

SARASOTA OPERA

VICTOR DeRENZI, Artistic Director
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TEACHER RESOURCE GUIDE

**THE MAGIC
FLUTE**



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powerful ruler of the realm of the moon and stars,
mother of Pamina ALEXANDRA BATSIOS

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Papageno's sweetheart TATEV BAROYAN**

Monostatos (*moh-NAH-stah-tos*) *tenor*
Overseer at the Temple, who lusts after Pamina
..... JOHN KUN PARK*

Chorus of Priests, Attendants, Acolytes, and
Servants APPRENTICE & STUDIO ARTISTS

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Top Jesse Martins, Mark Freiman **Middle** Brian Kontes, Andrew Surrena, Alexandra Batsios, Hanna Brammer, Annie Chester
Bottom, Catherine Swindle, Nicole Woodward, Matthew Hanscom, Tatev Baroyan , John Kun Park,

THE STORY

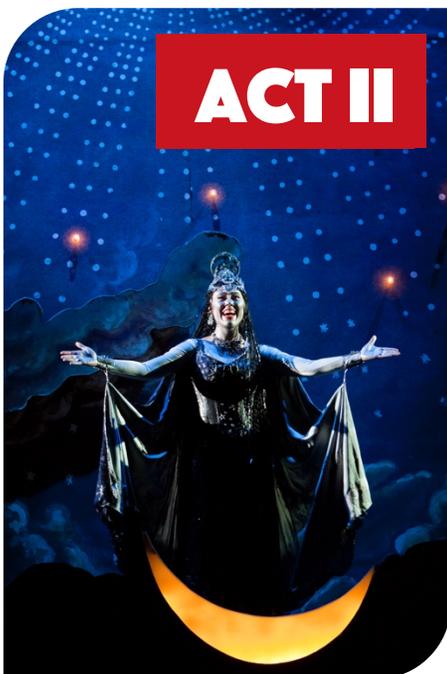
Running from a serpent, Tamino (tah-MEE-noh) faints as it nears him. Three veiled Ladies kill the creature and then admire the young man. Reviving, Tamino meets Papageno (pah-pah-GEH-noh), a bird catcher who claims to have killed the monster. On their return, the Three Ladies punish Papageno for lying and give Tamino a portrait of the Queen's daughter, Pamina (pah-MEE-nah). He instantly falls in love with her. The Queen of the Night appears and asks the prince to save Pamina from Sarastro (zah-RAHS-troh), who abducted her. To protect them on this quest the Ladies present Tamino with a magic flute and Papageno with magic bells. Additionally, Three Spirits will accompany them.



Sarastro's slave, Monostatos (moh-NAH-stah-tos), captures Pamina who has escaped from his master's palace but is frightened away by seeing Papageno. Overjoyed to hear that her mother has sent help, Pamina waits for Tamino to set her free.

The Spirits lead Tamino to three temples where voices urge him to turn back. From the third temple the Speaker emerges. He tells Tamino that the Queen of the Night has deceived him and that the prince will only learn the truth when he becomes a member of the brotherhood.

Papageno and Pamina search for Tamino. When Monostatos and other slaves try to stop them Papageno enchants them with his magical bells. Sarastro and his court arrive, and Pamina confesses that she tried to escape. Monostatos leads in Tamino, and the Prince and Pamina embrace. Sarastro orders Tamino and Papageno to undergo the trials of the temple.

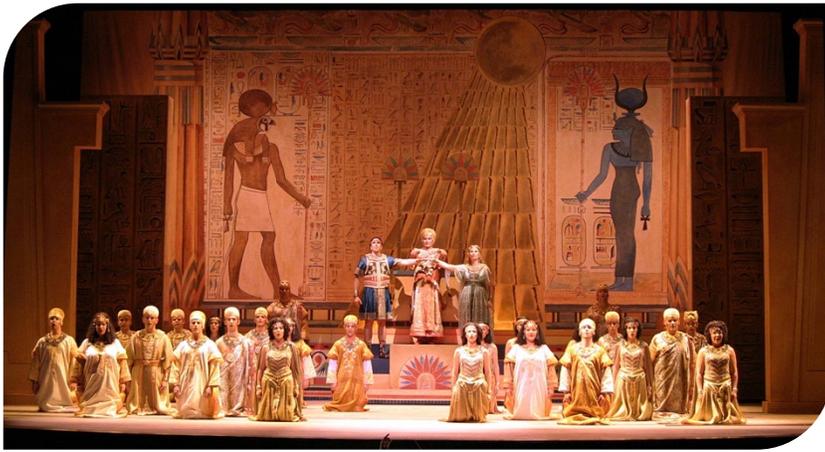


Sarastro asks his priests to extend their brotherhood to Tamino in the hope that Tamino will defend the temple from the Queen of the Night. Two priests prepare Tamino and Papageno for the trial of silence. The Three Ladies try unsuccessfully to convince the pair to return to their mission for the Queen.

The Queen of the Night appears and gives Pamina a dagger, commanding her to kill Sarastro. After overhearing this plot, Monostatos once again tries to force himself on Pamina. However, Sarastro rescues her. Angrily Monostatos throws his support to the Queen. Sarastro explains to Pamina that in his realm all are bound by love.

Tamino and Papageno, under a vow of silence, continue their trials. The bird catcher meets an old woman who introduces herself as his future wife, then disappears. When Pamina finds Tamino, she is saddened because he refuses to speak to her (because of the trial of silence).

Papageno fails the trials due to his cowardice. Magically the old woman changes into a young girl, Papagena (pah-pah-GEH-nah). A priest prevents Papageno and Papagena from embracing and tells the bird catcher that he is unworthy of a wife.



contemplate family life.

Pamina is determined to commit suicide because of Tamino's silence, but the Three Spirits prevent her and take her to him. Reunited, Tamino and Pamina triumphantly undergo the trials of fire and water.

Papageno, searching for Papagena, decides to hang himself when he cannot find her. However, advised by the three spirits, Papageno uses his magic bells, Papagena appears and the two happily

The Queen of the Night, the Three Ladies, and Monostatos join forces to destroy the temple, but they are stopped. In triumph, Sarastro and his followers hail Tamino and Pamina.

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

STORY ACTIVITIES

Create a sequel Write a sequel to The Magic Flute using the same characters from the opera. What happens after the finale? What new characters do they encounter?

Readers theater Divide into groups and assign each a part of the synopsis. Within each group designate characters and one narrator. Allow students time to practice their scene. Students will need to create their character's dialogue based on the assigned synopsis sections.

After they have prepared, the narrator for the group will read their section as the other students act out the story. Groups will perform their part following 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.

Create your own props Create props and/or costumes with basic materials (paper, tape, etc.) for a specific character using clues from the synopsis.

Facebook Character Exploration Have students explore the characters through the creation of Facebook profiles. Using clues in the libretto and synopsis, develop profiles that address each character's interests, education, work, philosophy, arts, sports, likes, etc. Also include status updates that match the storyline and events in the opera.



For an animated plot summary, visit <https://www.youtube.com/watch?v=-laVXO0IYKY>

BEHIND THE STORY

Mozart's old friend, the impresario, actor, and writer Emanuel Schikaneder, commissioned the Austrian composer to create a new Singspiel (play with music) in the spring of 1791. Mozart was happy to have the opportunity to write another Singspiel since the last full-length one he had composed, *The Abduction from the Seraglio*, was a phenomenal success performed all over Germany. Schikaneder was the librettist for the new Singspiel, and he developed its story from several operas, novels, and fairy tales popular at the time.

Most important to the creation of the new Singspiel was the fact that both composer and librettist were Freemasons. An international secret fraternity, the Free and Accepted Masons were known for their liberal views and feared by autocratic monarchs. Schikaneder and Mozart chose to create a Singspiel that was filled with Masonic philosophy and ritual. For example, in the middle of *The Magic Flute* overture, the music stops and, after a pause, three chords are heard three times. This "knocking" comes from the Masonic ritual and its rhythm is associated with the Fellow Craft, or second degree, of Freemasons. The number three is the basic symbolic number of the opera, representing the three levels of membership for Masons: there are three ladies, three Spirits, and even three flats in the overture's music key (E flat major). Tamino's spiritual journey through the work parallels that of a man's progress through the different levels of Masonry. Librettist and composer

presented the basic tenets of their Brotherhood with respect, though not every detail of the work is taken from Masonic philosophy.

The bulk of the Singspiel was completed by early summer, but Mozart did not compose the overture and the march of the Priests until a few days before the first performance. The initial cast included Mozart's sister-in-law as The Queen of the Night, Schikaneder himself as Papageno, and the seventeen-year-old Anna Gottlieb, who had created the role of Barbarina in *The Marriage of Figaro* five years earlier, as Pamina. Mozart conducted from the keyboard.

The Magic Flute became the greatest stage success of Mozart's life, and it was given an estimated 200 performances in the first few months. In a letter from Mozart to Constanze, his wife, he describes how his rival Antonio Salieri praised the work. The



Anna Gottlieb



Emanuel Schikaneder
As Papageno

SINGSPIEL (ZING-SHPEEL)

Translated, singspiel literally means "sing-play" or "play with singing."

The earliest singspiels were plays that had popular songs interspersed between dialogue that tended to be farcical, comic, and sometimes serious in nature.

Singspiels are in German and often have exaggerated moments of good and evil, magic, and mystical creatures throughout their librettos. They were very popular in the 18th century and came from models of French *opéra comique* and English ballad opera.

Mozart's *The Magic Flute* is a singspiel and features many of these characteristics including strophic writing (when all the verses or words of a song are sung to the same music).

Mozart composed several additional singspiels like *Bastien und Bastienne* (1768), *The Abduction from the Seraglio* (1782), and *The Impresario* (1786).

KÖCHEL CATALOGUE

The Köchel catalogue is a chronological catalogue of compositions by Wolfgang Amadeus Mozart, originally created by Ludwig von Köchel (1800-1877), in which the entries are abbreviated K. and KV.

audience demanded encores of the music that ranged from German folk-tune-inspired numbers for Papageno, to the Italian influenced arias for Tamino and The Queen of the Night. *The Magic Flute* was a true multicultural success.

Wolfgang Amadeus Mozart, who was only 35 years old, died two months after the world premiere of *The Magic Flute*. His reputation stood high throughout the German-speaking lands, and his passing was mourned by his family and the public. Mozart's Masonic brothers held a Lodge of Sorrows for the composer, and they had printed the main speech from the ceremony as well as the Masonic cantata (K.623)

that Mozart wrote just before he died.

Libretto means "little book" in Italian. It refers to the written text of an opera set to music by the composer (or, in the case of a singspiel, also the text spoken by the performers). In earlier times it was often regarded as more important than the music, and it was common for audience members to purchase the libretto to read during the performance.

THE LIBRETTIST

Multifaceted German dramatist, theater director, actor, dancer, singer, and composer **Emanuel Schikaneder** was born in Straubing on September 1, 1751. He received his studies at a Jesuit school in Regensburg, and training as a singer from a local cathedral. He may have been a town musician before becoming an actor with Franz Joseph Moser's **troupe** (a company of actors that travel extensively) sometime between 1773-1774.

Schikaneder became the director of F. J. Moser's troupe in 1778, and the company appeared in Ulm, Stuttgart, Augsburg, Nuremberg, and many other cities. They offered plays by Shakespeare (fairly unknown in Germany at this time), original works, and singspiels that Schikaneder created.

In the fall of 1780, Schikaneder's troupe made an extended stay in Salzburg where he met the Mozart family for the first time. The Mozart's came to many of Schikaneder's performances, and he gave the Mozart's free tickets to his shows. Before Wolfgang left Salzburg for Munich to open his opera

Idomeneo in 1781, he promised to write a recitative and aria for a new production of Schikaneder's. Later in 1791, Schikaneder wrote the libretto for *The Magic Flute* and performed the role of Papageno in the premiere.



In 1801 Schikaneder built the **Theater an der Wien**, taking advantage of an Imperial license he acquired 15 years before. But by 1806, he could no longer afford to run the theater and subsequently sold it to a consortium of noblemen and left Vienna to work in Brno and Steyr.

Taking a new post in Budapest in 1812, Schikaneder was struck with insanity. He died impoverished in Vienna on September 21, 1812 at 61 years old, having written over 50 libretti and over 40 plays in his career.

THE COMPOSER



Austrian composer
Wolfgang

Amadeus Mozart was born in Salzburg on January 27, 1756. He was the seventh and last child born to Leopold and his wife Anna Maria. Only Wolfgang and his sister Maria Anna (nicknamed Nannerl) survived

infancy. Both most likely did not receive a formal education, receiving academic and musical schooling from their father.

At an early age Wolfgang showed an aptitude for music and easily learned pieces in Nannerl's music book at age four. Leopold recognized that his son was a **prodigy** (a person who has an ability or an extraordinary talent) and established a strict practice regimen for his son. As a child, Wolfgang began to play the harpsichord, sight read, improvise different music styles, exhibit signs of perfect pitch, and perform party tricks (like playing with a piece of fabric covering the keyboard).

When Wolfgang was six, Leopold began touring him through Europe. In Vienna, Wolfgang performed at the homes of the upper-class including **Maria**

Theresa (the only female ruler of the Habsburg Empire).

Throughout their travels, it was a miracle the Mozart's only contracted minor illnesses. In the 18th century it was very dangerous to travel, and Wolfgang toured extensively throughout his life. The family returned to Salzburg at the beginning of 1763 but quickly were back out touring Munich,



Nannerl and Mozart at the Piano, Leopold on the right, and Anna Maria in the portrait on the wall

For a short Mozart video bio, visit

<https://www.youtube.com/watch?v=G6hVITa7v3c>



Frankfurt, Brussels, Paris, Versailles, and England from 1763-1766. While making their way back to Salzburg, they continued to give private and public concerts. In February 1768 they went to Vienna and Leopold had a plan for Wolfgang to compose the opera, *La finta semplice* (The Fake Innocent), an opera buffa, but it was not very successful.

The Italian tours brought the family to Verona, Mantua, Cremona, Milan, Parma, Bologna, and Florence between 1769-1771. In 1770 the Mozart's went to Milan where Wolfgang composed the opera *Mitridate, re di Ponto* (Mithridates, King of Pontus), right before his 15th birthday. It was a success with 22 performances, and Wolfgang conducted the first three from the harpsichord. The harpsichord would typically be situated in the middle of the orchestra facing the stage, so the conductor could play and conduct at the same time. In 1772, Wolfgang was commissioned to write an opera seria, *Lucio Silla*, which he composed in six weeks. In Rome the family visited the Sistine Chapel and heard Allegri's *Miserere*, a 9-part choral work. The music was guarded by the papal choir, so no one could see it. In a single hearing though, Wolfgang was able to transcribe the entire work from memory.

From 1773 through 1777, Wolfgang composed string quartets, symphonies, **divertimenti** (a light and entertaining composition, typically one in the form of a suite for chamber orchestra), serenades, and concertos for oboes, horns, strings, and piano. Around the time the family returned to Salzburg, Wolfgang changed. As a child he worked hard touring Europe under the constant guidance of his father. As an adult, he enjoyed social gatherings and being the life of the party. While he did continue to compose and perform, he was more interested in fun. His actions inevitably caused a rift between him and his father.

While the relationship between Wolfgang and Leopold was not strong, Wolfgang's mother Anna Maria toured with him. In 1777 they traveled to Mannheim, the musical center of Europe. It was there that Wolfgang and Anna Maria met the **Weber family** and their daughter Aloysia, a young singer with potential. The Webers had an idea to tour Italy with the Mozarts, but Leopold objected (especially since he and Nannerl were back in Salzburg living on a tighter budget). Mozart loved Aloysia, but they never married. She became a famous singer and married another man.

In the end Wolfgang and Anna Maria stayed with their original plan and continued on to Paris where Anna Maria became ill and died in July 1778. Leopold ordered his son to come back to Salzburg, and by January 1779 Wolfgang was forced to listen to his father's wishes after failing to find a rich patron or musical appointment in Paris. Instead, under the guidance of his father, Wolfgang went to work for the Archbishop of Salzburg as the court organist.

Emanuel Schikaneder visited Salzburg with his troupe in 1780 and met the Mozarts for the first time. Schikaneder asked Wolfgang to provide **incidental music** (music used as a background to create or enhance a particular atmosphere) for one of his productions before Wolfgang left for Munich to open a new production of his opera *Idomeneo*.



Wolfgang hated the idea of servility. He did not like court procedures and restrictions. In his post as court organist for the Archbishop of Salzburg, he was treated more like a servant than the creative genius he is recognized as today. Archbishop Colloredo eventually dismissed Wolfgang in 1781 after some turmoil. Leopold attempted to have Wolfgang reinstated, but the Archbishop refused.

Wolfgang decided to relocate to Vienna and, upon his arrival, moved in with the Webers. The Weber widow had moved to Vienna with three of her daughters: Josepha, Sophie, and Constanze. Wolfgang fell in love with Constanze, and they became engaged. Under pressure from Frau Weber, Wolfgang married Constanze in 1782. Leopold opposed the marriage, but Wolfgang and Constanze married anyway. They had nine children, but only two survived infancy. In Vienna Wolfgang often taught lessons to the lower nobility, gave concerts, played billiards, and continued to compose. The couple never starved but were never financially stable.



In 1785 Wolfgang met **Lorenzo Da Ponte** who would go on to write librettos for Mozart's *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. The Beaumarchais' plays, which included *The Marriage of Figaro*, were originally banned by Emperor Joseph II for fear their content might incite revolution. Mozart's operas, like the plays, became a major success with their view on the aristocracy.

During the premiere of *La clemenza di Tito* (The Clemency of Titus), commissioned in September 1791 for the Emperor's coronation festivities, Wolfgang became ill. He continued on, conducting the premiere of *The Magic Flute* that same month, but his health deteriorated quickly by the end of November. Mozart died on December 5, 1791 at 35. He was buried in a common grave, possibly with several other people. Because he was not part of the aristocracy, his common grave was subject to excavation after ten years and, as was custom, no mourners attended the funeral. He may have had rheumatic fever, but over 100 potential causes of death have been theorized.

LISTENING AND VIEWING

For the YouTube Playlist of listening and viewing options, visit https://www.youtube.com/playlist?list=PLAJAmkPIAKZOISvFrZel9_icqI2FSGI25



ACT I QUINTET

Tips on how to read a libretto...

ALL CAPS denotes the character or multiple characters singing

PARENTHESES + ITALICS denotes a stage direction

REGULAR TEXT IN PARENTHESES means character is saying something the other characters do not hear, as an aside

PAPAGENO

(pointing ruefully at the lock on his mouth)

Hm! hm! hm! hm! hm! hm! hm! hm!

TAMINO

The poor man can talk about punishment,
For he has lost his speech!

PAPAGENO

Hm! hm! hm! hm! hm! hm! hm! hm!

TAMINO

I can only pity you,
Because I have no power to help!

PAPAGENO

Hm! hm! hm! hm! hm! hm! hm! hm!

FIRST LADY

(to Papageno)

The queen pardons you,
Remits your punishment through me.

(She takes the lock off his mouth.)

PAPAGENO

Now Papageno can chatter again!

SECOND LADY

. To protect them on this quest the Ladies present Tamino with a magic flute and Papageno with magic bells. Additionally, Three Spirits will accompany them.

Yes, chatter – only do not tell any more lies!

PAPAGENO

I'll never tell another lie, no, no!

THE THREE LADIES

Let this lock be a warning to you!

PAPAGENO

The lock shall be a warning to me!

ALL

For if all liars received
A lock like this on their mouths,
Instead of hatred, calumny, and black gall,
Love and brotherhood would flourish.

FIRST LADY

(giving Tamino a flute)

O Prince! Take this gift from me,
Our sovereign sends it to you.
The magic flute will protect you,
And sustain you in the greatest misfortune.

THE THREE LADIES

By it you may act with all power,
Change the passions of men.
The sorrower will be joyful,
The old bachelor fall in love.

ALL

Oh, such a flute
Is worth more than gold and crowns,
For through it human happiness
And contentment will be increased.

PAPAGENO

Now, fair wenches –
If I may I'll take my leave.

THE THREE LADIES

You can certainly take your leave,
But our sovereign intends you
To accompany the prince without delay
And hasten to Sarastro's fortress.

PAPAGENO

No, thank you very much.
I have heard from you yourselves
That he is like a tiger,
Certainly, with no mercy,
Sarastro would have me plucked and roasted
And fed to the dogs.

THE THREE LADIES

The prince will protect you, only trust in him,
In return you shall be his servant.

PAPAGENO

(The prince can go to the devil!
My life is dear to me.
In the end, I'll swear,
He'll steal away from me like a thief.)

FIRST LADY

(giving Papageno a chime of bells)

Here, take this treasure, it is for you.

PAPAGENO

Well, now! And what might be in there?

THE THREE LADIES

In there you'll hear little bells ringing.

PAPAGENO

And can I play them as well?

THE THREE LADIES

Oh, quite certainly, yes, yes, certainly!

ALL

Silver chimes, magic flutes
Are needed for your protection.
Farewell, we are going.
Farewell, until we see you again!

TAMINO

Yet, fair ladies, tell us...

PAPAGENO

Where the castle may be found.

TAMINO, PAPAGENO

Where the castle may be found.

THE THREE LADIES

Three boys, young, beautiful, gracious, and wise,
Will hover round you on your journey.
They will be your guides,
Follow nothing but their advice.

TAMINO, PAPAGENO

Three boys, young, beautiful, gracious, and wise,
Will hover round us on our journey?

ALL

So farewell, we are going;
Farewell, farewell, until we see you again!

**CRITICAL THINKING**

In the Quintet, the five singers do not always sing together. There are various combinations of solos, duos, trios, quartets, and quintets within this 6-minute scene.

- Can you identify the different ensembles that happen quickly?
- How do they help tell the story?
- Are the Three Ladies always talking to Tamino and Papageno or do they have specific things to say to the individual characters?
- What two objects do the Three Ladies give Tamino and Papageno?
- What characters do the Three Ladies tell Tamino and Papageno will guide them on their journey?
- Can you identify a major tempo change or change in mood in the music?

**ACTIVITY**

Have students act out the roles of Tamino, Papageno, and The Three Ladies in a play using the libretto excerpt above. No need to memorize! Everyone can use their own script and follow along. Can you find props in your classroom that can be used in this scene?

ACT II – “O ISIS UND OSIRIS”

English Translation

SARASTRO:

O Isis and Osiris, bestow
The spirit of wisdom on this young couple!
You who guide the wanderers' steps,
Strengthen them with patience in danger.

CHORUS:

Strengthen them with patience in danger.

SARASTRO:

Let them see the fruits of trial;
Yet if they should go to their deaths,
Then reward the bold course of virtue:
Receive them into your abode!

CHORUS:

Receive them into your abode!

Sarastro asks his priests to extend their brotherhood to Tamino in the hope that Tamino will defend the temple from the Queen of the Night.

German

SARASTRO:

O Isis und Osiris, schenket
Der Weisheit Geist dem neuen Paar!
Die ihr der Wand'rer Schritte lenket,
Stärkt mit Geduld sie in Gefahr.

CHORUS:

Stärkt mit Geduld sie in Gefahr.

SARASTRO:

Lasst sie der Prüfung Früchte sehen;
Doch sollten sie zu Grabe gehen,
So lohnt der Tugend kühnen Lauf,
Nemt sie in euren Wohnsitz auf!

CHORUS:

Nehmt sie in euren Wohnsitz auf!

ACT II – QUEEN OF THE NIGHT ARIA

The Queen of the Night appears and gives Pamina a dagger, commanding her to kill Sarastro.

English Translation

QUEEN OF THE NIGHT:

My heart is seething with hellish vengeance,
Death and despair are blazing around me!

Unless Sarastro feels the pangs of death at your
hands You are no longer my daughter.

Forever disowned, forever abandoned,
Forever destroyed may all ties of nature be,
Unless Sarastro dies at your hands!

Hear, gods of vengeance, hear a mother's vow!

German

QUEEN OF THE NIGHT:

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!

Fühlt nicht durch dich Sarastro Todesschmerzen,
So bist du meine Tochter nimmermehr.

Verstossen sei auf ewig, verlassen sei auf ewig,
Zertrümmert sei'n auf ewig alle Bande der Natur.
Wenn nicht durch dich Sarastro wird erblassen!

Hört, Rachegötter, hört der Mutter Schwur!



CRITICAL THINKING

1. Can you identify the tempos in both Sarastro's Aria and the Queen of the Night's Aria? How fast or slow are these arias?
2. Can you identify the pitch range, how high or low, for each area? Can you guess what voice type's these two singers are?
3. The Queen of the Night sings a lot of notes very fast, also known as coloratura, how do they amplify her demand from her daughter?



EXTRA Check out the "Michael Barimo-whistler" video in the listening playlist for a different take on the Queen of the Night Aria.

SING ALONG



Join in the fun and learn a chorus from *The Magic Flute*! No need to brush up on your German; we have translated this chorus from Act I into English and created practice tracks for the four vocal lines. To Access the tracks, visit:

<https://www.youtube.com/playlist?list=PLAJAmkPIAKZReQ7KJgNIJGKH6iAMsnZBp>

ACT I FINAL CHORUS

Pamina and Papageno hear the sound of Sarastro's follower's approaching. Papageno is terrified and asks Pamina what they should say to Sarastro.

Pamina tells Papageno that they should tell the truth. Then Sarastro enters with his followers and they sing the chorus "All hail to Sarastro!"

Piano

4

S. All hail to Sara - stro! Let all men revere him! The wise men acclaim him, the

A. All hail to Sara - stro! Let all men revere him! The wise men acclaim him, the

T. All hail to Sara - stro! Let all men revere him! The wise men acclaim him, the

B. All hail to Sara - stro! Let all men revere him! The wise men acclaim him, the

Pno.

9

S. false learn to fear him! Oh, long may he guide us to wis - dom and light, Oh,

A. false learn to fear him! Oh, long may he guide us

T. false learn to fear him! Oh, long may he guide us to wis - dom and light, Oh,

B. false learn to fear him! Oh, long may he guide us

Pno.

13

S. long may he guide us to wis-dom and light, For he is our lea-der, pro-claiming the right. For he is our lea-der, pro-

A. to wis-dom and light, For he is our lea-der, pro-claiming the right. For he is our lea-der, pro-

T. long may he guide us to dom and light, For he is our lea-der, pro-claiming the right. For he is our lea-der, pro-

B. to wis-dom and light, For he is our lea-der, pro-claiming the right. For he is our lea-der, pro-

Pno.

18

S. clai - ming the right. pro - clai - ming the right. pro - clai - ming the right.

A. clai - ming the right. pro - clai - ming the right. pro - clai - ming the right.

T. clai - ming the right. pro - clai - ming the right. pro - clai - ming the right.

B. clai - ming the right. pro - clai - ming the right. pro - clai - ming the right.

Pno.

21

Pno.

English Translation by Andrew Porter
 Music by W.A. Mozart
 Transcription by George Hemcher

WORLD TIMELINE

Mozart lived from 1756 to 1791. Though his life was short, the beginning of the Industrial Revolution, America's independence from Great Britain, and the French Revolution all took place during his lifetime.

1751 In France, the Encyclopedia of Sciences, Arts, and Crafts is published representing the age of Enlightenment

1752 Benjamin Franklin flies a kite in a thunderstorm to prove that lightning is electricity

1756 **Wolfgang Amadeus Mozart is born on January 27**, one of the two surviving children of Leopold Mozart, a composer in the service of the Prince-Archbishop of Salzburg



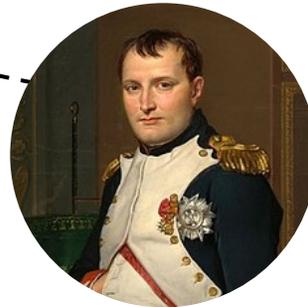
1760 The Industrial Revolution begins

1761 **At age 5, Mozart composes his first work, Andante in C for piano**

1764 The invention of the "spinning jenny" makes sewing thread production up to 80 times faster

1769 Napoleon is born

James Watt patents the steam engine



1770 Beethoven is born

1771 Britain's first cotton mill is introduced by the inventor Richard Arkwright

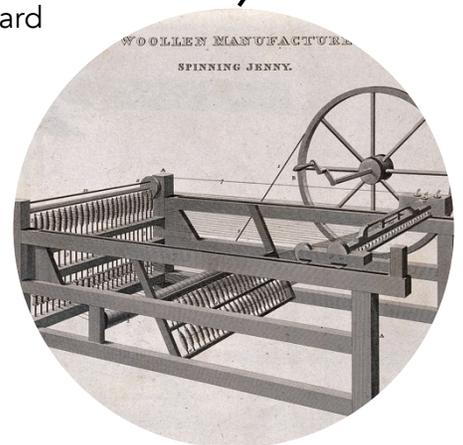
1774 The first Continental Congress meets in Philadelphia, PA

1776 The Declaration of Independence is ratified on July 4

1780 Pennsylvania becomes the first state to abolish slavery

1782 **Mozart's opera *The Abduction from the Seraglio* premieres**

1783 The Revolutionary War ends with the Treaty of Paris



1786 Mozart's opera *The Marriage of Figaro* premieres

1787 Mozart's opera *Don Giovanni* premieres

1789 In France, a mob storms the Bastille, a symbol of French Royal tyranny, starting the French Revolution

1791 Mozart's opera *The Magic Flute* premieres on September 30 at the Theater auf der Wieden, Vienna

Wolfgang Amadeus Mozart dies on November 22 at the age of 35

The first ten amendments in the United States Bill of Rights is ratified

1796 Edward Jenner Administers the first smallpox vaccine



 **CRITICAL THINKING**

Looking at the timeline, discuss what it would be like to live in the time of Mozart. How would your life be different or the same? How did discoveries and inventions of the time affect daily life? What current events and inventions have shaped your life and why?

THE ENLIGHTENMENT

Mozart lived and composed during a time known as **the Age of Enlightenment** (sometimes called the Age of Reason). This title refers to the guiding intellectual movement of the time which aimed to establish authoritative ethics, aesthetics, and knowledge based on an "enlightened" reasoning. Enlightenment thinkers argued that reason could free humankind from superstition and religious authoritarianism, and advocated for the causes of personal freedom and education. From its inception, the Enlightenment focused on the power and goodness of human rationality. The movement provided a framework for the American and French revolutions, as well as the rise of capitalism and the birth of socialism.

Much of Mozart's life and music were shaped by the Enlightenment and its principles. His travels to England and France had exposed him to the ideals of independence and equality, and eventually, Mozart sought to support himself with public concerts and commissions, as opposed to remaining in the service of the court. His operas also examined Enlightenment ideology; for instance, in *The Marriage of Figaro*, servants play a central role. Previously, servants were comic figures to be laughed at; but Mozart presented them on stage as equally worthy of attention as any nobleman.

The Enlightenment brought the now widely accepted principles of reason and equality into the public consciousness throughout much of Europe, and its leaders spoke out against aristocracy, class division, and religious and racial prejudice.

The time period of the Enlightenment covers about a century and a half in Europe, beginning with, according to some, the publication of Francis Bacon's *Novum Organum* (1620) and ending with Immanuel Kant's *Critique of Pure Reason* (1781). Others mark this movement as beginning at the close of the Thirty Years' War in 1648 and ending with the French Revolution in 1789. This movement began in England, but eventually spread to have influence in many parts of the world.

ENLIGHTENMENT LEADERS



FRANCIS BACON, an English philosopher, statesman, orator, and scientist who is considered the 'father of empiricism' for his work and advocacy of scientific method and inquiry.



BARUCH SPINOZA, a Jewish-Dutch philosopher who was critical of religious scriptures, and promoted a view that the Divine was in all. His philosophy influenced later philosophers, writers, and romantic poets, such as Shelley and Coleridge.

RENE DESCARTES

a French philosopher and mathematician. Descartes made a significant contribution to the philosophy of rationalism, and his willingness to doubt previous certainties paved the way for later discussion and debate of what had been established as "fact".



"COGITO ERGO SUM;
I THINK, THEREFORE I AM"



JOHN LOCKE, a leading philosopher and political theorist, who had a profound impact on liberal political thought. He argued for liberty, religious tolerance, and rights to life

and property. Locke was an influential figure on those involved in the American and French revolutions, such as Jefferson, Madison, and Voltaire.



SIR ISAAC NEWTON, who pioneered studies in mathematics, optics, physics, and astronomy. In his *Principia Mathematica*, published in 1687,

he laid the foundations for classical mechanics, explaining the law of gravity and the laws of motion.

VOLTAIRE,

a French philosopher and critic best known for his work *Candide* (1762), a satire and criticism of social convention.

Voltaire was instrumental in promoting republican ideas due to his criticism of the absolute monarchy of France.



IMMANUEL KANT,

an influential German philosopher whose *Critique of Pure Reason* sought to unite reason with experience and move philosophy on from the debate between rationalists and empiricists. Kant's philosophy was influential on future German idealists and philosophers, such as Shelling and Schopenhauer.



JEAN JACQUES ROUSSEAU, a political philosopher who was influential in French revolution. He sought to promote a more egalitarian form of government

by consent and formed the basis of modern Republicanism.

BENJAMIN FRANKLIN,

an author, politician, diplomat, scientist, and statesman, as well as a key figure in the American enlightenment. Franklin was an early supporter of colonial unity in the United States, and one of America's Founding Fathers.



MARY WOLLSTONECRAFT,

who espoused some of the most controversial and radical ideas of any Enlightenment thinker, fighting mainly for women's rights and equal access to education. She was a believer that marital rights for women were unfair, calling marriage a legal form of slavery and prostitution. Her views led people to question the treatment of women in her time, and her book on women's rights and education, *A Vindication of the Rights of Woman*, still stands today as a classic of feminist thought.



"DARE TO KNOW! HAVE COURAGE TO USE YOUR OWN REASON!"

THOMAS JEFFERSON,

an American Founding Father, the third President of the United States, and the principle author of *The Declaration of Independence*. In the Declaration, Jefferson laid out the fundamental principles of America, calling for equality and liberty



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Michigan Opera Theatre

THE FREEMASONS

A tradition that was codified in 1717, but traceable to the guilds of the Middle Ages, Freemasonry prospered during the enlightened 18th century. But as the age turned to revolution, the Craft became tainted with an air of subversion, at least in royalist eyes. As most of the founding fathers were Masons, and as the American Revolution was an act against the English monarchy, Freemasonry became synonymous with rebellion and free thinking.

The French Revolution, just two years before *The Magic Flute's* premiere, was also supposed to be fueled by Masonic thinking, in particular with their common identifying trademarks of "Liberty, Fraternity and Equality." Though initially tolerant, Joseph II would later greatly reduce the number of lodges in Austria to only three. After the execution of French Queen Marie Antoinette in 1793, their nephew, Emperor Francis, completely eradicated Freemasonry in Austria. The ban would last for over 100 years.

Was *The Magic Flute* intended to be propaganda for the vanishing Craft?

As recently as 1787 *The Magic Flute* librettist Schikaneder had joined a Regensburg Freemason lodge, but fell into disfavor as a result of his many affairs with as many women. Mozart had been a member since December 1784, and though he had composed some Masonic music (songs, cantatas, funeral music), his attendance at the lodge appeared to wane after a few years. It is therefore curious that both artists would devote so much attention to Freemasonry when composing their new opera, for it appears *The Magic Flute* is laced with Masonic symbolism.



FREEMASONRY

Freemasonry, the teachings and practices of the secret fraternal (men-only) order of Free and Accepted Masons, the largest worldwide secret society. Spread by the advance of the British Empire, Freemasonry remains most popular in the British Isles and in other countries originally within the empire. Estimates of the worldwide membership of Freemasonry in the early 21st century ranged from about two million to more than six million.

Definition from the Encyclopedia Britannica

The predominance of the number three and its multiples is a case-in-point – the triangle has particular significance to the Masons.

- The opera makes a trinity of almost everything: three ladies, three boys, three trials, three temples, threefold utterances and the list goes on.
- The overture and Act II finale are set in the key E-flat (three flats) with the opera itself beginning in the Sturm und Drang relative minor of C.
- The overture opens with five solemn chords (five is another sacred number) posed in three inversions to a syncopated rhythm (anapestically repeated three times, often described as the secret "knock" of the lodge – it recurs at the beginning of the development section and later during the rituals opening Act II).

The presence of the Speaker also denotes a hierarchal position of the lodge. In his highly detailed book, *The Magic Flute, Masonic Opera*

(Knopf, 1971), Jacques Chailley scrutinizes the plot, detecting the existence of further tests, both air and earth for both Pamina and Tamino. All four trials were important to the Masons' initiation rites and are drawn from Terrasson's novel *Séthos*, from a temple inscription the title character examines: "He who walks this way alone, and without looking behind him, will be purified by fire, water and air: and if he can conquer the fear of death, he will go out again, out of the bowels of the earth and see the light again ..."



A group of Freemasons in ceremonial dress, 1902

In addition to being seditious, the brotherhood of Freemasons was accused of being misogynist, and those elements speak clearly throughout the opera. The haranguing Queen of the Night is the most obvious stereotype as being both a wicked, deceptive and narrowminded sovereign (a clear jab at the dead Empress Maria Theresa, the only female ruler of the Habsburg Empire) and a jilted woman hell-bent on revenge.

There is also a peppering of cautionary advice to beware the wiles of women. Granted, Masonic lodges excluded women, but in France there were separate lodges for both sexes. As it turns out Pamina is allowed to undergo the trials of fire and water with Tamino, and it is her strength and wisdom that gets them through the harsh experience. And Sarastro's realm is not entirely female free, as we are informed by the choruses at the end of each act. Likely the light-hearted sexual stereotypes are due to the

culture of the day – remember Mozart's two previous operas, *Così fan tutte* and *La clemenza di Tito*, are less than flattering to the "fairer sex."

One final faulty derision toward the Freemasons – that members of the Craft caused Mozart's death for revealing too many secrets – has long since been discredited. After all, Schikaneder didn't die until 1812, and then of natural causes. To the contrary, generosity was a trait espoused by the Masons, who helped each other out during hard times. Fellow Freemason Michael Puchberg often assisted Mozart financially during his final years. And following the composer's death, the Order dipped into its fund for widows to help Constanze pay for her husband's funeral.

Article Used with permission from *Minnesota Opera*

Article Author: **David Sander**

Freemasonry and Freemason lodges are still in existence today.

Check out this video from CBS Sunday Morning on the history, myths, rituals, and current facts of Freemasonry:

<https://www.cbsnews.com/news/inside-the-secret-world-of-the-freemasons/>

And this article on NPR on a current Freemason lodge:

<https://www.npr.org/2014/08/27/342209139/freemasonry-still-alive-and-well-and-mostly-men-only>

**FREEMASONS
TODAY**



THE FAIRYTALE CONNECTION

Excerpts from David J. Buch's article
Fairy-Tale Literature and Die Zauberflöte

Fairy tales are an old form of narrative whose earliest sources date back to ancient Egypt. We find them in almost every period and geographic area, and their legacy survives in today's popular films. Many motifs are common to fairy tales from widely differing times and places, in the myths, fables, and stories in every language, in part due to the psychological function of fairy tales.

The appeal of fairy tales to literati as well as their accessibility to popular understanding made for a rapid growth in their publication and dissemination. The central source of tales for the German writers was the immense 41 volume collection, *Le Cabinet des Fées* (The Fairy Cabinet) (1785-89), which included many earlier French works by Charles Perrault among others. By the mid-18th Century much of this material was also available



in German translations.

While fairy tales had been a source of inspiration well before the late eighteenth-century, this period found German writers beginning to acknowledge its singular value in verse and prose. Later in the century, influential writers pointed out their intrinsic value. This was both a reaction against the restraints of contemporary German literature in its heavy reliance on the models of classical antiquity, and a fascination with the "natural", unsophisticated spirit of folk literature.

German writer and Statesman Goethe recalled that in his early youth a great amount of the simplest kind of German folk literature was commonly circulated in cheap, mass-produced little books.



German poet and writer

CHRISTOPH MARTIN WIELAND,

as the editor of the literary magazine *Teutscher Merkur* (The German Mercury), wrote that he was hearing demands from all directions for more fairy tales and reviews of their production.

Wieland's *Dschinnistan, oder auserlesene Feen- und Geistermärchen* (exquisite fairy and ghost fairy tales, partly reinvented, partly translated and reworked) appeared in three volumes in 1786, 1787, and 1789. The title *Dschinnistan* refers to a mythical land commonly mentioned in "oriental" fairy tales. Wieland included stories by the Weimar chamberlain, Friedrich Hildebrand von Einsiedel, and two by **AUGUST JACOB LIEBESKIND,** Wieland's son-in-law. Liebeskind is in fact the author of the story, "*Lulu, oder die Zauberflöte*" (Lulu, or the Magic Flute) from which the opera took its name and a few of its features.



In his prefatory remarks, Wieland introduces his fairy tales and discusses his methods of translation, adaptation, and creation. He admits handling the original stories very freely, not merely translating but taking a more active role as editor: supplementing, deleting, and rearranging the preexisting material, as well as highlighting allegorical elements related to **the Enlightenment**, e.g., reason versus superstition, freedom from oppressive authoritarian rulers, etc. He observes that unlike other literature, fairy tales have a special

appeal to all ages, races, and ranks. He expresses his notion of the elevation of "low" or "folk" art into "high art" through the agency of the artist and its consequent appeal to readers at both levels.

The first story in *Dschinnistan*, "**Nadir und Nadine**", employs the same plot reversal found in *The Magic Flute*. A seemingly evil magician steals away a young woman, while an apparently good magician comes to the aid of the young hero in pursuit. At a decisive point in the story it is revealed that the magicians are not as they seem - the evil abductor turns out to be benevolent and the magician who seemed helpful is actually the villain. Finding the source of the famous "plot reversal" in *The Magic Flute* is significant because much has been made of its awkward effect. We also read of a magic ring that is used at the conclusion to bring Nadine back to Nadir. This may have been the inspiration for Papagena's return to Papageno at the end of *The Magic Flute*, through the use of the magic bells.

Some elements commonly thought to be Masonic in *The Magic Flute* appear in these tales without any such meaning. Musicologist Egon Komorzynski mentions the similar trial scene in "**Der Stein der Weisen**" (The Philosopher's Stone), as well as the Egyptian references. Also depicted here is an exclusively male ritual. Although writers today often believe this is derived from Masonry, it is in fact present in fairy tales without Masonic meaning. In "**Der Druiden**" (The Druid), an enlightened group of older males instruct a headstrong youth (Egyptian symbols also appear in this story). In "**Der Palast der Wahrheit**" (The Palace of Truth), the hero is warned against "women's falsehoods," and in "**Der Zweikampf**" (The Duel), the hero accepts a required vow to renounce associating with women.

We encounter wise, magic Knaben (boys) in two stories. In "**Timander und Melissa**" there is a small vehicle with silver-plated oars, rowed on each side by "drei Knaben, schön wie Liebesgötter." (three boys, beautiful as gods of love). This may very well account for the presence of a similar vehicle in *The*

Magic Flute. In "**Das Labyrinth**" four Knaben serve as guardian spirits to a young prince who pursues the daughter of a queen, similar to that in *The Magic Flute* (she has even been promised to him by the queen in a parallel scene).

In "**Das Labyrinth**" there is also an awesome midnight scene, announced by twelve strikes of the bells, similar to the one in *The Magic Flute*, as well as a mysteriously appearing table set with food and drink (as it is for Tamino and Papageno in *The Magic Flute*). Another of these scenes of terror appears in "**Der eiserne Armleuchter**" (The Iron Candelabrum), when a weak-willed young man finds himself alone and terrified in a dark underground cavern, exactly as Papageno does in the opera. Rescues from suicide attempts (most often by knife or sword) in "**Das Labyrinth**" and "**Die klugen Knaben**" (The Clever Boys) recall both Pamina's and Papageno's suicide attempts in *The Magic Flute*. When Schikaneder created a sequel to *The Magic Flute*, he looked to "**Das Labyrinth**" and treated it with similar freedom by adding elements from other stories in the collection, making radical changes in every dimension. He even altered the title, as he had done with the *The Magic Flute*.

The Magic Flute contains some of the motifs we frequently find in fairy tales, e.g., magic instruments and objects that have the power to change the hero's life, wise magicians, severe tests and trials, secret orders of initiates, temples, pair of contrasting comrades on a mutual quest, and young couples, generally prince and a princess. The use of matching male and female forms of characters' names is typical, e.g., Nadir and Nadine, Papageno and Papagena, Tamino and Pamina. Humor is a common element, as are admonishing tales of drunkenness, lying, and exaggeration - Papageno's vices. Cowardice and talkativeness are punished by the loss of speech - Papageno's punishment. Plots often have heroes captured and then liberated. Some of the more characteristic fairy tales reveal similarities to the libretto. In the story "**Der Rabe**,"

A BRIEF OUTLINE OF THE TALE "LULU, ODER DIE ZAUBERFLÖTE"

A wicked magician, Dilsenhuin, has robbed the "radiant fairy" Perifirime of her daughter, Sidi, and carried off a magic talisman. The magician keeps the damsel in confinement and persecutes her with amatory advances which she is able to resist through a power which is to support her so long as her heart is untouched by love.

Perifirime promises the hand of her daughter, whose father is the King of Cashmere, to Prince Lulu, son of the King of Chorassan, if he can regain the stolen talisman for her. To do this, however, is given only to one who has never felt the divine passion. Lulu undertakes the adventure, and as aids the fairy gives him a magic flute and a ring. The tone of the flute will win the hearts of all who hear it; by turning the ring, the wearer is enabled to assume any form desired at will; by throwing it away he may summon the fairy herself to his aid.

The Prince assumes the form of an old man, and, like Orpheus, softens the nature of the wild beasts that he meets in the forest. He even melts the heart of the magician himself, who admits him to his castle. Once he is within its walls, the inmates all yield to the charm of his magical music, not excepting the lovely prisoner. At a banquet he throws the magician and his companions into a deep sleep and possesses himself of the talisman. It is a gold fire-steel, every spark struck from which becomes a powerful spirit whose service is at the command of the possessor.

With the help of genii, struck from the magical implement, and the fairy whom he summons at the last, Prince Lulu overcomes all the obstacles placed in his way. Discomfited, the magician flies away as an owl. Perifirime destroys the castle and carries the lovers in a cloud chariot to her own palace. Their royal fathers give their blessings, and Prince Lulu and Princess Sidi are joined in wedlock.

Source: OldAndSold.com

(The Raven) a queen's daughter is held captive and turned into a raven. Her young rescuer is warned that he must remain awake and not eat or drink anything that an old woman will bring to him. He promises but fails, like Papageno with his "old woman," the disguised Papagena. As mentioned before, the dangers and wiles of women are frequently found in these stories. In the Greek myth of **Psyche and Eros**, Psyche sets out on a journey, only to become prey to a serpent. Eros saves her and keeps her hidden in his castle. Her sisters talk her into killing her captor Eros with a knife they give her. She cannot kill him, so she tries to kill herself instead. She is saved when Zeus comes down to make Psyche and Eros immortal. They are married on Mount Olympus and give birth to "pleasure."

Fairy tales give the child hope for resolutions to his dilemmas and anxieties, such as separation, loss, helplessness, and abandonment. While logical tension is often useless in communication with a three-year-old child, the fairy tale directs itself to his most intimate experiences and anxieties in the world of giants and magic - his "internal" world. The fairy tale, narrated by a parent (the source of the child's security and often his anxiety), safely externalizes conflicts, promises resolutions symbolically, and relieves unconscious pressures in fantasy. While we know little about the psychology of eighteenth-century audiences, it is likely that there was a greater prevalence of superstition in everyday the demons, spirits, sprites, and a host of evil-minded forces believed to influence one's existence. The fairy tale reassures that such forces can be overcome. Its popularity for the German-speaking middle classes in this period made it a suitable source for plays and libretti. Its effectiveness for today's audience is partly based on the continuing presence of the source of those fears in conscious and our recollection of the fairy tale's comforting effect upon children.

Buch, David J. "Fairy-Tale Literature and "Die Zauberflöte"." *Acta Musicologica* 64, no. 1 (1992): 30-49. doi:10.2307/932991.

BUILD YOUR OWN FLUTE



By Nick Saldivar

While you can find many examples of this craft online, I wanted to elevate the activity by tuning the straws to specific notes. I was working with younger students at the time, so I went ahead and tuned the notes myself before they arrived. If you're in a similar situation, feel free to go down the same route. If you're working with older students, I encourage you to let this become a lesson about the science of sound. Let them experiment with the tuner and find the correct pitches.

SUPPLIES

- Plastic Drinking Straws (8 per student)
- 2 pieces of Poster Board or Vellum (Cut to 2.5 in x 8 in)
- Scotch Tape
- Double Sided Tape
- Crayons, Colored, Pencils, or Markers
- Phone or tablet with a tuner App (Optional)
- Ruler (Optional)

PLAYING TIPS

When you play the pan flute, you'll need to think about it like you're playing a traditional metal flute. You'll need to suck in your lower lip and push out your upper lip. When you begin to blow out air, it should come directly down toward your chin (See the example image).

Having the flute produce sound is a balancing act of between the amount of air needed and the angle of the straw.

As your students begin to play, encourage them to make small adjustments till they find the right balance.



CRITICAL THINKING

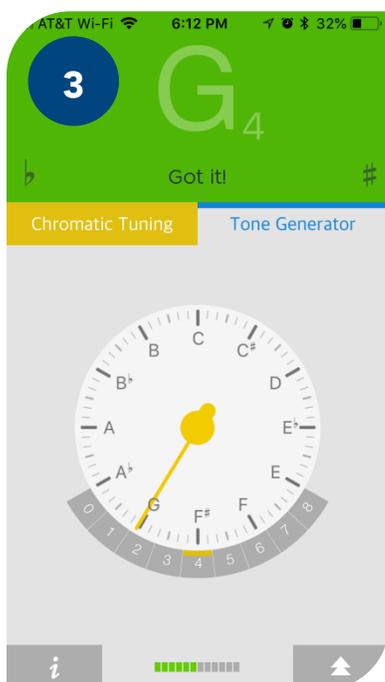
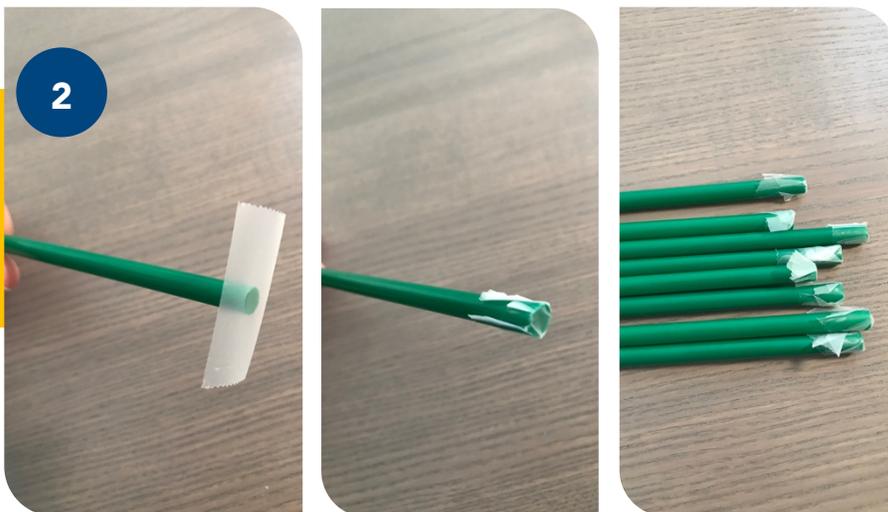
- What causes the straw to make a musical note?
- Why do the straws sound so different when they are sealed and not sealed?
- How does the length of the straw effect the sound that is made?

INSTRUCTIONS



1 Cut 2 pieces of poster board or vellum to 2.5 inches wide and 8 inches long.

Take 8 straws and cover one end on each with regular scotch tape. It doesn't need to look pretty. It is important to create a good seal on the end of the straw.



Download a free tuner app to your phone or tablet device. (I used insTuner for iPhone but search your app store and you will find many free options.)

- 3a. Measure the full length of the straw and write it down.
- 3b. With the tuning app open, blow into the full length straw and see what note is made and write it down next to the measurement. For example, my full length straw started on a G note. So I would write 8.5 Inches & G.
- 3c. If the note is flat (too low), make a very small cut to try and tune the straw up. For example, a flat G can be turned to a proper G with a small cut.
- If the note is sharp (too high), cut until they reach the next note. (For example, a sharp G would need to be cut till you reach the next note, A.)
- 3d. There are 7 notes in the scale. (A, B, C, D, E, F, G) When you reach G you start back again at A. In my example, my flute would be making these notes from lowest to highest: G, A, B, C, D, E, F, G
- 3e. IMPORTANT; make VERY small cuts. Even removing 1/16 of an inch can dramatically change the pitch.
- 3f. continue to cut and tune the straws until you have a complete scale while making sure to write down the measurements and notes from the tuner.

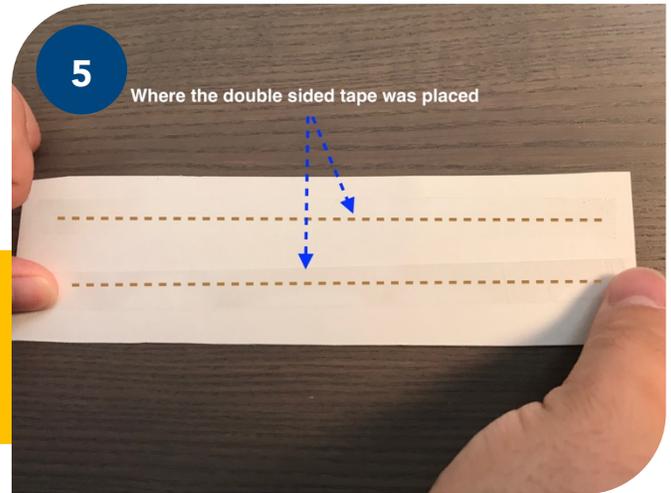
4



decorate one side of the poster board pieces with crayon, colored pencils, or markers.

Once finished, place two long strips of double sided tape on the undecorated side of the poster board. (The tape does not show up well on camera, so they are denoted by the brown dotted lines.)

5



Where the double sided tape was placed

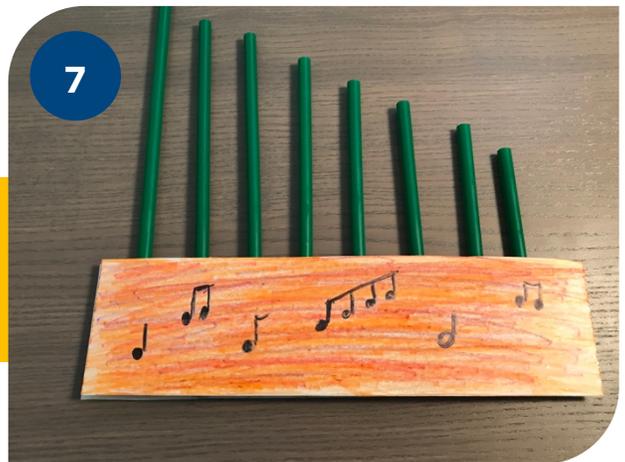
6



Begin placing the straws on the double sided tape. Make sure the taped end of the straws are on the poster board and the open ends are facing up.

Take the other piece of poster board that has been prepared with double sided tape and place it on top of the straws. Press down to ensure they are stuck together but be careful not to break the straws.

7



8

You're done! Enjoy playing your pan flute!

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.

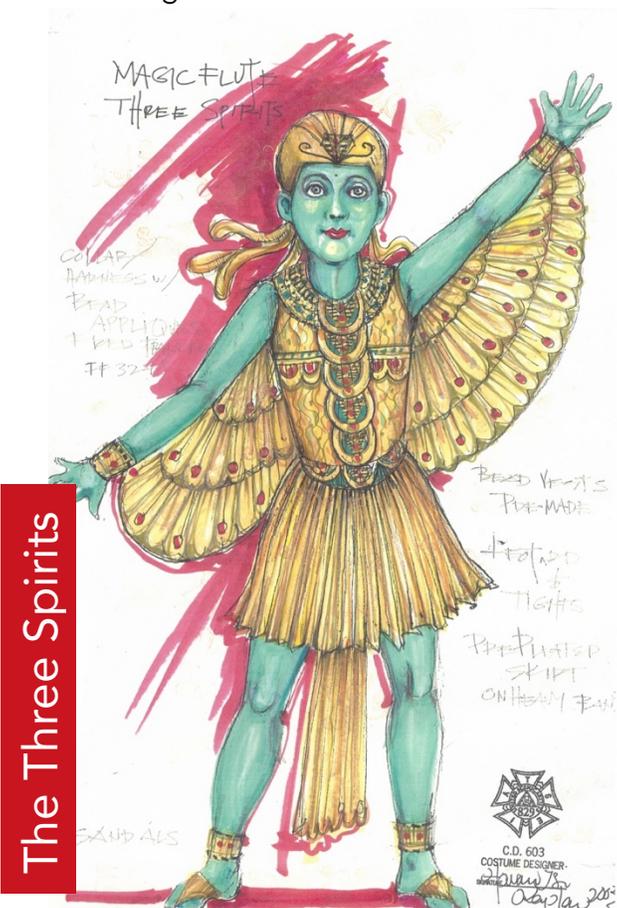
The **costume designer** plans or designs the costumes and supervises their construction. Through research and careful planning, they insure that the performer's costumes fit the character as well as the time period and location in which the opera is set. They also take into account any "clues" the composer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

Two of costume designer **Howard Tsvi Kaplan's** designs for The Magic Flute 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



ACTIVITY

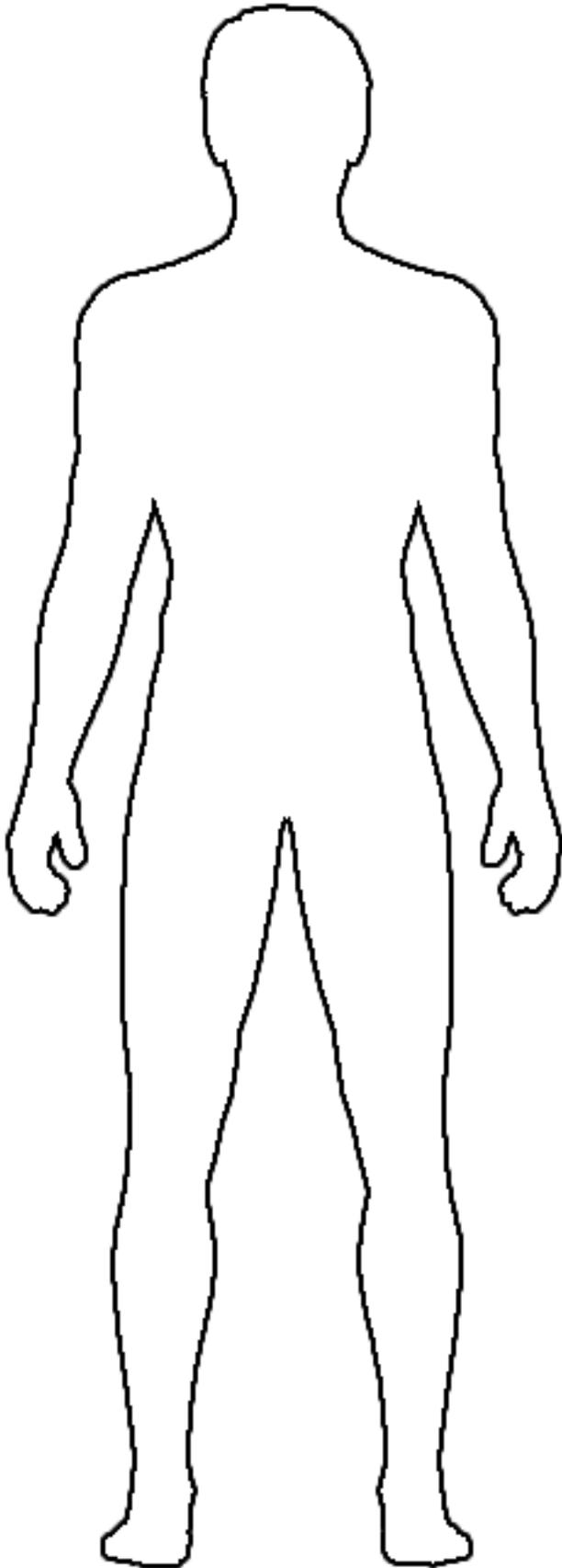
Using the body form sheet on the next page, design your own costume for one of the following characters from the opera. If possible, include fabric swatches to help those constructing the costume know what types of materials to use when building the garment.



The Three Spirits



The Queen of the Night



CHARACTER

How old are they? _____

What is their profession? _____

Are they wealthy, poor, or other? _____

What type of character are they (protagonist, antagonist, villain, confidant, stock, etc)?

Which characters do they interact with?

Is there anything special they need to do in their costume (fight scenes, dancing, jumping, etc)?

Does their costume need to hold anything (sword, items that fit in a pocket, etc)?

Does their costume need to "transform" onstage in front of the audience at any point? If so, how would this be achieved?

WHAT IS OPERA

Opera translated means “work.” It is a play where all the words are sung and accompanied by an orchestra. Operatic singing is acoustic which means the singers do not use microphones.

Listening to recordings is a great introduction to the art form, but going to an opera is the best way to enjoy this multi-sensory experience. Opera incorporates singers, an orchestra, a set, costumes, lighting, and many other aspects that make it theatrical.

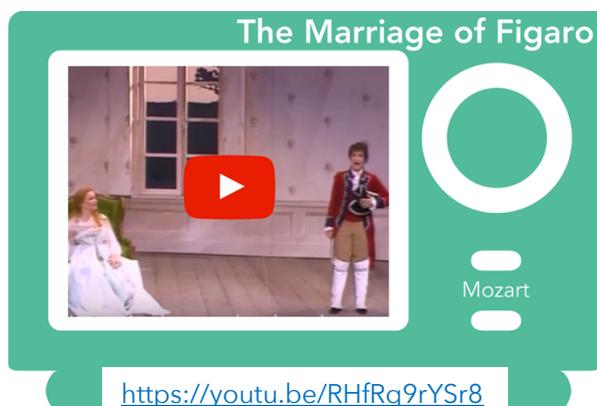
A key part of an opera is the **plot**. The plot of an opera is usually extended over a long period of time and is usually an abbreviated and/or modified form of the original play. The words of an opera are written by a poet and quite often follow a poetic structure.

An **aria** is a song sung by one person where they express their emotions. Most often the plot comes to a standstill, and text is repeated to emphasize the character’s emotions. Opera has its roots in ancient Greece because Greek plays were accompanied by instruments and a chorus that sang, danced, spoke their lines, and sometimes wore masks.



During the **RENAISSANCE PERIOD** (1400-1600), short musical dramas known as intermedii were performed during a play’s intermission. Poliziano’s *Orfeo* from 1480 is recognized as the first and is based on the Greek legend of Orpheus. During the late Renaissance, the Florentine Camerata (a group of musicians, poets, and intellectuals who met at the house of Count Giovanni de’ Bardi in Florence) facilitated the birth of opera. *L’Orfeo* by Claudio Monteverdi (1567-1643) in 1607 is divided into 5 acts or parts and is accompanied by an orchestra of over 20 players.

George Frederick Handel (1685-1759) composed a total of 42 opera’s during the **BAROQUE PERIOD** (1600-1750) including *Armida*, and *Giulio Cesare*. Baroque opera is almost entirely based on epic stories of royalty known as opera seria. These operas were often accompanied by an orchestra that featured a harpsichord. By the 17th century the harpsichord was widely available and became an integral part of the opera orchestra during recitative, a kind of sung speech. A harpsichord is like a modern piano, but instead of strings being struck by padded hammers the strings are plucked.



The **CLASSICAL PERIOD** (1730-1820) is most prominently associated with Wolfgang Amadeus Mozart (1756-1791). He composed several types of operas including opera buffa “comic opera” like *The Marriage of Figaro*, opera seria “serious opera” like *Idomeneo*, and singspiel “sing-play” like *The Magic Flute*. A singspiel is an opera in German that includes singing and spoken dialogue instead of recitative. Mozart not only stayed with tradition but helped change opera by blending serious and

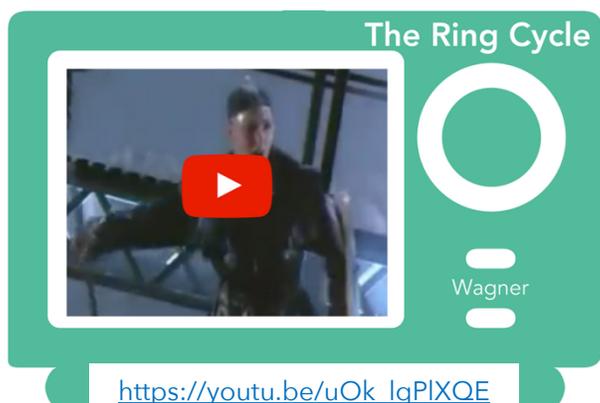
comedic action into one story called drama giocoso like Don Giovanni.



The **ROMANTIC PERIOD** (1780-1910) is the golden age of opera and many different styles. Gioachino Rossini (1792-1868), Gaetano Donizetti (1797-1848), and Vincenzo Bellini (1801-1835) all wrote operas that use bel-canto style "beautiful singing." Bel-canto compositions emphasize legato phrases where the notes are sung smoothly and connected. This style also has many coloratura passages where many notes are sung quickly like in Rossini's Barber of Seville, Donizetti's Lucia of Lammermoor, and Bellini's *The Capulets and The Montagues*.



Sarasota Opera is the only opera company in the world to have performed all of Giuseppe Verdi's music, including his opera Aida. Giuseppe Verdi (1813-1901) composed 28 operas over the span of 54 years. Verdi's work is rooted in bel-canto style, but developed drastically over 54 years, focusing on the humanity of his characters and the drama itself. *Aida*, set in ancient Egypt, features a large cast, large chorus, large orchestra, and a very lavish set. Other famous Verdi operas include *La traviata*, *Falstaff*, *Il trovatore*, and *Otello*. *Falstaff* and *Otello* are based on Shakespeare's plays.



Richard Wagner (1813-1883) composed German Romantic Opera during the aforementioned Romantic Period and set out to recreate opera according to his ideals. He had his own theater built which places Wagner's very large orchestra under the stage where the audience cannot see them. He even created theatrical innovations like darkening the auditorium during performances. His four-opera cycle called *The Ring Cycle* is over 15 hours of music. Wagner uses leitmotifs throughout his operas. A leitmotif is a short musical phrase which describes a person, place, or character. This phrase can be used throughout the opera or

across multiple operas like *The Ring Cycle*. Wagner referred to his aesthetic ideals as gesamtkunstwerk, a total work of art, where music, drama, theatrics, and sometimes dance are brought into union.

French composer Georges Bizet (1838-1875) wrote his most famous work *Carmen* during the Romantic Period. *Carmen* is an opéra-comique, a French opera with spoken dialogue. While opéra-comique has its origins in vaudeville, it is not always funny or lighthearted. An opéra-comique can be a tragedy like *Carmen*.

Tragedies are an extension of ancient Greek theater, and the main theme is human suffering.

La bohème



Puccini

<https://youtu.be/1tIM9arlzZc>

In the later part of the Romantic Period, Giacomo Puccini (1858-1924) composed Italian opera in the verismo style. Verismo operas usually focused on the stories of everyday men and women rather than the upper class, Gods, or mythological stories. Its origins began in the Italian literary movement. Puccini's *La bohème* is set in Paris, France in the 1830s and follows the story of poor young aspiring artists.

Opera is in constant growth and development, and by the 20th and 21st Century more operas in English are being composed making the art form more accessible to English speakers.

Opera has survived because it is the highest art form that encompasses all other art forms, and opera companies are working harder than ever to make opera more accessible to everyone. At Sarasota Opera we have our Youth Opera program for kids 8 – 18, Da Capo Society, an opera club for people 21 – 45, outreach concerts, opera talks, opera house tours, and our main stage performances during the season. We are making sure to reach as many people in the community to bring them this beautiful music as possible!



The Triumphal March from Sarasota Opera's 2016 production of *Aida*

For a short, animated intro to opera video, visit:
<https://www.youtube.com/watch?v=f4xrWfFsshw>



WHAT TO EXPECT

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 because of its intimate size.

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 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.

EATING AND DRINKING During regular performances, food and drinks are available prior to the show and during intermissions. During dress rehearsals and school matinees, our concessions are closed.

RESTROOMS There are ample restrooms located in the lobby of the theater. We ask that you encourage your students 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 or pause to re-enter.

ELECTRONICS Out of consideration to our performers 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 TERMS

The words you hear around an opera house can often 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 person 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

LIBRETTO The words of the opera that are then set to music by the composer (means "little book")

MAESTRO Italian for "master" or "teacher", the conductor is often referred to as maestro

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 lower 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

SINGSPIEL A German word for an opera that has spoken dialogue; The Magic Flute is an example

TRIO A musical piece involving three singers or instruments

Opera seems to have fancy words for everything and the singers are no exception. There are a lot of different types of voices. 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!

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 The Magic Flute) or fathers.

BASS The lowest male voice; because of the very low sound they are often villains or the father figure.

ADMINISTRATION

Led by the Executive 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 some of the areas covered under administration.

Artistic Director - Defines the artistic mission of the company and works with the Executive 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.

Cast - All singers and actors who appear onstage.

BACKSTAGE

Principals - Singers who perform the large 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.

Conductor - The person who leads the singers and orchestra.

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

ON STAGE

POST SHOW ACTIVITY

Create Your Own Review Using the worksheet below, and the Sarasota Observer's review of *The Barber of Seville* as a guide, create a review of Sarasota Opera's performance of *The Magic Flute*.

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?

Rating

Notes

Brian Kontes
as *Sarastro*



Andrew Surrena
as *Tamino*



Alexandra Batsios
as *The Queen of the Night*



Matthew Hanscom
as *Papageno*



Tatev Baroyan
As *Papagena*



John Kun Park
as *Monostatos*



A. Chester, C. Swindle, &
N. Woodward as *The Three Ladies*



G. Dilan, M. Freeman, &
A. Lewis as *The Three Spirits*



The Music



The Sets



The Staging



The Lighting



The Costumes



The Makeup



REVIEW:

Sarasota Opera receives well-earned standing ovation for 'The Barber of Seville'

By Edward Alley, Sarasota Observer / Monday, October 29, 2018

Rossini always grumbled that of his 37 operas, he would only be remembered for “The Barber of Seville.”

While it's true several of his other operas are certainly in the repertoire, his setting of Sterbini's libretto based on the Beaumarchais play certainly makes “The Barber of Seville” his most performed work.

The dramatic ploy of using cleverness and a little deceit to free a young ward from the romantic desires of an aging guardian so she may find true love and happiness is one that has been pretty much overused in just about every format possible. But it still seems to work.

And work it did when the Sarasota Opera opened its 2018 Fall Season with a rousing revival Oct. 26 of its 2008 production of “The Barber” with a cast of familiar singers.

New to the company was the Count Almaviva of Victor Ryan Robertson, who, in a series of disguises, finally succeeds in freeing Rosina from her elderly guardian, Dr. Bartolo. Robertson's lyric tenor is at once clear and flexible, if a bit small scaled, and both acting and voice increased in ardor and verve throughout the evening.

Filippo Fontana, who was seen in last season's “Manon Lescaut,” returned as Figaro, and in spite of a reported twisted knee, gave us a most active, conniving and well-sung Figaro. His voice is both a bit lighter and brighter in timbre than we usually hear in the role but has a twist at times that would lead us to believe he also had a bit of a grudge to settle with Dr. Bartolo.

Stefano De Peppo returned as the overbearing, possessive and — in his own mind at least — mistreated Don Bartolo. His characterization has both sharpened and deepened since his last appearance in this role, adding many subtleties that are only honed by experience. Both Fontana and De Peppo had the luxury of singing



"The Barber of Seville" was first performed in Sarasota in 1963 at the Historic Asolo Theater. Photo by Cliff Roles

in their native Italian, which gave them extra nuance and velocity when needed, especially in the patter sections of their arias.

Long a stalwart member of the Sarasota Opera, bass Young Bok Kim has sung a kaleidoscope of roles during his tenure, and his singing and portrayal of the cleric and singing teacher Don Basilio continues to grow and improve vocally. His double takes and sly antics only added to the “commedia dell'arte” feeling of the evening.

By far the most impressive singing of the evening came from Lisa Chavez, who enchanted everyone as last season's Carmen. Rossini originally wrote the role of Rosina for a contralto, but it is usually sung by mezzo-sopranos or sopranos who transpose quite a bit of the music and ornamentation to a higher key.

Chavez has a lovely voice that could best be described as “mezzo-contralto,” because she certainly has a solid upper register as well as a luscious lower voice. In describing her sound, “honeyed chocolate” is about as close as one can get, and yet she navigates the coloratura with apparent ease. Her Rosina was at once shy, flirtatious and scheming as she sometimes outwitted even Figaro himself.

The small but vital role of Berta, Dr. Bartolo’s housekeeper, was sung by Anna Mandina, whose aria was a delightful respite after all the antics and drama of the preceding quintet. Hers was also the lovely soprano voice that soared forth in both the finales of Acts 2 and 3.

Smaller roles were well managed by Kevin Wetzell, Samuel Schlievert and Garrett Obrycki.

In the pit was the Sarasota Orchestra, ably conducted by Artistic Director Victor De Renzi, who paced an exciting performance. Once or

twice his tempi seemed a bit fast, even for this fine group of singers and players, but keep up they did.

Some listeners may have heard more ornamentation, mini-cadenzas and even appoggiaturas than one usually hears in Rossini, but such additions are certainly within the performance practices of that period and give a welcome freshness to the score, even when they surprise us. The appoggiaturas were added by De Renzi based on his own research, as were the additions to Rossini’s original ornamentation.

All of these antics and stage geography were masterfully constructed by stage director Stephanie Sundine, who handled the sometimes gnarly stage movements with seemingly great ease, while allowing the singers freedom of expression and movement.

The lovely settings of Jeffrey W. Dean, augmented by Ken Yunker’s ever-fluid lighting were accurate, well-designed and a pleasure to see. Yunker’s solo “storm scene” in Act 3 followed Rossini’s storm music perfectly.

The capacity crowd seemed attuned to every laugh, and the performers certainly earned the standing ovation they received. Although Rossini’s glass of musical champagne could use just a few more bubbles, this production of “The Barber of Seville” is an excellent opening for the 60th anniversary season of the Sarasota Opera and should not be missed.



Rossini's "The Barber of Seville" premiered on February 20, 1816 at Rome's Teatro Argentina. Rossini was 24 years old. Photo by Cliff Roles

SARASOTA OPERA HOUSE

Looking for opportunities to promote the real estate market in Sarasota Arthur Britton 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 as a place of entertainment, community resource and finally as an opera house over the next nine decades, approaching its 93rd year in 2019.

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 spur the revival of downtown Sarasota.

SARASOTA OPERA

In 1960, Sarasota Opera began presenting chamber-sized repertoire in the historic 320-seat Asolo Theater on the grounds of Sarasota's Ringling Museum of Art. Recognizing the need for a theater more conducive to opera, the company purchased the former A.B. Edwards Theater in downtown Sarasota in 1979 and first performing in it in 1984 as the Sarasota Opera. In 2008, the theater underwent a \$20 million renovation and rehabilitation enhancing audience amenities, while updating the technical facilities including increasing the size of the orchestra pit.



Images by Rod

Millington / Sarasota Opera

Since 1983, the company has been under the artistic leadership of Victor DeRenzi and administrative leadership of Executive Director Richard Russell since 2012. The company has garnered international attention with its Masterwork Revivals Series, which presents neglected works of artistic merit, as well as the Verdi Cycle producing the complete works of Giuseppe Verdi. 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 Invitation to Opera performances for local schools and the unique Sarasota Youth Opera program.

Opera is the ultimate art form combining music, theater, sets, costumes and dance. It has the power to express the full range of human emotions and the human experience. Compelling stories partnered with great music and dazzling productions make a performance at Sarasota Opera an experience that will not be forgotten.

Sarasota Opera is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council, and the National Endowment for the Arts. Programs are supported in part by an award from the Tourist Development Tax through the Board of County Commissioners, the Tourist Development Council and the Sarasota County Arts Council. Additional funding is provided by the City of Sarasota and the County of Sarasota.

SARASOTA YOUTH OPERA

Since 1984 Sarasota Youth Opera has given thousands of young people the opportunity to experience opera firsthand through participation in after-school choruses, Sarasota Opera mainstage productions, summer workshops, and fully staged Youth Opera productions.

As the only program in the United States committed to presenting annual full-scale opera productions for young voices, accepting all who wish to participate regardless of skill level or ability to pay, Sarasota Youth Opera is a national model for opera education.



Youth Opera Productions

Sarasota Opera's commitment to young people includes producing new operas written for children and young adults.

Six new works have been presented as part of this mission: *Deadline* (1989), Polly Pen's *Her Lightness* (1993), Tom Suta's *Eye of Ra* (1998), John Kennedy's *The Language of Birds* (2004), Daron Hagen's *Little Nemo in Slumberland* (2012), and Rachel J. Peters' *Rootabaga Country* (2017).

SYO members take part in the making of each opera complete with professional staging, costumes, lighting, sound, and orchestral accompaniment.



Summer Camp

Each June, SYO offers a multiple summer camps for young people. Under the direction of Sarasota Opera's professional artistic and production staff, campers experience the magic on the stage and behind the scenes as they study the many facets of opera, from music and acting to opera appreciation and production.



Mainstage Productions

In addition to their own productions, SYO members have the opportunity to participate in Sarasota Opera's professional productions as members of the children's chorus, non-singing extras, and in special solo roles written young voices. In recent seasons these have included roles in *The Magic Flute*, *La bohème*, *Tosca*, *Carmen*, and *Turandot*.



SCHOOL PROGRAMS

Introducing students and educators to the art form and its connections to a wide variety of subject areas, these initiatives offer interactive access to the world of opera.



Invitation to Opera Dress Rehearsals

Through select orchestra dress rehearsals, students and teachers are invited to experience live opera and interact with performers during intermissions.

Cost: Free! **Grade Levels:** Six and up **Availability:** Oct, Feb, and March

Participation in this program addresses specific Florida Standards in music, English language arts, theatre, and world languages.



Opera Artists In Schools

Members of Sarasota Opera's Apprentice and Studio Artist programs engage students and teachers in interactive sessions at their own school, providing direct access to opera and the people that make it happen.

Cost: Free! **Grade Levels:** First and up **Availability:** Select dates in Nov

Participation in this program addresses specific Florida Standards in music.



Opera House Tours

Staff provides interactive tours highlighting the history of the Opera House, its connection to Sarasota, and careers in the arts. Tours include (when possible) visits to the scenic, costume, and prop shops as well as Q&A sessions.

Cost: Free! **Grade Levels:** Six and up **Availability:** Aug, Sept, Dec, April, and May

Participation in this program addresses specific Florida Standards in music, visual arts, theatre, and social studies.



Youth Opera School Matinee

Join us for a student matinee of Sarasota Youth Opera's annual full-scale production featuring over 80 young singers ages 8-18 with professional sets, lights, costumes, and chamber orchestra!

Cost: Free! **Grade Levels:** One to Five **Date:** Early Nov

Transportation and program registration provided in partnership with Embracing Our Differences.

Participation in this program addresses specific Florida Standards in music, English language arts, theatre, social studies, and science.

Questions & Inquires

To learn more, visit our website or our provider and exploration pages on EdExploreSRQ.com

