ensembles accompanies these selections?

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

3) Read the following newspaper article headlines:

- A. Puccini Composes Italian Opera
- B. Puccini Composes Humorous Opera
- C. Puccini Composes French 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

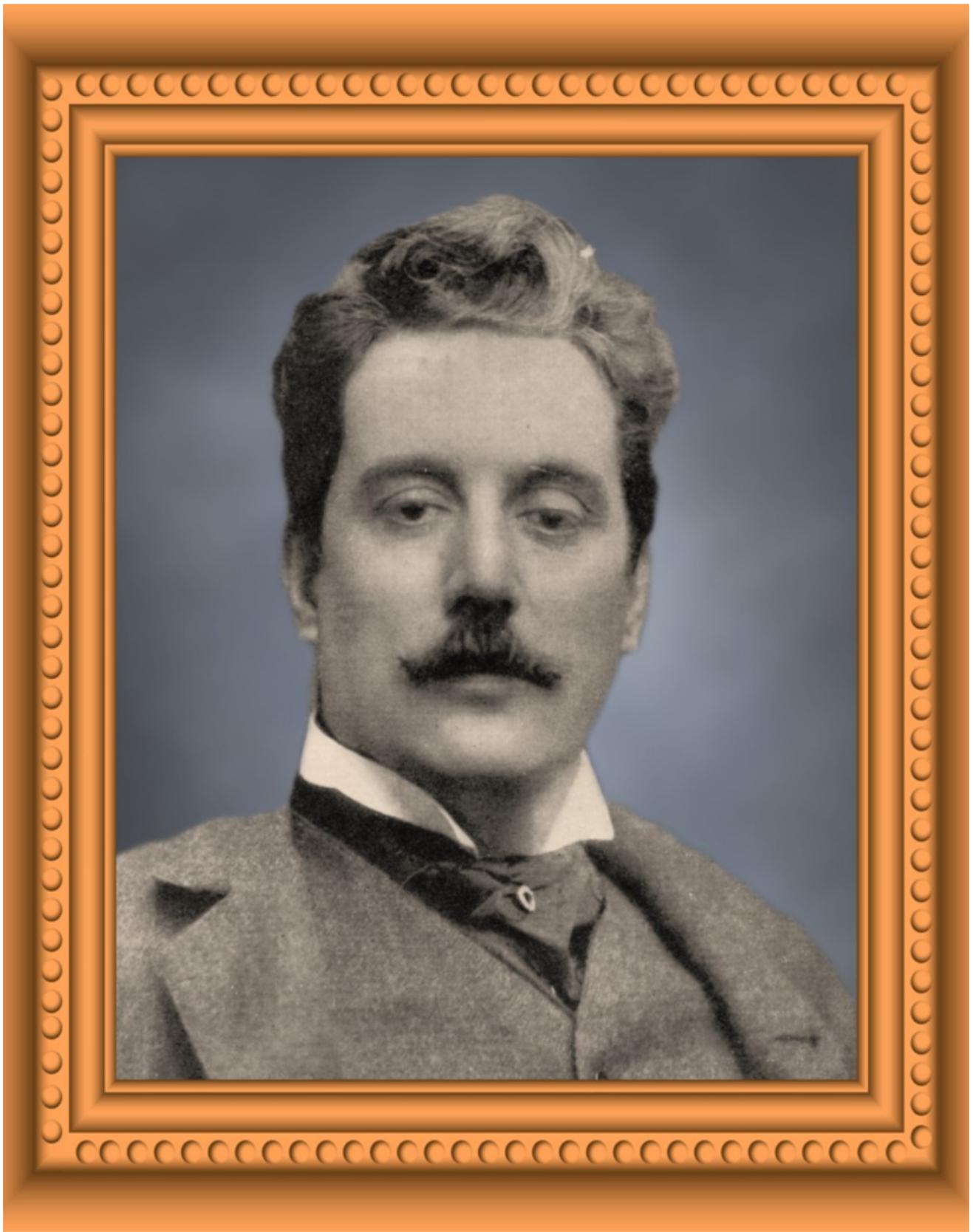
5) What is the best definition of *aria* as heard in these selections?

- a. a suffix occurring in scientific terms of Latin origin
- b. a nymph from Classical Mythology
- c. an elaborate melody sung with accompaniment

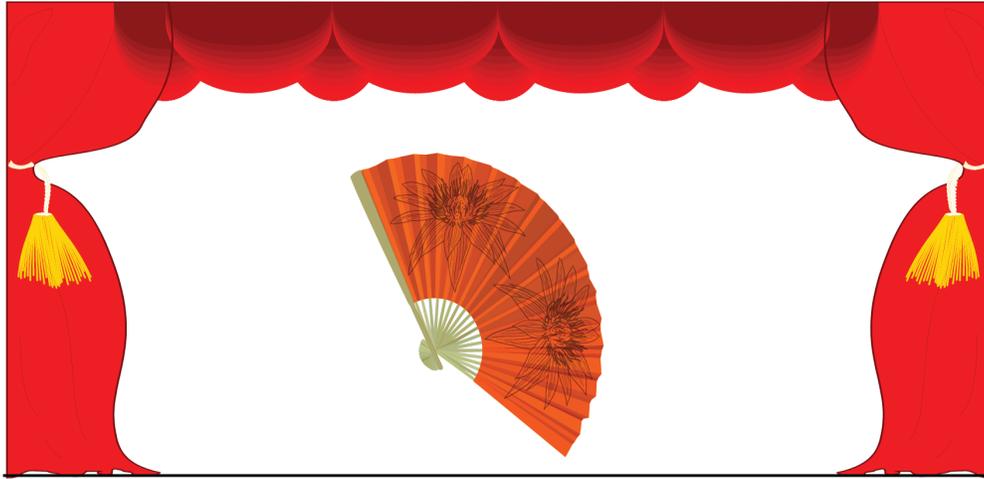
Write complete sentences stating one fact and one opinion about this selection.

Fact: \_\_\_\_\_

Opinion: \_\_\_\_\_

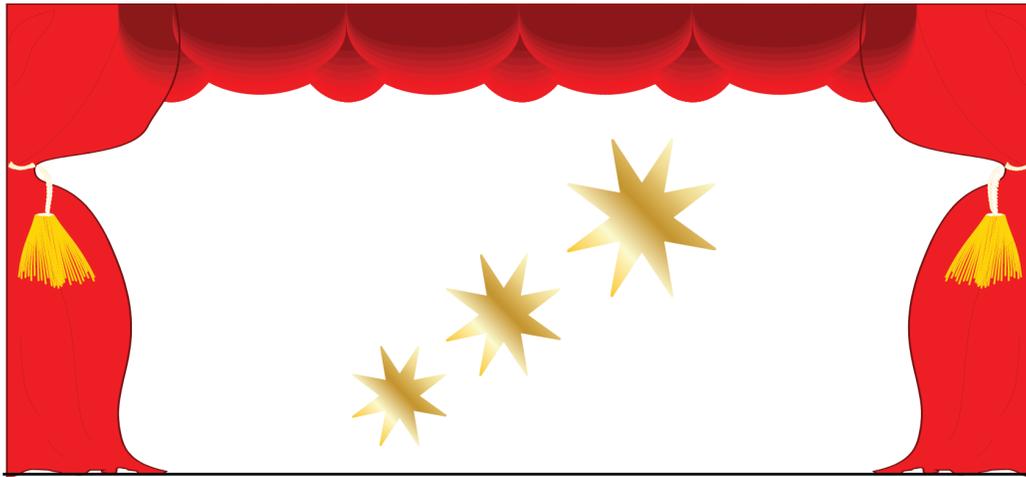


GIACOMO  
**PUCCINI**  
(1858-1924)



***Turandot:***  
**"Signore ascolta!"**  
*by* **Puccini**





*Turandot:*  
"Nessun dorma"  
*by* Puccini



# 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 concludes its 2019- 2020 Season with Puccini's final opera, ***Turandot***, April 25 – May 3, 2020, at the Long Center.

Turandot, a beautiful princess with a heart of ice, meets her match when the prince Calàf dares to answer her deadly riddles with the promise of love. A selfless sacrifice by Calàf's faithful servant ultimately awakens true emotion in Turandot, proving that in the game of love, you can't win the top prize without giving away your heart. Puccini's final masterwork features one of the most iconic and powerful arias in all of opera, "Nessun dorma", transporting audiences to another time and place, a world of heightened spectacle where myth comes to life through music.

The Cast will include Alexandra Loutsion, making her Austin Opera debut as Turandot, Jonathan Burton as Calàf, and Cecilia Violetta Lopez making her Austin Opera debut as Liù.

The production will be conducted by Timothy Myers and stage directed by Garnett Bruce.

Austin Opera's production will feature classic sets and costumes from Lyric Opera of Kansas City, designed by Keith Brumley.

The performance will be sung in Italian with English supertitles.

These ***Turandot*** educational materials are an integral piece of the complete ***Turandot*** 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](mailto:MightyMusic.Mollie@gmail.com).