

TURANDOT

Study Guide



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TURANDOT

Three Great Resources for Teaching Your Students About Opera

1. Student Night

In order to expose student audiences to the glory of opera, Manitoba Opera created Student Night. It's an affordable opportunity for students to watch the dress rehearsal, an exciting look at the art and magic of opera before the curtain goes up on Opening Night, when tension is high and anything can happen. Please note:

- *Turandot* is an opera in three acts, with a running time of approximately two hours and 40 minutes.
- The dress rehearsal is the last opportunity the singers will have on stage to work with the orchestra before Opening Night. Since vocal demands are so great on opera singers, some choose not to sing in full voice during the dress rehearsal in order to avoid unnecessary strain.

2. The Study Guide

This study guide has been created to assist you in preparing your students for their visit to the opera at the Centennial Concert Hall. It is our hope that you will be able to add this to your existing curriculum in order to expand your students' understanding of opera, literature, history, and fine art.

Materials in the study guide may be copied and distributed to students. Some students may wish to go over the information at home if there is insufficient time to discuss in class.

3. Opera in a Trunk

Bring the magic of opera right into the classroom with our Opera in a Trunk. We provide you with all the tools you need – the music, costumes, props, activities, etc. – to recreate some of the world's greatest operas with your class.

Available trunks:

La Bohème

Aida

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Carmen

Rental Cost:

\$50 for a two-week rental

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For more information, please contact Livia Dymond at 204-942-7470 or email ldymond@manitobaopera.mb.ca.

Turandot: Good To Know

- *Turandot* (pronounced too-rah-n-DOHT) is a three-act opera composed by Giacomo Puccini, with an Italian libretto by Giuseppe Adami and Renato Simoni.
- The story of *Turandot* takes place in China, in the ancient city of Peking, which is now known as Beijing.
- *Turandot* tells the story of a beautiful, icy princess (Turandot) who announces that she will marry the man who can solve her three riddles, but gravely punish those who cannot. Heads roll until the arrival of a clever prince who passes her test. She must then decide whether she will exact vengeance on he who dares challenge her, or if she will open her heart to love.
- *Turandot* includes one of the most famous arias in all of opera, “Nessun dorma.”
- Puccini based the story of *Turandot* on Friderich Schiller’s dark adaptation of a comic play by Carlo Gozzi, the 18th-century Venetian satirist. Though the original story is from a Persian fairy-tale known as *Turandokht* (meaning “*The daughter of Turan*”). Turan is a region of Central Asia which used to be part of the Persian Empire.
- *Turandot* was Puccini’s last and most ambitious opera. He died before completing the last act. The opera was later completed by Franco Alfano and then revised by conductor Arturo Toscanini.
- The world premiere took place on April 25, 1926, at La Scala opera house in Milan, Italy.
- Manitoba Opera’s April 2015 production stars Mlada Khudoley as Turandot, Raúl Melo as Calaf, and Lara Ciekiewicz as Liù.



A scene from Manitoba Opera’s last production of *Turandot* in April, 1996.

Production Information

Turandot

April 18, 21, 24

(Dress Rehearsal / Student Night: April 16)

Centennial Concert Hall

Music by Giacomo Puccini

Libretto in Italian by Giuseppe Adami & Renate Simoni

Premiere Performance: La Scala in Milan, Italy on April 25, 1926

Approximately two hours and forty minutes in three acts, including two intermissions.

Sung in Italian with projected English translations.

PRINCIPAL CAST

In order of vocal appearance

PRINCESS TURANDOT	MLADA KHUDOLEY	<i>Soprano</i>
EMPEROR ALTOUM	TERRANCE MIERAU	<i>Tenor</i>
TIMUR	VALERIAN RUMINSKI	<i>Bass</i>
CALAF	RAÚL MELO	<i>Tenor</i>
LIÙ	LARA CIEKIEWICZ	<i>Soprano</i>
PING	BENJAMIN COVEY	<i>Baritone</i>
PANG	KEITH KLASSEN	<i>Tenor</i>
PONG	CHRISTOPHER MAYELL	<i>Tenor</i>
MANDARIN	GENE WU	<i>Baritone</i>
PRINCE OF PERSIA	TBA	<i>Tenor</i>

Manitoba Opera Chorus
Winnipeg Symphony Orchestra

Conductor	Tyrone Paterson
Director	Tom Diamond
Chorus Master	Tad Biernacki
Childrens Chorus Master	Carolyn Boyes
Scenery and props	Opera Carolina
Costumes	Opera Carolina
Lighting designer	Michael Baumgarten
Stage manager	Robert Pel
Assistant stage managers	Kathryn Ball, Candace Maxwell
Projected titles	Sheldon Johnson

Synopsis

Act I

Turandot, daughter of Emperor Altoum, has decreed that she will only marry if a suitor of noble blood can answer three riddles. If he cannot, the price shall be his head. The most recent candidate, the Prince of Persia, is to be executed at the moon's rising. In the commotion outside the palace, a blind man falls to the ground, and his companion, Liù, asks for help. They are aided by a disguised Calaf, who recognizes the man as his long-lost father, Timur, the banished ruler of his land. Calaf, like his father, is running from enemies and concealing his identity, known only as the Unknown Prince. Liù continues to aid Timur, even in exile because years before, as she explains, Calaf bestowed a smile upon her.

The people impatiently await the beheading. As the Prince of Persia enters, the crowd is suddenly moved and pleads with the Princess to pardon him. Turandot appears and dispassionately confirms the Prince's sentence with a silent gesture. Calaf immediately is entranced by her beauty. Timur and Liù try to convince the smitten Calaf that he must leave with them, but he breaks away and attempts to announce himself as a suitor. The three ministers of the Imperial Household, Ping, Pang, and Pong, warn him of his folly, but to no avail. In one final attempt Liù begs him to listen, but Calaf ignores her entreaties and ceremoniously rings the gong, signifying his challenge for Turandot's hand.

Continued on next page...



Turandot, 1996, Manitoba Opera

Act II

Ping, Pang, and Pong prepare for the eventuality of a wedding or a funeral. They discuss their misery since Turandot reached the marriageable age, numbering the many noble suitors who have met a deadly fate and reminiscing about life in their native provinces. Is there truly a man whose passion can melt Turandot's icy heart? Their hopes are guarded.

A crowd assembles for the Trial of the Three Enigmas. Turandot devised this system to avenge her ancestress, Lo-u Ling, who was captured, raped, then put to death by marauding invaders. She offers Calaf one last chance to withdraw, but he stands firm in his resolve. The first question is offered: "What is born each night and dies each dawn?" Calaf correctly answers "Hope." Slightly taken aback, Turandot poses the next riddle: "What flares warm like a flame, yet it is no flame?" Calaf hesitates, then answers perfectly "Blood." Visibly shaken, Turandot asks the final question: "The ice that gives you fire, what can it be?" Calaf tarries, then triumphantly cries "Turandot!" The people celebrate his victory, but Turandot pleads with the emperor not to be given to this unknown prince. Seeing her distress Calaf decides to play her game and offers a riddle of his own: "If before morning you can discover the name I bear, I shall forfeit my life."

Act III

It is decreed that none shall sleep, under penalty of death, until the name of the Unknown Prince is discovered. Calaf expresses his conviction that he alone will reveal the secret. Ping, Pang, and Pong offer any prize, including his safe escape, if he tells them his name. Having been seen with Calaf, Timur and Liù are captured, and at Turandot's request Timur is to be tortured until he reveals the truth. Liù steps forward and says that she knows the prince's name but will keep it as her eternal secret. She grabs a soldier's dagger and kills herself. Calaf reproaches the Princess for her cruelty and then takes hold of her and boldly kisses her. Turandot's strength and desire for revenge leave her, and she weeps for the first time. Calaf reveals his true identity, thereby putting his life in Turandot's hands. Trumpets announce the arrival of dawn and the assembly of the court. Turandot addresses the emperor and the people: "I have discovered the stranger's name — it is Love!"

- *Courtesy of Opera America.*



Turandot, 1996, Manitoba Opera

Turandot Principal Characters

In order of vocal appearance

Name	Description	Pronunciation
Princess Turandot	Daughter of the Emperor Altoum	Too-Rahn-DOHT
The Emperor Altoum	Father of Turandot, and Ruler of Peking	
Timur	The Deposed King of Tartary	Tee-MOOR
Calaf	The Unknown Prince	Kahl-AHF
Liù	The Slave Girl	Lee-oo (quickly)
Ping	The Lord Chancellor	
Pang	The Majordomo	
Pong	The Head Chef of the Imperial Kitchen	
Prince of Persia	Ruler of Persia and Suitor for the Hand of Turandot	



Turandot, 2009, Festival Opera. Photo by Robert Shomler

The Principal Artists

Turandot Mlada Khudoley

Born in Moscow, Ms. Khudoley graduated from the Russian Academy of Performing Arts, as an actor and solo vocalist. Ms. Khudoley was the diploma winner of numerous international vocal competitions. She has sung with companies such as Royal Opera House Covent Garden, Los Angeles Opera, Oper Leipzig, Latvian National Opera, Dallas Opera, and Vancouver Opera. Her last appearance with Manitoba Opera was in the title role of *Salome* in 2011.



Liù Lara Ciekiewicz

Winnipeg Soprano Lara Ciekiewicz has sung with companies such as l'Opéra de Montréal, Opera Lyra Ottawa, Toronto Operetta Theatre, and Pacific Opera Victoria. A graduate of l'Atelier lyrique de l'Opéra de Montréal, Ms. Ciekiewicz also holds a Masters in Music (Opera) from McGill University and a Bachelor of Arts (Honours, Voice) from the University of Winnipeg. She last appeared with Manitoba Opera as Musetta in *La Bohème* in April, 2013. This will be her role debut as Liù.



Calaf Raúl Melo

Metropolitan Opera tenor Raúl Melo is a celebrated performer in the US, Europe, and Asia. He has performed principal tenor roles with Berlin's Deutsche Oper and State Opera, Zurich State Opera, Düsseldorf's Deutsche Oper am Rhein, and Dresden State Opera to name a few. As well as in the United States with the Metropolitan Opera, Washington Opera, Dallas Opera, New York City Opera, Seattle Opera, and Connecticut Opera, among others.



The Composer

Giacomo Puccini

Born: December 22, 1858

Died: November 29, 1924

Born in 1858 in Lucca, Italy, Giacomo Puccini came from a long line of professional musicians. Giacomo was only five years old when his father, organist and choirmaster of the San Martino church, died. The post as organist and choirmaster was held, through an uncle, to ensure Puccini could assume the post when he was old enough in order to maintain the line of Puccini musicians presiding there, dating back 124 years. Young Puccini began his career as organist there when he was 14.

Puccini was encouraged in his career as a composer by the positive reception for some of his church pieces and a cantata. *Aida*, the Verdi opera which he saw at age 18, also inspired him. Scholarships from a great uncle and Queen Margherita of Savoy enabled him to study at the Milan Conservatory from 1880-1883.



Puccini did not care for city life, but it did influence his work. His bohemian existence as a poor student, sharing an apartment with two other artists, later found expression in *La Bohème* (just as the writer, Henri Murger's early years as a poor author inspired his stories on which the opera was based). Though loosely associated with the verismo movement, which strove to create more natural and believable opera theatre, Puccini did not hesitate to write period pieces or to exploit exotic locales. In *Tosca*, he wrote an intense melodrama set in Rome during Napoleonic times. For *Madama Butterfly*, he chose an American story set in Japan. For *Turandot*, the story of an icy princess in ancient China.

Puccini experienced some initial failure with *Madama Butterfly* (1904), but his faith in the work led him to revise it until operagoers accepted it. This initial failure temporarily prevented him from new compositions, but a visit to New York ultimately resulted in his writing his first 'modern' work in *La Fanciulla del West*.

World War I caused the next major break in Puccini's creative life. Hostilities complicated his negotiations to write an operetta for Vienna, now in enemy territory. The operetta became instead a light opera, *La Rondine*, produced at Monte Carlo and welcomed coolly at the Met as "the afternoon of a genius." Puccini never regained his youthful eminence and romantic spontaneity, but he continued to work seriously, broadening his horizons.

A chain-smoker, Puccini developed throat cancer and was taken to Brussels in 1924 for treatment by a specialist. Though the surgery was successful, Puccini's heart failed, and he died shortly afterward. At the time of his death, he had been working on the most ambitious of his operas, *Turandot*, based on Schiller's romantic adaptation of a fantasy by Carlo Gozzi, the 18th-century Venetian satirist. In *Turandot* for the first time Puccini wrote extensively for the chorus, and he provided an enlarged, enriched orchestral tapestry that showed an awareness of Stravinsky's *Petrouchka* and other contemporary scores. Puccini died at age 65. Throughout his life, he wrote a total of 12 operas.

The Librettists

Giuseppe Adami

Born: November 4, 1878

Died: October 12, 1946

Giuseppe Adami was an Italian librettist. He was born in Verona, Italy, and graduated at the University of Padua. Adami is known for his collaboration with Puccini on operas such as *La Rondine* in 1917, *Il Tabarro* in 1918, and *Turandot* in 1926. Giuseppe Adami wrote several plays such as *Fioi Di Goldoni*, *Una Capanna e il tuo cuore* (1913), *Capelli Bianchi* (1915), *Felicità Colombo* (1935), and *Nonna Felicità* (1936).



Renato Simoni

Born: September 5, 1875

Died: July 5, 1952

Renato was born in Verona, Italy, and died in Milan, Italy. Simoni was an Italian journalist, playwright, and writer. For Simoni's first job, he worked as an editor and critic at *L'Adige*, a local Veronese newspaper company in his hometown in 1902. In 1914 Simoni succeeded John Pozza as an author and critic at *Corriere Della Sera* newspaper company, he worked there until the end of his life. In 1952, Simoni donated 40,000 volumes of his writings and reviews to the Museum of La Scala, Simoni dedicated them to his mother, Livia.



What is a Libretto?

Libretto means "little book" in Italian. It refers to the written text of an opera set to music by the composer. Today, we commonly refer to an opera as being 'by' the composer of the music, but the text is a vital component and is normally written first. 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.

Early composers were usually contracted to set music to a pre-existing text. Only later did composers (such as Mozart and Verdi) work in close collaboration with their librettists. A few composers – notably Wagner – wrote their own texts.



Musical Highlights

Turandot opens with the orchestra powerfully playing an ominous and foreboding series of five chords. This opening theme is said to musically depict the falling of an executioner's axe and is repeated throughout the opera.

Jasmine Flowers ("Mo Li Hua")

Several traditional Chinese folk songs are used throughout *Turandot* including "Jasmine Flowers." It is first sung by the children's chorus in Act I and is most often heard whenever Turandot appears onstage.

ACT I

"Signore, ascolta" ("Sir, listen"): Liù sings this aria to beg Calaf not to risk his life for Turandot by attempting to answer her three riddles. He responds with the aria **"Non piangere, Liù" ("Do not weep, Liù")**

ACT II

"In questa reggia" ("In this palace"): Turandot sings of the story behind her betrayed ancestress who died at the hands of a man. She resolves to exact revenge by proposing three riddles for her suitors to solve, or else die.

ACT III

"Nessun dorma" ("No one sleeps"): This aria is sung by Calaf in the final act and is arguably the most famous tenor aria in all of opera. It is also one of the most difficult tenor arias to sing; two of the highest notes in the tenor range are sung - B4 followed by A4.

After Calaf has correctly answered Turandot's three riddles. Turandot, nonetheless, recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. If she succeeds she can execute him; but if she does not, she must marry him. Turandot decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, they will all be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. "Nessun dorma" begins with an echo of their cry and a reflection on Turandot.

"Tu, che di gel sei cinta" ("You, who wrap yourself in ice")

After Liù has been captured and tortured because she knows Calaf's name, she is asked by Turandot why she resists the torture so well. She replies with this aria, explaining that it is her love for Calaf that keeps her from telling his name. She sings that Turandot's icy heart will one day be melted by Calaf and that Turandot will love him as Liù does now.

Nessun dorma

ACT III, Tenor aria sung by Calaf

Nessun Dorma is one of the best-known arias in all of opera. The aria achieved pop status after Luciano Pavarotti's 1972 recording was used as the theme song of BBC television's coverage of the 1990 FIFA World Cup in Italy.

Italian

Nessun dorma! Nessun dorma!
Tu pure, o Principessa,
nella tua fredda stanza,
guardi le stelle
che tremano d'amore, e di speranza!

Ma il mio mistero è chiuso in me;
il nome mio nessun saprà!
No, No! Sulla tua bocca
lo dirò quando la luce splenderà!

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

Just before the climactic end of the aria, a chorus of women is heard singing in the distance:

Il nome suo nessun saprà,
E noi dovrem, ahimè, morir, morir!

Calaf, now certain of victory, sings:

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
Vincerò! Vincerò!

English

None shall sleep! None shall sleep!
Even you, O Princess,
in your cold bedroom,
watch the stars
that tremble with love and with hope!

But my secret is hidden within me;
none will know my name!
No, no! On your mouth
I will say it when the light shines!

And my kiss will dissolve
the silence that makes you mine!

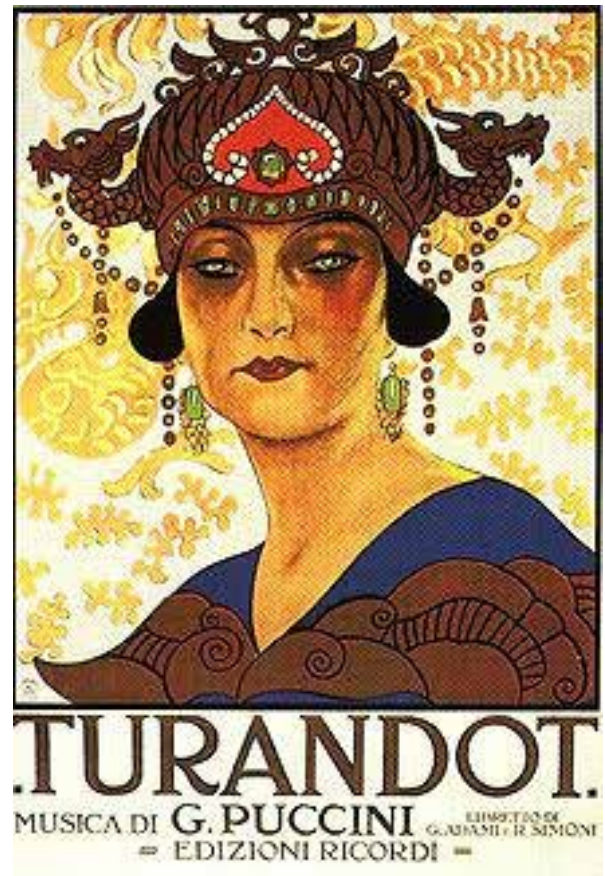
No one will know his name,
and we will have to, alas, die, die!

Vanish, o night!
Fade, you stars!
Fade, you stars!
At dawn, I will win!
I will win! I will win!

The History of *Turandot*

Puccini had been working on *Turandot* for more than two years, but died in 1924, before finishing the final scene. He had completed the third act through the death of Liù. Though he had come up with several sketches of the final duet between Turandot and Calaf, he left no indication as to the final version.

The opera was completed by conductor Franco Alfano and premiered at La Scala in Milan on Sunday April 25, 1926, one year and five months after Puccini's death. Rosa Raisa sung the title role and tenors Miguel Fleta and Franco Lo Giudice alternated in the role of Prince Calaf in the original production, although Fleta had the honor of singing the role for the opera's opening night. It was conducted by Arturo Toscanini, but without Franco Alfano's ending. In the middle of Act 3, two measures after the words "Liù, poesia!", the orchestra rested. Toscanini stopped and laid down his baton. He turned to the audience and announced: "Here the opera ends, because at this point the maestro died." The curtain was slowly lowered and the audience filed out. These are the words reported by Eugenio Gara, who was present at the premiere. A newspaper report published the day before the premiere states that Puccini himself gave Toscanini the suggestion to stop the opera performance at the final notes composed by Puccini.



Original 1926 *Turandot* poster

Toscanini, unhappy with Alfonso's ending, further revised it, and it is this version which is commonly performed today.

Turandot quickly spread to other venues across Europe and around the world. Although it never attained the same status as some of Puccini's more popular operas such as *La Bohème* and *Madama Butterfly*, *Turandot* is a staple of the standard operatic repertoire.

Ancient China: Geography

China is a large country in East Asia stretching 5,000 kilometers from east to west and 5,500 kilometres from north to south. China is made up of mountains, high plateaus, sandy deserts, and dense forests. East China is bordered by seas and waters including the East China Sea, Korea Bay, Yellow Sea, Taiwan Strait, and South China Sea, and bordered by landmasses on its three other sides, from North Korea to Vietnam.

Peking

The story of *Turandot* takes place in ancient Peking (now known as Beijing, the capital of China). The history of Peking dates back 3,000 years. The city is renowned for its opulent palaces, temples, parks and gardens, tombs, walls and gates. Beijing has seven UNESCO World Heritage Sites – the Forbidden City, Temple of Heaven, Summer Palace, Ming Tombs, Zhoukoudian, Great Wall, and the Grand Canal.

The Forbidden City

The Forbidden City was the Chinese Imperial Palace from the Ming Dynasty to the end of the Qing Dynasty. It is located in the center of Beijing, China, and now houses the Palace Museum. For almost 500 years, it served as the home of emperors and their households, as well as the ceremonial and political center of Chinese government. Built in 1406 to 1420, the complex consists of 980 buildings and covers 720,000 m² (7,800,000 sq ft). In 1998 *Turandot* was staged in the Forbidden City and was filmed for the documentary *The Turandot Project*.



People in Ancient China

Chinese Emperors

The emperor of China, like Emperor Altoum in *Turandot*, was the Chinese Empire's supreme ruler and most powerful person. The title was traditionally passed on from father to son in each dynasty.

China's first ruler to bear the name of Emperor was Qin Shi Huang, the modern Chinese name of King Zheng of Qin who ended China's Warring States period in 221 BC. Rather than maintain the title of King borne by the Shang and Zhou rulers, he declared himself First Emperor of the Qin Dynasty. The title of Emperor would continue to be borne by Chinese rulers for the next two millennia. China's name is believed to be derived from the Emperor Qin (pronounced Chin).



Qin Shi Huang

Farmers

The majority of people in ancient China were peasant farmers. They lived harsh and difficult lives and were often very poor. Although they had plows and sometimes used animals like dogs and oxen to do the work, most of the work was done by hand. Their property was often owned by the King or Emperor, and for about one month a year, they worked for the government, either in the military or building palaces, canals, or city walls. They also paid a tax to the government by providing them with a percentage of their crops.



Emperor Jiaqing in a silk robe.

Slaves and Servants

Many people in ancient China were slaves who worked in the fields or other hard labour such as construction work for the government. Some slaves, such as the character of Liù in *Turandot*, worked as servants for wealthy families.

Clothing in ancient China was a symbol of status. Poor people and peasants generally wore clothes made of hemp, which was inexpensive and good for working in the fields. Silk was reserved for Emperors, high ranking officials, and members of the Emperor's court.

A Short Overview of Opera

An opera, like a play, is a dramatic form of theatre that includes scenery, props and costumes. In opera, however, the actors are trained singers who sing their lines instead of speaking them. An orchestra accompanies the singers. A conductor coordinates both the singers on stage and the musicians in the orchestra pit.

Opera consists of many dimensions: the human voice, orchestral music, the visual arts (scenery, costumes and special effects), drama (tragedy or comedy), and occasionally dance. The melding of these elements creates a multi-dimensional theatrical experience.

Opera has its roots in Greek drama and originated in Florence, Italy, in the late 1500's, with a small group of men who were members of the Camerata (Italian for society). The intellectuals, poets and musicians of the Camerata decided they wanted words to be a featured aspect of music. They used ancient Greek drama as their inspiration, including the use of a chorus to comment on the action.

The Camerata laid down three principles for their new art form:

1. The text must be understood; the accompaniment must be very simple and should not distract from the words.
2. The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.
3. The melody must interpret the feeling of the text.

The first significant composer to fully develop the ideas of the Camerata was Jacopo Peri (1561-1633), whose opera *Dafne*, based on a Greek myth, was performed in 1594 and is regarded as the first opera.

Operas are divided into scenes and acts that contain different types of vocal pieces for one or many singers. An aria is a vocal solo that usually focuses on a character's emotions rather than actions. A recitative is sung dialogue or speech that occurs between arias and ensembles. It helps to further the action of the story and shape the relationships between the characters.

The story of the opera is written as a libretto: a text that is set to music. Composers write the score or the music for the opera. Sometimes the composer will also write the text of the



The Sydney Opera House

opera, but most often they work with a librettist. In the past, the libretto was also bound and sold to the audience. Today, the audience can easily follow the plot with the use of surtitles - the English translation of the libretto, which are projected onto a screen above the stage.

There are several differences between opera and musicals like *Phantom of the Opera*. One significant difference is the 'partnership' found between the music and the drama in an opera. While musicals use songs to help tell a story, in an opera, the music contributes to the drama, it does not only accompany it.

The musical style is another important difference between the two art forms; opera is usually classical and complex, while musicals feature pop songs and sometimes rock and roll. Also, singers in musicals have microphones hidden in their costumes or wigs to amplify their voices. The voices of opera singers are so strong no amplification is needed, even in a large venue. Furthermore, operas are almost completely sung while the use of spoken words are more common to musicals. There are some operas with spoken words and these are called singspiels (German) and opéra-comique (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*, respectively.



The Metropolitan Opera (1937)

Bringing an Opera to the Stage

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

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



Wendy Nielsen (*Tosca*) and Richard Margison (*Cavaradossi*), *Tosca*, Manitoba Opera, November 2010. Photo: R. Tinker

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

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

The principals are the people who have the major roles in an opera. They are professional singers. Principals usually arrive about three weeks before the first performance, with all of their music memorized and a good sense of their character. In rehearsal, they work with the director who helps them block each of the scenes. The director works with the principals to develop their characters and their voice. For the first two weeks they are accompanied by a rehearsal pianist. The week of the show, they move into the Concert Hall and begin work rehearsing on stage with the orchestra in the pit.



Michel Corbeil (*Monostatos*), Andriana Chuchman (*Pamina*),
The Magic Flute, Manitoba Opera, April 2011. Photo: R. Tinker

The Operatic Voice and Professional Singing

Operatic singing, developed in Europe during the 17th century, places intense vocal demands on the singer. Opera singers rarely use microphones, and therefore must project their voices to fill a large theatre and be heard above an orchestra.

An opera singer learns to use his or her body as an amplification device. By controlling the muscles of the diaphragm, the singer can regulate the amount of breath used. The diaphragm expands and contracts, regulating the air that passes through the vocal cords, causing them to vibrate. The speed of this determines the pitch. As the sound passes through the mouth, it resonates in the upper chest cavities and the sinus cavities of the face and head. These cavities act as small echo chambers that amplify the sound.

Each person's vocal tract is constructed differently. The roles that a singer performs are dependent mostly upon their vocal range, but within the vocal ranges, there are many colours and weights of voice that contribute. Vocal colour refers to the richness of the sound and vocal weight refers to how powerful a voice sounds.

Many singers begin their operatic training in university. Opera students study singing, music history, composition and vocal pedagogy (voice teaching). In addition to music classes, they study diction and often at least one foreign language. After university, their first professional roles are usually small parts, but if they continue to study and train, they may move on to the bigger principal roles.

Professional singers develop a number of roles in their repertoire. Since the principal artists are required to have their parts memorized before rehearsals begin, singers must prepare well in advance of each contract. Even well established singers have voice teachers, and often acting coaches, who help them refine their singing techniques.

Physical health is a major priority to a singer. Contrary to popular belief, not all opera singers are overweight. Opera singers once believed that excessive weight gave added volume and richness to the voice. However, now we know that physical fitness can give similar benefits to a voice. Plus, the overall health benefits of being in shape overshadow any loss of vocal power. Most singers, like professional athletes, try to avoid tobacco, alcohol, and caffeine.

VOCAL CATEGORIES

Women

SOPRANO: Similar to a flute in range and tone colour. Usually plays the heroine in the opera since a high, bright sound can easily suggest youth and innocence.

MEZZO-SOPRANO: Similar to an oboe in range and tone colour. Called an alto in choral arrangements, this voice can play a wide variety of characters including gypsies, mothers, and young men (trouser role).

CONTRALTO: Similar to an English horn in range and tone colour. Usually play unique roles including fortune-tellers, witches, and older women.

Men

TENOR: Similar to a trumpet in range, tone, color and acoustical "ring." Usually plays the hero or the romantic lead in the opera.

BARITONE: Similar to a French horn in tone color. Often plays the leader of mischief in comic opera or the villain in tragic opera, sometimes even the hero.

BASS: Similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

HIGHER

LOWER

VOCAL COLOURINGS

COLORATURA: A light, bright voice that has the ability to sing many notes quickly, usually with an extended upper range.

LYRIC: A light to medium weight voice, often singing beautiful sweeping melodies.

DRAMATIC: Dark, heavy and powerful voice, capable of sustained and forceful singing.

Glossary:

Important Words in Opera

ACT: a section of the opera that is then divided into scenes.

ARIA: means “air” in Italian. This is a piece of music written for a one singer (soloist), usually with instrumental accompaniment.

ASIDE: a secret comment from an actor directly to the audience that the other characters cannot hear.

BARITONE: the middle singing range of the male voice.

BASS: the lowest singing range of the male voice.

BASSO BUFFO: a bass singer who specializes in comic characters.

BASSO PROFUNDO: the most serious bass voice.

BATON: short stick that the conductor uses to lead the orchestra.

BEL CANTO: Italian phrase literally meaning “beautiful singing.” A traditional Italian style of singing emphasizing tone, phrasing, coloratura passages, and technique. Also refers to the operas written in this style.

BLOCKING: directions given to the performers for movement on stage.

BRAVO: a form of appreciation shouted by audience members at the end of a particularly pleasing performance. Technically, bravo refers to a male performer, brava refers to a female performer and bravi refers to many performers.

BUFFO: from the Italian for “buffoon.” A singer of comic roles (basso-buffo) or a comic opera (opera-buffa.)

CADENZA: a passage of singing, often at the end of an aria, which shows off the singer’s vocal ability.

CASTRATO: a castrated male prized for his high singing voice.

CHOREOGRAPHER: the person who designs the steps of a dance.

CHORUS: a group of singers of all vocal ranges, singing together to support the vocal leads.

CLASSICAL: the period in music which comes after the Baroque and before the Romantic, roughly from the birth of Mozart to shortly after the death of Beethoven. It represents the greatest standardization in orchestral form and tonality.

COLORATURA: elaborate ornamentation of music written for a singer using many fast notes and trills. Also used to describe a singer who sings this type of music.



Jeffrey Springer (*Turiddu*), *Pagliacci*, Manitoba Opera, April 2004. Photo: R.Tinker

COMPOSER: the individual who writes all the music for both voice and instrument.

COMPRIMARIO: a nineteenth century term referring to secondary or supporting roles such as confidantes, messengers, and matchmakers.

CONTRALTO: the lowest female voice range.

CONDUCTOR: the person responsible for the musical interpretation and coordination of the performance. The conductor controls the tempo, the dynamic level, and the balance between singers and orchestra. You will see this person standing in the orchestra pit conducting the musicians and the singers.

COUNTERTENOR: a male singer with the highest male voice range, generally singing within the female contralto or mezzo-soprano range.

CRESCENDO: a build in the volume or dynamic of the music.

CUE: a signal to enter or exit from the stage, to move or to change lighting or scenery; or a signal given by the conductor to the musicians.



Jeff Mattsey (*Don Giovanni*) and Stefan Szkafarowsky (*Commendatore*), *Don Giovanni*, Manitoba Opera, November 2003. Photo: R.Tinker

CURTAIN CALL: occurs at the end of the performance when all the cast members and the conductor take bows. This can occur in front of the curtain or on the open stage.

DESIGNER: a production can have two or three designers: a lighting designer, a costume designer, a set designer, or someone who is both costume and set designer. They work closely with the stage director to give the production a distinctive look.

DIVA: literally *goddess* in Italian. An important female opera star. The masculine form is *divo*.

DRESS REHEARSAL: the final rehearsal before opening night, includes costumes, lights, makeup, etc. Sometimes it is necessary to stop for adjustments, but an attempt is made to make it as much like a regular performance as possible.

DUET: music that is written for two people to sing together.

ENCORE: a piece that is performed after the last scheduled piece of a concert. An encore is usually performed because the audience wants to hear more music even though the concert is over.

ENSEMBLE: a part of the opera written for a group of two or more singers. This may or may not include the chorus.

FALSETTO: the upper part of a voice in which the vocal cords do not vibrate completely. Usually used by males to imitate a female voice.

FINALE: the last musical number of an opera or an act.

GRAND OPERA: spectacular French opera of the Romantic period, lavishly staged, with a historically based plot, a huge cast, an unusually large orchestra, and ballet. It also refers to opera without spoken dialogue.

HELDEN: German prefix meaning "heroic." Can also apply to other voices, but usually used in "heldentenor."

HOUSE: the auditorium and front of the theatre excluding the stage and backstage areas.

IMPRESARIO: the proprietor, manager, or conductor of an opera or concert company; one who puts on or sponsors an entertainment manager, producer.

INTERLUDE: a short piece of instrumental music played between scenes and acts.

INTERMISSION: a break between acts of an opera. The lights go on and the audience is free to move around.

LIBRETTIST: the writer of the opera's text.

LIBRETTO: Italian for *little book*. It is the text or story of the opera.

LYRIC: used to describe a light-to-medium-weight voice with an innocent quality, capable of both sustained, forceful singing and delicate effects.

MAESTRO: means "master" in Italian. Used as a courtesy title for the conductor (male or female).

MARK: to sing, but not at full voice. A full-length opera is very hard on a singer's voice, so most performers mark during rehearsals. During the dress rehearsal singers try to sing at full voice for part, if not all, of the rehearsal.

MEZZO-SOPRANO: the middle singing range for a female voice.

MOTIF OR LEITMOTIF: a recurring musical theme used to identify an emotion, person, place, or object.

OPERA: a dramatic presentation which is set to music. Almost all of it is sung, and the orchestra is an equal partner with the singers. Like a play, an opera is acted on stage with costumes, scenery, makeup, etc. Opera is the plural form of the Latin word *opus*, which means "work."

OPERA BUFFA: an opera about ordinary people, usually, but not always comic. First developed in the 18th century.

OPERA SERIA: a serious opera. The usual characters are gods and goddesses, or ancient heroes.

OPERA-COMIQUE: (*singspiel*) a form of opera which contains spoken dialogue.

OPERETTA: lighthearted opera with spoken dialogue, such as a musical.

ORCHESTRA: an ensemble, led by a conductor, that is comprised of string, woodwind, brass and percussion instruments.

ORCHESTRA PIT: sunken area in front of the stage where the orchestra sits.

OVERTURE: an orchestral introduction to the opera played before the curtain rises. Usually longer than a prelude and can be played as a separate piece.

PITCH: how high or low a note sounds.

PRELUDE: a short introduction that leads into an act without pause.

PRIMA DONNA: literally *first lady* in Italian. The leading woman in an opera. Because of the way some of them behaved in the past, it often refers to someone who is acting in a superior and demanding fashion. The term for a leading man is *primo uomo*.

PRINCIPAL: a major singing role, or the singer who performs such a role.

PRODUCTION: the combination of sets, costumes, props, and lights, etc.

PROPS: objects carried or used on stage by the performers.

PROSCENIUM: the front opening of the stage which frames the action.

QUARTET: four singers or the music that is written for four singers.

RAKED STAGE: a stage that slants downwards towards the audience.

RECITATIVE: lines of dialogue that are sung, usually with no recognizable melody. It is used to advance the plot.

REHEARSAL: a working session in which the singers prepare for public performance.

SCORE: the written music of an opera or other musical work.

SERENADE: a piece of music honouring someone or something, an extension of the traditional performance of a lover beneath the window of his mistress.

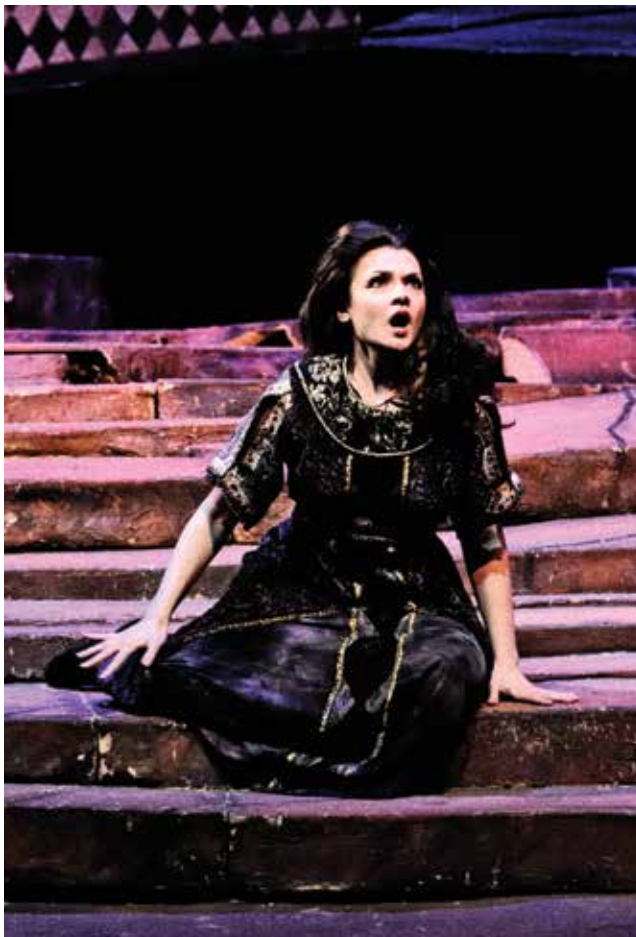
SITZPROBE: the rehearsal held on to the main stage for the first time. The entire opera is sung through without any costumes or blocking.

SOPRANO: the highest range of the female singing voice.

SOUBRETTE: pert young female character with a light soprano voice.

SPINTO: a lyric voice that has the power and incisiveness for dramatic climaxes.

STAGE AREAS: refers to the various sections of the stage as seen by those on stage.



Andriana Chuchman (*Pamina*), *The Magic Flute*, Manitoba Opera, April 2011. Photo: R.Tinker

STAGE DIRECTOR: the person in charge of the action on stage. He or she shows the singers, chorus and cast where and when to move and helps them create their characters. The stage director develops a concept for how the entire performance should look and feel. He or she works closely with the stage managers, lighting designer, set designers, costume designer, and wig and makeup artists to bring his or her vision into reality.

STAGE MANAGER: the person who coordinates and manages elements of the performance.

SUPERNUMERARIES: appear on stage in costume in non-singing and usually, non-speaking roles.

SURTITLES: the English translations of the opera's language, in this production Italian, that are projected above the stage during a performance to help the audience follow the story, much like subtitles in a foreign film.

SYNOPSIS: a short summary of the story of the opera.

TABLEAU: occurs at the end of a scene or act, when all cast members on stage freeze in position and remain that way until the curtain closes. It looks as though that moment has been captured in a photograph.

TEMPO: speed of the music.

TENOR: the highest natural adult male voice.

TRILL: very quick alternation between two adjacent notes. See coloratura.

TRIO: an ensemble of three singers or the music that is written for three singers.

TROUSER ROLE: the role of an adolescent boy or young man, written for and sung by a woman, often a mezzo-soprano. Also known as a pants role.

VERISMO: describes a realistic style of opera that started in Italy at the end of the 19th century.

Audience Etiquette

The following will help you (and those around you) enjoy the experience of a night at the opera:

- Dress to be comfortable. Many people enjoy dressing up in formal attire, but this is optional and people attend the opera wearing all varieties of clothing.
- Arrive on time. Latecomers disturb the singers and others in the audience. Latecomers will only be seated at suitable breaks - often not until intermission.
- Find your seat with the help of your teacher or an usher and remember to thank them.
- Remove your hat. This is customary and is respectful to the artists and to people sitting behind you.
- Turn off, tune in. Switch off all electronic devices including cell phones, smart phones, iPods, pagers, and digital watch alarms.
- Leave your camera at home and do not use the camera function on your phone during a performance. This can be very disturbing to the artists and audience members.
- Find the “EXIT” signs. Look for the illuminated signs over the doors. You always want to know where the nearest emergency exit is in a theatre.
- If you think you might need a breath mint or cough drop, unwrap it before the performance.
- Settle in and get comfortable before the performance begins. Read your program. This tells you what performance you’re about to see, who created it, and who’s performing in it. You might like to read a synopsis of the opera before it begins.
- Clap as the lights are dimmed and the conductor appears and bows to the audience. Watch as the conductor then turns to the orchestra and takes up his or her baton to signal the beginning of the opera.
- Listen to the prelude or overture before the curtain rises. It is part of the performance and an opportunity to identify common musical themes that may reoccur during the opera.
- Save all conversations, eating, drinking, and chewing gum, for the intermission. Talking and eating can be disruptive to other audience members and distracts from your ability to be absorbed by the show. The audience is critical to the success of the show – without you, there can be no performance.
- Sit still. Only whisper when it is absolutely necessary, as a whisper is heard all over the theatre, and NEVER stand during the performance, except in the case of an emergency.
- Read the English translations projected above the stage.
- Feel free to laugh when something is funny – this is a performance and you are expected to respond!
- Listen for subtleties in the music. The tempo, volume and complexity of the music and singing often depict the “feeling” or “sense” of the action or character.
- Notice repeated words or phrases; they are usually significant.
- Applaud (or shout Bravo!) at the end of an aria or chorus piece to show your enjoyment of it. The end of a piece can be identified by a pause in the music.
- Finally, have fun and enjoy the show!

Manitoba Opera

Manitoba Opera was founded in 1969 by a group of individuals dedicated to presenting the great works of opera to Manitoban audiences. Manitoba Opera is the province's only full-time professional opera company. The company attracts internationally renowned artists, highlights the best local talent, and is supported by the Winnipeg Symphony Orchestra under the direction of internationally renowned conductors. Manitoba Opera celebrated its 35th Season in 2007/08 by presenting the world premiere of an opera commissioned by the company, *Transit of Venus*.

Chorus

The Manitoba Opera Chorus, under the direction of Chorus Master Tadeusz Biernacki, is hailed for their excellent singing and acting abilities. The chorus boasts a core of skilled singers who give generously of their time and talents. Some are voice majors at university, a few are singing teachers, but most work in jobs that aren't music related.



Carmen, Manitoba Opera, April 2010. Photo: R.Tinker

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Student Activities

Activity #1: Using the Five C's, Have your Students Analyze the Opera as Drama

CHARACTERS: Are they interesting? Believable? Are their actions, words, thoughts consistent?

CONFLICT: What conflicts are established? How are they resolved?

CLIMAX: To what climax does the conflict lead?

CONCLUSION: How well does the conclusion work? Is it consistent? Satisfying? Believable?

CONTEXT: What are the historical, physical, and emotional settings? Sets and costumes?

- Give students the synopsis to read and have them re-tell the story after they have read it.
- Ask comprehensive questions.
- Present and discuss the composer and librettist.
- Listen to excerpts from the opera. Watch a DVD of the opera. Have students identify and recognize recurring themes.
- Discuss the historical background, emphasizing the visual and performing arts and history-social science frameworks. Discuss the results of certain events. Whom did they affect? How? Why? Did any changes occur as a result?
- Review the glossary of terms.
- Have the students watch for references to themes in the opera in their everyday lives. The internet, radio, TV, magazines, and movies often refer back to classics.

Activity #2: Create a Poster, Set, Costume, Press Release, or Ad

- Choose a time and place to set your production.
- Have the students design a poster for *Turandot* Student Night at the Opera, including such details as the date, the time, and the people involved.
- Have them draw a set for a production of the opera.
- They might also sketch a costume, wig, and makeup for a character in *Turandot*.
- Have the students write a press release about *Turandot* Student Night at the Opera, including the date, the time, the people involved, and why it would be exciting or fun to attend.
- Have the students create an ad for the opera. Include whatever you feel is the biggest “selling point” of the opera - what makes it exciting? Why should people come to see it?

Activity #3: A Review

Step 1 – Think-Group-Share

Individually, students will write, in point form, the answers to the following questions:

1. What did you like about the opera? What did you dislike?
2. What did you think about the sets, props, and costumes?
3. If you were the stage director, would you have done something differently? Why?
4. What were you expecting? Did it live up to your expectations?
5. What did you think of the singers' portrayal of their characters?

Break the students into groups to discuss their feelings and reactions to the production. Have the students write on poster papers their answers or important points of their discussion. Encourage the students to go beyond the questions posed.

Step 2 – Class Discussion

Have the whole class examine the poster papers and discuss the different ideas from each group.

Step 3 – Outlining your review

Go over the essential aspects of a review including: a clearly stated purpose, a coherent comparison/contrast organizational pattern, a summary paragraph capturing the interest of the reader, precise nouns, revision for consistency of ideas. You might give your students a few samples of reviews for fine arts events – or ask them to bring in some reviews they find themselves. Have the students fill out the review outline, then complete a rough draft.

1. Purpose (why are you writing this and who is your audience?)
2. Plot Synopsis (including who sang what role, etc.)
3. Paragraph 1 (compare and contrast things you liked or didn't like)
4. Paragraph 2 (compare and contrast things you liked or didn't like)
5. Paragraph 3 (compare and contrast things you liked or didn't like)
6. Summary/Closing Paragraph

Step 4 – Peer Conferencing

Students will exchange reviews to critique and edit. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

Step 5 – Creating the final draft

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces and organize them into a newspaper.

Activity #4: Have your students act out the story

Have students consider the characters and the role they play in the story. Choose one of the following:

TURANDOT | CALAF | LIÙ | ALTOUM | TIMUR | PRINCE OF PERSIA

If you were going to play this character, you would have to discover, create, and imagine background, personality, and physical qualities. Some clues are provided in the story and the music and some you need to make up yourself.

Pretend you are that character and answer the following questions:

1. What motivates you? How does this affect your actions? What obstacles stand in your way?
2. What steps in the opera do you take to achieve your objectives? What are the results?
3. What obstacles are beyond your control (laws, social status, others' actions)?
4. What are your (character's) greatest strengths? Greatest weaknesses?
5. What is your relationship to the other characters?
6. How is the character's personality expressed through the music of the opera?
7. Can you think of a modern-day character who has similar characteristics and traits?
8. If this character were alive today, how would s/he be more or less successful?
9. What different steps would s/he take to achieve an objective?

Activity #5: Write a Biography

Have students research and write a biography of the playwright, composer, librettist or one of the characters.

Activity #6: Create a Journal or Blog from the Point of View of a Character

Have the students choose a point of conflict, and write a journal or blog of those events from a character's point of view.

Activity #7: Write a Letter from One Character to Another

Have the students choose a moment in the story and have one character write a letter to another, giving them advice for the future. Ethical questions raised by the plot or characters can be addressed.

Activity #8: Cast *Turandot*

Have the students cast modern-day singers or bands as the performers in *Turandot*. Who did you choose? What are their costumes like? What did you base your decisions on?

Activity #9: Tweet About *Turandot*

Have the students tweet about *Turandot* Student Night by writing out a twitter in 140 characters. Have students read their tweet aloud to the class and post them to Manitoba Opera's Facebook wall. Encourage the students to be clever, funny, or start a conversation.

Activity #10: *Turandot* Mood Board

Often before artists and designers create their work, they make a mood board to set the tone for the piece. This is usually a poster-sized piece of paper covered in images and words, usually torn from the pages of magazines and newspapers, that together communicates the complex mood of the piece in a way that words can't. It's the same as making a collage, except a mood board is for the purpose of communicating a focused concept.

Have your students go through a stack of old magazines and newspapers to create a mood board for *Turandot*. They can create one each or work together on a large one for the class. Consider elements like colours, textures, phrases, faces, patterns, and images that represent the opera.

Activity #12: Opera Comprehension Tests

The Opera

1. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance.
2. _____ The lowest male vocal range.
3. _____ An instrumental introduction to an opera.
4. _____ The area where the orchestra is seated.
5. _____ Considered the first opera.
6. _____ A song for solo voice in an opera.
7. _____ The highest female vocal range.
8. _____ A song for two voices.
9. _____ The lowest female vocal range.
10. _____ The Italian word meaning "little book."
11. _____ The middle male vocal range.
12. _____ He/she is in charge of all the action on the stage.

Turandot

1. Where does the story of *Turandot* take place? _____
2. Who is the composer? _____
3. What language is the opera performed in? _____
4. What is the name of Timur's servant/companion? _____
5. What are the names of the three ministers? _____
6. What does the name Turandot mean? _____
7. The role of Princess Turandot is sung by a _____ (name the singing voice).
8. The role of Calaf is sung by a _____ (name the singing voice).
9. Who is Emperor Altoum? _____
10. What does *Nessun Dorma*, the famous aria sung by Calaf in the final act, translate to in English? _____
11. Who will sing the role of Turandot in Manitoba Opera's production of *Turandot*?

12. When and where did the premiere of *Turandot* take place? _____

Answer Key

General Opera

1. Opera
2. Bass
3. Overture
4. Orchestra pit or “the pit”
5. *Daphne*
6. Aria
7. Soprano
8. Duet
9. Contralto
10. Libretto
11. Baritone
12. Stage director

Turandot

1. Peking, China
2. Giacomo Puccini
3. Italian
4. Liú
5. Ping, Pang, and Pong
6. Daughter of Turan
7. Soprano
8. Tenor
9. Turandot’s father
10. *None shall sleep* (or *No one sleeps*)
11. Mlada Khudoley
12. In 1926 at La Scala in Milan, Italy

Manitoba Opera would be pleased to receive a copy of any work related to this opera produced by your students. Please forward to:

Livia Dymond, Education and Outreach Coordinator,
Manitoba Opera, 1060 - 555 Main St., Winnipeg, MB R3B 1C3

or

ldymond@manitobaopera.mb.ca

Winnipeg Public Library

Resources

Books

The New Grove Masters of Italian Operas:
Rossini, Donizetti, Bellini, Verdi, Puccini
[by Philip Gossett et al.]
New York: Norton, c1983
Call No.: 782.1092 NEW

Turandot [by Mayer, Marianna]
New York : Morrow Junior Books, c1995.
Call No.: J 398.2 MAY

Sopranos, mezzos, tenors, bassos, and
other friends [by Schuyler Chapin]
New York: Crown, c1995
Call No.: 782.1092 CHA

The complete operas of Puccini : a critical
guide [by Charles Osborne]
London: Gollancz, 1981.
Call No.: 782.109 PUCCINI

Puccini without excuses [by William
Berger]
New York: Vintage Books, 2005.
Call No.: 782.1092 PUCCINI 2005

Ancient China [by Arthur Cotterell]
New York: DK Pub., 2005.
Call No.: J 951 COT 2005

Scores

Turandot : lyric drama in three acts & five
scenes
Music by Puccini, Giacomo
Ricordi, 1987, c1926.
Call No.: SCORE 782.1 PUC

Opera's greatest hits
London; New York : Amsco Publications,
c2007.
Call No.: SCORE 782.1 OPE 2007

Sound Recordings

Turandot [Puccini]
London, c1984, p1973
Call No.: CD OPERA PUCCINI TUR

Turandot [Puccini]
RCA Victor, p1996.
Call No.: CD OPERA PUCCINI TUR

Puccini arias
Erato Disques, p1997.
Call No.: CD OPERA PUCCINI OPE

DVD Recordings

Andrea Bocelli: A Night in Tuscany
Polygram Video, 1997.
Call No.: DVD 792.545 AND

Giacomo Puccini
Brilliant Classics, [200-]
Call No.: DVD B PUCCINI

Electronic Resources

Turandot [Renata Tebaldi]
United States: Musical Concepts : Made
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