



THE ADVENTURES OF PINOCCHIO'S SISTER Teacher Evaluation Form

Date of Performance: School:

Total Students in Attendance: Grade Levels:

Name of Teacher: Grade(s) Taught:

Address:

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Demographics. For Virginia Opera grant documentation, please list the number of students attending who were:

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Pre-Performance.

Did you use the Teacher/Student materials provided? Yes No

If No, please indicate why:

If Yes, please rate the quality and suitability of the guide:

Excellent Good Fair Poor

Post-Performance.

How would you rate the quality of the performance?

Excellent Good Fair Poor

How would you rate the quality of the experience overall?

Excellent Good Fair Poor

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Excellent Good Fair Poor

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Presents



An Original One-Act Opera for Children
Written by: Glenn Winters

Original Music by:
Giacchino Rossini, Giuseppe Verdi, Gaetano Donizetti, Wolfgang Amadeus
Mozart, Giacomo Puccini, George Frideric Handel, Vincenzo Bellini, Georges
Bizet

Teacher Guide



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In your hands is a teacher guide to accompany the Virginia Opera Education Performance you will be presenting at your school. It is our hope that this teacher guide will assist you and your students in making the most of your experience with Virginia Opera. Opera brings together music, drama, dance, language, literature, history, and geography, and we encourage you to incorporate this teacher guide into your curriculum and use the art form of opera to supplement your students' educational experience.

This teacher guide includes background information and essay/discussion topics as well as a series of ready to use student activity sheets. This guide is designed to benefit both educator and student with regard to the inter-disciplinary approach to education. Also included are follow up worksheets which encourage students to express what they saw, heard, and learned from the performance. We invite you to use this guide to augment your existing curriculum for language arts, music, social studies, science, and mathematics.

We at Virginia Opera believe that the performing arts are an essential component of every student's education and that all students should be afforded the opportunity to experience live theater. We sincerely hope that your experience with Virginia Opera is entertaining, educational, and inspiring and will serve as a catalyst for a life long appreciation of opera.

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The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “*squillo*” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (*Soprano, Mezzo-Soprano, Tenor, Baritone, Bass*) there is a further delineation into categories (*Coloratura, Lyric, Spinto, Dramatic*) which help to define each particular instrument. The *Coloratura* is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The *Lyric* is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The *Spinto* is a voice which combines the beauty of a lyric with the weight and power of a *Dramatic*, which is the most “powerful” of the voices. The *Dramatic* instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	<i>Coloratura</i>	<i>Lyric</i>	<i>Spinto</i>	<i>Dramatic</i>
	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
Mezzo-Soprano	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Così fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
Tenor	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Così fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
Baritone	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	Verdi Baritone Germont (La Traviata)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
Bass	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	Buffo Bass Don Pasquale (Don Pasquale) Don Alfonso (Così fan tutte)	Basso Cantate Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

Opera Production

Opera is created by the combination of myriad art forms. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions possible in the operatic format. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage. Wigs, costumes, sets and specialized lighting further enhance these performances, all of which are designed, created, and executed by a team of highly trained artisans.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturg who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working in tandem, the composer and librettist team up to create a cohesive musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who with a team of assistants (repetiteurs) assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life on the stage. The stage director and conductor form the creative spearhead for the new composition while assembling a design team which will take charge of the actual physical production.

Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers must all be brought “on board” to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using “blueprint” plans to design the actual physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. Following the actual building of the set, painters following instructions from the set designers’ original plans paint the set. As the set is assembled on the stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer along with the stage director create a “lighting plot” by writing “lighting cues” which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in consultation with the stage director has designed appropriate clothing for the singing actors and actresses to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his/her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs which will complement both the costume and the singer as well as represent historically accurate “period” fashions.

As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.



MUSIC VOCABULARY & PRONUNCIATION GUIDE

ALTO (It.)

The lowest female voice. Also called contralto.

ARIA (It.)

pronounced (AH-ree-ah) - A song for solo voice.

BARITONE

pronounced (BARR-ah-tone) - The middle range male voice, between tenor and bass.

BASS

pronounced (BASE) - Lowest of the male voices.

COSTUME

Clothing a singer wears to portray a character.

COMPOSER

The person who writes the music.

DESIGNER

The person who creates the scenery, costumes and lights.

DUET

pronounced (do-ET) - Music written for two people to sing together, usually to each other.

ENSEMBLE

Two or more singers singing at the same time to express their emotions and tell the story.

LIBRETTO (It.)

pronounced (lih-BRET-oh) - The word literally means "little book." The text or words of an opera.

MELODY

A series of musical tones that make up a tune.

MEZZO-SOPRANO (It.)

pronounced (MEDZ-oh soh-PRANH-oh) - The middle female voice, between soprano and contralto.

OPERA

pronounced (AH-per-ah) - A play that uses singing instead of speaking and is accompanied usually by piano in rehearsals and orchestra in performances.

PIANO (It.)

pronounced (pee-AN-oh) - A musical instrument used to accompany singers in rehearsals when there is no orchestra. The orchestral score is reduced from parts for many instruments to one part for the pianist, which combines all the important music that must be played to give a complete sound for the singers.

RECITATIVE

pronounced (ress-it-uh-TEEVE) - A type of music using words sung with the rhythm of natural speech with some melody added. Recitative can come before an aria or stand alone and it gives information or moves the story along.

REHEARSAL

The time singers and musicians spend practicing before a performance.

PROPS

Objects placed on the stage, excluding scenery. Short for “properties.”

SCORE

The book which contains both the music and the text of the opera.

SET

The scenery used on the stage to show location for the action.

SOPRANO (It.)

pronounced (soh-PRANH-oh) - The highest female voice.

STAGE DIRECTOR

The person who decides how the singers will move on stage and how they will act while they are singing their parts.

TENOR

pronounced (TEH-nor) - The highest male voice.

TRIO (It.)

pronounced (TREE-oh) - Music written for three characters to sing together.

VIBRATO (It.)

pronounced (vi-BRAH-toe) - The natural way for a voice or instrument to enlarge its sound through a very rapid but very tiny waver in pitch.

VOCAL RANGE

The scope of the human voice from its highest to its lowest sounds. Voices fall into these categories:

female: soprano – high
mezzo-soprano – middle
alto or contralto – low

male: tenor – high
baritone – middle
bass – low

THE ADVENTURES OF PINOCCHIO’S SISTER

Cast of Characters

Pinocchetta.....Mezzo-Soprano

Geppetto.....Baritone

Blue Fairy.....Soprano

Brief Summary

Pinocchetta arrives at home upset and asking for help. Her father Geppetto asks what is wrong and then inquires about school and her schoolbooks. As she replies her nose starts to grow longer. Geppetto knows she is lying. A contrite Pinocchetta tells him the truth about her day. She didn’t want to go to school because they were going to learn about Italian opera and she knew it would be boring. Instead she went to a puppet show where wooden puppets just like her were singing and dancing! The wooden puppets wanted her to join them, but the theater owner said she was only good for firewood and threw her in the stove! She was able to get out, but her books were still in the stove.

Geppetto tells her that she will learn about Italian opera right at home and he will be her teacher. He calls out for the Blue Fairy to appear and use her magical powers to help him teach Pinocchetta about opera. The Blue Fairy appears and agrees that Pinocchetta must learn about opera because it is so wonderful and she will enjoy it so much once she understands it better.

Geppetto demonstrates operatic singing and amazes Pinocchetta with his voice. The Blue Fairy uses her magic and gives Pinocchetta an operatic voice too. She joins Geppetto and the Blue Fairy in singing songs called arias. Arias are used to help tell the story of an opera. As Geppetto and the Blue Fairy share their knowledge and enthusiasm about opera, Pinocchetta gets very excited, even though when asked directly she pretends it is nothing special. When Pinocchetta doesn’t tell the truth about her real feelings – her nose begins to grow!

During her opera lesson Pinocchetta learns so much about opera - the art of singing, diction, the musical ensemble, types of voice parts, vocal technique, musical terms and the role of the chorus. She learns that opera began in Italy, that opera reflects many diverse cultures and the stories are sung in different languages. She is told that there are only two rules in opera – it has to tell a wonderful story and the story must be told with music. By the time her lesson is finished she joins Geppetto and the Blue Fairy in singing, “All hail Italian opera!” and “Opera Rules!”

THE ADVENTURES OF PINOCCHIO'S SISTER

The Author of *The Adventures of Pinocchio*

CARLO COLLODI

The author of *The Adventures of Pinocchio* began his writing career as a journalist who was passionately interested in the politics surrounding the unification of Italy. The political movement to unify the individual states of the Italian peninsula into one nation gained momentum in the 1840s just as Carlo Collodi was completing his education. He fought in the Italian war of independence in 1848 and also founded the political journal *Il Lampione* as an outlet for his political beliefs. This satirical publication was suppressed by the authorities in 1849. Eventually he created the periodical *La Scaramuccia* which was more theatrical in nature. In addition to journalism he wrote reviews, edited newspapers and wrote comedies. Carlo Collodi was his writer's pseudonym.

Collodi was born Carlo Lorenzini in Florence in 1826, the eldest of ten children. He spent much of his childhood in the Tuscan village of Collodi, the town of his mother's birth. His mother worked as a maid for a wealthy local family but was a qualified primary schoolteacher. Collodi was educated for the priesthood at the seminary of Val d'Elsa, but upon graduation decided to work for a bookseller. At this point his political zeal took center stage as the popular movement for a unified and independent Italy became preeminent. Once Italian statehood was achieved in 1861, Collodi ceased his publications and left the field of journalism.

As a writer in the new Italian nation, Collodi was known for his wit and versatility, his contributions to numerous newspapers and his novels and theatrical dramas. By 1875 he developed an interest in children's fantasy. He initially focused on the fairy tales of French writer Charles Perrault, the author who popularized *Little Red Riding Hood*, *Cinderella* and *Sleeping Beauty*. He translated them into Italian versions which were published in a volume entitled, *I racconti della fate*. During this period Collodi produced school textbooks for children's literature that were greatly valued by the Italian education establishment. He also began writing original stories for children and created a character for a series called Giannettino. In 1881, Collodi published the first chapter of a new serialized story for the *Giornale dei Bambini*, a children's magazine. This was the beginning of *The Adventures of Pinocchio*.

The new story was wildly successful. Collodi wrote further installments with the intention of ending the story with the naughty Pinocchio left hanging in a tree, a victim of the two nefarious characters he foolishly believed. There was a great public outcry for the story to continue and Collodi complied. He wrote many more chapters before completing Pinocchio's adventures with a finale that his readers applauded. Pinocchio learned many lessons and in the end was rewarded with becoming a real boy. The entire story was published as a novel in 1883. It was translated into English in 1882 with a further critically acclaimed edition in 1911. Collodi became a very famous writer because of *The Adventures of Pinocchio*. The story has been translated into 260 languages and has never been out of print. Numerous adaptations have been based on the original novel. Carlo Collodi died in Florence, Italy, on October 26, 1890.

THE ADVENTURES OF PINOCCHIO'S SISTER

Glenn Winters

Glenn Winters, the creator of THE ADVENTURES OF PINOCCHIO'S SISTER, is the holder of a Doctor of Music degree from Northwestern University and has a distinguished background which includes college-level piano instruction, arts administration at two universities, and extensive performing experience as a pianist and operatic baritone. He is also a published composer.

He was born into a musical family in Ann Arbor, Michigan, in 1952. The youngest of four children, all of whom studied piano, he showed early interest and talent for the instrument. He began his formal piano lessons at the age of five with Jasna Bjankini, the famed Chicago-area piano teacher who had herself been a child prodigy. Throughout his childhood, practice routines of no less than three hours per day, competitions, festivals and recitals were his main pursuits. His efforts as a student culminated in a Doctor of Music degree in piano performance from Northwestern University and a successful career in academe.

In addition to his mastery of the piano, Mr. Winter's professional life has encompassed many other areas of the performing arts, including teaching, singing and performing opera, lecturing, composition and arts administration. In the last decade his focus has turned increasingly to opera and composition. His first experience with composition occurred while a faculty member at Christopher Newport University when he was asked to compose incidental music for a college production of the Greek drama *Antigone*. While at Virginia Commonwealth University he directed the Community School of the Performing Arts from 1991 to 2002, which included a children's theatre program. In this capacity he collaborated on the creation of three children's musicals that were successfully staged for thousands of local students and teachers. He was also cast in several principal roles in a variety of opera productions. These experiences coalesced his preference for composition and more specifically, culminated in a desire to compose an opera. For his subject he selected Shakespeare's play, *Much Ado About Nothing*. He adapted the play into a libretto before beginning work on the music. The opera took three years to complete. The broad spectrum of his compositions includes piano works, chamber and instrumental music, sacred and secular choral works, and many arrangements, vocal music, and a number of works for the stage.

Mr. Winters joined the Education and Audience Development Department of Virginia Opera in June 2004. In that capacity he developed a highly successful regional adult education program called "Operation Opera." Additionally, he has had frequent opportunities to create original operas for children. These include *Tales From the Brothers Grimm*, and *History Alive! A Telling of Virginia History*, both of which have enjoyed successful statewide tours. Additionally he created a 45-minute edition of *The Pirates of Penzance* for a cast of three singers, which was presented during Virginia Opera's 2007-2008 Season.

Glenn Winters currently resides in Newport News, Virginia, with his wife, pianist Ruth Winters, and his daughter, flutist Kathleen Winters.

THE ADVENTURES OF PINOCCHIO'S SISTER

The Adventures of Pinocchio (Original Story)

A carpenter named Antonio needed a new leg for his table. He selected a log of pine and began to work. Suddenly the piece of wood began to speak. It shouted out, "Please be careful," and "You are hurting me!" The astonished Antonio stopped working, too frightened to continue. He gave the talking log to his neighbor Geppetto who wanted to become a puppeteer and needed some wood to make a marionette. Geppetto carved his puppet to look like a boy and named him Pinocchio. Pinocchio liked to talk and said all manner of brash and impudent things. But when he said something that was untrue his wooden nose would grow longer.

Geppetto taught Pinocchio to walk. The first thing the puppet did was run out of the door and into the street. A policeman in town caught Pinocchio and decided that the wooden puppet was running away because his owner was cruel. Geppetto was put in jail! Left alone in the cottage Pinocchio couldn't find anything to eat. While searching he found a Talking Cricket who told him that boys who don't listen to their parents come to a bad end. Pinocchio did not want to hear this advice so he threw a hammer at the cricket and accidentally killed him! Then Pinocchio propped his feet up on the stove and cried himself to sleep.

When Pinocchio awoke the next morning he was astonished to see that his feet had burned off! At that moment Geppetto returned from jail a little bit angry. But when he saw Pinocchio he forgot his anger and asked what had happened to his poor little boy. Pinocchio related all that had befallen and how hungry he was. Geppetto pulled three pears from his pocket and gave them to Pinocchio. The puppet gobbled them up leaving nothing for Geppetto. Then Geppetto made two new feet and attached them to the puppet's legs. Pinocchio was so grateful that he promised to be good, never run away again and even go to school. Geppetto was so pleased! He made some clothes for his boy, and sold his coat to buy schoolbooks for Pinocchio.

The next day Pinocchio set off for school full of good intentions. On the way he was distracted by noise and music coming from a big tent. Investigating, he was excited to see a puppet show! Forgetting all his promises, Pinocchio sold his schoolbooks for a ticket to the show, and went inside. All the puppets greeted him and asked him to come up on the stage and join them. When he did, the puppet-master appeared and angrily demanded an explanation. Afterwards, the puppet-master growled that Pinocchio was worthless and directed him to be thrown into the fire! Pinocchio begged and cried out for his father to save him. The puppet-master halted, thought of his own dear father, and asked Pinocchio if his father loved him. Pinocchio replied that his father loved him so much that he sold his only coat to buy him schoolbooks. The puppet-master let Pinocchio leave for home giving him five gold coins as a present for Pinocchio's wonderful father.

On his way home Pinocchio noticed a fox and a cat begging by the side of the road. The fox was lame and the cat was blind. The fox asked for a penny or two. Pinocchio replied that he only had five gold coins and was heading for school. The cat hissed at him not to go to school. Studying had made him blind and the fox lame! He also said that Pinocchio should come with them because they knew a place where Pinocchio could turn his five gold pieces into five times as much! This place was called the Field of Miracles. All one needed to do was bury coins and overnight the coins grew into money trees. Pinocchio was amazed and enthralled, and he thought of how many new coats he could buy for his father. Eagerly he agreed to go with the fox and the cat.

The three walked all day and stopped at an inn for the night. When it was time to get up Pinocchio realized the fox and the cat were gone, leaving the puppet to pay the bill. After Pinocchio left the inn he saw a strange glow in the trees. It was the ghost of the Talking Cricket who warned him to beware of robbers. Pinocchio began to scoff but then saw two black-robed

figures running out of the woods. He quickly hid the gold coins under his tongue just before he was captured. The two figures demanded his money. Pinocchio cried out that he had none. The two robbers tried everything to get Pinocchio's money. Finally they hanged Pinocchio from a tree and said he would hang there until he gave up his money. Then they walked away.

Not far from the tree where Pinocchio was hanging, more dead than alive, there was a little white cottage. A beautiful little girl with blue hair stood at the window and saw the puppet hanging in the tree. She was the Blue Fairy and she commanded the puppet be cut down and brought to the cottage. Then she summoned three doctors to determine if Pinocchio was alive or dead. One was a crow, one was an owl and the third was the Talking Cricket. The first two could not agree, but the words of the Talking Cricket brought forth great sobs from the unmoving puppet. The Blue Fairy knew then that Pinocchio was alive. He became more animated and told the Blue Fairy about all his adventures and misfortunes. When she asked him about his gold coins he lied about them. She was aware of this, however, because with every untrue statement Pinocchio's nose grew longer and longer until he was unable to walk through the doorway.

The Blue Fairy summoned a thousand woodpeckers that flew into the room and pecked away at Pinocchio's nose until it was normal size. Pinocchio thanked her and told her he loved her. She replied that she loved him too and would now be his sister. She also promised to bring Geppetto to the cottage. Pinocchio was ecstatically happy and went outside to wait for his father. While he waited, the deceitful fox and cat reappeared. They once again convinced the gullible puppet to go with them to the Field of Miracles. When the trio arrived at the field Pinocchio did as he was instructed and planted his four gold coins in the ground. Then he was told to go away for twenty minutes and return to see the money tree beginning to sprout. When he returned the fox and the cat were gone and so were the four gold coins.

Pinocchio ran to the nearest town to tell the local judge about the robbery. The judge listened and then sent Pinocchio to jail for four months! When Pinocchio was released from jail he left the strange town as quickly as possible to return to the Blue Fairy's white cottage. As he walked along he felt very thirsty and caught sight of some juicy grapes growing nearby. He jumped into the grape vines and suddenly was caught in a large iron trap that encircled his legs! He cried out loudly and caught the attention of the farmer who owned the land. The farmer thought Pinocchio was trying to steal his chickens. Even though Pinocchio protested his innocence, the farmer chained him to a kennel and told him he would be the new watchdog. A very miserable Pinocchio cried himself to sleep as he lay, chained up, in front of the doghouse.

He was awakened by the voices of four weasels looking for chickens. He fooled the weasels by pretending to cooperate, letting them into the chicken coop and then locking the door behind them. He barked loudly to alert the farmer who ran out and caught the weasels. The farmer was so pleased with Pinocchio that he unchained him and let him go on his way. Pinocchio ran all the way to the little white cottage, but when he arrived all he found was a tombstone. The grave was for the Blue Fairy who died of sorrow and abandonment.

Pinocchio cried and cried, asking for the Blue Fairy to return and tell him how to find his father. At that moment a very large pigeon flew over him and said she would take him to his father if he would climb on her back. They flew together for a long time and the pigeon explained that Geppetto had built a little boat and put to sea looking for his lost son. They caught sight of Geppetto in his little boat being tossed around by high waves. Pinocchio jumped into the water and swam toward the boat but could not reach his father. He was lost in the gigantic waves and eventually washed up on an island.

As he walked from the beach to a nearby town he saw a woman walking toward him. She gave him food and water and when he thanked her he realized the young woman was the Blue Fairy who was grown up! She spoke to him lovingly and Pinocchio asked her to be his mother. The Blue Fairy told him that he still could become a real boy and find his father. Pinocchio promised to be good, study hard and always tell the truth. He went back to school and worked very hard even though some of the schoolboys made fun of him and played tricks on him

that got him into trouble. He earned first place in school and the Blue Fairy told him he would become a real boy the very next day!

The Blue Fairy planned a special party for the occasion. Pinocchio was delivering invitations when he met a friend from school who told him he was leaving that very night for a place where children could play and have fun every single day. He wanted Pinocchio to go with him. Pinocchio thought that after all his hard work he would like to have some fun. When a coach arrived to take willing boys to this wonderful place, Pinocchio talked to the coachman and then climbed aboard.

For five months Pinocchio was entertained, played games and had so much fun! Then one morning he discovered that he was turning into a donkey! First his ears, then the braying, and finally he was walking on all fours. The coachman arrived, tied a robe around his neck and took him to market. He was sold to a circus where life was hard and not much fun. When he hurt his leg he was sold again to a man who wanted to use his skin to fix a big drum! The man weighed him down with a stone and threw him in the ocean and waited for Pinocchio to drown. When he was pulled out of the water Pinocchio was not dead, he was a wooden puppet again! The fish had eaten off all the donkey skin. Pinocchio was ecstatic and he promptly swam away!

He caught sight of a goat with beautiful blue hair on the shore warning him of a huge monstrous fish close by. "Swim! Swim away!" cried the goat. But the huge fish caught him and swallowed him up in one big gulp. Inside the fish Pinocchio got his bearings and looked around. He saw a distant light and followed it until he could see clearly. What he saw astounded and thrilled him. It was Geppetto, his long lost father, who had been swallowed up by the same gigantic fish! The two embraced with great joy and emotion. Pinocchio told his father about all his misfortunes and Geppetto told his son how he had managed to stay alive inside the big fish. "We must get out!" stated Pinocchio, and took his father's hand. They moved forward to the fish's mouth, which was wide open as he slept. They climbed over his teeth and into the water with Geppetto holding onto Pinocchio's back as he swam away. Eventually they reached shore and walked down a narrow path that led them to a little cottage. Inside was the Talking Cricket!

Pinocchio now took care of his old father who was very weak. He worked for a farmer and used the money he earned to buy food and necessities. He built a little wheelchair for his father so he could go out for fresh air. Pinocchio also saved forty pennies that he wanted to use for new clothes. When he went to buy the clothes he was told that the Blue Fairy was very ill and had no money for food. He was so upset he gave his forty pennies to be used to help the Blue Fairy. He also promised to bring more money in a few days. That night he worked extra hours to begin making the extra money. He went to bed very late and then dreamt about the Blue Fairy. She told him that he had been so good and unselfish that she forgave all that was past. He deserved to be happy. The next morning Pinocchio felt a sack of coins in his pocket – not forty pennies but forty gold coins! He looked in the mirror and saw his face - the face of a real boy.

THE ADVENTURES OF PINOCCHIO'S SISTER

The Adaptation of Pinocchio

The children's opera, **THE ADVENTURES OF PINOCCHIO'S SISTER**, is clearly derived from the children's novel *The Adventures of Pinocchio* by Carlo Collodi, a work that has been adapted in numerous ways. The manner in which any existing work is recast into a new form makes for a fascinating and worthwhile study. Turning a book into a play, a book or play into a movie, creating a musical from a spoken drama, a fairy tale into an opera or expressing a story through dance are just a few of the creative ways that writers, composers, choreographers, screen directors, dramatists and many others can formulate new works from old.

Glenn Winters, the creator of **THE ADVENTURES OF PINOCCHIO'S SISTER**, has the view that operatic adaptations of stories are a very valuable educational tool:

“There are many ways for human beings to tell stories: prose fiction, non-fiction, paintings, photography, cartooning, poetry, mime, dance, etc. Opera is an example of the story being told primarily with music; the words take a back seat. This is because words must be processed intellectually for meaning and context, whereas music is understood immediately and intuitively. This seems an important way of communicating to me, and it's not exactly the same as how music functions in even the best rock & pop music. Not all pop music is narrative, i.e. telling a story. The ability of operatic music to define character, belie character's words, reveal their inner thoughts & feelings, and represent point of view much as a novelist does is unique. And in my opinion, a lot of what children learn in school is how to communicate with the world. This makes opera a crucial component in providing students with the complete range of methods of communication.”

In transforming the Collodi classic into a work that helps children better understand opera, Winters had to determine which characters from the original story to use, and whether he would create any new ones. He needed to specify the voice parts of the characters and review selections from the operatic repertory that would be appropriate for the voice of the singer, the age of the audience and its use as an educational tool. Once he determined the general plot of the program, the narrative was transformed into a script, or libretto. The libretto is the text of the opera that must be set to music and is usually in the form of verse. In the case of **THE ADVENTURES OF PINOCCHIO'S SISTER**, the operatic selections were altered from their originals by shortening or modifying them to suit the needs of the program. In some cases the original language and words were used; in others, entirely new lyrics were written to accommodate the storyline. The musical selections were linked together with spoken dialogue.

An artist has much leeway in this creative process. Something new has been produced that is familiar and yet different. The process provides the opportunity for added depth, dimension, a new point of view or even a new ending. By using the device of creating a sister for Pinocchio, an inventive way was found to teach children about the wonders of opera by using a method that is entertaining as well as educational.

THE ADVENTURES OF PINOCCHIO'S SISTER

Musical Selections from the Operatic Repertory

1. **Overture** to *The Barber of Seville*
by Gioacchino Rossini
2. **“Caro nome”** from *Rigoletto*
by Giuseppe Verdi
3. **Barcarolle** from *The Elixir of Love*
by Gaetano Donizetti
4. **“Largo al Factotum”** from *The Barber of Seville*
by Gioacchino Rossini
5. **“Buona sera, mio signore”** from *The Barber of Seville*
by Gioacchino Rossini
6. **“Una voce poco fa”** from *The Barber of Seville*
by Gioacchino Rossini
7. **“O mio babbino caro”** from *Gianni Schicchi*
by Giacomo Puccini
8. **“Presti omai l’Egizia terra”** from *Giulio Cesare*
by George Frideric Handel
9. **“Voi che sapete”** from *The Marriage of Figaro*
by Wolfgang Amadeus Mozart
10. **“Sì, fino all’ore estreme”** from *Norma*
by Vincenzo Bellini
11. **“Votre Toast”** from *Carmen*
by Georges Bizet
12. **“Che cosa trova a ridere”** from *The Elixir of Love*
by Gaetano Donizetti
13. **“Anvil Chorus”** from *Il Trovatore*
by Giuseppe Verdi
14. **Act II Finale ensemble** from *The Barber of Seville*
by Gioacchino Rossini

THE ADVENTURES OF PINOCCHIO'S SISTER

Musical Numbers

1. "OH, I'M IN TROUBLE!"

The opening number is set to the orchestral overture to Rossini's opera *The Barber of Seville*. It is a duet between the mezzo-soprano (Pinocchietta) and the baritone (Geppetto) and has newly-created English text which is set to the music originally written for orchestra alone.

2. THE ENTRANCE OF THE BLUE FAIRY

This solo number for piano is adapted from the aria "Caro nome" from Verdi's opera *Rigoletto*, with newly-created English text.

3. "TROVATORE IS A STORY"

Adapted from the Barcarolle in Donizetti's *The Elixir of Love*, this soprano (Blue Fairy) and baritone (Geppetto) duet is sung with newly created English text.

4. "LARGO AL FACTOTUM"

This baritone solo sung by Geppetto is sung in Italian and is one of the most famous arias from Rossini's opera *The Barber of Seville*.

5. "BUONA SERA, MIO SIGNORE"

All three characters participate in this trio from Rossini's opera *The Barber of Seville*. It is sung in Italian and is an example of ensemble singing.

6. "UNA VOCE POCO FA"

A solo for mezzo-soprano (Pinocchietta), this number is adapted from Rossini's opera *The Barber of Seville*. It is an example of bel canto vocal technique and is sung in Italian.

7. "O MIO BABBINO CARO"

This lovely soprano solo sung by the Blue Fairy is from Puccini's opera *Gianni Schicchi* and is sung in Italian.

8. "ALL HAIL CAESAR"

This baritone solo for Geppetto is sung with new English text and is adapted from the Handel aria, "Presti omai l'Egizia terra," from the opera *Giulio Cesare (Julius Caesar)*.

9. **“THIS IS MY LOVE SONG”**

Pinocchietta sings this solo for mezzo-soprano in English. It is an adaptation of the aria “Voi che sapete,” from the Mozart opera *The Marriage of Figaro*. The English version was newly created.

10. **“BEST FRIENDS FOREVER”**

The Blue Fairy (soprano) and Pinocchietta (mezzo-soprano) sing this duet that is adapted from “Si, fino all’ore estreme,” a duet from Bellini’s opera *Norma*. It is sung with new English text.

11. **“VOTRE TOAST”**

Sung in French, this solo for baritone (Geppetto) is from Bizet’s opera *Carmen*.

12. **“SFORZANDO AND GLISSANDO”**

This instructive trio sung in newly-created English uses the music from “Che cosa trova a ridere”, a trio from Donizetti’s *The Elixir of Love*.

13. **“ANVIL CHORUS”**

This famous chorus appears in Verdi’s opera *Il Trovatore*. Our three characters sing with new English text and interact with the audience in a fun and inventive way.

14. **“MY PUPPET’S LEARNED HER LESSON”**

The final number borrows the music of Rossini’s Act II finale from *The Barber of Seville*. It is sung with new English text and features all three characters praising Italian opera and bringing the story to a rousing conclusion.

The Featured Operas

The operas represented in the musical selections are primarily Italian, reflecting the Italian opera focus found in Virginia Opera's 2008-2009 Season. Reflecting this Italian theme are the operas *Giulio Cesare*, *The Marriage of Figaro*, *The Barber of Seville*, *Norma*, *The Elixir of Love*, *Il Trovatore* and *Gianni Schicchi*. They cover an extensive range of opera styles from the early 1700s to the early twentieth century – a solid 200 years of operatic history. The remaining opera in the program was composed in the latter part of the nineteenth century and easily fits into this template as an example of an opera written in a language other than Italian. That opera is *Carmen*, from the French repertoire.

Giulio Cesare (*Julius Caesar*) was written in 1724 and is a masterpiece of the Baroque period. Written for the Royal Academy of Music in London, it is a reflection of the domination of Italian opera outside of Italy during this period of opera history. The musical style was florid and contained much embellishment. Handel used vocal ornamentation to express emotion and mood.

The Marriage of Figaro was written in 1786 by the Austrian composer Wolfgang Amadeus Mozart who wrote both Italian and German operas. *The Marriage of Figaro* is one of three Mozart wrote in collaboration with librettist Lorenzo da Ponte and is among the finest operas ever written. Mozart was a master of the musical ensemble and a genius at musical characterization.

Operatic styles were changing when Rossini wrote *The Barber of Seville* in 1816. This is the early period of bel canto, a period of opera focused on the vocal line and vocal fireworks, called coloratura. Melody is preeminent with extended vocal phrasing in which coloratura technique is used to achieve dramatic expressiveness.

Rossini is best known for his comic operas and as the founder of bel canto form.

Norma is considered one of the greatest operas of the bel canto period. Written by Vincenzo Bellini in 1831, *Norma* is elegant and contains long, flowing melodic lines. The difficult leading role is a tour de force for soprano. *Norma* is noted for its perfectly melded text and music. Bellini was the first of his era to use the chorus in innovative ways, involving them in the action of the drama.

The Elixir of Love was written in 1848 by another bel canto composer, Gaetano Donizetti. It is a good-hearted comic opera with very entertaining music. Donizetti, like Bellini, added the spirit of Romanticism to the bel canto form created by Rossini.

Il Trovatore, written in 1853 by Giuseppe Verdi, is considered the absolute pinnacle of bel canto style. It has one blockbuster melody after another and requires very strong, capable singers. Verdi broke with tradition by specifically writing a lead role for mezzo-soprano. In the second half of the nineteenth century the bel canto tradition was being replaced by a trend toward a greater fusion of words, music and drama and a more through-composed format.

Carmen, composed by Georges Bizet in 1875, is one of the world's most popular operas. It is considered the finest example of French opera. *Carmen* has memorable melodies, spectacular orchestration, great drama and characterization, and a violent, tragic finale. The dramatic leading role is for a mezzo-soprano.

Gianni Schicchi is a brilliant comic opera written by Giacomo Puccini in 1924. It is one-act in length and has a marvelous plot and excellent characterization. The music is primarily ensemble with the occasional solo. The opera is witty, fast-paced and genuinely funny.



Investigate..... the opera!!

WHAT DOES THE WORD OPERA MEAN?

The meaning of the word "opera" comes from the Latin word "opus" which means a "work." What is a "work?" It is something that a person makes or thinks up. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. "Opera" means "works" in the Latin language. Today we use the word "opera" to describe one large work of performing art that combines many kinds of performances. Opera = many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this time period educated people were trying to learn all they could about the world of ancient Greece and imitate it. This first opera was about a character in Greek mythology and was called Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and their popularity shows no signs of slowing down.

As in a play, designers must be called in to create the costumes, lights, sets and makeup for an opera production. As the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform in front of the newly crafted scenery. Rehearsals give the singers an opportunity to practice their music and their acting with each other.

In opera, the composer sometimes writes both the words and the music. However, the person who usually writes the words is the librettist.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more vibration in an opera singer's voice. This vibration is called vibrato, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range and sing fast runs, which are many notes in a row, sung very rapidly. They do not use microphones or amplifiers to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and breath control to learn how to do this. The highest singing voice is called soprano and the lowest voice is bass. Opera singers must also be able to sing in different languages because most operas are performed in the language in which they were originally written.

Opera Fill in the Blanks

Now that you know all about opera, see if you can fill in the blanks below with the correct answer. For Grades 3-6.

1. The person who writes the music is the _____.
2. The first opera was about _____, a character in Greek mythology.
3. The person who writes the words to an opera is called a _____.
4. Opera was first performed in _____.
5. The person who creates the sets and costumes is a _____.
6. _____ composed the first opera when he wrote a play that was sung instead of spoken.
7. The singers have _____ so they can practice their music.
8. A play that is sung throughout is an _____.
9. The Italian word for the vibration of an opera singer's voice is _____.
10. Many notes in a row that are sung very rapidly are called _____.

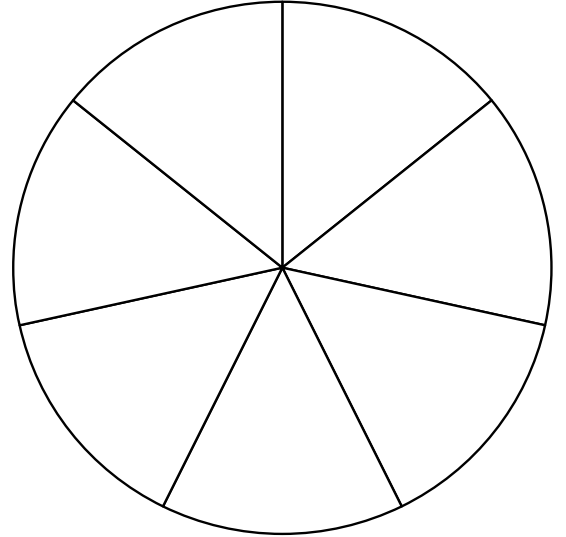
The logo for Virginia Opera, featuring the words "Virginia" and "Opera" in a stylized, cursive script. The "V" in "Virginia" is large and loops around the "i" and "r". The "O" in "Opera" is also large and loops around the "p".

Opera Pie

For Grades 2-6.

Make your own opera pie by listing the different kinds of performing arts that make up one whole opera.

Make each pie piece a different color. Color in the boxes next to the different components of opera.



PIE

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT	was the name of the first opera?	_____
WHERE	was the first opera?	_____
WHEN	was the first opera?	_____
WHY	was the play sung not spoken?	_____

Opera Word Search

Find and circle the hidden words. For Grades K-3.



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

ARIA

OPERA

SINGER

BASS

PIANO

SOPRANO

COSTUME

PROPS

STAGE

DUET

SET

TEMPO



Opera Word Search

Find and circle the hidden words. For Grades 3-6.



ARIA
BARITONE
BASS
COMPOSER
COSTUME
DESIGNER
DUET
ENSEMBLE
LIBRETTO




MELODY
MEZZO
OPERA
ORCHESTRA
PIANO
PROPS
REHEARSAL
SCENERY

SCORE
SET
SINGER
SOPRANO
STAGE
TEMPO
TENOR
VIBRATO

Section 4, Exercise 3

Musical Fractions

Each measure (each box on the scales) should have a total of four beats. Using the guide to your right, use the notes to make each measure contain four beats.

-  Whole Note - Four Beats
-  Half Note - Two Beats
-  Quarter Note - One Beat

Can You See Sound?

Sound is all around. Wind whispering through the trees, birds singing, music playing, and people laughing are all examples of things that reach our ears as sound.

Sounds are produced when objects vibrate or shake back and forth. These vibrations make the air around the object move. This movement of air is called sound waves. When a sound wave reaches another object, it makes that object vibrate as well. If you could see sound waves, they would look like rounded shapes spreading out from the source of the vibration, like the ripples that spread out when a penny is dropped into a well. Try the observation experiments below to hear and see how sound waves travel.

The Wishing Well Experiment

Materials:

- ❖ A large pan of water
- ❖ Pennies

Directions:

Place the large pan of water on the ground. Stand above the pan and drop one penny at a time into the water.

- ❖ Describe what happens.
- ❖ What do you think causes this to happen?
- ❖ Draw what you see in the space provided below.

Try this experiment using different size coins. Describe what happens and why.

Next, try breathing deeply and blowing air at the center of the pan of water. Blow softly, then blow hard. Describe what happens. Do you use more air or less air when you sing softly? Do you use more air or less air when you sing loudly?



What is Resonance or Can You Feel Sound?

When you dropped the penny into the water, you saw waves. You can also see objects vibrate and feel their movement as they produce sound.

Materials:

-Tuning Fork

-Water

-Ping pong ball

-Tape

-Ruler

-Rubber band

-Thread

-Craft Stick

-Pencil

Directions:

Hold one edge of a ruler tightly against your desk. Pluck the other end of the ruler tightly.

Listen.

Describe what you hear. _____

What did you see? _____

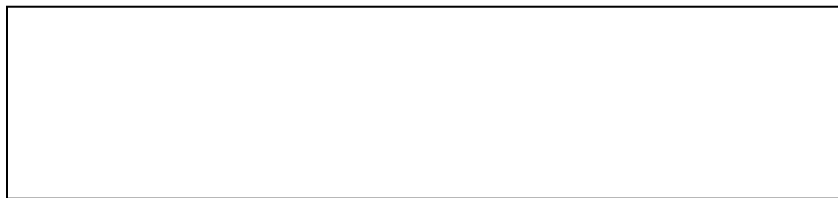
Clench the craft stick in your teeth. Pluck the end of the stick and listen.

Change the length and try again.

What did you hear? _____

What did you feel? _____

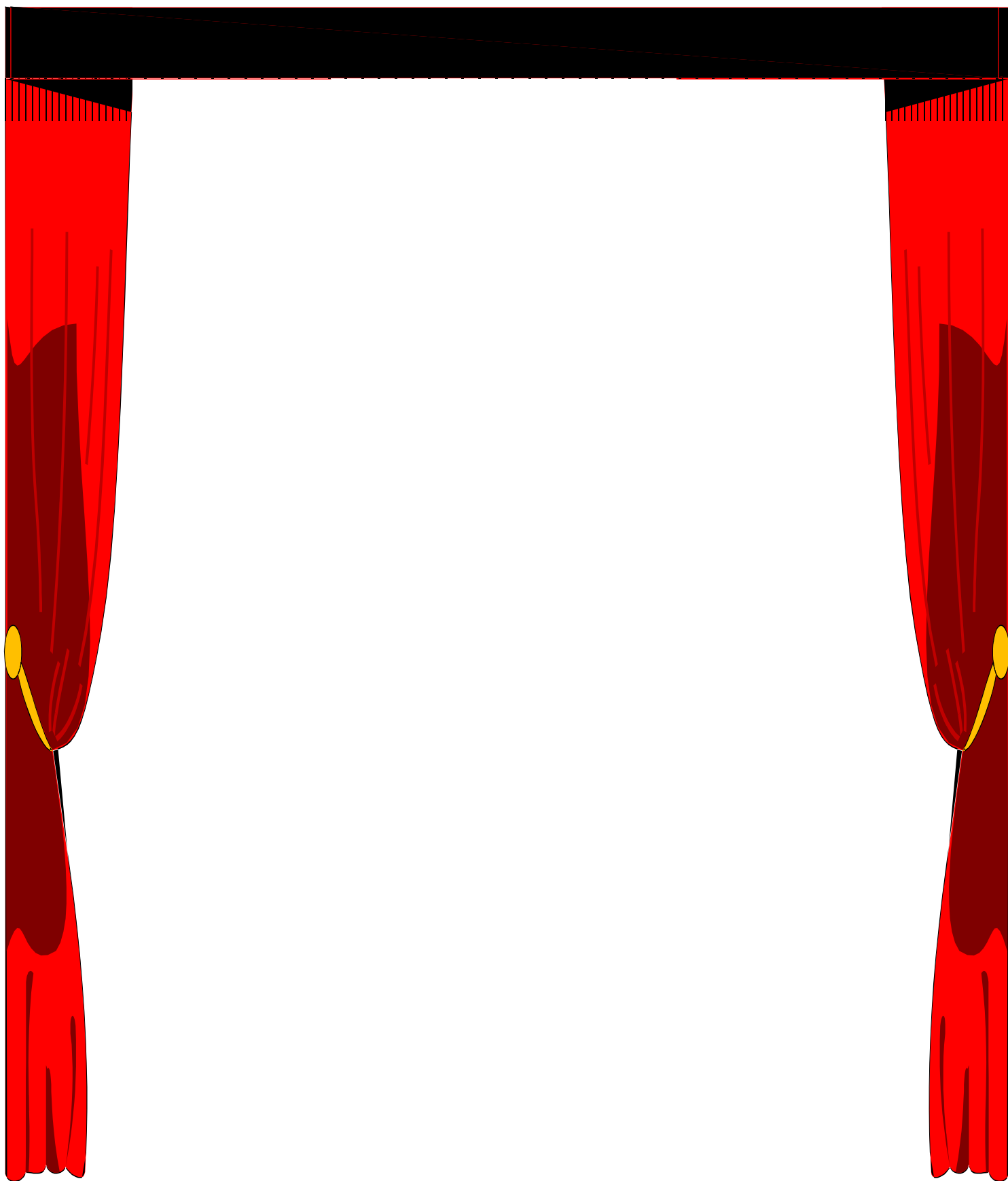
Strike a tuning fork and hold it to your ear. Slowly draw it away from and towards your ear. Draw a picture of what you think was happening between the tuning fork and your ear.



Tape a ping pong ball on a thread. While holding the thread, strike the tuning fork and touch the ball with it.

Observe what happens. What makes all these activities the same? _____

Draw The Virginia Opera!



MATCH THE COMPOSER WITH THEIR ITALIAN OPERA



Rossini



Donizetti



Puccini



VerDi

La Traviata

William Tell

Elixir of Love

Don Pasquale

The Barber of Seville

La Bohème

Rigoletto

Madame Butterfly

Turandot

Tosca

Lucia di Lammermoor

Il Trovatore

Draw a line from the composer to the Italian Opera they composed. Put a star next to the operas that Virginia Opera will be performing during the 2008-2009 season.

Wait!
Before you go, the Blue Fairy
has left you a message!!!!

CIKYCKS VBUEK CN DTS

ZCEPCSK VBUEK QKRUIV RH
NQOVVY

LUY QKSIV RUKSN LUKTICDTY
NCSPCSP

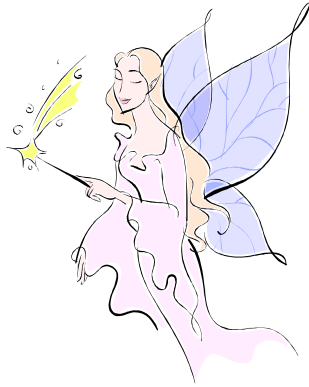
MU YUKESUF IOKI VBUEK ETYUN!

RKHLU C NOVTYF IUY Y RVR
KSF FKF IV IKXU RU IV K EUKY
VBUEK!

Use this to help you figure out the Blue Fairy's special message!

Plain: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Code: K L Q F U D P O C G X Y R S V B A E N I T Z M W H J

*Blue Fairy School of Italian
Opera*



Is honored to announce that the following student

Has attended a performance of

*The Adventures
of Pinocchio's Sister*

*And should now be considered
an expert on Italian Opera*

This _____ Day of _____

Signature of Teacher

COLOR THE FACE OF ITALIAN OPERA



Donizetti



Rossini



Puccini



Gaetano Donizetti

Virginia Opera's second Italian opera of the season is called *The Elixir of Love* by Donizetti. This extremely funny romantic comedy features a young man purchasing a magic potion or "elixir" to assist him in winning the heart of a girl. He doesn't realize the "elixir" is really cheap wine!

Donizetti was born in 1797 to a poor family who ran the town pawnshop. He became interested in music and was a somewhat successful choirboy. The young Donizetti enrolled in a school founded by Johann Simon Mayr in 1806 and received detailed musical training. By 1832 he had become famous throughout Europe. While being most famous for his operatic works he also wrote church music, string quartet and orchestral works.

His composition, *Lucia di Lammermoor*, is widely recognized as his most famous opera and one of the high points of the bel canto tradition. Donizetti is also known for his other works like *Don Pasquale* and *The Elixir of Love*.

Donizetti was married to Virginia Vasselli and had three children. Unfortunately none of the children survived childhood and his wife died of a disease called cholera. He was diagnosed with what doctors today call bipolar disorder and put in a hospital in Paris France. He died in 1848.



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Word Bank

pawnshop Europe married hospital Italian heart
school bel canto children funny



Giacomo Puccini

The third opera of Virginia Opera's season will be Giacomo Puccini's melodic masterpiece *Tosca*.

Puccini was born in Tuscany, Italy in 1858 into a very musical family. His father died when he was five years old and was sent to live with his uncle to continue his musical studies. Puccini was considered to be an undisciplined student by his uncle. Later Puccini took a position as a church organist and choir director. When he saw a performance of Verdi's *Aida*, Puccini was inspired to write an opera of his own. At the age of 21 he enrolled at the Milan Conservatory and wrote *Messa*.

From 1891 until 1921 Puccini lived at Torre del Lago where he wrote some of his more famous operas. *La Bohème*, *Tosca*, and *Madam Butterfly* were composed while he lived there.

While his wife and family were important, Puccini also loved fast cars. He was almost killed in an automobile accident in 1903.

He was chain cigar smoker most of his life. In 1923 Puccini was plagued with a continual sore throat. A doctor diagnosed him with throat cancer. He tried a new experimental radiation treatment but died on November 29, 1924. His last opera *Turandot* was left unfinished.



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Word Bank

Family church studies musical cars cigar
Cancer born opera lived



Gioachino Rossini

The fourth and final Italian opera of the season, *The Barber of Seville*, was written by Gioachino Rossini. This nonstop comedy about a singing barber contains the well know melody, "Figaro! Figaro!... Figaro!"

Rossini was born in 1792 to a very musical family. His father played the horn and his mother was a singer. By the age of six he was playing the triangle in his father's band. In 1806 at the age of 14 Rossini was an accomplished cello student. His first opera was produced in Venice when he was only eighteen years old.

His most famous opera, *The Barber of Seville*, was first produced in Rome on February 16, 1816. The composer later claimed that it only took him twelve days to write the whole opera.

From 1815-1823 he produced twenty-three operas then retired from opera composition when he was 37. During this time he wrote another one of his more famous opera, *William Tell*. He did however continue to write church and chamber music.

After retiring completely from composition he pursued another passion in his life; food. He was an accomplished chef and even to this day you find Italian recipes bearing his name.

Rossini became a much respected and well loved composer during his life. He died at his country home on November 13, 1868.



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Word Bank

Days	retired	musical	band	student
Season	written	music	food	recipes



Giuseppe Verdi

This season Virginia Opera will be performing Giuseppe Verdi's sweeping action packed tragedy, *Il Trovatore*. Translated as *The Troubadour*, this opera contains the famous "The Anvil Chorus".

Verdi had a very sad life which may have helped him write some of his tragic operas. When he was two, Russian soldiers murdered the citizens of his entire town. He and his mother survived by hiding in a bell tower. He was dirt poor as a child but somehow learned to play the organ and married at 23. Later his wife and the two children he had died and Verdi was devastated.

A good friend encouraged him to write opera which assisted Verdi in overcoming his grief at the loss of his family. Over the years Verdi composed many successful operas that focused on real emotions like love, greed, and jealousy. By the time he was 57 "Maestro Verdi" was well known throughout the world.



Giuseppe Verdi

This _____ Virginia Opera will be performing Giuseppe Verdi's sweeping action packed tragedy, *Il Trovatore*. Translated as The Troubadour, this opera _____ the famous "Anvil Chorus".

Verdi had a very _____ life which may have helped him write some of his tragic operas. When he was two, Russian soldiers _____ the citizens of his entire town. He and his _____ survived by hiding in a bell tower. He was dirt poor as a child but somehow learned to play the _____ and married at 23. Later his wife and the two children he had died and Verdi was _____.

A good _____ encouraged him to write opera which assisted Verdi in overcoming his grief at the loss of his family. Over the years Verdi composed many _____ operas that focused on real emotions like love, greed, and jealousy. By the time he was 57 "Maestro Verdi" was well known throughout the _____.

Word Bank

Devastated Friend Sad Murdered Mother
Season Contains Organ World Successful

PINOCCHIETTA WANTS TO SING ABOUT LOVE!

Pinocchetto used the Italian word for love "Amore". Use the Internet as a guide and match these words for love with their language.

1. Finnish

A. Szeretet

2. Danish

B. Kasih

3. French

C. Amar

4. Japanese

D. Kaerlighed

5. Dutch

E. Amor

6. Latin

F. Koigokoro

7. Spanish

G. Beminnen

8. Hungarian

H. Amour

9. Indonesian

I. Rakastaa

Sforzando and Glissando

In the opera today you heard a song about Italian musical terms. The song probably made you laugh, but did you know that all of the terms are real and used every day by musicians. Use the Internet to find the definition of each musical term.

Larghetto: _____

Sforzando: _____

Glissando: _____

Calando: _____

Allargando: _____

Affrettando: _____

Largo: _____

Scherzando: _____

Ritardando: _____

Rallentando: _____

Rubato: _____

Pizzicato: _____

Falsetto: _____

Maestoso: _____

Stretto: _____

Molto: _____

Tempo: _____

Word Find

Find each of the following words.

**BLUE FAIRY
COLORATURA
ARIA
BEL CANTO**

**PANTS ROLE
DICTION
PINOCCHETTA
PRIMA DONNA**

**ITALIAN OPERA
GEPETTO
VERISMO
ENSEMBLE**

S R I T A L I A N O P E R A
B E L C A P E V E R I S M O
A R I A V A N E N M S U B N
P P E N E N S R S S U G L L
P I A E R T E I E R B E U A
I N C N I S M S M A E P E L
N O O S S R B M B R L P F A
O C L E M O L O L I C E A T
C C O M O L E N E A A T I M
C H R B E E U R A A N T R U
H E A L G E P P E T T O Y O
E T T E P A N T S R O L E R
T T U D I C T I O N A R I A
T A R C P R I M A D O N N A
A C A L L N I P A E L L E E

Word Search

See if you can find all of the Italian Musical terms from the opera Pinocchio's Sister

FORTISSIMO
GLISSANDO
RALLENTANDO
LIBRETTO
STACCATO
LARGHETTO
RITARDANDO

MAESTOSO
CALANDO
STRETTO
RUBATO
LARGO
MODERATO
PIZZICATO

CANTO
TEMPO
ACCELERANDO
MOLTO
PRIMA
ARIA
LEGATO

P T O M L I B R E T T O A L T
P R L M O D E R A T O O C A A
R O I C A L A N D O D L C A A
R T E M P O T T A N S A E R I
I T N C A N T O A M O L L G D
T F O R T I S S I M O E E O D
A L A R T O S O O O R G R L O
R A R A G I S T A C C A A A I
D C I R L M A E S T M T N R N
A A A G T C R U B A T O D G O
N L C A C S T R E T T O O H I
D A R A L L E N T A N D O E O
O O T M A E S T O S O O L T A
A S S G P I Z Z I C A T O T S
E G O E T T I S G A O T L O T

Answer Sheet

Opera Fill in the Blanks

1. composer
2. Daphne
3. librettist
4. Florence, Italy
5. designer
6. Jacopo Peri
7. librettos
8. opera
9. vibrato
10. runs

Opera Pie

Symphony orchestra costumes
Play special lighting
Singing and acting dancing
Scenery

The 5 W's of Opera History

Who – Jacopo Peri
What – Daphne
Where – Florence, Italy
When – 1597
Why – to write a play the same way as the ancient Greeks

Match the Composer

Rossini: William Tell, The Barber of Seville
Donizetti: Elixir of Love, Don Pasquale,
Lucia di Lammermoor
Puccini: La Boheme, Madame Butterfly
Tosca
Verdi: La Traviata, Rigoletto, Il Trovatore

Blue Fairy Message

1. Italian opera is fun
2. Virginia Opera came to my school
3. Bel Canto means beautiful singing
4. We learned that opera rules!
5. Maybe I should tell mom and dad to take to a real opera.

Italian Musical Terms

Larghetto: somewhat slowly
Sforzando: made loud; sudden strong accent
Glissando: sliding of one pitch to another
Calando: falling away, slower and quieter
Allargando: becoming a little slower
Affrettando: hurrying, pressing onwards
Largo: slowly
Scherzando: playfully
Ritardando: slowing down
Rallentando: progressively slower
Rubato: flexible in tempo
Pizzicato: pinched or plucked
Falsetto: false voice, male singer out of their range
Maestoso: majestically; march-like
Stretto: tight narrow, faster, hastening ahead
Molto: very; much
Tempo: overall speed of music

Love in Different Languages

1. Finnish: I. Rakastaa
2. Danish: D. Kaerlighed
3. French: H. Aour
4. Japanese: F. Koigokoro
5. Dutch: G. Beminnen
6. Latin: E. Amor
7. Spanish: C. Amar
8. Hungarian: A. Szeretet
9. Indonesian: B. Kasih