

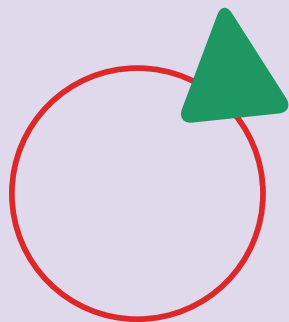
# SING ME A STORY

FINDING YOUR VOICE

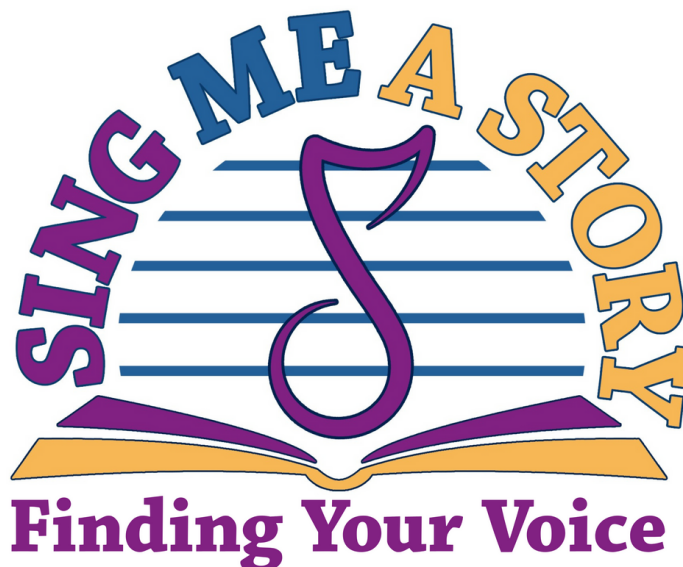
## PERFORMANCE GUIDE

THE PARAMOUNT THEATER

# ARTS EDUCATION



# CHARLOTTESVILLE OPERA



"Sing Me A Story" is made possible through a generous grant from The Joseph and Robert Cornell Memorial Foundation and is presented in partnership with The Paramount Theater. Charlottesville Opera is grateful to our funders and collaborators for this incredible opportunity to provide access to free musical experiences to our community.



This Performance Guide was created by Dr. Bridgid Eversole, Charlottesville Opera Education Director.  
To find out more about Charlottesville Opera visit  
[www.CharlottesvilleOpera.org](http://www.CharlottesvilleOpera.org)

## **About Sing Me a Story – “Finding Your Voice”**

Embark on an enlightening journey with Charlottesville Opera's "Finding Your Voice," a specially designed Arts Education experience for students in grades 3-7. Participants will explore opera's rich tapestry, encountering orchestral music, dance, and spectacular lighting. This vibrant program highlights the musical genius of composers including Mozart, Verdi, and Puccini, featuring performances by a soprano, mezzo-soprano, tenor, and baritone, alongside a representative instrument from each section of the orchestra. Participants will explore the opera production process and delve into the stories of famous operatic characters, learning how music masterfully communicates stories and emotions. Insights from a conductor, dancer and choreographer, and lighting designer enrich the experience. This comprehensive exploration merges music, narrative, and technical artistry, sparking creativity and a deep appreciation for the collaborative magic of opera. Join us for a captivating educational adventure that illuminates opera's power to convey deep emotions and timeless tales through its unique blend of artistry.

## **About Charlottesville Opera**

In 1978, a group of Charlottesville musicians, led by Priscilla Little, began to present chamber performances at the home of President James Monroe, Ash Lawn-Highland. These performances became the Ash Lawn-Highland Opera Festival, which grew dramatically after Judy Walker became the General Director in 1987. At that time, the festival began performing full-length operas and musical theater productions in the historic home's boxwood gardens. Over the years, with the support of Ash Lawn-Highland's owner, the College of William & Mary, the festival grew and flourished. In 2002, the Ash Lawn Opera Festival Foundation was incorporated, independent from the College, with the mission of performing opera and musical theater, developing young artists and administrators for professional careers in opera, and providing educational programs in opera.

In the summer of 2009, Ash Lawn Opera relocated its performances to The Paramount Theater on the Downtown Mall in Charlottesville, allowing the company to grow even further artistically and professionally. With the hiring of Michelle Krisel as General Director in 2010, complete with over thirty years of experience in the national and international world of opera, including 14 years as the Special Assistant to Plácido Domingo at Washington National Opera, the Board of Directors set a goal to become one of the finest small opera companies and summer opera festivals in the United States. In recent years, the company has partnered with a number of other local arts groups, including the Oratorio Society of Virginia, the Wilson School of Dance, the Virginia Consort, the Virginia Festival of the Book, and Charlottesville Ballet. It has also expanded its season to include occasional winter and spring performances.

In January 2017, in honor of its 40th anniversary as the area's premier opera company, Ash Lawn Opera became Charlottesville Opera, and embarked on its most ambitious season yet. Our new name reflects the remarkable artistic transformation our company has experienced in recent years, as well as our continued dedication to the Charlottesville community.

## About the Singers

The journey of an opera singer is often a long one, typically beginning with private lessons in voice and possibly other instruments during childhood. High school involvement in choirs, musical theater, and more helps develop performance skills. Many pursue formal higher education at universities or conservatories, specializing in vocal performance, and stagecraft. Graduate studies offer advanced training, often leading to Master of Music degrees. Throughout their education, singers participate in recitals, workshops, and opera productions. Additionally, young artist programs provide valuable professional training, including language diction, stage movement, and audition techniques, preparing singers for careers in the demanding world of opera performance.



Raved as having the “loveliest of voices,” Singaporean soprano **Janani Sridhar** is well known for her interpretation of operatic heroines. Her operatic highlights include: Micaëla (Carmen), Rusalka (Rusalka), Alice (Falstaff), Pamina (Die Zauberflöte), and Violetta (La Traviata).

Equally at home in concert repertoire, Janani’s orchestral engagements include collaborations with the Singapore Symphony Orchestra, Singapore Chinese Orchestra, Orchestra of the Music Makers, Toledo Symphony Orchestra, Stony Brook Baroque Players, Connecticut Virtuosi Chamber Orchestra, Salt Marsh Opera Orchestra, Des Moines Metro Opera Festival Orchestra, Shreveport Symphony Orchestra, Baroque Artists of Shreveport, and the New England Symphonic Ensemble.

A passionate proponent of contemporary music, Janani has premiered works by American and Singaporean composers, and has had the honor of working with composers Jake Heggie, Libby Larsen, Evan Mack, and Tom Cipullo.

Some of Janani’s recent performances include: her debut at Carnegie Hall in Poulenc’s Gloria, Scarlatti’s Christmas Cantata, Bach’s Coffee Cantata, and a series of recitals in Texas, Wisconsin, Minnesota, North Carolina, Kentucky, Ohio, and Louisiana.

This season, Janani will be performing Britten’s *Les Illuminations*, and *Siete canciones populares españolas* in concert with string orchestra, as well as the soprano soloist in Pergolesi’s *Stabat Mater*. She will also be giving recitals in Kentucky and Indiana, which will showcase song repertoire by composers of colour. This summer, Janani is excited to be part of Cincinnati Song Initiative’s inaugural program, *The Fellowship of the Song*. Janani is one of 5 singers selected to be part of this residency. She is also thrilled to be joining Charlottesville Opera as an Ader Emerging Artist, singing the role of Eulalie Shinn. [www.JananiSridhar.com](http://www.JananiSridhar.com)



Mezzo-soprano **Amanda Wyand** possesses a “sizable instrument infused with breadth and warmth.” Her “vibrant, soaring voice is made truly special by the beauty of her soul.” Ms. Wyand’s operatic credits include *Candelas* (*El amor brujo*, De Falla), *Mercedes* (*Carmen*, Bizet), *Zemfira* (*Aleko*, Rachmaninoff), and *Zia Principessa* (*Suor Angelica*, Puccini). Ms. Wyand was a third place winner at the 2019 VANATS auditions, a semi-finalist at the 2015 NATS Eastern Region Conference Auditions, and a two-time division winner at the NATS— Los Angeles competition.

She holds a Bachelor of Arts in Music (Magna Cum Laude) from Pepperdine University and a Master of Music in Vocal Performance and Pedagogy (with Distinction) from Westminster Choir College. She joined Opera Roanoke as an Apprentice Artist for the 2019-2020 season where she performed *Hansel* in *Hansel and Gretel*. She is thrilled to ‘come home’ to Charlottesville as an Emerging Artist this season. [www.amandawyand.com](http://www.amandawyand.com)

A 2022 Apprentice Artist with Santa Fe Opera, tenor **Dylan Davis** performed *The Shepherd* in *Tristan und Isolde* and chorus in *Carmen*, *The Barber of Seville*, and *M. Butterfly* 蝴蝶君. In the 2022/23 season, he returned to Shreveport Opera as a second-year Resident Artist, making his role debut as *Count Almaviva* (*The Barber of Seville*). He then moved to New York to join the Metropolitan Opera Chorus for Wagner’s *Lohengrin*. In 2023, Dylan sang *Gastone* and covered *Alfredo* in *La traviata* with Shreveport Opera, and soon after he returned to his home state to debut with the Mid-Ohio Civic Opera to sing *Jaquinto* in *Fidelio*. He also sang *Ferrando* (*Così fan tutte*) with Gemma Artists of Idaho Concert Series. He was the recipient of a Daniel Ferro Program Full Scholarship (Action for Artists- *Greve in Chianti*, Italy) for June 2023.

Dylan is pleased to rejoin the Metropolitan Opera Chorus for Verdi’s *Requiem* in September 2023. He looks forward to performing *Messiah* with both Marion Civic Chorus and Dayton Opera, and in early 2024 he joins Sarasota Opera, covering *Normanno* (*Lucia di Lammermoor*).

Dylan spent the 2021/22 season as a Resident Artist of Shreveport Opera, where he was seen as the *Duke* (*Rigoletto*), *Don José* (*The Tragedy of Carmen*), and *Figaro* (*Le Nozze di Figaro*). He was a Studio Artist with Central City Opera in 2019, winning the company’s Studio Artist Award, and he returned in 2021 as an Apprentice Artist to cover the *Duke* in *Rigoletto*.

Dylan is a proud native of Marion, OH, but today calls Columbus, OH home. He earned his BM at Otterbein University in Westerville, OH and his MM at the Ohio State University, where he sang *Basilio* (*Le nozze di Figaro*) and *The Governor/Vanderdendur* (*Candide*).





**Adam Rodgers** holds a Bachelor in Music Education Degree from Oral Roberts University in Tulsa, Oklahoma. While attending Oral Roberts University, he was the O.R.U. Chorale Accompanist for four years, vocal director of Travelers A Capella Singers for three years, music director of NuVoices Gospel International Ensemble for two years, and the accompanist for several recitals and concerts around the Tulsa tri-city area.

In his 2023 season, Adam makes his role debut as Peter (Father) in Humperdink's *Hänsel und Gretel* with Temple Opera Theater under the baton of Keith Chambers and direction of Ben Robinson respectively. In addition, Adam will make his role debut as Rapunzel's Prince in Stephen Sondheim's *Into the Woods* with the Janiec Opera Company of Brevard Music Center. In past seasons, he has been seen on stage as Schaunard in *La bohème* at the Seagle Festival in New York and as Aeneas in Purcell's *Dido and Aeneas* with Oral Roberts Opera Theatre. In addition, Adam was the guest pianist for *An Evening* at the Philbrook Museum of Art in Tulsa, Oklahoma, Tulsa Opera's *Puccini to Pop* at the Tulsa Performing Arts Center, and the 8x88 Piano Festival with Steinway Artist Donald Ryan from 2015 to 2018.

As a passionate music educator, Adam has served from 2019 to 2022 as general music teacher and choral instructor for grades K-12 in Bixby, Oklahoma and McAlester, OK respectively where he oversaw the Bixby children's honor chorus and the McAlester intermediate and high school choirs in those years. During these three years of instruction, he was awarded the Spartan Spirit Award from Bixby Public Schools and the Professional Achievement Award from McAlester's Rotary Club.

Under the tutelage of Dr. Marcus DeLoach, Adam is currently pursuing a Master of Music in Voice Performance at Temple University.

## **Engaging with Curriculum**

*Sing Me a Story – "Finding Your Voice"* provides an enriching curriculum designed for student audiences in grades 3-7. Through engaging lessons and activities students explore their creativity, hone critical thinking skills, and deepen their understanding of these subjects. They observe performances, analyze artistic expressions, and gain insights into historical contexts, all while meeting curriculum standards. By integrating standards-aligned content with hands-on learning, students are inspired to discover their voices and express their unique perspectives in a supportive educational environment.

**Historical Contexts and Cultures:** Many operas are set in specific historical periods and locations, offering students a glimpse into the societal norms, cultural practices, and historical events of those times. By studying operas, students can gain insights into the historical backdrop against which these stories were told, helping to bring history lessons to life.

**Storytelling and Literature:** Opera is a form of storytelling that combines music, drama, and sometimes dance. It introduces students to classic tales, myths, legends, and historical narratives, reinforcing literary skills and comprehension. Through opera, students can explore themes of heroism, tragedy, love, and betrayal, which are common in historical narratives.

**Art and Music Appreciation:** By exploring opera, students are introduced to various elements of the performing arts, including vocal performance, orchestration, stage design, and costume design. This can foster an appreciation for art and music, highlighting the role they play in cultural and historical expression.

**Critical Thinking and Interpretation:** Analyzing operas and their themes, characters, and historical settings can enhance critical thinking skills. Students learn to interpret meanings, understand character motivations, and draw connections between the opera's narrative and historical facts or societal issues of the time.

**Empathy and Emotional Intelligence:** Operas often portray deep human emotions and complex relationships. By engaging with these stories, students can develop empathy and emotional intelligence, understanding diverse perspectives and the human condition across different historical periods.

**Mathematics:** By weaving the mathematics of lighting design into the "Finding Your Voice" program, students not only gain an appreciation for the art of opera but also for the STEM concepts that make such artistry possible. This holistic approach to learning showcases how creativity and analytical thinking come together in the performing arts, encouraging students to explore their interests in both fields.

Lighting design is not just about making things bright or dark; it's an art and science that uses mathematics to transform a scene from ordinary to extraordinary. See how angles and distances play a crucial role in lighting design. Learn about the geometry of light, how it interacts with surfaces, and how we can manipulate it to create mood, focus, and depth on stage and how different positions of lights can change the entire feel of a scene.

**Science:** The science behind opera production melds mathematics and technology to shape its visual storytelling. Calculating brightness with lumens, watts, and lux allows lighting designers to tailor illumination for mood and atmosphere, essential for audience engagement. Color mixing relies on the science of light combinations to evoke emotions, using primary colors to paint the stage in diverse hues. Advanced technology, including LED lights and computer-controlled boards, empowers designers to seamlessly change scenes and create illusions, showcasing how technical precision enhances the operatic experience. This fusion of science and art enables the realization of a creative vision, bringing the opera's narrative to vivid life.

## What is Opera?

Opera is a thrilling performance where stories are told not just with words, but with music, singing, and sometimes dancing. Imagine watching a play where instead of talking, everyone sings their thoughts and feelings, accompanied by beautiful music played by an orchestra. The stories in operas can take you on adventures to faraway lands, into deep emotions, and through exciting events, all with stunning costumes and sets that make you feel like you're in a different world.

Behind the scenes, a lot of talented people work together to bring an opera to life. There are singers who tell the story, orchestra players who play various instruments to add emotion and drama to the story, and a conductor who makes sure everyone is in sync. Plus, there are people who design the sets, lights, and costumes, making everything look just right. When you watch an opera, you get to see and hear a story unfold in a powerful and beautiful way, with music that can make you feel excited, happy, sad, or even a bit scared. It's a fun way to experience big emotions and stories in a unique and memorable way.

## Program

Although opera originated around 1600 with the work of composers like Monteverdi, the earliest composer of opera on today's program is Mozart. He revolutionized opera by making fun of the aristocracy in his plots and writing in the vernacular, the language of everyday people. Mozart's introduction of complex characters and intricate plots that explored deep human emotions and societal issues, blending serious themes with humor and wit, significantly broadened opera's appeal. The program will also feature works by Puccini and Verdi, among others, showcasing the continued evolution of opera. These composers brought their own unique styles and innovations, further enriching the genre with grand performances featuring amazing costumes, elaborate sets, and sometimes even fireworks! Their operas, telling tales of heroes, villains, love, and adventure, were performed in big, fancy opera houses and became a way to showcase incredible singing and the power of music to tell stories. This makes opera a treasured art form all around the world, continuing to enchant audiences centuries after its inception.

The program will include arias, duets, and trios from some of the most beloved operas. The repertoire covers a wide range of styles and periods in opera, showcasing the diversity and evolution of operatic music through time. **Here is a list of the specific arias:**



## Program

**Aria:** "Hai già vinta la causa!"

**Opera:** Le Nozze di Figaro (The Marriage of Figaro)

**Composer:** Wolfgang Amadeus Mozart

**Date:** Premiered in 1786

**Aria:** "Der Vogelfänger bin ich ja"

**Opera:** Die Zauberflöte (The Magic Flute)

**Composer:** Wolfgang Amadeus Mozart

**Date:** Premiered in 1791

**Aria:** "Ah! Mes amis, quel jour de fête!" (often simply referred to as "A Mes Amis")

**Opera:** La Fille du Régiment

**Composer:** Gaetano Donizetti

**Date:** Premiered in 1840

**Aria:** "La Donna è Mobile"

**Opera:** Rigoletto

**Composer:** Giuseppe Verdi

**Date:** Premiered in 1851

**Aria:** "Mein Herr Marquis" (often referred to as the "Laughing Song")

**Opera:** Die Fledermaus

**Composer:** Johann Strauss II

**Date:** Premiered in 1874

**Aria:** "L'amour est un oiseau rebelle" (also known as the "Habanera")

**Opera:** Carmen

**Composer:** Georges Bizet

**Date:** Premiered in 1875

**Aria:** "Vois sous l'archet frémissant"

**Opera:** Les Contes d'Hoffmann ("The Tales of Hoffmann")

**Composer:** Jacques Offenbach

**Date:** Premiered in 1881

**Aria:** "O Mio Babbino Caro"

**Opera:** Gianni Schicchi

**Composer:** Giacomo Puccini

**Date:** Premiered in 1918

## Key Players in the Opera

**Composer:** In an opera, the composer is like a magical storyteller who uses music to bring stories to life. They write the music, not only the melodies that express the characters' feelings and adventures but also the harmonies, which are like the backdrop of a painting, setting the mood and atmosphere. Whether creating a spooky, mysterious vibe or a joyful, uplifting scene, the composer's harmonies paint the emotional world of the opera. This combination of melody and harmony works together to take us on a journey, making us feel the excitement, love, or tension of the story. So, in the enchanting world of opera, the composer plays a crucial role, using their musical magic to color the story and make it resonate with our hearts.

**Librettist:** In opera, the librettist plays the crucial role of crafting the story's framework, much like a playwright writes for the theater. They write the words the characters sing, shaping the plot, the dialogues, and the emotional arcs. This creative force lays down the narrative path, deciding the twists and turns of the story, the personality of each character, and the moments of tension and resolution. Their skill in weaving words allows for the deep exploration of themes and emotions, setting the stage for powerful storytelling. Without the librettist's vivid text, the opera would lack the verbal drive that gives voice to the composer's music, making their contribution indispensable in bringing the opera's rich tapestry of drama and melody to life.

**Conductor:** In an opera, the conductor is like the captain of a ship, steering the musical journey. They stand in front of the orchestra and singers, using a small baton to lead the musicians, ensuring a synchronized performance. The conductor controls the music's speed, volume, and emotion, guiding the orchestra and singers to bring the story to life beautifully. They play a crucial role in synchronizing all the different elements of the opera, making sure the music and storytelling blend seamlessly, creating a magical experience for the audience.



**Director:** The director is the person who brings the story of the opera off the pages and onto the stage, making it come alive for us to see and feel. They decide how the opera looks, where the singers move, and how they interact, just like the director of a play or a movie. The director works with everyone - the singers, the people who design the sets and costumes, and even the lighting team - to make sure everything looks just right and tells the story in the most exciting way. Their job is to create a world on stage that draws us into the opera, making us forget we're watching a performance and feel like we're part of the adventure. The director's vision shapes our experience, turning the opera into a thrilling journey of sights, sounds, and emotions.

**Lighting Designer:** The lighting designer is like a wizard who uses light to transform the stage into different worlds. They decide how bright or dark the stage should be, what colors to use, and when the lights should change to match the story's mood. Imagine one moment you're in a sunny garden, and the next, you're in a mysterious, shadowy place— all because the lighting designer changes the lights to make you feel like you're really there. They work closely with the director to make sure the light perfectly fits every scene, helping to tell the story and show off the beautiful costumes and sets. The lighting designer's magic with lights adds a whole layer of emotion and drama, making the opera even more exciting and real for us in the audience.



**Set Designer:** The set designer is the person who creates the world where the story happens. They decide how everything on stage looks, from a spooky forest to a grand palace, making sure it all fits the story being told. The set designer draws pictures and builds models to plan out the scenes, then works with a team to build amazing sets that can change from scene to scene. Their job is to make the stage look just right so that when the singers perform, you feel like you're stepping into a different world, full of adventure, mystery, or romance. It's the set designer's creativity that helps bring the opera's story to life, making it exciting and real for everyone watching.



**Choreographer:** The choreographer creates all the movements and steps that the dancers (and sometimes singers) perform on stage, turning the music and words into beautiful, flowing motions. It's their job to make sure that every gesture and step tells part of the story and matches the music perfectly. Whether it's a grand, sweeping dance or a simple, emotional movement, the choreographer decides how it all looks. They work with the director to fit the dances into the opera, making sure they add to the magic and excitement without getting in the way of the singing. Thanks to the choreographer, the opera becomes an even grander visual spectacle, where the movement on stage brings the music and story to life in a way that's fun and captivating to watch.

**Costume and Wig Designers:** The costume and wig designers are the artists who get to decide what everyone wears and how their hair looks to make sure they fit perfectly into the story. They think about the time period in which the opera is set, whether it's in the past, future, or a magical world, and design outfits and wigs that help us believe the characters are real and from that time or place. These designers work closely with the director to understand each character's personality and role in the story, so they can create costumes and wigs that not only look amazing but also tell us more about who the characters are. For example, a brave hero might wear bright, bold colors, while a mysterious character might have a dark, intricate costume. The work of the costume and wig designers adds more layers of color and excitement to the opera, making it even more fun to watch as it helps us dive into the story being told on stage.



**Stage Manager:** The stage manager's job is to make sure everything happens smoothly during the performance, from the singers getting on stage at the right time to the sets changing and the lights shining just as planned. The stage manager has a big checklist and a headset to talk to everyone involved in the show, making sure all the parts of the opera fit together perfectly. They're a bit like a conductor, but instead of controlling the music, they're in charge of the action on stage. The stage manager works closely with the director, the singers, and the crew, helping to solve any problems that might pop up and keeping the show running smoothly. Thanks to the stage manager, the audience gets to enjoy a flawless performance, never seeing all the busy work going on behind the curtain.



**Orchestra:** In an opera, the orchestra is a music-making team that sits right in front of the stage, often in a special sunken area called the orchestra pit. This group of musicians plays all the instruments that support the singers. The orchestra sets the mood for every scene, whether it's joyful and exciting or sad and somber, helping to tell the story without using any words at all. Led by the conductor, the orchestra follows precise directions to play together, adding depth and emotion to the opera. Their music fills the theater, wrapping the audience in a world of sound that makes the story on stage feel even more real and touching.

## Vocabulary

<b>Libretto</b>	A libretto is the story and words that characters sing in an opera, like the script of a play but set to music.
<b>Aria</b>	An aria is a solo that the singer gets to sing in an opera where one character gets to shine, sharing their feelings or an important part of the story, all by themselves.
<b>Recitative</b>	Recitative is the part of an opera where characters sing their words in a way that sounds like talking, helping to tell the story and connect the songs.
<b>Melody</b>	A melody is a series of musical notes that are put together in a way to make a tune that you will remember and maybe even go away singing.
<b>Harmony</b>	Harmony is when multiple notes are played or sung together at the same time to make the music sound fuller and more beautiful while supporting the melody.
<b>Soprano</b>	A soprano is the highest voice in the different vocal ranges.
<b>Mezzo-Soprano</b>	A mezzo-soprano is a singer with a voice that is a little lower than a soprano's, offering rich and warm tones that are right in the middle of the singing range.
<b>Tenor</b>	A tenor is a male singer with a high voice, often singing the lead role in songs and operas, with a range that sits between the bass and the mezzo voices.
<b>Bass</b>	A bass is a male singer with the lowest singing voice, offering deep and rich tones that provide a strong foundation.

## The Orchestra

In an opera, the orchestra is a big team of musicians who play different instruments to create the music that supports the story being told on stage. The orchestra is divided into four main sections, each with its own unique sound:

1. **Strings:** This section includes violins, violas, cellos, and double basses. They often play the melody, which is the part of the music that's easiest to sing along with because it's the main tune. The strings can make music that sounds very soft and sweet or really dramatic and intense.
2. **Woodwinds:** This group has instruments including the flute, clarinet, oboe, and bassoon. They add special colors to the music with their different sounds, from the light and airy flute to the deep and reedy bassoon. Woodwinds can play beautiful melodies or add interesting background moods to the music.
3. **Brass:** In this section, you'll find trumpets, trombones, French horns, and tubas. Brass instruments can play very loud and powerful music, making them great for exciting and heroic parts of the opera. They can also play softly and beautifully for more gentle moments.
4. **Percussion:** This includes drums, timpani, cymbals, bells, and sometimes even more unusual instruments like the xylophone. Percussion adds rhythm and drama to the music, helping to build up the excitement or highlight important moments in the story.

Each section of the orchestra has its own special job, but they all work together under the direction of the conductor to make one big, beautiful piece of music that helps tell the opera's story.



### Special Instruments: Piano

The piano is a classic musical instrument that has its own unique ways of creating sound. The piano uses hammers to strike the strings when you press its keys, which lets you play softly or loudly and lets the notes last longer. This makes the piano great for expressing different emotions in music. Pianos can be seen as belonging to the broader families of both string and percussive instruments, reflecting the diversity of ways in which musical sounds can be generated.

## Pre-Performance Activities

### 1. Opera Time Capsule

- **Activity Description:** Students create an "Opera Time Capsule" by researching and compiling information about the historical periods of the operas featured in the program. They can include facts about the composers, the societal norms, and cultural practices of those times. Each student or group can focus on a different composer or opera and present their findings to the class.
- **Objective:** To provide historical context and deepen students' understanding of the settings in which these operas were written and performed.

### 2. Character Diary Entries

- **Activity Description:** Assign each student a character from one of the operas being explored. Students write diary entries from their character's perspective, reflecting on the events of the opera or their emotions. This can be done after a brief summary of the operas' plots and characters is provided.
- **Objective:** To foster empathy and understanding of character motivations and emotions, enhancing students' engagement with the stories.

### 3. Set and Costume Design

- **Activity Description:** Divide students into groups and assign them the task of designing a set or costumes for a scene from an opera. Provide materials for sketching designs or crafting mini models.
- **Objective:** To stimulate creativity and appreciation for the visual elements of opera production.

### 4. Lighting Design Science Experiment

- **Activity Description:** Conduct a simple experiment to demonstrate how light color and intensity affect mood and perception. Use colored cellophane and flashlights to simulate stage lighting. Students can observe how changing the lighting alters the ambiance of a scene (using a small diorama or set model).
- **Objective:** To illustrate the role of lighting design in setting the tone of a performance.

### 5. Introduction to Operatic Voices and Roles

- **Activity Description:** Using recordings of arias or scenes from the program, introduce students to the different voice types in opera (soprano, mezzo-soprano, tenor, bass) and their common roles. Follow up with a matching game where students listen to recordings and guess the voice type and the role (hero, villain, comic relief, etc.).
  - Soprano
  - Mezzo-soprano
  - Tenor
  - Bass
- **Objective:** To help students recognize different voice types and understand their significance in opera storytelling.

### 6. Introduction to the Orchestra

- **Activity Description:** Using recordings to introduce students to the different sections of the orchestra as well as the harpsichord. Follow up with a matching game where students listen to recordings of specific instruments and guess the orchestra section to which they belong.
  - The Young Person's Guide to the Orchestra
  - Bach: The Well-Tempered Clavier, Prelude & Fugue in C Minor, BWV 847
- **Objective:** To help students recognize the different instruments that make up the orchestra.

## Post-Performance Questions

1. How did the music influence your feelings about the story being told? Can you recall a specific moment where music changed your understanding of a scene or character?
  - **Objective:** Encourages students to explore the connection between music and emotion, and its role in storytelling.
2. If you could ask one of the characters a question, who would it be and what would you ask? Imagine their life after the end of the opera. What do you think happens next for them?
  - **Objective:** Promotes empathy and deeper understanding of character motivations and feelings and encourages creative thinking and empathy by extending the narrative beyond the performance.
3. Discuss how the different roles (singers, orchestra, conductor, set designer, etc.) work together to create an opera. Which aspect of the production did you find most intriguing? And what job in opera would you like to try?
  - **Objective:** Highlights the collaborative nature of opera production and encourages appreciation for the various art forms involved.
4. What do you think it feels like to sing like an opera singer?
  - **Objective:** Promotes empathy and imaginative engagement by encouraging students to consider the physical and emotional experience of performing opera, enhancing appreciation for the art and skill involved.
5. What part of today's performance was most surprising to you?
  - **Objective:** Stimulates critical thinking and reflection on expectations versus reality, encouraging students to appreciate the innovative and unexpected elements in opera.



# More Opportunities to Experience Opera!

[www.CharlottesvilleOpera.org](http://www.CharlottesvilleOpera.org)

**SOMETHING FOR EVERYONE!**

- FREE!** Master Class, Sopranos  
First Presbyterian Church  
Tuesday, June 4  
11:00AM
- Opening Night Aria Concert  
St. Anne's-Belfield, Grisham Hall  
Thursday, June 6  
7:00PM
- FREE!** Master Class, Baritones  
First Presbyterian Church  
Tuesday, June 11  
11:00AM
- FREE!** The Music Man Cover Run  
First United Methodist Church  
Friday, June 14  
11:00AM
- FREE!** Master Class, Mezzos  
First Presbyterian Church  
Tuesday, June 18  
11:00AM
- FREE!** KidsFest - The Music Man  
The Paramount Theater  
Thursday, June 20  
1:00PM
- The Music Man  
The Paramount Theater  
Friday, June 21  
7:00PM
- Saturday, June 22  
1:30PM & 7:00PM
- Sunday, June 23  
1:30PM
- FREE!** Master Class, Tenors  
First Presbyterian Church  
Tuesday, June 25  
11:00AM
- FREE!** The Arts for ALL FestivALL  
Ting Pavilion  
Saturday, June 29  
5:00PM
- FREE!** New Works Concert  
The Center at Belvedere  
Wednesday, July 3  
11:00AM
- FREE!** The Elixir of Love Cover Run  
First United Methodist Church  
Saturday, July 6  
1:00PM
- FREE!** KidsFest - The Elixir of Love  
The Paramount Theater  
Tuesday, July 9  
1:30PM
- Art Song Recital  
First Presbyterian Church  
Tuesday, July 9  
7:00PM
- The Elixir of Love  
The Paramount Theater  
Friday, July 12  
7:30PM
- Sunday, July 14  
2:00PM

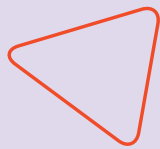
# THANK YOU TO OUR ARTS EDUCATION PARTNERS

Our Arts Education Partners have made it possible for over 220,416 students and teachers from all over Central Virginia to attend live performing arts at The Paramount Theater since 2004. The Paramount believes that performing arts are an essential part of every child's education, and we know that as students enter this historic Theater, for many it is their first exposure to live theater, a powerful human experience that can be life changing and one they all deserve to know.

To ensure ALL students are able to attend a performance, EVERY ticket is subsidized by the generosity of our Arts Education Partners. Please consider joining us!

A complete listing of Arts Education Partners may be found at [theparamount.net/education](http://theparamount.net/education).

If you have questions or would like more information about the Arts Education Program, please contact Cathy von Storch, Education & Outreach Manager at 434.293.1000 or [cathyvonstorch@theparamount.net](mailto:cathyvonstorch@theparamount.net).



## 2023-24 ARTS EDUCATION COMMITTEE MEMBERS:

Mary Jae Abbitt, *Chair*

Sheldon Anderson · Lisa Cogswell · Ardee Dimberg · Amanda Jones · Sherry Kraft

Liz Licht · Kathy Mallory-Watson · Betty Phelan · Karyl Reynolds

Cathy von Storch, *Staff Liaison*

## 2023-24 ARTS EDUCATION SEASON SPONSOR



MARQUEE SPONSOR



PRODUCER MARQUEE SPONSOR



PRODUCER SPONSOR



GRANT SUPPORT FROM



League of Historic  
American Theatres

OUTSTANDING HISTORIC THEATRE