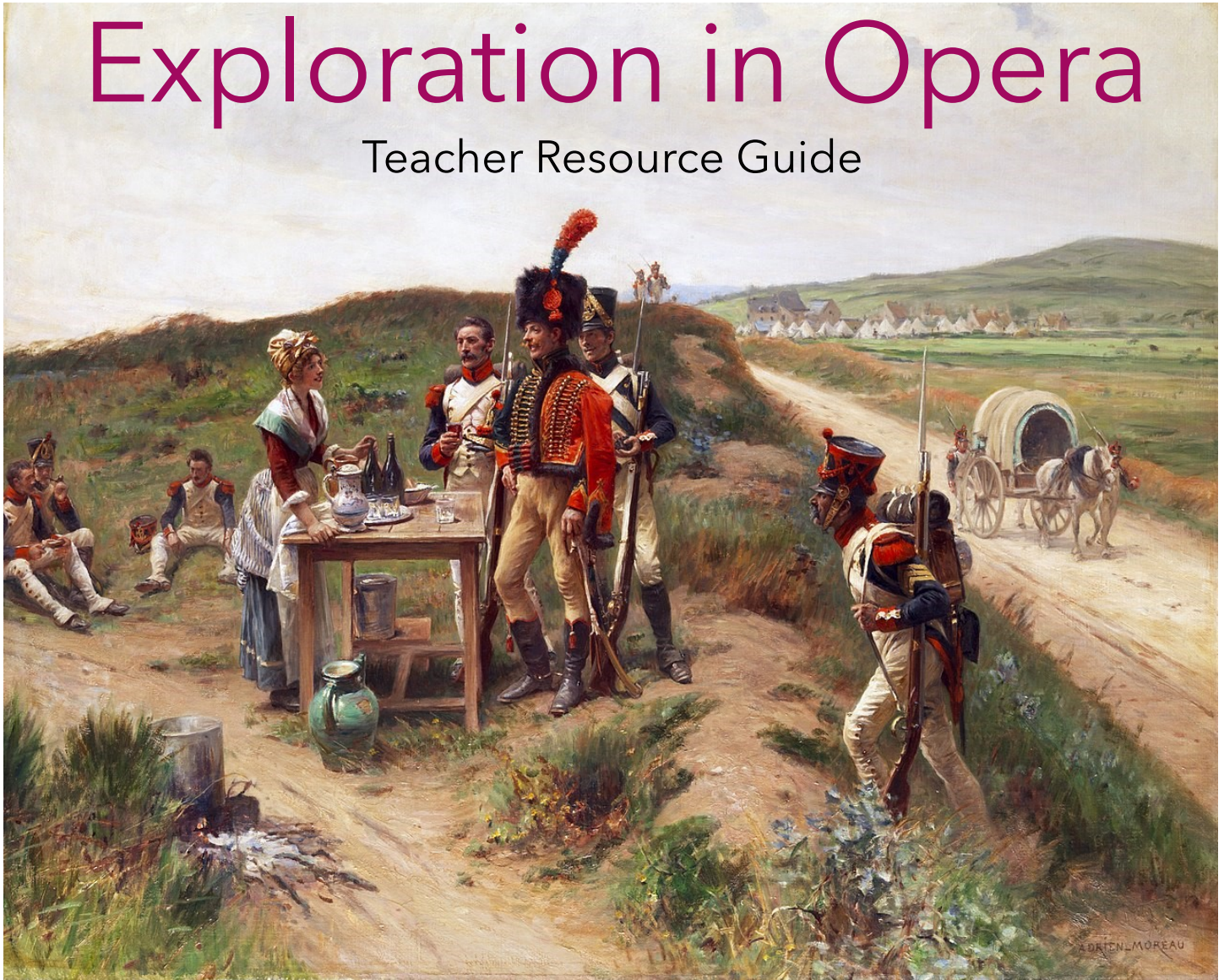


SARASOTA**OPERA**

VICTOR DeRENZI, Artistic Director
RICHARD RUSSELL, General Director

Exploration in Opera

Teacher Resource Guide



The Daughter of the Regiment

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Chorus Master..... Lindsay Woodward

Marie (mah-REE)

a young vivandière (soprano)..... Jessica Sandidge

Tonio (toe-NYOH)

a young Tyrolean (tenor)..... William Davenport

The Marchioness of Berkenfield (mar-KEEZ of BEAR-ken-field)

(mezzo-soprano) Lisa Chavez

Sulpice (sool-PEES)

a Sergeant (bass) Matthew Hanscom

Hortensius (oar-tahn-see-OOS)

Attendant of the Marchioness (bass)..... Jake Stamatis*

The Duchess of Krakentorp (Duchess of KRAK-en-torp)

(spoken).....Tori Franklin**

A Corporal

(bass)Patrick Scully*

A Countryman

(tenor)Nicholas Hudak**

French soldiers, Tyroleans, Bavarian Lords and Ladies, Valets..... Chorus

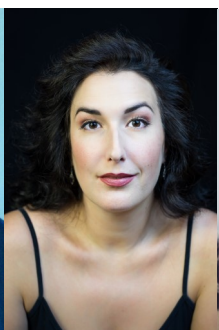
**Studio Artist*

***Apprentice Artist*



Mark Freiman

Stage Director



Lisa Chavez

Marchioness



Jessica Sandidge

Marie



William Davenport

Tonio



Matthew Hanscom

Sulpice



Jesse Martins

Conductor

The Story

The opera is set in the Tyrolean Alps during the occupation by Napoleon's army.

Act 1

The Tyrolean peasants are fearful as they prepare for the advance of the French army. The Marquise of Berkenfield is anxious because she will be unable to return to her castle in Bavaria. Thankfully, the danger passes and the jubilant crowd disperses.

Sulpice, a sergeant in Napoleon's Twenty-First Regiment, enters and reminisces with Marie (a *vivandière* or canteen girl), how the Regiment found her as an abandoned baby and adopted her as their own 'daughter'. He questions her about the young man she has been seen with, and she explains that he is Tonio, a Tyrolean peasant. At that moment, Tonio is dragged in by the soldiers, accused of being a spy. But when Marie explains how Tonio bravely risked his life for her, they all toast him and Marie leads them all in celebrating their Regiment. The soldiers leave, taking Tonio with them, but he quickly escapes and runs back to Marie. They proclaim their love for each other, but before he is chased off again by Sulpice, she explains that she can only marry a member of the Regiment.

The Marquise asks Sulpice to escort her to her castle at Berkenfield. Recognizing the name from a letter he found with Marie as a baby, Sulpice asks her if she knew a Captain Robert. The Marquise explains that he was the husband of her late sister, and their baby daughter was lost. Sulpice tells her that the baby is alive: she is Marie, raised by the Regiment and worthy of the Berkenfield name. Marie is introduced to her aunt, but the Marquise is shocked by her rough manners. Sulpice tells a heartbroken Marie that she must go with the Marquise to be raised as a proper lady. Meanwhile, Tonio celebrates with the soldiers that he has now enlisted and joined their ranks. When he convinces them Marie loves him, they give him permission to marry her. His joy is ended, however, when Marie sadly announces she is leaving the Regiment. She bids a tearful farewell to Tonio and her adoptive fathers and departs with the Marquise.



Act 2

Several months have passed, and the Marquise has been busy tutoring Marie on how to be an upper-class lady. She has also proudly arranged for Marie to marry the Duke of Krakenthorp, and Sulpice agrees to help convince Marie to agree. The Marquise then commences Marie's singing lesson, but with Sulpice's encouragement, Marie transforms the tired old piece into their lively regimental song. Left alone, Marie laments that her newfound wealth and position are meaningless without the Regiment and Tonio. Suddenly, accompanied by the sound of drums, the soldiers of the Regiment

enter and join Marie in a rousing salute to France. Overjoyed at their reunion, Tonio and Marie persuade Sulpice to speak on their behalf to the Marquise. The Marquise enters and Tonio pleads his case, but she angrily sends Tonio and Marie out. She explains to Sulpice that Marie is in truth her own illegitimate daughter, the result of her affair with Captain Robert. To assure Marie's fortune and future, and keep her affair secret, she asks Sulpice once more to persuade Marie.

The Duchess of Krakenthorp enters with the guests. Sulpice has told Marie that the Marquise is her mother, and she agrees to sign the contract. Suddenly, the Regiment bursts in and exclaims that they will not allow their "daughter" to marry anyone but Tonio. The guests are shocked when Tonio reveals that Marie was their canteen girl, but she wins everyone over by explaining with deep feeling how the Regiment saved her life. The Marquise gives Tonio and Marie her blessing, and the opera ends happily with a stirring salute to France ("Salut à la France.")

Gaetano Donizetti

Donizetti lived between 1797 and 1848, living through such events as the French Revolution, Napoleon Bonaparte's rise and fall, and the dawn of the Industrial Revolution.

- 1797** Gaetano Donizetti is born in Bergamo, Italy. His father was the caretaker of a pawnshop, and the large family is poor.
- 1807** His father enrolls him in the Cathedral choir school, and Simone Mayr, the head of music recognizes his musical talent saying that he “surpasses all others in musical progress”.
- 1811** The cathedral's music students stage an original play by Mayr titled *Il piccolo compositore di musica* (“The Little Music Composer”). Donizetti plays the role of the ‘composer’ and sings “I have a vast mind, swift talent, and ready fantasy—and I’m a thunderbolt at composing.” He also plays a waltz during the performance.
- 1815** Donizetti travels to Bologna to continue his studies with a scholarship at the Accademia Filarmonica, one of the top music schools in northern Italy. He writes his first opera – *Il pigmalione*.
- 1821** His 9th opera *Zoraida di Granata*, is performed in Rome and the reviewers reported “Unanimous, sincere, universal was the applause he justly collected from the capacity audience...”
- 1822** Only 25, Donizetti moves to Naples where he will live for the next 16 years. Naples is a major operatic center, and his composing career thrives at the Teatro San Carlo and other houses in the city. At one point he is contracted to write 12 operas in 3 years.
- 1828** He marries Virginia Vasselli, the daughter of friends of his, and they settle in Naples. They have 3 children, none of whom survive epidemics.
- 1830** Donizetti achieves international success and fame with this opera *Anna Bolena*, with the most famous diva of the day, Giuditta Pasta, in the title role.
- 1832** His comedy, *The Elixir of Love* premieres to great success and later becomes one of the masterpieces of the 19th century opera buffa (comedy) style.
- 1837** Donizetti's wife dies of what is described as ‘cholera or measles’.
- 1838** Tired of the censors in Naples, he moves to Paris where the amazing success of his opera *Lucia di Lammermoor* had bordered on hysteria.



Donizetti's birthplace



Young Donizetti



Teatro San Carlo



Virginia Vasselli

Gaetano Donizetti

On February 11, *The Daughter of the Regiment*, Donizetti's first French-language opera, premieres at Paris's Opéra Comique and is an immediate hit. The soprano's aria "Salute to France" goes on to become the unofficial French national anthem during the Second Empire.

1840

Opéra Comique



Maison Esquirol Hospital

His great success causes jealousy within the French musical community. Composer Hector Berlioz observes in a Parisian newspaper that Donizetti has no fewer than seven operas being performed or rehearsed at the most important opera houses in the city. "One can no longer speak of the opera houses of Paris, but only the opera houses of Mr. Donizetti."

He accepts the prestigious, and well paying position of music director at the court of Vienna. He divides his time between Vienna, Paris and Italy, and continues composing operas at a most impressive rate.

1842

Daughter of the Regiment makes its American premiere in New Orleans. It soon becomes one of opera's most popular comic operas, and is performed all over the world.

1843

Donizetti is confined to a hospital, Maison Esquirol, just outside of Paris. He is suffering from the illness that would ultimately end his life. The following year, his doctors grant his request to return to Bergamo.

1846

Donizetti dies in Bergamo on April 8. He is buried in a local cemetery. At the time he is Italy's most famous composer, having composed almost 70 operas. There is no state funeral as his death is overshadowed by a political uprising against the Austrians who were occupying part of Italy.

1848

His Funeral March is performed at Abraham Lincoln's funeral.

1865

In 1875 his remains are moved to Bergamo's cathedral where his tomb may still be visited today.

1875

Italy honors all who died from Covid with a performance of Donizetti's *Requiem* in Bergamo, Donizetti's hometown and the province hardest-hit by the pandemic.

2020



Donizetti's tomb



Abraham Lincoln



Gaetano Donizetti by Franz Kriehuber (1842)



Donizetti's *Requiem* performed in memoriam of Covid victims.

The Libretto

What is a libretto? In opera, the **libretto** is the story, text, and stage directions written by an author to be used for the creation of an opera. The word libretto is a diminutive of the Italian word for book "libro" meaning "little booklet".

The relationship of the **librettist** (that is, the writer of a libretto) and the composer in the creation of a musical work can vary greatly from opera to opera. Some collaborations are very intense with much discussion between the collaborators of the details of a work, while in other cases, a composer might be handed an already completed work to base an opera on.



Jean-François Alfred Bayard (17 March 1796, – 20 February 1853) was a French playwright, and the nephew of the famous French playwright Eugène Scribe. One of the most fertile-minded and skillful comedy writers of his era, he created more than 200 plays for several theatres, sometimes alone, sometimes in collaboration. In 1837 Bayard was named a member of the prestigious Légion d'Honneur. (Legion of Honor)



Jules-Henri Vernoy de Saint-Georges (7 November 1799 – 23 December 1875) was a French playwright and one of the most prolific librettists of the 19th century, having written over seventy stage pieces in collaboration with others.

The Opéra-Comique



The Daughter of the Regiment was premiered at the Opéra Comique, founded in 1715, the Opéra Comique specialized in the genre of comic operas. In contrast to grand opera, "comic opera" stories involve lower class characters and often use the interaction between nobility and peasants as fodder for comic situations. This style also includes portions of spoken dialogue, whereas grand opera is entirely sung. To date, the Opéra Comique has presented *Daughter of the Regiment* more than 2,500 times!!!

Bel Canto



Bel canto is Italian for 'beautiful singing.' From the mid-18th century through the early 19th century, Italian opera developed what is now known as a *bel canto* style. Composers began to write long, sustained vocal lines intended to show off the beauty of the voice. These melodies were often embellished with various ornaments such as trills, turns, and runs that demanded great vocal agility. To support the singer's efforts, the orchestra was kept to a simple accompaniment. Strings and woodwinds were often used, and harmonies were basic chords. The composers didn't want to detract from the exquisite vocal lines. All other aspects of the music were to serve the melody itself instead of the whole production.

The most important composers of *bel canto* opera are Vincenzo Bellini, Gaetano Donizetti, and Gioachino Rossini.

The Vivandière

Who were the Vivandières? The character of Marie, the adopted daughter of the 21st Regiment, is inspired by a role that women have actually historically played. Women have traveled with armies for as long as there have been armies, providing cooking, sewing, and laundry services, as well as companionship and, in many cases, a family atmosphere.



In the French Military, these women were the “vivandières” or “cantinières” (canteen girls). They were usually not involved in the fighting, but as the French military did not provide food and basic needs for their soldiers, the vivandières were very necessary indeed. They were charged with finding and selling supplies such as food and drink, tobacco, ink and often providing nursing care to ill or wounded soldiers. Far from the romantic fun of the opera, their lives were filled with hardship and deprivation.



In the mid 19th century, American military leaders went to Crimea to observe the British and French armies in action. As a result, when the American civil war broke out, numerous practices of the French army were adopted, including that of women who served as vivandières. Often they were known as ‘daughters of the regiment.’

There is no known historical inspiration for the story of *Daughter of the Regiment*. However, writer Thomas Cardoza, in his book *Intrepid Women, Cantinières and Vivandières of the French Army*, tells of a legend regarding a vivandière in a regiment in Algeria. She was known as ‘La Belle Marie’ (the beautiful Marie) and purportedly came from a prominent French family, but she had fallen in love with a common soldier. She feigned her own death and secretly ran off to the army with him and lived as a vivandière. There is no proof that this story inspired the librettists or Donizetti, but it is intriguing!

Napoleon's Rise & Fall

NAPOLEON'S LEGEND BEGINS

March 2–9, 1796: Young general Bonaparte is appointed commander in chief of the French army. Seven days later, he marries Josephine de Beauharnais.

1796–99: Napoleon defeats the Austrian forces, and France acquires significant new territory. From 1798 to 1799, he leads the campaign to conquer Egypt, eventually abandoning his army after a series of failures.

October–November 1799: Napoleon engineers the overthrow of the Directory in the coup d'état of 18 Brumaire (November 9). A new government called the Consulate is proposed.

months later, he leads the French army in a daring march across the Alps, defeating the Austrian army in the Battle of Marengo (June 14, 1800).

1800–1801: Taking advantage of this period of relative peace, Napoleon takes steps to restore order in France through new policies of reconciliation.

July 16, 1801: The Concordat of 1801 is signed by Pope Pius VII and Napoleon. This pact recognizes Catholicism as the religion of the vast majority of the French citizens, reconciling many French Catholics to the Consulate Government and healing one of the deepest wounds of the Revolution.

January 29, 1802: Napoleon sends an army to re-establish control over Saint Domingue, the most valuable of France's colonies in the West Indies. Bonaparte becomes First Consul for Life.

May 2, 1802: Napoleon passes a law reintroducing the slave trade in all French colonies; he has visions of a French empire in the Americas.

Spring–Summer 1803: With insufficient sea power to overcome the British navy—and in need of money—Napoleon abandons his plan for an empire in America and sells the Louisiana Territory to the United States.

EMPEROR NAPOLEON

May 18–December 2, 1804: The Consulate is transformed into the Empire and Napoleon is declared Emperor of the French. In December, the Coronation of Napoleon and Josephine takes place at Notre-Dame Cathedral in Paris. The Imperial Household is officially established.

March–October 1805: After Napoleon is crowned King of Italy (March 17), Austria and Russia join Britain in a new anti-French alliance. Napoleon makes plans to invade England.

October 21, 1805: At the Battle of Trafalgar, the British naval fleet commanded by Admiral Nelson destroys the French navy. Napoleon's invasion plans are ended.



The marriage of Napoleon and Marie Louise by Georges Rouget

December 13, 1799: The Consulate is established with Bonaparte as First Consul. A few



Napoleon on his Imperial Throne

By Jean A.D. Ingres



Empress Josephine in Ceremonial Robes—Gerard

Napoleon's Rise & Fall



The marriage of Napoleon and Marie Louise, detail of a painting by Georges Rouget of the wedding held in the Louvre on April 2, 1810

December 2, 1805: Napoleon defeats the forces of Tsar Alexander I of Russia and Holy Roman Emperor Francis II at the Battle of Austerlitz.

July 7–9, 1807: Napoleon and Tsar Alexander I sign the Treaties of Tilsit, giving Napoleon control of an empire that encompasses most of Europe.

April–October 1809: The Tyrolean Rebellion takes place (see next page).

December 15, 1809: As Napoleon's dynastic ambitions grow, he divorces Josephine because of her inability to provide an heir.

1810–11: Napoleon marries Archduchess Marie-Louise of Austria in 1810. Napoleon-François-Charles Joseph Bonaparte, son of Napoleon and Marie-Louise, is born on March 20, 1811. The new heir is given the title King of Rome.

A REVERSAL OF FORTUNE

June 1812: Following Russia's withdrawal from the Continental System (Napoleon's policy for-bidding European trade with Britain), Napoleon invades Russia.

September 7, 1812: Borodino, the bloodiest battle of the Napoleonic wars, is fought near Moscow. When Moscow falls a week later, the inhabitants set fire to the city.

November 1812: Tsar Alexander I refuses to surrender. The Russian winter and lack of supplies cause the French army to retreat. Napoleon abandons his army and returns to Paris.

1813–14: At the Battle of Leipzig (October 19, 1813), the combined forces of Russia, Prussia, Austria, and Sweden defeat Napoleon's remaining forces. Napoleon abdicates the throne on April 11, 1814 and is banished to the Mediterranean island of Elba.

February 26, 1815: Napoleon escapes from Elba and takes back the French throne during the period known as the "Hundred Days."



The marriage of Napoleon and Marie Louise by Georges Rouget of the wedding held in the Louvre on April 2, 1810



The Battle of Waterloo, William Sadler (1782–1839)

June 18, 1815: At the Battle of Waterloo, Napoleon's final army is decisively defeated. Four days later, he abdicates for the second time.

October 16, 1815: Napoleon begins his exile on Saint Helena. Even though 600-foot cliffs rise on both sides of the port of the only town, two British Navy frigates patrol the island at all times.

May 5, 1821: Napoleon dies at the age of 51.

The Tyrolean Rebellion

The opera takes place during the Napoleonic Wars in the Tyrol, and the characters hail from 3 different parts of the conflict. Marie, Sulpice and the army are all from France. Tonio is from Tyrol, a historical region in the Alps, in what is now Northern Italy and western Austria. The Marquise of Berkenfield, the Duchess and all their guests in the last scene are all from Bavaria in what is now the southeast of Germany.

The **Tyrolean Rebellion of 1809** was a rebellion of peasants in the County of Tyrol led by Andreas Hofer, an innkeeper, against the occupation of their homeland by the French and Bavarian troops within the context of the War of the Fifth Coalition against Napoleon I.

In September 1805 the Bavarian Minister—realizing the French military superiority while fearing the ambitions of the newly established Austrian Empire—signed a secret defense alliance with France. The French officially handed over the Tyrolean County to Bavaria on February 11, 1806, thus ending Austria's long control of the area.

Under Bavarian government rule:

- taxes were raised
- imports of cattle barred
- rural holidays, and ringing of church bells was banned
- the territory split into 3 districts
- Tyroleans were forced to enlist in the Bavarian military service.

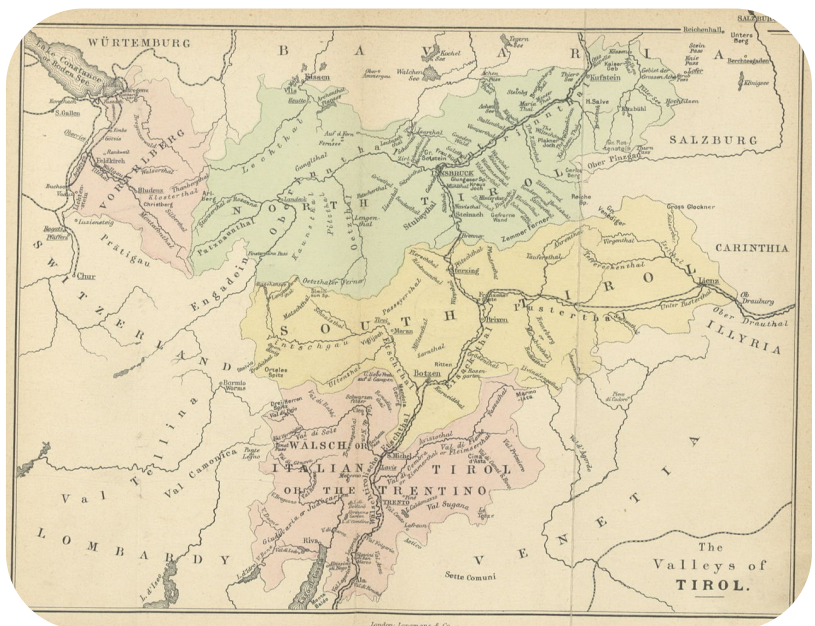


Homecoming of Tyrolean Militia in the War of 1809 by Franz Defregger

The trigger for the uprising was the exodus of young men that could now be conscripted into the Bavarian army. The Austrian Empire declared war on the Bavarian-French allies on April 9, 1809.

While the official Austrian army which occupied Lienz and marched against Innsbruck was defeated by Bavarian troop, an irregular army led by the innkeeper Andreas Hofer had gathered at Sterzing and marched north. Near Innsbruck, these peasant troops clashed with the Bavarians, who were forced to retreat.

The Tyroleans celebrated the news that Napoleon had suffered a battle defeat at their hands. When the Armistice of Znaim was signed between France and Austria, the Austrian forces withdrew from Tyrol leaving the rebel forces abandoned. Amazingly, the rebels were still able to inflict several defeats to the French and Bavarian forces culminating in a complete French retreat. Hofer now took over the administration of the unoccupied territories, and large parts of Tyrol enjoyed a brief period of independence.



In October of 1809, Emperor Francis I of Austria officially gave up any claims to Tyrol, and Napoleon ordered the re-conquest of the province the same day. In November, those last loyal troops were defeated, crushing the rebellion for good. Andreas Hofer was captured and executed. With the rise of nationalism in the 19th century, the tragic fate of the Andreas Hofer and the rebellion took on mythic proportions for the German speaking Tyroleans. His story has become the subject of numerous books, and movies.

To access the YouTube playlist please click on the following link—<https://tinyurl.com/mrybajzr>

EXCERPT #1

“Rat-a-plan” Soldier Chorus – At the sound of the drums, the soldiers sing how proud they are of their regiment, and their love of army life!

EXCERPT #2

“Ah! mes amis, quel jour de fête!... Pour mon âme” - Tonio is elated that he has now enlisted and been made a member of the Regiment, and confesses that he joined because he loves their "daughter" Marie.

He convinces them that Marie loves him, and finally receives permission from them to marry her. Tonio is elated he will be united with his one love and promises to love and protect her forever.

EXCERPT #3

“Il faut partir mes bons compagnons d'armes.” - Marie has learned that must accompany the Marquise to her castle to begin her new life. As she says goodbye, with deep sorrow she sings of her love for them all.

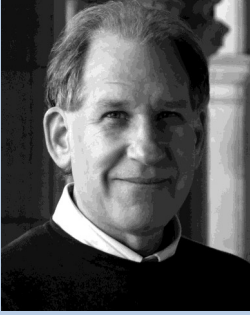
EXCERPT #4

The singing Lesson – As part of her lessons to become a ‘lady’, the Marquise gives Marie a singing lesson. But Marie quickly becomes frustrated, and with Sulpice’s encouragement, she transforms the tired old piece into their lively regimental song.

EXCERPT #5

“Par le rang et par l’opulence....Salut a la France” - Marie laments that her newfound wealth and position are meaningless without the Regiment and Tonio. Suddenly, accompanied by the sound of drums, the soldiers of the Regiment enter and join Marie in a rousing salute to France.

Q&A with the Stage Director



Mark Freiman has impressed audiences with his rich lyric bass, his engaging stage presence, and his creative stage direction. Credits include work with opera companies of New York, Sarasota, Kansas City, Ft. Worth, Virginia, Nashville, Mobile, and Central City (Colorado), as well as N.Y. City Opera Education, The Orchestra of St. Luke's, and the Caramoor Festival (NY). He has directed *The Italian Girl in Algiers*, *Norma*, *The Magic Flute*, and *La Bohème* at Sarasota Opera, as well as productions for Mobile Opera (Alabama), Union Avenue Opera (St. Louis, MO), Winter Opera St. Louis, Nickel City Opera (Buffalo, NY), and Muddy River Opera (Quincy, IL).

A child soloist for three seasons with the Metropolitan Opera, Mark Freiman sang a solo in the very first *Live From the Met* telecast, *La Bohème* with Luciano Pavarotti. He made his professional adult debut singing the title role in *The Marriage of Figaro* at Virginia's Ash Lawn Opera.

Where are you originally from and where do you live now? I grew up in New York City. I moved to St. Louis, Missouri sixteen years ago.

Before you were a director, were you ever a performer? Before I was a director, I was — and I still am — a performer. I sang in my first opera when I was 8, in the children's chorus at a very tiny theater in New York City called Amato Opera. I was enthralled by the theater, and I stayed involved there for 37 years, returning to sing the lead in the company's final performance after 61 seasons.

When I was 11, I heard about children's chorus auditions at the Metropolitan Opera through my school music teacher and decided to try out. I sang in over 200 performances there over the next three seasons with many famous opera stars and even got to sing some solos. In high school, I performed in plays and musicals, but I studied art in college. I got a job designing children's books but I continued to sing on weekends in the adult chorus at the Amato Opera, for fun, and I also helped out backstage. When I was cast in a small role, I began voice lessons in order not to embarrass myself, and I kept improving. I decided to pursue a professional career.



Freiman as Benoît in *La Bohème* (Sarasota Opera, 2006)

What made you want to become a professional stage director? Many of my colleagues had told me over the years that I should direct, but I enjoyed performing so much that I didn't give it much thought. A few years ago I was in a production of Rossini's *The Barber of Seville* with a director who was overwhelmed. I had done the show many times, so I helped out my colleagues by suggesting stage business and fun comic bits. The head of the company saw what I had done to help and asked if I would direct, so I decided to give it a try.

I directed *La Bohème* and I sang two small comic roles in the show, too. I found that I really enjoyed working with singers, and I liked having dramatic control over the show. I could continue to sing, but a whole new facet of opera had opened up to me.

What kinds of things did you study to become a stage director? I'm probably the wrong person to ask, since I didn't formally study how to do this. Many directors work first as a stage manager or assistant director, but I grew up with opera and I have experience in all different aspects of putting on a show. Besides being a child singer, an adult chorister, and a singer of both small and lead roles, my practical theater experience includes building and moving scenery, operating lights, pulling the curtain, doing makeup, working in the box office, and ushering. My art background also helps me in the visual aspects of directing.

Can you tell us what a stage director does and what your responsibilities are? The stage director is responsible for everything that you see on the stage, while the conductor is responsible for what you hear. I need to make sure the story is told clearly. I figure out the movement for the performers in advance and then work with them to refine it and change it if needed. I work on the acting, so that the singers are conveying the emotions of the drama or the comedy effectively.

I work closely with the scenic designer, costume designer, wig and makeup designer, and lighting designer to achieve a common vision. I'm happiest when I have a talented cast that has new ideas to offer and ways to improve what I've worked out in advance. I love working with talented designers who understand what I'm asking for and then take it to a higher level with their expertise — or make a suggestion I hadn't thought of that really improves the look of the show.

How do you create the staging or movement of the performers around the stage?

First I study the libretto — the words — and write a translation in my music if it's in a foreign language. Then I study the music. I develop an overview of the story and the motivations of the characters. What does each character want, and what do they do to achieve their goals? What actions and characters interfere to create conflict?

Then I look and listen for all the places where there are dramatic changes. The music tells you everything, from the emotion (happy? sad? funny?) to the action (slow? fast? sudden?). If Donizetti gives the singer a measure or two of orchestra music in between sung phrases, I want movement there. If there is a sudden loud accent in the music, I want a gesture to go with it. In movies, the composer writes music to go with the action. In opera, I'm working backwards, finding action to go with the music.

My music is full of instructions I write in pencil for movement and character motivation, and diagrams to show where everyone goes onstage.



From your perspective, what is "The Daughter of the Regiment" about?

Like many books, movies and shows, this is a "fish out of water" story, where the main character is placed in a situation that is completely unfamiliar. Marie is forced to leave behind her friends and her family of soldiers that raised her, and begin a new life as a refined upper-class woman — and she has trouble fitting in. But ultimately, this is a love story. Of course there is Marie's love for Tonio, and also for her "fathers" in the regiment — but there is more. Although the Marquise tries to change Marie, thinking it will make up for the lost opportunities in her own life, she finally learns to accept Marie for who she is. She allows Marie to find happiness despite what society tells her to do — just like the Marquise did when she was young. So although the romantic plot is central, I think the transformation of the Marquise as she learns the importance of being true to herself, of accepting and loving Marie, is the most interesting part of the story.

Are there any special moments in the opera the audience should watch for?

The most famous part of the opera is Tonio's aria in Act I when he tells the soldiers that he has just joined their regiment. There is no better way for a tenor to express his happiness than by showing off. In many operas, the tenor might end a big aria with a high C — a note about as high as a tenor can sing. But Tonio sings nine of them! See if you can count them. Hint: They are grouped together two at a time, until the last one!

I also really like the music lesson scene at the beginning of Act II. The Marquise wants Marie to practice singing a stuffy old song, but Sulpice joins in softly with the catchy marching drum rhythms of the regiment. Then he notices the same phrase in the lyrics of the old song and the regiment's song, and he and Marie can't help but switch tunes. I think Donizetti must have enjoyed writing this overly dramatic scene, and transforming it into something fun.

A great thing about opera is that it touches different people in different ways. So after the performance, I hope you will think about what moments were the most special to you.

The Magic Flute directed by Mark Freiman

(Sarasota Opera, 2019)

Costume Design

Costumes provide the audience with important clues about the characters in an opera. Details about the wealth, profession, goals, secrets, and relationships with other characters can all be represented by the clothes a character wears.

The **costume designer** plans or designs the costumes and supervises their construction. Through research and careful planning, they insure that the performer's costumes fit the character as well as the time period and location in which the opera is set. They also take into account any "clues" the composer includes in the score which tell how the character might act or physical actions they might do (for example, hide something on their person).

Active Learning Using the sketches below, identify three basic clues about each character, such as age, gender, societal status, profession, etc. Then, on a separate paper, create modern day costumes for each character based on these traits.



Costume designer **Howard Tsvi Kaplan's** designs for Marie, Tonio, and Marchioness can be found below. Mr. Kaplan has been Sarasota Opera's resident costume designer

since 1998 and has designed for more than 20 different productions. Other recent endeavors include *The Man of La Mancha* (Olney Theatre - nominated for a Helen Hayes Award); *The Mikado* (Pittsburgh Public Theatre); *Il Trovatore* (Opera New Jersey), *The Marriage of Figaro* and *Werther* (Kentucky Opera), *Siege of Corinth* and *La bohème* (Baltimore Opera).

For twelve years, Mr. Kaplan designed for Ringling Bros. & Barnum and Bailey Clown College.



Marie

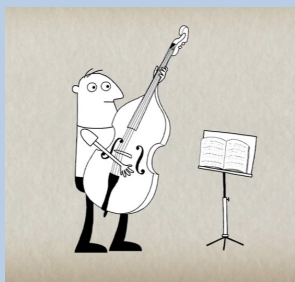


Tonio



Marchioness

TED Ed Videos and Lessons



How playing an instrument benefits your brain

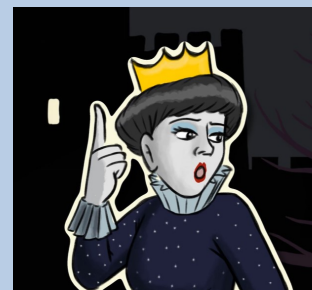
https://www.ted.com/talks/anita_collins_how_playing_an_instrument_benefits_your_brain

When you listen to music, multiple areas of your brain become engaged and active. But when you actually play an instrument, that activity becomes more like a full-body brain workout. What's going on? Educator Anita Collins explains the fireworks that go off in musicians' brains when they play and examines some of the long-term positive effects of this mental workout.

What is a squillo and why do opera singers need it?

https://www.ted.com/talks/ming_luke_what_s_a_squillo_and_why_do_opera_singers_need_it

An orchestra fills an opera house with music, but a singer's voice soars above the instruments. Its melody rings out across thousands of patrons— all without any assistance from a microphone. How is it possible that a single voice can be heard so clearly? The answer lies in the physics of the human voice. Ming Luke explains the carefully honed technique of an expert opera singer. [Directed by Franz Palomares, narrated by Addison Anderson].



The transformative power of classical music

https://www.ted.com/talks/benjamin_zander_the_transformative_power_of_classical_music?referrer=playlist-how_music_affects_us

Benjamin Zander has two infectious passions: classical music, and helping us all realize our untapped love for it -- and by extension, our untapped love for all new possibilities, new experiences, new connections.

Napoleon Vs. History

<http://ed.ted.com/lessons/history-vs-napoleon-bonaparte-alex-gendler>

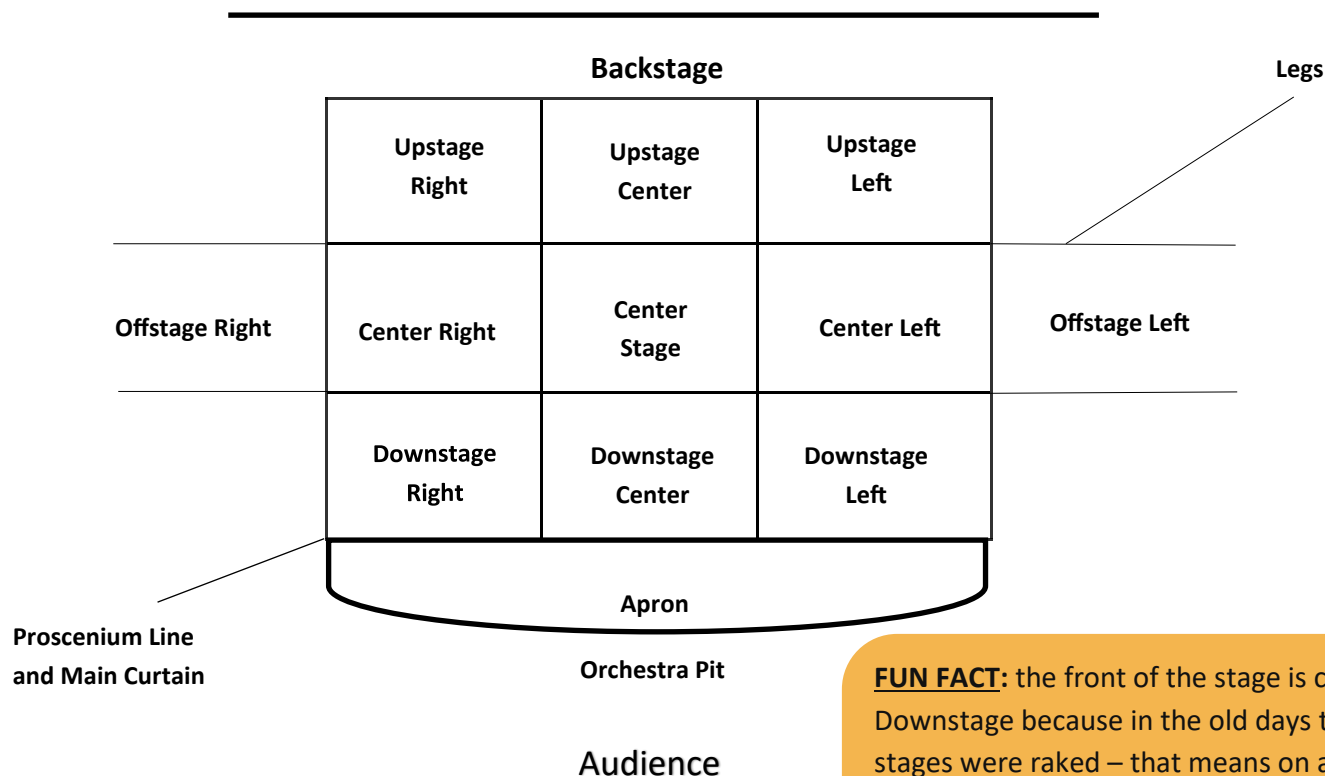
After the French Revolution erupted in 1789, Europe was thrown into chaos. Neighboring countries' monarchs feared they would share the fate of Louis XVI and attacked the new Republic, while at home, extremism and mistrust between factions led to bloodshed. In the midst of all this conflict, Napoleon emerged. But did he save the revolution, or destroy it? Alex Gendler puts Napoleon on trial.



Acting Game

Play a fun theater game that teaches stage directions, the parts of the stage, and is also a great warm-up game to get the energy flowing! First learn the basic stage locations :

PARTS OF THE STAGE

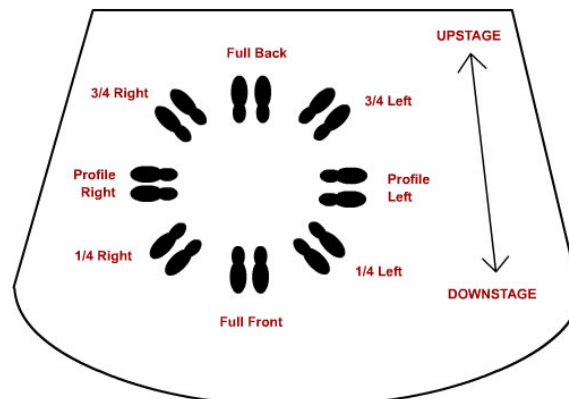


To play, start with all the students center stage. The Leader calls out a stage direction ("Upstage Left!") and all actors must run to that area of the stage.

FUN FACT: the front of the stage is called Downstage because in the old days the stages were raked – that means on an angle with the lower edge down near the audience, and the higher level up at the back of the stage. So the actors would walk 'down' to the front of the stage. In today's theaters usually the seating area is raked!

MAKE IT MORE FUN!

- The leader can call out different ways to move: sneak, tiptoe, float, stalk, dance, etc.
- Suggest different characters they should move as: Voldemort, the Mad Hatter, Pinocchio, etc.
- Call out different emotions: Move sadly, with frustration, aggressively, shyly, etc.
- Call out actor's body angles: Full front, quarter turn to Stage Right etc. (as in the diagram to the right)



Activities

Understanding the plot and characters before attending a performance greatly enhances the experience. The activities below will help your students explore *The Daughter of the Regiment* and prepare them for their live opera experience.

Create A Sequel Write a sequel using the same characters from the opera. What would happen next in their lives, what situations do the characters encounter? What plot twists occur?

Readers Theater Divide into small groups and assign each group a part of the plot. Within each group designate characters. Students create the dialogue based on the assigned scene.

After they have been given time to prepare, students perform their scenes in the sequential order of the opera.

Draw It Out Draw a picture from your favorite part of the plot and explain to the class why it is important to the story.

Character Exploration

Have students explore the characters through the creation of social media profiles.

Using clues in the libretto and synopsis, develop profiles that address each character's interests, education, work, philosophy, arts, sports, likes, etc. Include status updates that match the storyline and events in the opera.

Consider; What groups, organizations, bands, celebrities, etc. would the character "like"? Who are their friends, including characters in the opera? What level of privacy/security do they have on their Facebook profile?

Drumming

In the first act of the opera, the soldiers are called to assemble by the sound of the drum. The drum is probably the oldest and simplest of military instruments, although it did not appear in Europe until the time of the Crusades (1095-1291) when it was copied from Islamic armies. It was used to communicate commands on the battlefield and to ensure soldiers acted in unison on confusing, noisy battlefields, as they were familiar with the series of beats that conveyed orders heard above the noise of battle. The drum also controlled the soldier's daily life, signaling reveille (wake-up), assembly and curfew, for example.



CIVIL WAR DRUM CALLS

<https://www.youtube.com/watch?v=0fvkihdRV5g>

Check out this video demonstrating drum calling in the US Civil War.

If you were a soldier, do you think you could recognize the different drum calls?



Drumming

Since it was through the sounds of the drum that the officer in charge communicated with the troops, there evolved a series of beats, each of which regulated the pace at which the men should advance - or retreat - on a march or in battle or indicated that certain activities should take place. Some of these beats held more than one meaning, and it was incumbent upon the soldier to be able to recognize not only the beat itself, but also its meaning at the time it was being sounded.

L'Assemblée As the name suggests, this call signified that the troops should assemble and hold themselves ready.

L'Assemblée I



La Générale served as a call for all to take arms. At such times its beating was unscheduled and would warn the soldiers to proceed promptly to their assigned places, while the officers in charge would go immediately to the commander to receive their orders.

La Générale



Drumming

L'Appel was a simple beat to reassemble the troops, render honors to lieutenant generals, demand the capitulation of a place held under siege, close ranks once the troops were assembled, announce an exercise was to take place or to bring one to a close, signal that part of a column was not able to follow those ahead or was forced to stop for some reason, warn that a column of march was proceeding too quickly for those behind to keep up, signal the drummers of all the regiments in a camp that it was time to sound La Retraite, etc

L'Appel Or Le Rappel



Although **La Retraite** was the signal to cease combat or withdraw in battle, this use of the call received almost no attention in the 18th century French ordinances and military treatises for that purpose. The French beat La Retraite at sunset to announce that the gates were soon to be closed, sounded by all drummers after the gates were secured and orders had been given. Also in camps soldiers were to return to their tents after the sounding of La Retraite, roll was to be taken, vivandiers were to stop selling drinks, "filles de mauvais vie" and other suspect persons were to be arrested, all fires and lights were to be extinguished, and the flags were to be folded and put away.

La Retraite I



Opera Review: “Sarasota Opera shows youth opera at its finest”

A fall season highlight is the annual Sarasota Youth Opera production by the Sarasota Opera, arguably the only opera company to present operas by and for youth on its main stage every year. I’m always impressed by the quality of singing and acting and the ingenuity of everyone connected with these splendid productions. Not “children’s shows,” but fully mounted productions with lighting, costumes, staging, an orchestra and all the stagecraft expected from a regular main-stage production.

This year’s journey to “The Secret World of OG”, a U.S. premiere, is a prime example of youth opera at its finest. The opera, based on the book by Pierre Burton, has both music and libretto by Dean Burry, whose charming opera “The Hobbit,” was produced by Sarasota Youth Opera last year.

The green people of Og live underground and have only one word, “Og”, in their vocabulary. Their world is one of make-believe and role playing, drawn from objects and books they have “borrowed” from children of the world above. Penny, Pamela, Patsy, Peter and Paul — known as Pollywog (this opera positively percolates with perky, profound alliteration) are children who delight in playing pretend.

Penny, Peter and Paul follow two of the green people down into a tunnel under their playhouse and are eventually captured by Ogs and rescued by Patsy, Pamela and Cheshire the dog in a series of escapades careening through that make-believe world.

These people of Og, beautifully sung and acted by at least 65 of the 85 youth opera members in the cast, have a great time singing and dancing an extended number using only the word “Og” in every possible permutation, which is priceless, then from time to time comment on the events in true Greek chorus fashion. Their only other words are from those characters in the books they have purloined from the world above and made their own.

The result is a perfect plethora of scenes with Ogs as Wyatt Earp, Captain Hook and Smee from Peter Pan, and rather famous spies, each scene flowing smoothly from one to the other with nary a pause or break in the mood.



This charming piece was brought to life by a talented group of young singers, including the five peripatetic protagonists: Katherine Herbert as

Penny, Aubree Zern as Pamela, Dominique Cecchetti as Patsy, Samantha Lane as Peter and Ursula Kushner as Paul (Pollywog). Hunter Thorkelson is Earless the cat, and Astrid McIntyre is Yukie the dog. Important smaller roles were Griffin Stahlmann as the butcher, Pablo Gonzalez as the sheriff and Sky Stahlmann as Hook. Principal voices were discreetly amplified to help prevent oversinging, and it would have been a help to have the dialogue amplified, as well. The orchestra was ably conducted by Jesse Martins, who didn’t miss a cue, using Burry’s excellent orchestration commissioned by the Sarasota Opera.

Ken Yunker’s lighting of the extremely clever and cartoonish sets by Donna and Mark Buckalter enhanced the atmosphere of the opera from the playhouse of the children to the deep depths and caves of the world of Og. I continue to be astonished by the ingenious staging of Martha Collins as she directs these productions. All too often the staging of youth operas consists of “controlling traffic,” but each person on this stage was a definite character with every movement skillfully timed and executed in mood with the music. Collins’ choreography in the big chorus line was a crowd pleaser.

Burry’s score is eclectic but charming, bringing us ever-so-slight reminders of Copland, Prokofiev, a little Poulenc and a lot of Burry. The character scenes are scored in their styles — lifted on purpose from hoe-downs, pirate chanties and even a hint of James Bond — but all still Burry. Melodic lines are certainly within the scope of voices of this age, and they created lovely melodies while keeping the story moving.

It was a delightful evening, and the lower floor of the Opera House was packed with a lot of families, each seeming to have a bouquet of flowers for these young performers. And there is a moral: You can pretend to be whomever you want to be, but in the end —you’re only exactly who you are.

Post-Performance Activity

Create Your Own Review Using the worksheet below, and the Sarasota Observer’s review of *The Secret World of Og* as a guide, create a review of Sarasota Opera’s performance of *The Daughter of the Regiment*.

What are the elements of a review? What areas of the production does the reviewer cover? How does the reviewer speak about the positive and negative aspects of the performance?

	Notes	Grade
Jessica Sandidge as Marie	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
William Davenport as Tonio	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Matthew Hanscom as Sulpice	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Lisa Chavez as Marchioness	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Jake Stamatis as Hortensius	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Music	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Sets	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Staging	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Lighting	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Costumes	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>
Wigs & Makeup	<div></div> <div></div>	<div><div></div><div></div><div></div><div></div><div></div></div>

Opera Terms

The words you hear around an opera house might be confusing, especially the ITALIAN ones! The following is a list of words you may hear and their definitions.

ARIA	A solo song in an opera
BRAVO	The word the audience yells after a great show!
COLORATURA	A type of singing where the singer sings a lot of notes very quickly
CONDUCTOR	The music director who leads the singers and orchestra
COMPOSER	A person who writes music
DUET	A song sung by two people at the same time
FINALE	Italian for “final”, a musical number at the end of an act usually an ensemble
LIBRETTO	The words of the opera that are then set to music by the composer (literally means “little book”)
MAESTRO	Italian for “master” or “teacher”. The conductor is often referred to as “maestro” to show respect
OPERA	A play that is sung rather than spoken
OVERTURE	The musical introduction
PIT	The place in the theater where the orchestra sits; it is in front of and at a lower level than the stage
QUARTET	A musical piece involving four singers or instruments
RECITATIVE	A kind of sung speech; many Mozart operas have this type of sung dialogue
TRIO	A musical piece involving three singers or instruments

Opera seems to have specific words for everything and the voice types are no exception. The list below gives the basic voice types for men and women.

SOPRANO	The highest female voice; they are usually the heroine or female romantic lead in the opera.
MEZZO-SOPRANO	Mezzo is Italian for “middle”, so a mezzo-soprano is the middle female voice type; they often play more character- type roles like witches, old ladies, gypsies and even young boys, but they can also be the lead character.
CONTRALTO	The lowest female voice. A real contralto is very rare; the roles written for them are often sung by mezzos who have a strong lower range.
TENOR	The highest male voice; they are generally the hero or male romantic lead.
BARITONE	The middle male voice; with a warm vocal quality they often play comic roles such as Papageno (in <i>The Magic Flute</i>) or fathers.
BASS	The lowest male voice; because of the very low sound they are often villains or the father figure.

What To Expect at the Opera

Opera is not a remote art form that only the initiated appreciate. It reflects human conflicts and passions. It has inspired a level of devotion in some people best compared to that of a die-hard sports fan. Just as you do not need to know every statistic to enjoy watching a football game, you do not need to be a music or opera expert to enjoy a performance.

Supertitles - Real-time English translations are above the stage, providing immediate understanding of what is happening, helping you to experience the excitement of the performance no matter what the language.



Theater - With just under 1,200 seats, there are no 'bad' seats in our theater. Most operagoers love attending opera in our theater as its intimate size makes you always feel close to the action.

What to Wear - Dress comfortably, and be yourself. Opera is not the playground of the rich, and we work hard to make sure that everyone feels at home in our theater. At the Sarasota Opera House, "Opera Dress" can be khakis or jeans or evening gowns and tuxedos.

Applause - At the opera, unlike the symphony or other classical music concert, you can applaud when the performance moves you (similar to a solo at a jazz performance). You can also express your appreciation for the performers by yelling bravo, brava, or bravi when the conductor enters the orchestra pit, at the end of a well-sung aria or ensemble, or during the bows.

Eating and drinking - During regular performances, food and drinks are available prior to the show and during intermissions. During dress rehearsals, our concessions are closed.

Restrooms - There are ample restrooms located in the lobby of the theater. We encourage everyone to use the bathroom before the opera begins or during intermissions.

Late Seating - If you arrive after the performance has begun or leave while an act of the opera is in progress, you will need to wait until an intermission to re-enter.

Electronics - Out of consideration to our performances and patrons, we asked that all cellphones and electronic devices be turned off before the performance begins. Just like at your local movie theatre, the use of any recording devices is strictly prohibited.

Opera Jobs

Opera is a collaborative artform and requires a huge cast of players both on and off the stage to make everything come together.

Led by the **General Director**, members of the administrative staff work to support the artistic mission of the company through fundraising, donor cultivation, community outreach, patron education, and management of the day-to-day needs of the organization. The Development, Marketing, Finance, and Education departments are but some of the areas covered under administration.

Artistic Director - Defines the artistic mission of the company and works with the General Director and Artistic Administrator to decide which operas will be performed. In many companies, the artistic director is also a conductor.

Artistic Administrator - Works with the artistic director to cast and plan each production.

Stage Director - Tells the singers where to go, instructs them on how to portray their roles, and works with others to create a vibrant story with lights, costumes, sets, and props.

Stage Manager - Assists the director, singers, and backstage crew during rehearsals and performances with the help of several assistant stage managers.

Set Designer - Plans or designs the sets through careful research and study.

Lighting Designer - Plans or designs the color, intensity, and frequency of the lights onstage.

Costume Designer - Plans or designs the costumes and supervises their construction.

Wig & Makeup Designer - Oversees the design of hairstyles, wigs, and makeup.

Stage Crew - Assists in the construction, installation, and changing of sets, costumes, lighting, and props during rehearsals and performances.

Conductor – The person who leads the singers and orchestra.

Cast - All singers and actors who appear onstage.

Principals - Singers who perform the main roles within the opera.

Comprimario - Singers who perform the supporting roles within the opera, from the Italian meaning “next to the first.”

Supernumeraries – “Supers” are actors who participate in the action but do not sing or speak.

Orchestra – The musicians who play the instrumental parts within the score of the opera.

Sarasota Opera



Based in Florida's beautiful Gulf Coast, Sarasota Opera is now in its 61st season.

In 1960 the touring Turnau Opera Players presented their first season in the historic 320 seat Asolo Theater on the grounds of Sarasota's Ringling Museum of Art. The following year the Asolo Opera Guild was formed to support the annual visits of the Turnau company. In 1974 the Guild formed the Asolo Opera Company to begin presenting their own productions. Recognizing the need for a theater more conducive to opera, the company purchased the former A.B. Edwards Theater in downtown Sarasota in 1979. Renovations began in 1982 and the theater, now on the National Register of Historic Places, opened in 1984 as the Sarasota Opera House, the company it housed now being called Sarasota Opera.

Since 1983 the company has been under the artistic leadership of Victor DeRenzi. Recognizing the importance of training, Maestro DeRenzi founded the Apprentice Artist and Studio Artist programs. Sarasota Opera also maintains a commitment to education through its performances for local schools and the unique Sarasota Youth Opera program, currently the most comprehensive youth opera program in the nation.

Sarasota Opera began attracting international attention with the Masterworks Revival Series, which presents neglected works of artistic merit and made history in 2016 by completing the Verdi Cycle, a 28-season effort to produce every work written by Giuseppe Verdi. Sarasota Opera is now the only opera company in the world to have presented every work, in every version and Maestro DeRenzi is the only conductor to have conducted all the composer's works.

The Sarasota Opera House completed a \$20 million-dollar historic renovation and restoration in 2008. The project was designed to restore the historic 1926 theater to its original glory, while creating a venue for opera for the 21st century. Decorative details have been restored, seating has been replaced, and the orchestra pit almost doubled in size to accommodate operas that require larger orchestras. Backstage systems have been updated and public areas and amenities expanded and enhanced.

Sarasota Opera House

Looking for opportunities to promote the real estate market in Sarasota Arthur Britton (“A.B.”) Edwards, Sarasota’s first mayor, prominent entrepreneur, and real estate investor, decided that downtown needed an attraction, signaling to the world that the city was a destination. The Edwards Theatre opened in April 1926, would serve the community for many decades as a place of entertainment, community resource and finally as an opera house.

The opening night in 1926 was accorded great fanfare in the local press. The performance included a live band, dancers, and an opera singer (Mr. Edwards’ daughter). As a mixed-use venue, it also included the silent movie “Skinner’s Dress Suit” accompanied by the Robert Morton orchestral organ. Later bill of fare included Will Rogers, the Ziegfeld Follies, the exotic fan dancer Sally Rand, and touring opera companies. A hurricane in 1929 destroyed the organ and required renovations to the lobby, but performances continued.

Mr. Edwards sold the venue to the Sparks movie theater chain, which renamed it the Florida Theater. Movies became more prominent in future years, especially in 1952 when Cecil B. DeMille’s *The Greatest Show on Earth*, largely filmed in Sarasota, had its world premiere, with many of the stars including Charlton Heston and Mr. DeMille in attendance. Live performances in those years included a young Elvis Presley in 1956 (with a top ticket price of \$1.50).

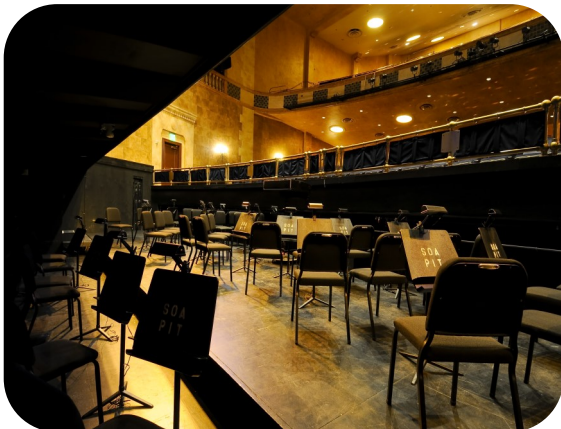
The years took its toll on the Florida Theater and in 1972 it stopped showing films. The front part of the building continued to house offices and a radio school, but in 1979, a new future was destined for the building.

The Asolo Opera Guild, founded in 1960 to support opera performances at the Asolo Theatre on the grounds of the Ringling Museum, needed a new home and arranged to purchase the Florida Theater for \$150,000. Over the next few years the Guild undertook to renovate the building as it raised funds and in 1984 it was ready to reopen as the Sarasota Opera House.

After a subsequent renovation in 2008, with much of its original beauty restored and enhanced, the Sarasota Opera House was called “one of the finest venues for opera in America” by *Musical America*. It seats 1,129 and the orchestra pit accommodates over 75 players. It was added to the National Register of Historic Places in 1984, received the Florida Preservation Award in 2010, and helped spurred the revival of downtown Sarasota.



Orchestra Pit



The original orchestra pit was only six feet deep and too small for larger operatic works that require up to 75 musicians. When the opera was renovated in 2007, the pit was significantly enlarged and put on a hydraulic lift so it could be raised and lowered. However, this means that the machinery for the pit is now six feet below the underground water table. Accordingly, two water pump systems work non-stop to keep water out of the pit, and there is a separate back-up pump hooked up to a generator in case of a power outage. One night, to keep the pit from flooding, our Opera House Engineer slept in the orchestra pit, watching over a malfunctioning pump!!!

Sarasota Youth Opera

Since 1984, [Sarasota Youth Opera](#) has given young people age 8 and above an opportunity to experience the magic of opera through participating in Sarasota Opera's main stage productions, a three-week summer workshop, the Youth Opera's own full-scale productions, and concerts throughout the community.

Accepting all who apply, regardless of skill level or ability to pay, this program is unique in the opera world.

Youth Productions



Regarded as a leader in the commissioning and producing of works for young voices, Sarasota Youth Opera is the only program in the United States committed to presenting annual, full-scale opera productions for young voices with professional musicians, direction, and costume and scenic design.

Since 1986 SYO has commissioned six new operas, and presented over 20 additional productions. Past commissions include *Rootabaga Country* (2017), *Little Nemo in Slumberland* (2012), *The Language of Birds* (2004), *Eye of Ra* (1998), *Her Lightness* (1993), and *Deadline* (1989).

Summer Camp



Summer camp is a three-week, hands-on workshop held at the Sarasota Opera House every June that immerses young people in all aspects of the opera. Under the direction of Sarasota Opera's professional staff, participants experience the magic on stage and behind the scenes as they study many facets of opera, from music and acting to opera appreciation and production.

Mainstage Productions

Youth Opera members have opportunities to participate in Sarasota Opera's mainstage productions as children's chorus members, supernumeraries (extras who perform non-singing roles) and in special roles written by the composer for children's voices. In recent seasons these have included roles in *The Magic Flute*, *la Bohème*, *Tosca*, *Carmen*, and *Turandot*.



Images by Rod Millington / Sarasota Opera