



Manitoba Opera

Così fan tutte

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte



Study Guide

February 2003

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Welcome to Manitoba Opera

This Study Guide has been created to assist you in preparing your students for their visit to the opera. 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 the fine arts. 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. Make the opera experience more meaningful and enjoyable by sharing with them knowledge and background on opera and *Così fan tutte* before they attend.

Please Note: 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 singers choose not to sing in full voice during the Dress Rehearsal in order to preserve their vocal chords and avoid unnecessary strain.



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Acknowledgments: San Diego Opera Teacher's Source Book, Chevron Texaco Opera Information Center, Opera Columbus Study Guide

A Short Introduction to Opera

An **opera**, like a play, is a dramatic form of theatre that includes scenery, **props** and costumes. However, in opera, 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 **pit**.

Opera consists of many dimensions that are combined to make it a unique whole: 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 can make you cry tears of joy or sadness, produce laughter or anger, but most importantly transport you to a magical land of music and song.

Opera originated in Florence, Italy, in the late 1500's, with a small group of men who were members of a 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:

- ◆ The text must be understood; the accompaniment must be very simple and should not distract from the words.
- ◆ The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.
- ◆ 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* 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 focuses on a character's emotions rather than actions. A **recitative** is sung dialogue or speech that occurs between arias and **ensembles**.

Composers write the **score** or the music for the opera. Sometimes the composer will also write the text of the opera, but most often they work with a **librettist**. The story of the opera is written as a **libretto**, a text that is easily set to music. 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**. Surtitles are the English translation of the libretto, which are projected onto a screen above the stage.

Many question the difference between an opera and a musical like *Les Miserables* or *Phantom of the Opera*. There are many differences. For instance, the musical style is an 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. It is interesting to note, there are some operas with spoken words and these are called **singspiels**(German) and **opera-comique** (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*, respectively.

All terms in **bold** are defined in the Glossary on page 19

Audience Etiquette

The following list of **Do's** and **Do Not's** will help you (and those around you) enjoy the experience of a night at the opera:

- ◆ **Do** dress in whatever you are comfortable in. However, going to the opera can be an opportunity to get dressed in formal attire.
- ◆ **Do** be on time. Latecomers disturb the rest of the audience and the singers. They will only be seated at suitable breaks- often not until **intermission**.
- ◆ **Do** find your seat with the help of your teacher or an usher. It is also customary to remove your hat in respect to the artists and to the person sitting behind you.
- ◆ **Do** turn off cell phones, pagers, digital watch alarms and all electronic devices.
- ◆ **Do Not** take photos. The flash can be very disturbing to the artists and audience members alike.
- ◆ **Do Not** chew gum, eat, drink, or talk. Let the action on stage surround you. As an audience member, you are a very important part of the process taking place. Without you there is no show.
- ◆ **Do** get settled and comfortable prior to the performance beginning. Check your program before the performance, rustling through the program during the show can disrupt everyone.
- ◆ **Do** 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.
- ◆ **Do** listen to the **prelude** or **overture** before the curtain rises. This is part of the performance and an opportunity to identify common musical themes that may reoccur during the opera.
- ◆ **Do** sit still, only whisper when it is absolutely necessary, as a whisper is heard all over the theatre, and NEVER (except in an emergency) stand during the performance.
- ◆ **Do** applaud (or shout **Bravo!**) at the end of an **aria** or **chorus** piece to signify your enjoyment. The end of a piece can be identified by a pause in the music.
- ◆ **Do** laugh when something is funny.
- ◆ **Do** read the English **surtitles** projected above the stage. Most operas are not sung in English (*Così fan tutte* is sung in Italian). Use the surtitles to understand the story.
- ◆ **Do** 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. Also, notice repeated words or phrases; they are usually significant.

Finally, have fun and enjoy the show!!!!

All terms in **bold** are defined in the Glossary on page 19

Manitoba Opera
presents

Così fan tutte

February 2003, Manitoba Centennial Concert Hall
Winnipeg, Manitoba

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
First Performance Burgtheater, Vienna January 26, 1790

Sung in Italian with English surtitles
Approximately 2 hours, 45 minutes, including one 20-minute intermission

Cast & Crew

Ferrando, a young officer in love with Dorabella	tenor	John Tessier
Guglielmo, a young officer in love with Fiordiligi	baritone	James Westman
Don Alfonso, an elderly bachelor	bass/baritone	David Watson
Fiordiligi, a lady of Ferrara	soprano	Monica Huisman
Dorabella, her sister	mezzo-soprano	Danièle LeBlanc
Despina, their maid	soprano	Nathalie Paulin
Townspeople, soldiers, singers, musicians, ladies and gentlemen, servants		Manitoba Opera Chorus
Conductor		Tadeusz Biernacki
Director		Michael Cavanagh
Lighting Designer		Scott Henderson
Costume and Set Designer		Susan Benson
Stage Manager		Margaret Brook
Assistant Stage Manager #1		Tiffany Taylor
Assistant Stage Manager #2		Ha Neul Kim

Pronunciation Guide

Così fan tutte

coh-ZEE fahn TOO-teh

Despina

des-PEE-nah

Don Alfonso

don al-FONT-so

Dorabella

dora-BEL-ah

Ferrando

fer-RAN-doh

Fiordiligi

fee-yor-dee-LEE-gee

Guglielmo

gul-YEL-mo

Wolfgang Amadeus Mozart

VOLF-gang ama-DAY-oos MO-tsart

Lorenzo da Ponte

lor-ENT-so da PON-ta



About the Composer- Wolfgang Amadeus Mozart



Wolfgang Amadeus Mozart was born January 27, 1756 in Salzburg, Austria, son of Leopold Mozart, a violinist and composer in the service of the Prince Archbishop. He started music lessons when he was three. By the time he was five years old, Mozart was already composing his own music and playing for empresses, electors and royal families. A child prodigy, Mozart was especially gifted in playing the piano, the harpsichord, and the organ, all the while composing for other instruments and vocal music. He was also fluent in Italian and French as well as his native German. There is no evidence of his formal schooling and it appears that his father was his tutor in all subjects. His father recognized his son's exceptional talent and was determined to make him famous. A relatively poor family had much to gain financially with a child prodigy among its members.

At the age of twelve Mozart had composed his first true opera, *La finta semplice* (The Pretended Simpleton). The singers refused to perform in a piece conducted by a little boy and there were accusations that the piece was written by his father, not the son. The theatre cancelled the contract and refused to pay Mozart his fee. During his teenage years, Mozart toured most of Europe, visiting Vienna once and Italy three times before returning home to Salzburg in 1774. In 1777, his parents thought it would be best for Mozart to find work elsewhere. Mozart and his mother moved to Munich, and then to Mannheim before settling in Paris. He returned to Salzburg in 1779 after the death of his mother. During this time, Mozart wrote many sonatas, operas, sacred works, symphonies, concertos, serenades and dramatic music. In 1781, the success of the opera seria, *Idomeneo*, prompted the young composer to take permanent residence in Vienna.

Soon after his next operatic success, *Die Entführung aus dem Serail* (The Abduction from the Seraglio) in 1782, Mozart married a young woman by the name of Constanze Weber and they lived in Vienna for the rest of their lives. The couple would have six children, only two of which survived infancy. Soon after, Mozart would meet Lorenzo da Ponte with whom he would collaborate to create his three greatest operas: *Le nozze di Figaro* (The Marriage of Figaro), *Don Giovanni* and *Così fan tutte*.

Mozart's years in Vienna coincided with the reign of Emperor Joseph II (1780-1790). It was a period of enlightened reform throughout Europe, including Vienna. Censorship was largely abolished and tolerance laws for minorities were adopted. Joseph was a practical man. A childless bachelor, he kept a simple household. He dressed in plain clothing and thought of himself as the people's emperor. Some reforms he imposed included censured funeral banquets, better training for physicians, increased availability of medical treatment, and protection of illegitimate children against discrimination. He also opened the royal hunting grounds as parks for the general public. Joseph was also a dedicated musician and practiced at least one hour a day.

Mozart was one of the first self-employed musicians in Vienna. A typical day for Mozart during his early years in Vienna would entail arising at six, composing until nine or ten, giving lessons until about one, giving concerts in the evening, and then composing for a few more hours. He would sleep only five or six hours a night. The musical scene in Vienna was intense. Mozart was in demand as a guest artist and accompanist. The public also continually craved new compositions, thus Mozart was constantly composing.

He would often compose a whole piece in his mind before committing it to paper. He would also carry scraps of paper so he could jot down ideas at any time.

Although he had a steady income from new works, ticket sales from concerts, royalties from publishers and fees from lessons, he did not know how to manage his money properly. Mozart and his wife spent lavishly. He dressed like nobility, as he felt his image was essential to his success. He also gave generously to his friends and charity. He never saved money and when emergencies occurred like the illness of wife Constanze, he had to borrow money.

In 1791, Mozart died from a feverish illness. He had been working on a Requiem Mass that had been commissioned anonymously. Mozart became obsessed with the notion that the mass was for his funeral, but we now know that a Count Walsegg commissioned it. There are a few myths that surround the death of Mozart, some of which are perpetuated by the 1984 film *Amadeus*. The first myth is that Mozart was poisoned. The film and other sources imply that rival composer Antonio Salieri was involved in his death. This is completely untrue and was denied by Salieri on his deathbed. Recent research suggests that Mozart died of rheumatic fever, an illness he had suffered many times in the past.

The second myth surrounding Mozart's death is that he was buried in a pauper's grave forgotten by the rest of the world. Again, this myth is false. Mozart's funeral was no different than most Viennese funerals of the time. Emperor Joseph II had issued a series of ordinances to cut down on the spread of disease and on ostentation. All cemeteries within the city limits were closed and new ones were opened a distance out of town. After the church ceremony the corpse would be carried without ceremony to the cemetery. To speed up the decomposition process no coffins were used. Bodies were placed in linen sacks placed in a grave with others, and covered with lime and earth. To save space no memorial stones were to be placed by the grave, but could be erected by the cemetery wall. This was the type of funeral that Mozart had.

Mozart was not forgotten. His death was announced in many European papers and many members of the Viennese music community were at his funeral, though his wife, Constanze was too ill to attend. Mourners accompanied his body to the city gates, but few could afford a carriage for the long journey to the cemetery for the burial. Soon the funeral customs of this time changed and future generations unfamiliar with these customs inferred that Mozart had been buried as a pauper. In the end, it doesn't matter how Mozart died. His music will live forever.

From Shakespeare and Swift I learned to write, but from Mozart I got my ideas. Mozart was the greatest of all musicians, He taught me how to say profound things and at the same time remain flippant and lively.

George Bernard Shaw

Synopsis- *Così fan tutte*

Note: The original setting of the opera was 18th century Naples, Italy. The Manitoba Opera production is set in Southern France in the late 19th century, this may result in changes to the action described here.

Act One

Scene One

Two young officers, Ferrando and Guglielmo, sing the praises of their sweethearts, Fiordiligi and Dorabella. The officers' older friend, Don Alfonso, claims that a faithful woman has never existed and never will. He offers to prove his theory if the young men will follow his orders for the next 24 hours. The officers agree to a wager as they see no prospect of losing, and cheerfully propose a toast to the God of Love. The confident young men imagine how they will spend their winnings.

Scene Two

That morning, Fiordiligi and Dorabella await their lovers. They gaze longingly at their pictures and Fiordiligi reads Dorabella's palm where she sees a happy marriage. Then, Don Alfonso arrives with bad news – the first link in his plot. The officers have been suddenly ordered off to war, he says, but they are permitted one last farewell before they go. To the young men's great delight, the ladies appear to be inconsolable and ask to be stabbed in the hearts by their lovers' swords. Soon the drums sound and call the young officers off to war.

Scene Three

Despina, the maid, is preparing chocolate for her mistresses. The sisters come in looking for some poison or a dagger so they might end their unhappy lives. Despina is unsympathetic to their exaggerated protestations of grief. She suggests that the sisters amuse themselves while the men are away. She persists, insisting that men are less constant than the wind and deserve to have the tables turned on them. The sisters then leave and Don Alfonso appears. He has decided to enlist the aid of Despina, letting her in on the plan. Despina objects at first, but Don Alfonso offers her money and she agrees. Don Alfonso presents two noblemen from Albania; it is Ferrando and Guglielmo fantastically disguised. Even Despina does not recognize them and pronounces them too grotesque to be taken seriously; the ladies are horrified at the invasion of their privacy, and Fiordiligi indignantly dismisses the "Albanians" from the house. When Ferrando and Guglielmo jubilantly demand their money from Don Alfonso, he recommends patience; the 24 hours have not yet run their course.

Scene Four

As the ladies bewail their solitude, the two "Albanians" rush in, proclaiming that they are dying of unrequited love, and have taken poison to hasten the process. The men then fall to the ground. Don Alfonso suggests a doctor, and returns with Despina, who is disguised as a worker of miracles, able to unconventionally cure all ailments. The men suddenly recover, and proclaim their love. From the very vehemence of the ladies' denials, it is evident that their resolve is beginning to weaken.

Intermission

Act Two

Scene One

After listening to Despina's worldly advice, the ladies conclude that they can amuse themselves with the newcomers without absolute infidelity to their lovers. Besides their lovers may never come back and the "Albanians" had the courage to die for them. Despina then advises them on how to act. In a joyous duet, each sister selects the other's former sweetheart to concentrate her attentions upon. Dorabella chooses Guglielmo, and Fiordiligi agrees to flirt with Ferrando.

Scene Two

The "Albanians" serenade their lady loves. Don Alfonso and Despina encourage the young people to get together, leaving them alone. Fiordiligi and Ferrando wander off, leaving Dorabella and Guglielmo alone. Guglielmo once again declares his undying love and gives Dorabella a locket. He puts it around her neck; first removing the locket that Ferrando had given her. Dorabella finally succumbs and they go off with their arms around each other. Fiordiligi puts up somewhat more resistance to her new suitor. While alone, she admits to herself that she is attracted to him, but resolves to stay true to her old love. The men return and compare notes. Guglielmo is delighted to hear of Fiordiligi's fidelity. Ferrando is crushed when he sees the locket, proof of Dorabella's defection. He vows he still loves her. Guglielmo sings of the fickleness of women and claims his part of the bet from Don Alfonso, who requires one more test before he is willing to pay up.

Scene Three

Despina congratulates Dorabella on her decision to accept Guglielmo and the anguished Fiordiligi admits her love for Ferrando. Dorabella tries to convince her that they should marry their new suitors. Fiordiligi remains steadfast and suggests that they follow their men into battle. When Ferrando appears her resolution wavers and she submits. All the while Don Alfonso and Guglielmo have been watching this from a hiding place. Now Guglielmo rails on the unfaithfulness of women. The men try to think of a punishment for the women. Don Alfonso suggests that they marry them! Don Alfonso explains to the outraged young men that their sweethearts are no better or worse than all women: men must accept the instability of women and love them anyway. His advice ends with the words *così fan tutte*, women are like that. Just then Despina arrives declaring that her mistresses are also ready to marry.

Scene Four

Preparations begin for the wedding. Don Alfonso announces the arrival of the notary who will perform the ceremony; it is Despina in disguise. As the ladies are about to marry their new suitors, Don Alfonso announces that the two officers have just returned from the battlefield. The "Albanians" hide, and a few minutes later, Ferrando and Guglielmo enter, clad in their officer's uniforms. Almost immediately they discover the false marriage contract, complete with signatures, as well as Despina in disguise. Explanations follow, and Dorabella and Fiordiligi, in spite of their resentment of the joke that has been played upon them, have no choice but to forgive and forget. All join in a chorus praising the man who is guided by reason; he will accept good and ill fortune alike, with philosophic calm.

With a straight face opera can tell the impossible as if it were possible.

Esther Peyser (How Opera Grew)

What To Listen For

The orchestra is used to its fullest extent only three times: the overture and the final ensembles of each act. In all other places smaller combinations of instruments are used to enhance each dramatic situation. Take notice of the prominent opening chords of the overture. This is a device used frequently in early opera to gain the attention of the audience. Before electricity, there was no way to lower the lights in the hall, the signal today that the opera is about to start.

Così fan tutte contains many duets trios and ensembles, complimented by arias. In most operas arias stop the action and are introspective, in this opera the arias are sung to other people continuing the action. Each of the six characters in *Così fan tutte* has essentially two arias, one in each act that defines who they are. The second of these two arias either compliments the first or shows a change in attitude.

Don Alfonso: He is the mastermind behind the entire plot and sets its machinations in motion by making a bet with Ferrando and Guglielmo. After making this wager in the opening scene, he approaches the two ladies and in a short aria he tells them they are about to hear bad news, that their two men have been called to war. His aria is short and agitated, sung breathlessly with rests throughout:



Near the end of the opera, after each lady has fallen for each other's fiancé, disguised as Albanians, Don Alfonso describes that he has proven his point in a short "I told you so" aria. He states that women cannot be faithful, or as he concludes, with Ferrando and Guglielmo joining in, "Così fan tutte!" Notice how each syllable of this phrase has its own chord, separated by rests (except at the end) for emphasis:



Despina: Don Alfonso enlists the aid of the ladies' servant Despina. He promises her a generous reward if she plays along with his scheme, doing exactly what she is told. She is a quick-witted girl, ready to please, but with a mind of her own. Mozart usually differentiated those of a lower social status by giving them a meter of 6/8 time. In a perky melody, later repeated with trills, Despina describes that men can be deceitful and that women should be able to pay them back:



In the opening of Act II, in another aria in 6/8 time, Despina gives a lesson in feminine wiles. It is a catalog of essential tricks that women can use to make men fall in love.

Dorabella: When we meet the two sisters for the first time, they sing in pairs. The first time they are differentiated from each other is after they hear the news that the men must depart for war and they go off. In a heroic aria of despair, "Smanie implacabili" (Implacable desires) Dorabella expresses her grief. Rapid swirling figures in the strings, sudden shifts from forte (loud) to piano (soft) and breathless disconnected phrases create an almost hysterical quality



Dorabella proves to be the weaker of the two sisters. In Act II, she is the first to succumb to the entreaties of Ferrando, her sister's fiancé. It is noteworthy that she has now taken up the 6/8 time meter of Despina, as she has taken up her philosophy. She sings "E amore un ladroncello" (Love is a little thief) as she coquettishly has succumbed to Guglielmo

Fiordiligi: Fiordiligi's mock-heroic aria "Come Scoglio" (Like a rock), states her steadfastness to stay true to her love. Mozart gives her wild leaps, more than an octave, as well as a long set of melismatic triplets. This florid aria is pure parody, making subtle fun of the opera seria of the day.



Before Fiordiligi can give in to Fernando's impassioned pleas, she first has to come to terms with her relationship to Guglielmo, her fiancé. She does this in a sustained apology to her original lover. The melody line of her aria, "Per pietà, ben mio perdono" (Have pity, my love, forgive), descends as if in despair. She feels shame and guilt over what she is about to do:



Guglielmo: After being rebuffed by the ladies in their first encounter as Albanians, Guglielmo sings a light aria with mock disappointment that the ladies have refused their advances ("Non siate ritrosi" (Do not be shy). This aria lead into a hilarious laughing trio in which the two men prematurely believe they will win Don Alfonso's bet.

After seeing Dorabella's locket on Guglielmo, Ferrando is outraged that his girl has given in so soon. Bemused by all of this, Guglielmo sings a philosophical yet humorous aria in which he addresses the audience, commenting on the waywardness of women, "Donne mie, la fate a tanti" (Dear ladies, you deceive so many).

Ferrando: Ferrando is inwardly pleased when the ladies repel their advances as disguised Albanians, for it proves that their girlfriends are faithful. In the aria, "Un'aura amorosa"(A breath of love), he says that a mere breath of love from his beloved will suffice.

His second aria occurs in Act II when he realizes that his beloved Dorabella has fallen for Guglielmo. The aria, "Tradito, schernito" (Betrayed, scorned) is in two parts. The first part, in which he expresses his betrayal is in a minor key, while the second part, where he admits he still loves his fiancée, is in the parallel major:

io sen - to che an-co - ra quest' al - ma l'a - do - ra,

io sen - to che an-co - ra quest' al - ma l'a - do - ra,

Mozart's genius was a universal one...he captured not only the feel and spirit of his age, but also the spirit of man - man in all the subtleties of his desire, struggle and ambivalence.

Leonard Bernstein

Interesting Facts

- ◆ Emperor Joseph II suggested the story for *Così fan tutte*. At the time the opera was commissioned there was much gossip among Viennese socialites involving a similar situation. Two gentlemen invited their ladies to a masked ball. At the last minute the men said they had been called upon to fight the Turks. Instead they went to the ball and proceeded to seduce the others lady. A classic example of art imitating life!
- ◆ The title *Così fan tutte* comes from Act I of Mozart's *Le nozze di Figaro* in which Don Basilio says "Così fan tutte le belle" (That's what all pretty girls do.)
- ◆ The subtitle of *Così fan tutte* is *La scuola deligi amanti* (The School for Lovers). This is a direct reference to the Molière play *L'École des Femmes* (The School for Wives).
- ◆ The Bastille fell in Paris while Mozart was composing *Così fan tutte*.
- ◆ *Così fan tutte* was a great success when it opened, but the show was suspended after only five performances. The death of the Emperor Joseph II caused the cancellation of all theatre performances. *Così fan tutte* resumed performances six months later.
- ◆ Many throughout the years have criticized *Così fan tutte* for having an implausible plot and for depicting women as unfaithful. These critics have failed to recognize *Così fan tutte* as a parody of the opera seria of the day. A terrific example of this parody is the line from Dorabella's aria "Smanie implacabili,": Implacable desires, which are torturing me, do not leave this soul of mine until my anguish makes me die. It is completely over the top melodramatic, a practice commonly used in opera seria.
- ◆ Beethoven did not like *Così fan tutte* opera and wrote his only opera *Fidelio* in response.
- ◆ The story fell out of favour with 19th century audiences, as the theme was contrary to the romanticism and idealization of women of the time. When the opera was presented the story would be altered or completely rewritten. In Germany alone there were more than twenty new versions written. In one new version Despina tells the girls of the men's plot and they turn the tables on their suitors. The original libretto was finally used as written in Munich in 1910.
- ◆ *Così fan tutte* not appear in North America until 1922 when the Metropolitan Opera in New York presented it. This is nearly 100 years after the other Mozart/da Ponte operas (*Le nozze di Figaro* and *Don Giovanni*) were first presented in the United States.
- ◆ Two years before Mozart married Constanze Weber, he was engaged to her sister Aloysia, but she married another.
- ◆ The father of the famous scientist Galileo was a member of the Camerata, the Florentine writers and musicians who laid the framework for the art form of opera.
- ◆ Proper breath control for singing opera requires many muscles, that is why many singers take dance classes, yoga, or are involved in other exercise programs.
- ◆ Italian words are the easiest to sing as the sounds are made in the middle of the mouth. It is more difficult to use proper singing techniques with French as most words are formed in the nose and front of the mouth.

Video Recordings of Così fan tutte

Mozart - Così fan tutte

Arthaus Musik DVD 2000
Harnoncourt, Bartoli, Nikiteanu, Zurich Opera
Director: Brian Large

Mozart - Così fan tutte

Universal Music & VI DVD 1992
Gardiner, Roocroft, Gilfry, English Baroque Soloists
Director: Peter Mumford

Mozart - Così fan tutte

Image Entertainment DVD & VHS 1990
Muti, Dessi, Ziegler, Teatro alla Scala
Director: Ilio Catani

Mozart - Così fan tutte

DVD 1990
Directed by Peter Sellars
Set in a seaside diner frequented by Vietnam vets

Suggested Recordings

Essential Mozart: 32 Of His Greatest Masterpieces

Polygram Records 2001

Mozart: Così fan tutte

Polygram Records - #423897 1989
Te Kanawa, Murray, McLaughlin, Blochwitz, Hampson, Furlanetto
Wiener Philharmoniker conducted by James Levine

Mozart - Così fan tutte

Polygram Records - #422542 1992
Caballé, J. Baker, Cotrubas, Gedda, Ganzarolli, T. Allen
Royal Opera House Covent Garden conducted by Sir Colin Davis

Mozart - Così fan tutte [highlights]

Elektra/Asylum - #94821 1994
Cuberli, Bartoli, Rodgers, Streit, Furlanetto, Tomlinson
Berlin Philharmoniker conducted by Daniel Barenboim

Mozart - Così fan tutte

Polygram Records - #444174 1996
Fleming, von Otter, Lopardo, Bär
Chamber Orchestra of Europe conducted by Sir Georg Solti

Mozart - Così fan tutte

Harmonia Mundi Franc - #95166 1999
Gens, Fink, Guera, Boone, Spagnoli, Oddone
Concerto Köln conducted by René Jacobs

Great Recordings Of The Century - Mozart: Così fan tutte

Angel Classics - #67138 1999, remastered from the 1954 EMI recording
Schwarzkopf, Merriman, Otto, Simoneau, Bruscantini
The Philharmonia Orchestra conducted by Herbert von Karajan

Suggested Books

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The Operatic Voice

Operatic singing developed in Europe during the 17th century. The vocal demands are far greater on an opera singer than on any other singer. Opera singers rarely use microphones, and therefore must develop their voices to make a sound that will project and be heard above an orchestra and be heard throughout a large theatre.

After years of practice and study, an opera singer learns to use his or her body as an amplification device. By controlling the muscles of the diaphragm (a muscle beneath the lungs and above the stomach) the singer can regulate the amount of breath used. By tightening the diaphragm the singer can push out the right amount of air to make the vocal cords vibrate. The speed at which the cords vibrate 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 and help amplify the sound. The shape of the mouth and the placement of the tongue near the lips contribute to the tone and sound of the words.

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 study at least one foreign language. After university, singers begin to work in the professional world. Their first 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. Singers have voice teachers who help them refine their singing techniques and many will also have an acting coach. Even a well-established singer will have a vocal coach to teach singing and acting techniques for specific roles.

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 further determine which roles he or she can sing safely. Vocal colour refers to the richness of the sound and vocal weight refers to how powerful a voice sounds.

After the role has been studied intensely and the singer is hired to perform, they arrive at the opera company for the rehearsals. This time is spent refining the music with the conductor and staging the action with the stage director. Each director has a different idea of how the character should be played, and each conductor has a different idea of how the character should sound, therefore the singer must modify his or her techniques to reach the desired result.

Physical health is a major priority to a singer. Contrary to popular belief not all opera singers are overweight. Conventional wisdom used to state that excessive weight gave added volume and richness to the voice however, in recent years, people have discovered 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 such substances as tobacco, alcohol and caffeine.

There are six basic vocal categories:

Women:

Soprano: The highest female voice, 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: The middle-range female voice, similar to an oboe in range and tone colour. Called an alto in choral arrangements, can play a wide variety of characters including gypsies, mothers and even the part of a young man (trouser role).

Contralto: The lowest female voice, similar to an English horn in range and tone colour. Usually play unique roles including fortune-tellers, witches and older women. Not very common.

Men:

Tenor: The highest male voice, similar to a trumpet in range, tone color and acoustical “ring.” Usually plays the hero or the romantic lead in the opera.

Baritone: The middle-range male voice, 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: The lowest male voice, similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

The vocal parts overlap each other. The notes that are high for baritone to sing are low for a tenor. The notes that are low for a baritone to sing are high for a bass. For this reason you may see a high range mezzo-soprano singing a soprano’s role or a low range baritone singing a bass’ role. For example, David Watson is a baritone, but is singing the role of Don Alfonso, a role usually sung by a bass.

The following terms can be used to describe special characteristics in a vocal range:

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, i.e. Fiordiligi is a role for a lyric soprano.

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. James Westman (Guglielmo) and David Watson (Don Alfonso) are examples of this vocal range.

Bass- the lowest singing range of the male voice.

Basso buffo (Italian)- a bass singer who specializes in comic characters.

Basso profundo (Italian)- 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 (Italian)- 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 (Italian)- 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.

Composer- the individual who writes all the music for both voice and instrument.

Comprimario (Italian)- 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. The conductor for *Così fan tutte* is Tadeusz Biernacki.

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.

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.

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. *Così fan tutte* has one 20 minute intermission.

Librettist- the writer of the opera's text. The librettist for *Così Fan Tutte* is Lorenzo da Ponte.

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. Dorabella (Danièle LeBlanc), is an example of this 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 (Italian)- an opera about ordinary people, usually, but not always comic. First developed in the eighteenth century.

Opera seria (Italian)- a serious opera. The usual characters are gods and goddesses, or ancient heroes.

Opera-comique (French) or **Singspiel** (German)- 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. Also quintet, sextet, etc

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.

Soprano- the highest range of the female singing voice. Fiordiligi (Monica Huisman) and Despina (Nathalie Paulin) are examples of this vocal range.

Soubrette (French)- pert young female character with a light soprano voice. The character Despina can be an example.

Spinto (Italian)- 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. See diagram in Workshop #2, page 26.

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 make-up artists to make his or her vision into reality. The director for *Così fan tutte* is Michael Cavanagh.

Stage Manager- the person who coordinates and manages elements of the performance. The stage manager for *Così fan tutte* is Margaret Brook.

Supernumeraries (Supers)- appear on stage in costume in non-singing and usually, non-speaking roles.

Workshop #1 - What is this Thing Called Opera?

Objectives:

- ◆ Students will be able to express their understanding and interpretation of opera through both oral and written opportunities.
- ◆ Students will investigate opera through listening, experiencing, and researching.

Introduction:

As students are entering the classroom, play opera music of any kind and/or have a video recording of an opera playing. Invite the students to listen and/or watch.

Activity #1: Word Splash

Use a large piece of paper and have several markers on the floor or large table. Have the word *Opera* written in the middle of the paper. Ask that **ALL** students put at least one word that they associate with opera on the paper. Encourage students to put more words on the paper if they wish. These words can include how they feel about opera, as well as what they think about opera. If students are having a difficult time getting started, ask probing questions to help to elicit responses, e.g.; How is an opera different than a play or other forms of entertainment? Who is involved in making an opera? What stereotypes have you heard about opera?

Activity # 2: Research in the library

Take the students to the library. Get the students to work in pairs researching one of the topics that arose from the Word Splash. The students should record the information that they find, while writing down what kind of resources they used. The students should be expected to write down the following information: title of book (article, web page, etc.), author, publishing house, year of publication, and where the source was published. For older students this can be an opportunity to reaffirm their abilities in recording information in MLA or APA format.

Activity # 3: Sharing information

Call the class together and get everyone to share one new piece of information that they learned about opera. Students can write a short or long paragraph about the information that they have found. Assess this paragraph accordingly.

Workshop #2 – Stage Business

Objectives:

- ◆ Students will be able to express and apply their knowledge of the areas of the stage through writing and movement.
- ◆ Students will investigate the historical background of stage positioning.

Pre-class:

Tape a massive grid to the floor of the space you are working in. This can be used to physically point out the areas of the stage as well as be used for the game (“Director Says”).

Activity #1: Group Discussion

Have a group discussion with your class regarding why individuals might need to assign names for the different areas of the theatre, questioning the purpose that it serves.

Activity #2: Historical Significance of the Stage

Explain briefly the historical significance for the set-up of the theatre. Include such points as how the stage was originally raked so that the back portion of the stage was higher than the front portion. This was done because the audience’s seats were not raised as they usually are today. It enabled those individuals sitting in the back row of the theatre to see the players clearly. As a result the back of the stage is called up stage and the front of the stage is referred to as down stage.

You may also choose to discuss which areas of the stage are most important. For example, the strongest entrance is from stage left.

Distribute the “Stage Facts” handout that has been enclosed, so that students can refer to it as you physically go to the taped area that you are explaining. You may choose to have them draw and copy the areas of the stage for themselves.

Activity #3: “Director Says” Game

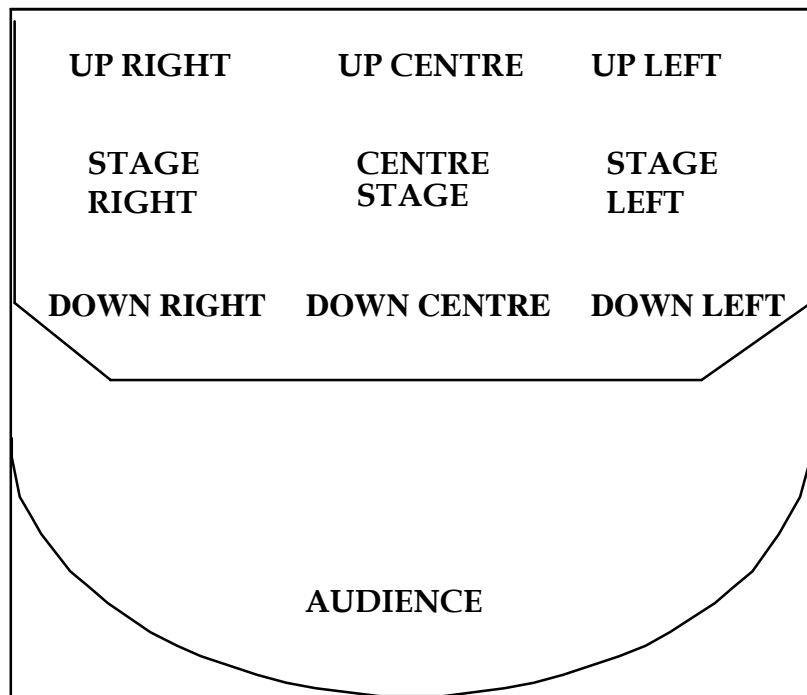
The teacher designates one of the students as the director, or for the first round you can be the director. The remaining students are the performers.

The director gives out the directions: “Move upstage”, “Move stage right,” “Move to up centre,” etc. The director may give out directions to the entire group at once, small groups, or individuals e.g.: “All performers with red socks go to stage left.”

Students are out if they move in any direction other than the one the director gives. The director gives out directions more rapidly, and any performer who moves in the wrong direction or hesitates is out. You may need to have a judge.

Stage Facts

Opera singers are required to act as well as sing and therefore they must understand the stage set-up. In rehearsals, the director will indicate to the singers what they should be doing and where they should do it. To do this they use a special vocabulary. Take a look at the diagram below in order to understand the different areas of the stage.



Workshop #3 - Wolfgang Amadeus Mozart

Objective:

- ◆ Students will be able to verbally identify and express their knowledge about Mozart and his life.
- ◆ Students will be able to make connections and comparisons between opera and contemporary music. This may be done in an oral presentation and written documentation.

Introduction:

Play only Mozart's music as students are entering and getting settled in. It is a good idea to choose *Così fan tutte* or one of his other operatic pieces, in order to set the mood.

Activity #1: Using the Internet

Have students find information on Mozart on the Internet. Get each student to write down three sites that they visited and record five interesting facts.

Activity #2: Graphic Organizer

Write Mozart's name in the middle of the board/overhead/poster paper and have the students write down the information that they found on him. As the class discusses the findings, add any information that you feel is pertinent. You can also provide your students with the information on Mozart found in the Study Guide.

At the end of class ask the students to bring in a copy of one of their favourite songs. Make sure that it is clear that the style of music is not important; however, the language and content should be appropriate for the classroom.

Activity #3: Connecting Mozart with Contemporary Music

Students will choose a contemporary musician and compare her or him with a piece composed by Mozart. Have various Mozart CD's available, including his operatic works. Students will be asked to compare and contrast the similarities and differences of the two musicians in a brief 5-10 minute oral presentation. Students should compare biographical information learned about Mozart with that of the contemporary musician.

Students should also make a decision on who they prefer and why. You may also want to have the students write a page describing the important information in their presentation.

Activity #4: Presentations

Students will present their oral presentation, comparing and contrasting the two choices in music. Students will play a portion of each song, classical and contemporary.

Workshop #4 – *Così fan tutte*

Objectives:

- ◆ Students will be able to express their knowledge of character through writing a character sketch
- ◆ Student will be able to express their knowledge of the storyline of *Così fan tutte* through verbal and written expression.

Activity #1: Story of *Così fan tutte*

Have the student read a version of *Così fan tutte*. You can use the synopsis found in the Study Guide or, most CD versions include a synopsis and often the libretto. You can choose to read it aloud to the students or have them read it silently. Stop to discuss. Discussion topics might include:

- What makes this opera a comedy?
- Are the actions of the characters realistic?
- What makes this opera a parody?
- How does this opera portray men and women?
- What is da Ponte trying to say about love?

For a more dramatic approach, read the libretto as a reader's theatre, having students take turns speaking the different roles. If done in this manner, ask the students to put emotion into their voices and encourage exaggeration. You might have to start them off, but this will provide an interesting way of reading the story.

Another approach is to convert the synopsis into an improvised play. Have students create the dialogue between characters at key points in the story. The students may also want to improvise present day situations similar to those in *Così fan tutte*. For example: Two girls each have a steady boyfriend. The boyfriends leave town to go to college. While they are away, two handsome guys make a play for the girls. How would the girls react? What would the girls do when their original boyfriends return?

Incorporate the music by playing the arias of the different characters. Have the students discuss what they hear. Some discussion topics include:

- What mood does the music create?
- What does the music say about the character?
- How does it say it?
- What emotions are conveyed through the music?

Activity #2: Sharing with a group

After viewing the Dress Rehearsal, have the students discuss what they saw. To help focus conversations, get the students to create a list of qualities that they feel are key to understanding *Così fan tutte* and its characters.

Activity #3: Character sketch

The students will create and a character sketch for one the main characters:

Don Alfonso	Despina
Ferrando	Fiordiligi
Guglielmo	Dorabella

The students will create character sketches on their own or in a group. Have the students fill out the “Character Profile” sheet in detail. The students should keep the following in mind:

What can be assumed about this person?

What is the character’s relationship with the other characters?

Why does the character make the choices he or she does?

Make sure to remind students to include evidence from the opera to support their claim.

Remind students of the arias sung by their character. Do the emotions conveyed through the music fit the character sketches?

Optional Extended Activity:

Have the students pick a current song that fits their chosen character. They could then do a short oral presentation connecting their chosen song to the character.

Activity #4: Creating a journal from point of view of a character

Allow students to pick a specific moment in the opera, preferably a point of conflict for the character they have chosen in the last activity. Have the students write a journal of those events from the point of view of their character. Explain to the students that they are to take on the persona of that character and should refer to the character through personal pronouns. Also, remind students that they are only to express information that their character would know. They should use the character sketch from the previous activity to help them.

Character Profile

Name _____

Physical Characteristics (**their style and physical attributes**)

Psychological Characteristics (**mental aspects of character, how do they think about things?**)

Emotional Characteristics (**are they generally cheerful, sad, snobby, “off-balance” etc.?**)

Family

Career/Income (**if applicable**)

Interests and Hobbies

Other interesting facts

Workshop #5 - How to Write a Review of *Così fan tutte*

Objectives:

- ◆ Students will be able to write clear and well-supported expository essays.
- ◆ Students will utilize observation and critical thinking skills based on real-life, real-time experiences.
- ◆ Students can submit their writing for publication (school newspaper) or you can send the reviews to Manitoba Opera. We would love to hear what the students thought.

Activity #1- Think-Group-Share

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

- What did you like about the opera? What did you dislike?
- What did you think about the sets, props and costumes?
- Would you have done something differently? Why?
- What were you expecting? Did it live up to your expectations?
- 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. Place their poster papers on the walls.

Activity #2- Gallery Walk

Have the groups travel around the room to examine the discussion poster papers. During the walk, students must write down one thing that surprised them, one thing that they didn't think of and one thing that they would like explained. Once this is done, have a large group discussion about the different ideas that they encountered on their walk.

Activity #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 from the newspaper as examples. Have the students fill out the "Review Outline" worksheet. Once this has been completed, students may write their rough draft.

Activity #4- Peer Conferencing

Students will exchange reviews to critique and edit. Have the students use the "Peer Evaluation" worksheet to help guide them. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

Activity #5- Creating the final draft

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces up and organize them into a newspaper. Also have the students complete the "Self-evaluation" worksheet. Include this in the total mark.

Review Outline

Purpose (why are you writing this and who is your audience?)

Plot Synopsis (including who sang what role, etc.)

Paragraph #1 (compare and contrast, things you liked or didn't like)

Paragraph #2 (compare and contrast, things you liked or didn't like)

Paragraph #3 (compare and contrast, things you liked or didn't like)

Summary/Closing Paragraph

Peer Evaluation

Date: _____

Name of peer evaluator: _____

Name of Reviewer: _____

Review Title: _____

Scale: 5-Outstanding 4-Above Average 3-Average 2-Needs improvement 1-Unclear
0-Has not been done

Process & Product Assessment:

- _____ Purpose of the piece clearly identified
- _____ Reader clearly taken into account (background, word choice)
- _____ Engaging to the reader (was it interesting to read?)
- _____ Complete sentence structure (grammar, spelling and punctuation)
- _____ Varied length and types of sentences used
- _____ Strong word choices (adjectives, adverbs and nouns)
- _____ Originality and creativity
- _____ Attention to detail and support of beliefs with examples

Total: /40

Comments and Questions:

Opera Comprehension Test

Section 1: General Opera

Vocabulary

1. _____ A song for solo voice in an opera.
2. _____ The lowest male vocal range.
3. _____ An instrumental introduction to an opera.
4. _____ The area where the orchestra is seated.
5. _____ The female vocal range lying between soprano and contralto.
6. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance.
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. _____ The individual who has the artistic view for how the opera will performed.

Positions of the Stage

Draw the areas of the stage (9 areas):

Section 2: *Così fan tutte*

Fill in the Blank

1. _____ wrote the libretto for *Così fan tutte*.
2. _____ was emperor at the time *Così fan tutte* was composed
3. The composer of *Così fan tutte* is _____.
4. At what age did Mozart start composing? _____.
5. The three Mozart/da Ponte operas are: _____, _____, and _____.
6. At the beginning of the opera, Fiordiligi is in love with _____ and Dorabella is in love with _____.
7. _____ is the subtitle of *Così fan tutte*.
8. _____ is the role for a mezzo-soprano in *Così fan tutte*.
9. _____ is the aria that Fiordiligi sings stating her commitment to her original love.
10. The language that *Così fan tutte* was written in is _____.

Paragraph Answer

1. Explain the parody of *Così fan tutte*.
2. Explain why the story of *Così fan tutte* was adapted in the 19th century.
3. Is the story of *Così fan tutte* misogynistic? Why or Why not?

Teacher's Evaluation Sheet

Your comments and suggestions are greatly appreciated. Please take a few minutes to fill out this questionnaire and return it to the address below. Thank you for your comments and suggestions.

Name: _____ School: _____

Address: _____

Phone Number: _____ Fax: _____

Email: _____ Grade(s) you teach: _____

Subjects: _____

Have you attended other performing arts events with your students in the past year? Yes No

If yes, what were they? _____

How did you find out about Manitoba Opera's Student Dress Rehearsal? _____

Were you able to apply the Teacher's Study Guide in your classroom activities prior to coming to the opera?

Yes No

If not, please elaborate: _____

If so, which sections of the Study Guide did you find most useful? _____

How appropriate was the information provided in the Study Guide? _____

What would you add/delete? _____

Did you spend classroom time discussing the performance after your students attended the opera?

Yes No

Do you have any comments about the performance itself? _____

Would you like to receive information on our future Student Dress Rehearsals? Yes No

How would you like to receive information:

Fax Email Letters Other _____

Further comments and suggestions _____

Please return this form to: **Education Coordinator, 380 Graham Avenue, Winnipeg, MB R3C 4K2**

Fax: (204) 949-0377