

The Florentine Opera

CINDERELLA

A single, glowing blue glass slipper is the central focus of the image. It is positioned diagonally, with the toe pointing towards the bottom left and the heel towards the top right. The slipper is highly reflective, showing bright highlights and a shimmering, ethereal glow. The background is a deep, dark blue with a subtle, starry texture, suggesting a night sky or a magical atmosphere. The overall color palette is monochromatic, dominated by various shades of blue.

Activity Guide

Post-Opera Activities



In the following sections of the guide, you will find numerous activity ideas for diverse curricula, as well as easy-to-copy worksheets for your students. The activities are divided by subject area, but many activities can be used in relation to several different subject areas – **so don't be afraid to glance through each section!** Feel free to amend and duplicate the activities to meet your specific needs.

Contents

*Note: Included in the study guide are supplemental activities to promote motor and language arts skills, as well as creativity and critical thinking. These activities are typically best suited to the early elementary grades (Pre-K – Grade 2). Other activities and worksheets, such as those devoted to history, culture, and logic, encourage further critical thinking for older students.

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After the Performance Questions!

How did the composer use music to create emotions and understanding for the characters. Help the students to recall the music in the program (Did the Prince ever sound like he was sad?). What moods were created? What story did the music convey?

How did rhythm, volume, and tone affect the story the music was telling? This exercise can be used to learn both mood and rhythm words.

Did you think the music added to the story telling? Would the story be different if there was no music?

Discover Musical Form

Help your students to understand what makes up musical form. Music is built in phrases, much like sentences that we speak. (Like an author of a book, they don't write the whole book in one idea, rather they break it up into smaller pieces: chapters, sentences, phrases...)

Try the following steps to find the form of any song they might already know.

- ② Listen to a familiar song and decide where commas and periods would go if the melody were written down like a sentence.
 - For instance in the song *Row, Row, Row your Boat* has two musical phrases or sentences.
 - ♪ Row, row, row, your boat, gently down the stream.
 - ♪ Merrily, merrily, merrily, merrily, Life is but a dream.
- ② Figure out how many phrases or “sentences” are in the song. Do they sound like questions (open cadence) ***an open cadence will sound like the music isn't quite finished*** or answers (closed cadence) ***a closed cadence should feel like the music is finished?*** Do any of the phrases sound like they start with the same musical idea?
- ② Label each phrase with a shape: circle, square, etc. If one sounds like another, label them both with the same shape. Go back and change the shapes to letters: A, B, C, and so on.
- ② Once all the phrases are labeled, the form of the song is spelled out: ABA, AABB, ABABA, etc.

Why is this important to learn?

This teaches students that bigger stories, structures, or ideas are not necessarily one great thought, but rather a series of pieces that built together make something great. Knowing how something is built helps us understand and appreciate the whole that much more.

Example of musical form:

The following page helps break down Pharrell Williams' song *Happy*.

The form of this piece is: Intro (5 beats) ABABCBCBB, which sounds incredibly complex, but all listeners can hear its structure.

- Introduction: is very short and your students will know its done the moment they hear words sung by Pharrell
- A Sections = Versus
 - (for older students see if they can sense a different between the versus, we call this A' because its mostly like A but slightly different)
- B Sections = Chorus
- C Sections = Bridge

1) Start by having your students listen to the song and raise their hands when a new section happens.

2) Make up a move for each section (For Instance: wave your hands above your head during the B section)

3) Play through the song and add the different movements for each section.

Happy by Pharrell Williams

Form

It might seem crazy what I'm 'bout to say
Sunshine she's here, you can take a break
I'm a hot air balloon that could go to space
With the air, like I don't care baby by the way

A

Huh, because I'm happy Clap along if you feel like a room without a roof
Because I'm happy Clap along if you feel like happiness is the truth
Because I'm happy Clap along if you know what happiness is to you
Because I'm happy Clap along if you feel like that's what you wanna do

B

Here come bad news, talking this and that
(Yeah) Well, give me all you got, and don't hold it back
(Yeah) Well, I should probably warn you I'll be just fine
(Yeah) No offense to you, don't waste your time
Here's why

A'

Because I'm happy Clap along if you feel like a room without a roof
Because I'm happy Clap along if you feel like happiness is the truth
Because I'm happy Clap along if you know what happiness is to you
Because I'm happy Clap along if you feel like that's what you wanna do

B

Hey, come on, uh
Bring me down, can't nuthin' (happy)
Bring me down
My level is too high to bring me down (happy)
Can't nuthin', bring me down (happy)
I said, let me tell you now, unh (happy)
Bring me down, can't nuthin', bring me down (happy, happy, happy)
My level is too high to bring me down (happy, happy, happy)
Can't nuthin' bring me down (happy, happy, happy)
I said

C

Because I'm happy Clap along if you feel like a room without a roof
Because I'm happy Clap along if you feel like happiness is the truth
Because I'm happy Clap along if you know what happiness is to you
Because I'm happy Clap along if you feel like that's what you wanna do

X 2

BB

Come on, unh bring me down can't nuthin' (happy, happy, happy)
Bring me down my level is too high (happy, happy, happy)
Bring me down can't nuthin' (happy, happy, happy)
Bring me down, I said

C

Because I'm happy Clap along if you feel like a room without a roof
Because I'm happy Clap along if you feel like happiness is the truth
Because I'm happy Clap along if you know what happiness is to you
Because I'm happy Clap along if you feel like that's what you wanna do

X 2

BB

Listen, Watch, & Explore

Watch opera on Looney Tunes! Search for the “**Rabbit of Seville**” and “**What’s Opera, Doc?**” on YouTube. (The “Rabbit of Seville” is based on Rossini’s “Barber of Seville,” and “What’s Opera, Doc?” uses the music of Richard Wagner, specifically “The Ride of the Valkyries.”)

Before watching, give students several questions with which to guide their viewing experience. (What kind of feelings does this give you about opera? How would the cartoon have been different if they had used music different than opera? How do you think the director of the episode picked the music to go with certain parts of the story?)

Write your reactions to these two opera-infused cartoon episodes.

Rabbit of Seville

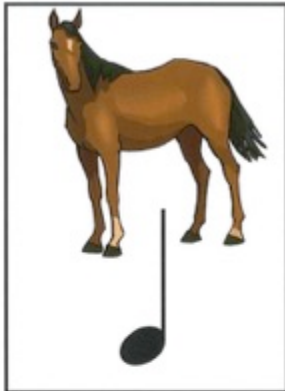
What’s Opera Doc?

Beat versus Rhythm

Demonstrate the difference between beat and rhythm. Have the students look at the second hand of a clock or stopwatch and try to clap or march to that beat, notice how the beat always stays the same, never faster or slower.

To demonstrate rhythm, clap to the speed of the syllables in these animal names: notice how they differ in speed from each other. Have the students mix up the animal names and repeat animal names to create their own rhythms.

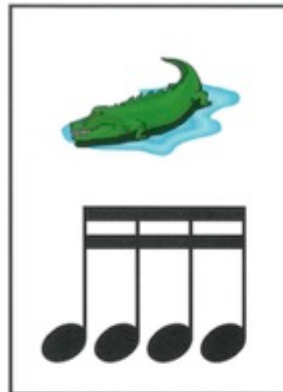
Horse



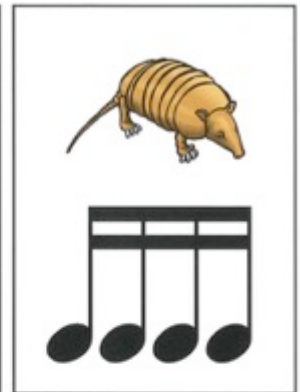
Dog



Al-li-ga-tor



Ar-ma-dil-lo



Chick-en



Mon-key



El-e-phant



Grass-hop-per

Listen and Create

Explore how a singer's voice type affects his/her character's personality. Using the following links discuss with your students how a voice type can help an audience understand a character better.

Some Examples: (Also look for more examples at the end of the Activity Section)

Diana Damrau: "Les oiseaux dans la charmille" from Les Contes D'Hoffmann (Doll's Aria:Tales of Hoffmann).

https://www.youtube.com/watch?v=2LPkdu_qbQA

Elina Garanca Carmen: "L'amour est un oiseau rebelle" (Habenera from Carmen)

<https://www.youtube.com/watch?v=K2snTkaD64U>

Lawrence Brownlee - Una furtiva lagrima de L'elisir d'amore by Donizetti (A Furtive Tear, Elixir of Love)

<https://www.youtube.com/watch?v=DKYhIk7YzGc>

Tae-Joong Yang (양태중)"Largo al Factotum" (Make way for the Handyman, Barber of Seville, Rossini)

<https://www.youtube.com/watch?v=Z6uSR1VrY10>

After listening to these opera excerpts from YouTube, draw what you hear, feel, think, or see.



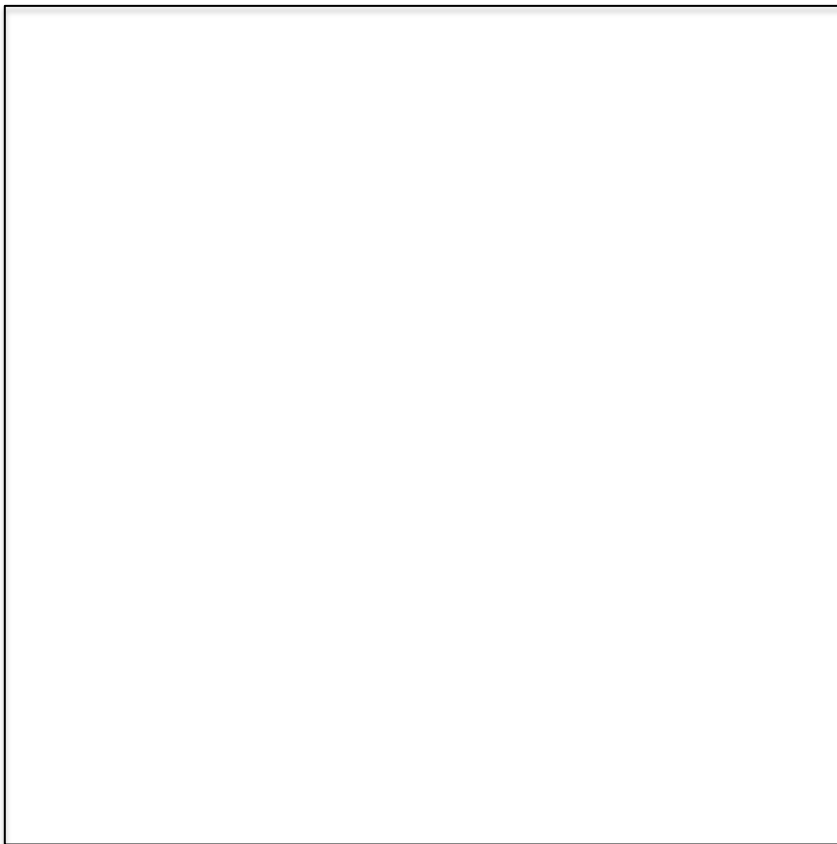
Become the Designer

Have students design the set, costumes, and make-up for *Cinderella*. Divide the students into 3 groups to become creative teams.

Things to think about while designing!

Sets: How many scenes/sets (places) are in the story? What distinguishes one place from another? Do any of those places need other things to tell the story (a chair, a table, a lamp, ext.)?

Design space:



EXTRA CREDIT!

Create a favorite scene in the production three-dimensionally using a shoebox. Scene designers make such working models when designing a set for production.

Look at all the visual elements in opera. Opera isn't just music. It incorporates all the arts, especially visual art. Have students list all the elements of an opera or play that are visual (i.e. set, costumes, props, makeup, etc.). Discuss how these things can be considered "art."



Visual Art



Poster Design for your school Performance

Design a poster to promote the opera. Create posters or programs for the production of *Cinderella* that might represent the “look” of the show. Ask your teacher for the date and time of the performance to add to your poster.

We at the Florentine opera would love to see your posters, feel free to email images to jstumpff@florentineopera.org



Create a Storyboard

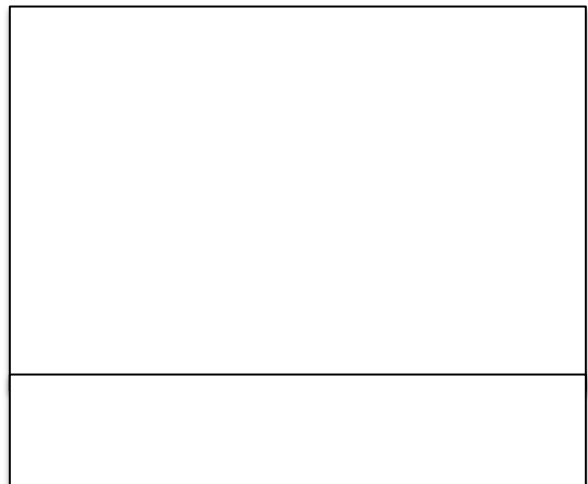
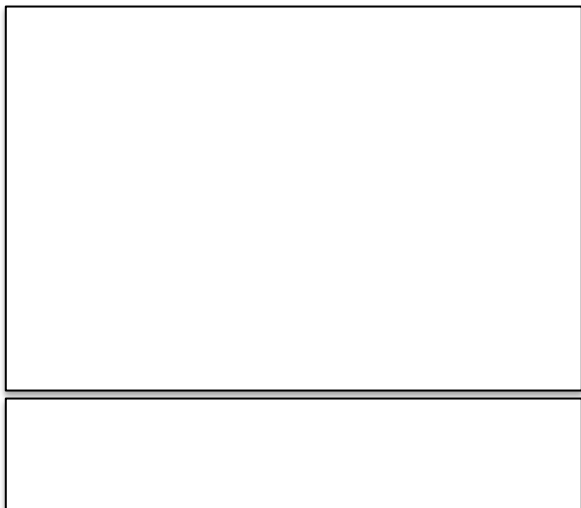
Make your own storyboards. Before building the scenery for an opera, the production designer draws out plans of the look of each major scene in the show. Have students pick out the most important moments in *Cinderella* or a story they are working on and draw what they think each scene might look like.

Here is an example of a storyboard of an episode of *SpongeBob*, notice that a storyboard tries to give the big moments of the story, not every detail, this helps the designer map out the story scenically.

Build your own storyboard on the next page!



Create your own Storyboard!



Cinderella

Coloring Pages





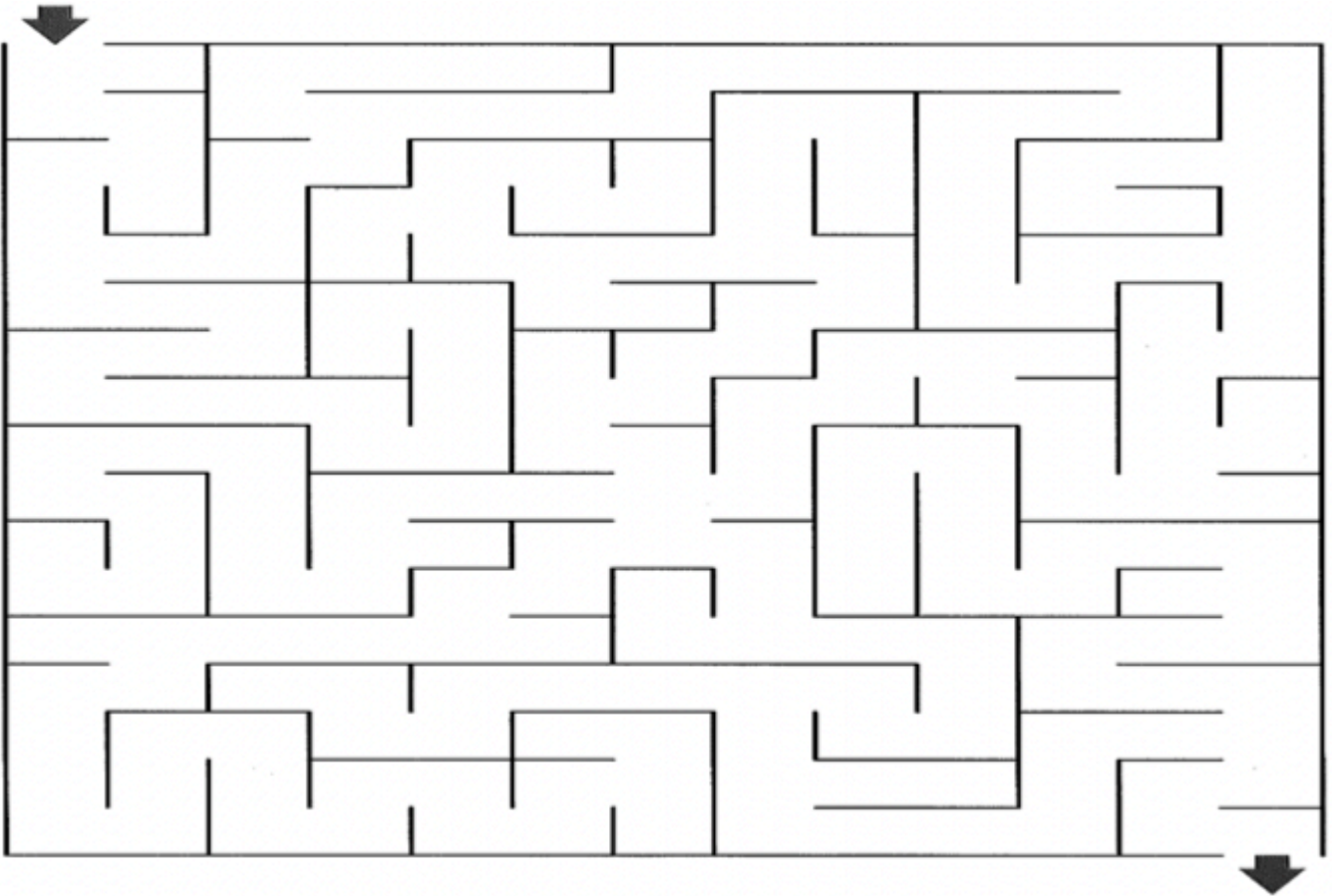






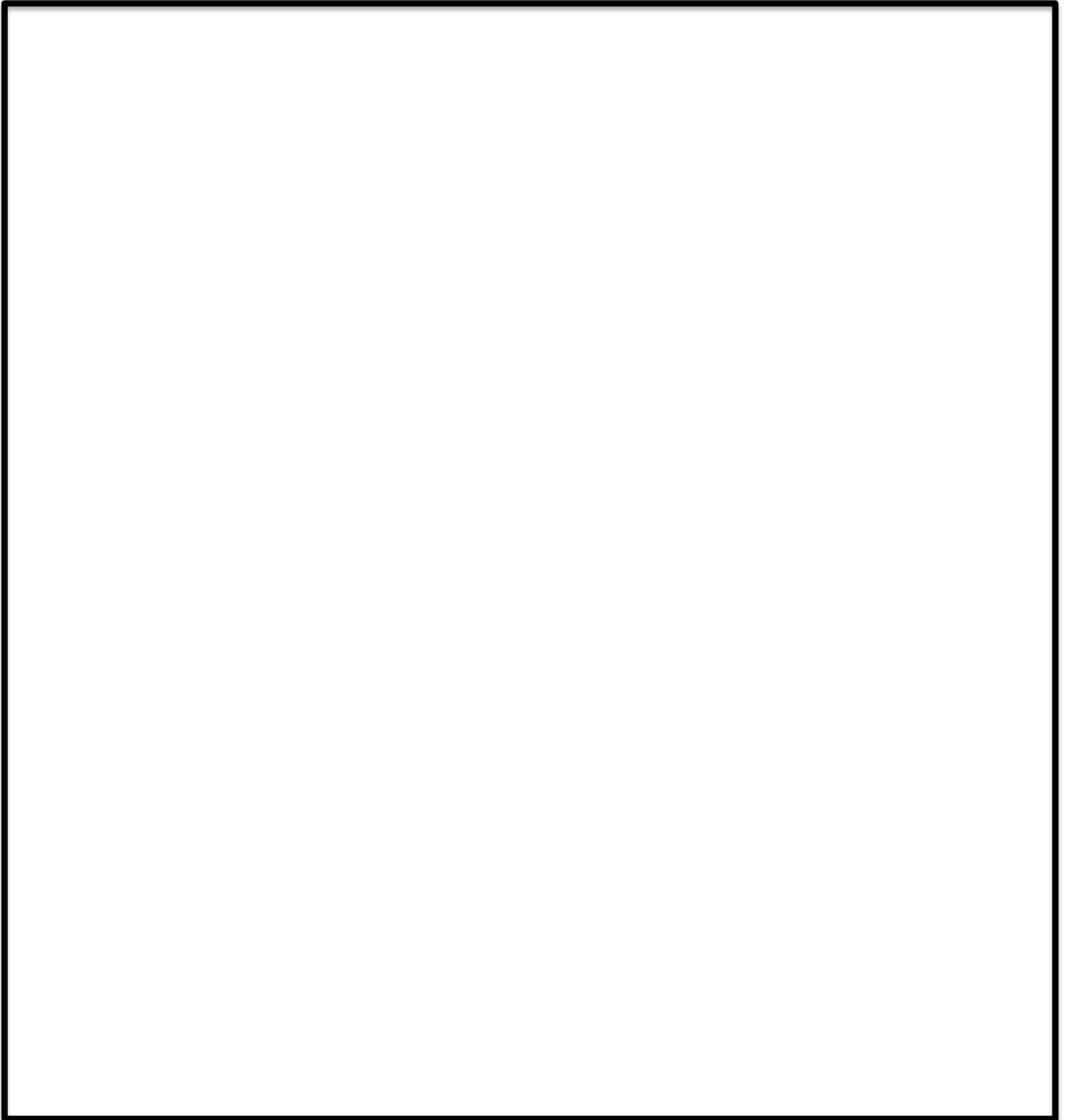


Help Cinderella get to the Royal Ball!



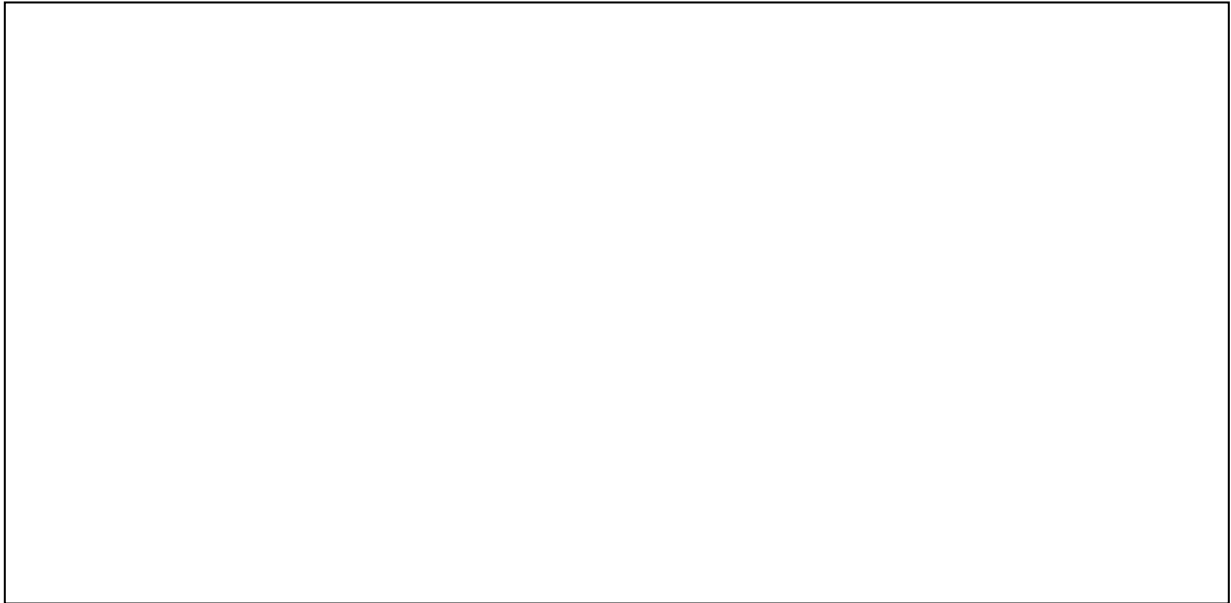
Draw the Prince's Palace

Draw your own picture of the Prince's Palace!



CHARACTERS AND SETTINGS

Draw a picture of two main characters in *Cinderella*.
Show what they are doing. Be sure to show the setting for each of them.



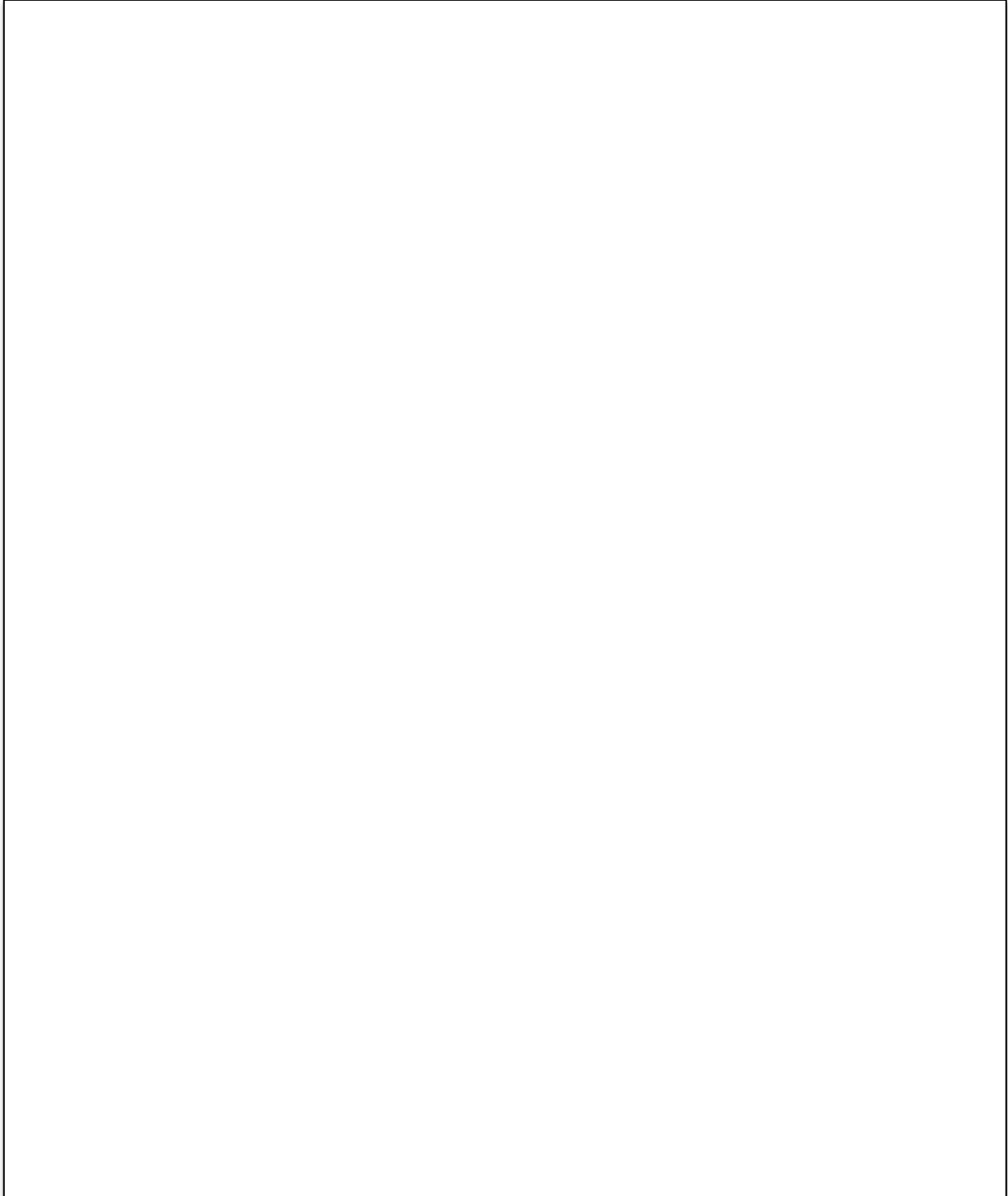
Character: _____ Setting: _____










Character: _____ Setting: _____

Draw the Costumes

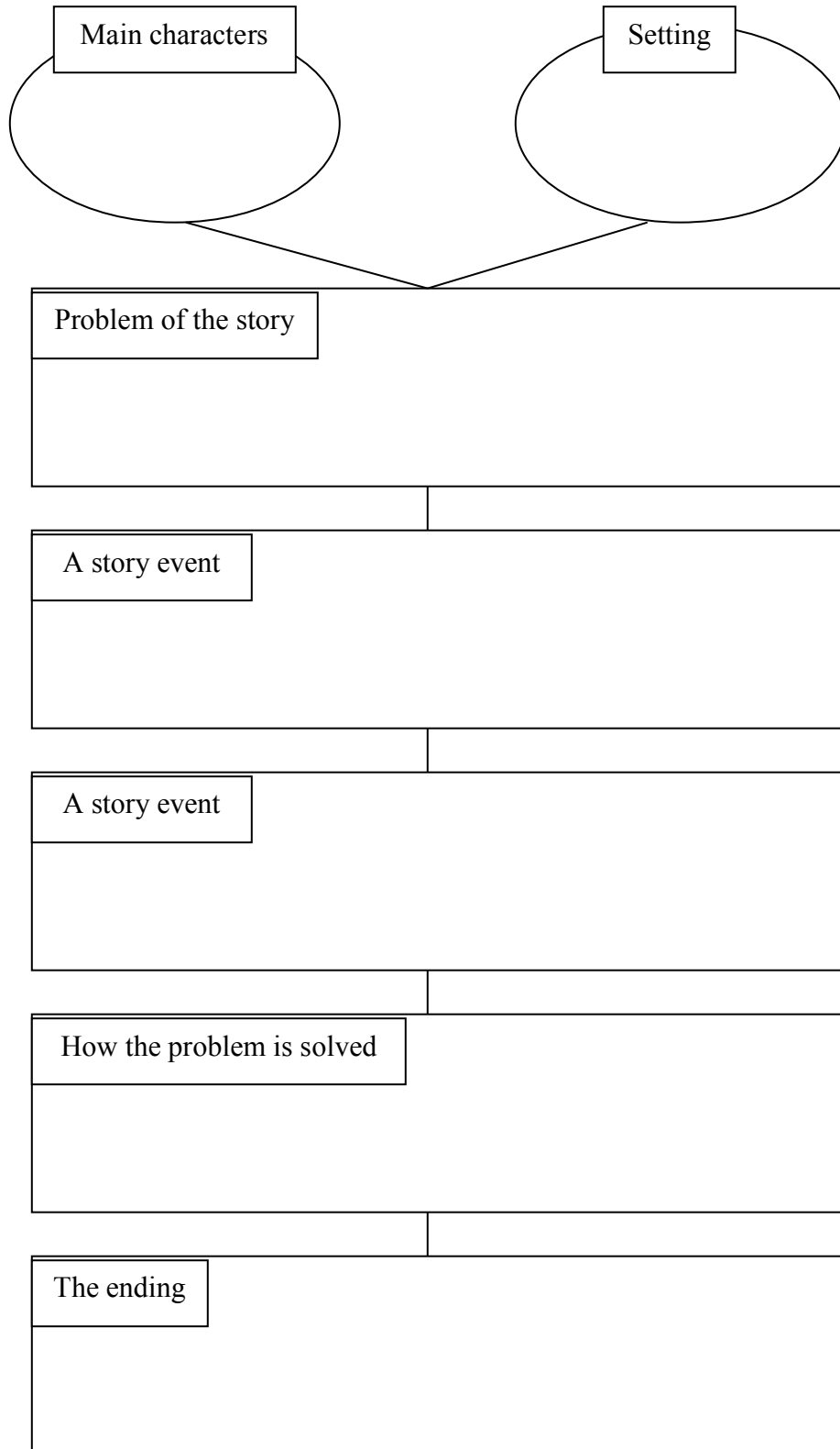
Sketch one of the costumes used in the production of *Cinderella*.



LANGUAGE ARTS

-  **Uncovering themes:** Incorporate *Cinderella* into a “themes” unit in your writing curriculum. Have students choose one of the many themes in the Florentine’s production of *Cinderella* (particularly the importance of being kind and helping others) and use it for a separate activity. This activity could be writing a new short story with the same theme, or simply exploring how this theme is treated in *Cinderella*– what parts of the story provide examples of this theme?
Discuss the parts of a story. Identify the beginning, middle, and end of *Cinderella*. Talk about the story’s conflict. Stories generally have some conflict that needs to be resolved. What is the conflict in *Cinderella*? How is it resolved?
-  Read the original book *Cinderella*, did the opera follow every detail in the book? What is different? What is new? Does this happen with other books are made into movies, plays, or operas?
-  Identify character types in *Cinderella*. Is there “bad guy,” a “hero,” etc.?
-  Character discussion: Which characters are fully developed? Which are not? Are there major changes that affect a character’s growth in the story? What are each of the characters’ strengths and weaknesses? How do the characters differ from each other – physically and emotionally? What makes Cinderella the “good guy?” What makes the step-sister more of a “bad guy?” What kind of character is the Prince or the Dad?
-  Stories are often written to teach a lesson to young children. What is the lesson that *Cinderella* wanted to teach? Is it different from the lessons that other stories teach?
-  New Endings: Read the synopsis for the opera *Cinderella*. Write a new ending for the story.
-  Write another version of *Cinderella* that takes place in a location the students are familiar with. What would be different? What would be the same?

STORY MAP



***Cinderella* Vocabulary**

Use the following list of words to fill in the blanks.

Smart	Escape	Kind
Transforms	Bully	Guests

The Prince invites Cinderella and her family as _____ to the ball at the palace.

The Fair Godmother _____ Cinderella's clothes into a beautiful gown.

Tisbe can seem like a _____ telling Cinderella what to do all the time.

Cinderella makes a quick _____ from the ball at midnight before the Fairy Godmother's spell is broken.

Cinderella is beautiful, especially on the inside, because she is _____ and _____.

Here is a list of other vocabulary words from *Cinderella*. Define each of the following words. Can you use them in your own sentence?

Ball (party)	Escape	Moral
Bully	Fortunes	Smart
Clever	Gasp	Transformation
Echoes	Guest	Worry
Environment	Magnificent	Worthy

Cinderella Poetry

Acrostic Poem: An acrostic poem uses the letters in a word to begin each line of the poem. All lines of the poem relate to or describe the main topic word. The poem can have one word, several words, or free flow on each line.

Use a word from the Opera *Cinderella* and create your own acrostic poem. On a blank sheet of paper, write the word vertically and then fill in words or phrases next to each letter. (Bonus Points if you draw a picture to go with your poem!)

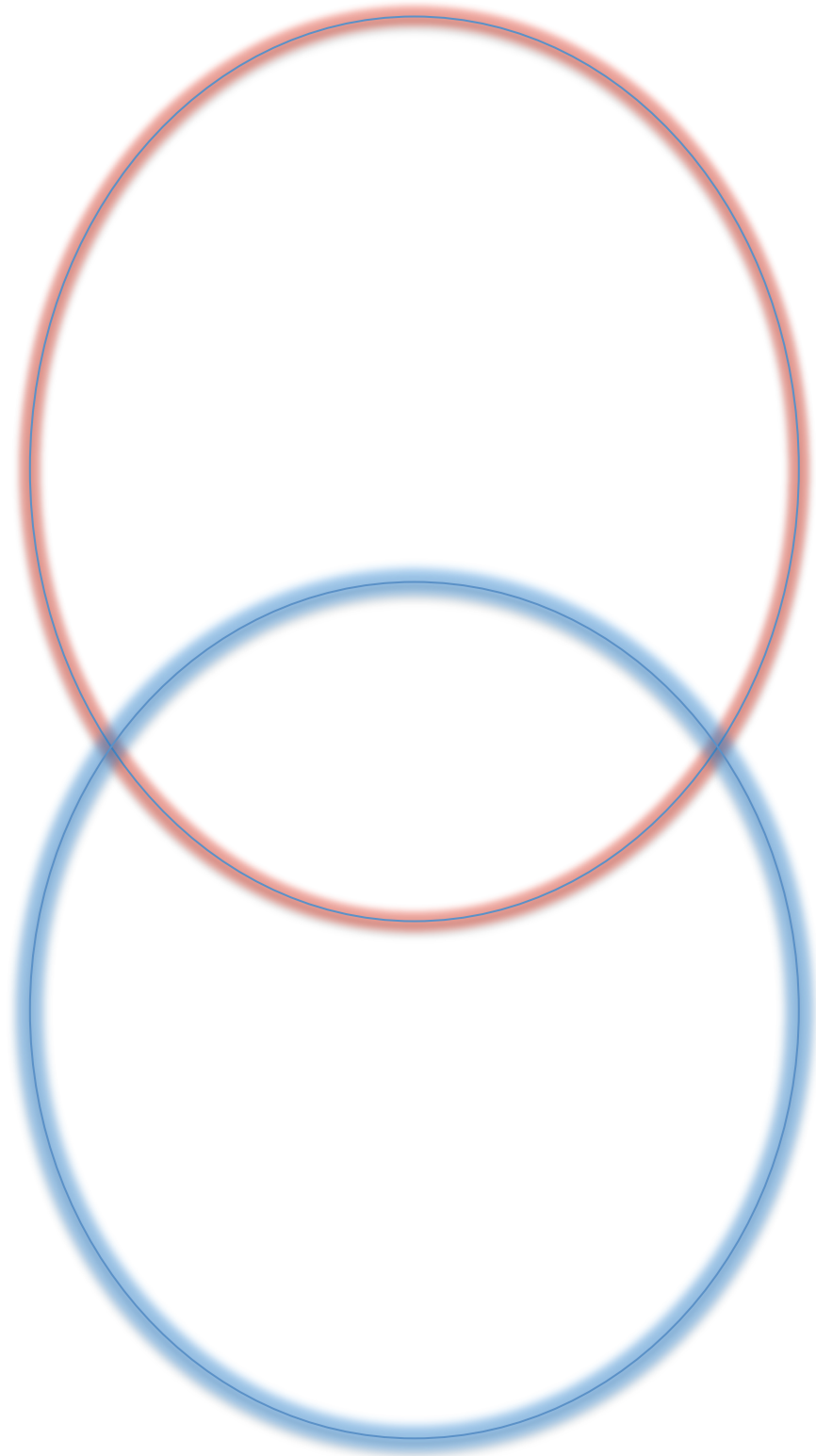
Here is an example using the name Cinderella.

Courteous
Independent
Nice
Determined
Elegant
Royal
Exciting
Loving
Loyal
Amazing



Venn Diagram

Many things in the world are a creation of other simpler things being added together. Create your own Venn Diagram, write a subject for each circle and then name what happens when they are mixed together. Use ideas from *Cinderella* to help create these ideas (subject ideas: Kind + Smart = Cinderella)



Music

OPERA

Acting

OPERA CROSSWORD

ACROSS

3. The main vocal line is the _____
4. A piece for four singers
7. A large group of singers
8. A high male singer
9. The speed of the music
10. A piece for a solo singer
12. A high female singer
13. The words of an opera

DOWN

1. The clothing worn in an opera
2. The scenery and furniture on the stage
3. A low female singer
5. A piece for two singers
6. A production with acting and singing
7. The person who writes the music
11. When the singer speaks a simple melody

WORD HINTS

Composer	Recitative
Soprano	Tempo
Tenor	Aria
Libretto	Costume
Chorus	Quartet
Mezzo	Duet
Set	Melody
Opera	

Answer Key:
 ACROSS: 3. Melody 4. Quartet 7. Chorus 8. Tenor 9. Tempo 10. Aria
 12. Soprano 13. Libretto
 DOWN: 1. Costume 2. Set 3. Mezzo 5. Duet 6. Opera 7. Composer 11. Recitative

Social Studies

History/ Geography/ Culture

History

Read about composers such as: Wolfgang Amadeus Mozart (from Austria), and Gaetano Donizetti and Gioacchino Rossini (both from Italy). Do some research with your students and try to determine what important world and US events happened while they lived. Discuss which events might have been most influential to the composers.



The Metropolitan Opera in New York City (The Met), is one of the oldest opera houses in the United States. It opened in 1883, what other events were happening in the United States at this time? What kinds of entertainment were popular? How much did things like gas and milk cost? Did your school exist in 1883? What has changed in your town since that time?

Opera stars aren't just known for their artistry. A few have made a real difference in the cultural and social landscape of the United States. In 1939, African American contralto Marian Anderson gave a historical concert on the steps of the Lincoln Memorial for an integrated audience of more than 75,000 people. This landmark performance was 24 years before Martin Luther King's March on Washington! (For more information, go to <http://www.kennedy-center.org/> and search "Marian Anderson;" click on the link leading to her biographical information.)

Geography

Most popular operas were written in Europe and take place all over the world. Have your students find the countries in which different operas were written and those in which they take place.



Map out a route to Italy, the place opera originated, from your school. What states, countries, oceans, or other bodies of water would you have to go through if you were to travel by land and water, instead of in an airplane?

More mapping: Composer Mozart lived in Austria. What states, rivers, and geographical regions would you have to pass through? Can you drive there? Is it near any other countries?

Culture

Opera originated in Italy, discuss its culture. What kind of foods do people eat? What kind of traditional clothing do they historically wear? What is the most popular form of entertainment for elementary-aged students? Do they celebrate the same holidays that we celebrate?



Do some basic research on the major cities in Europe. Compare them with major cities in the United States. Do the buildings look the same? Do people drive, ride a bike, or walk? Is there public transportation?

MUSICAL GEOGRAPHY!

Opera composers come from all over the world. For instance Mozart was born in Austria, Donizetti and Rossini were born in Italy. Here is a list of other composers and the countries they come from. Have your students find these countries on the map! (Bonus points for adding more composers to each country!)

COUNTRY

COMPOSER

AUSTRIA



Wolfgang Amadeus Mozart

ENGLAND



Henry Purcell

UNITED STATES



George Gershwin

RUSSIA



Nikolai Rimsky-Korsakov

ITALY



Gaetano Donizetti
Ruggero Leoncavallo
Gioachino Rossini

GERMANY



Ludwig von Beethoven
Richard Strauss
Ricard Wagner

FRANCE



Georges Bizet
Charles Gounod

Quick link to Oxford Music Online giving the history of opera
<http://www.oxfordmusiconline.com/public/page/operatimeline>

Opera History Break-down by periods:

To help historians understand history better, they often group events into ranges of times (often many years long). We call these groups of times “periods” or “eras” and they often have a specific name associated with that time frame. Below is a list of different periods that have occurred since the origin of Opera.

Using the link above, can you place the Opera Composer in the appropriate period? After you’ve matched up the opera composer to their time, what other events were happening during the time periods.

A Few Opera Composers

- Monteverdi (1567-1643)
- Purcell (1659-1695)
- Scarlatti (1660-1725)
- Handel (1685-1759)
- Gluck 1714-1787)
- Mozart (1756-1791)
- Rossini (1792-1868)
- Wagner (1813-1883)
- Verdi (1813-1901)
- Puccini (1858-1924)
- Debussy (1862-1918)
- Gershwin (1898-1937)
- Barber (1910-1981)

A Few Historical figures/events

- Gutenberg invents the printing press (1440)
- Galileo uses first complete telescope (1609)
- Sir Isaac Newton formulates the law of motion. (1687)
- US: Declaration of Independence (1776)
- Sarah Mather invents the first underwater telescope (1845)
- Thomas Edison invented to Light Bulb (1878)
- Garrett Morgan created first modern three-way traffic light (1923)
- Henry Ford produced the Model T (1927)
- Dr. Martin Luther King Jr., civil rights activist, is born (1929)
- Inge Lehmann discovers the Earth’s inner core (1936)
- Michelle Obama, lawyer and First Lady is born (1964)

What other significant people, places, or events occurred that are not listed? Add them to your lists in the correct periods.

Renaissance
1300-1600

Baroque
1600-1750

Classical
1750-1825

Romantic
1800-1850/75

Impressionism
1860-1890

Modern/Today
1900-Present



Math, Science, & Technology

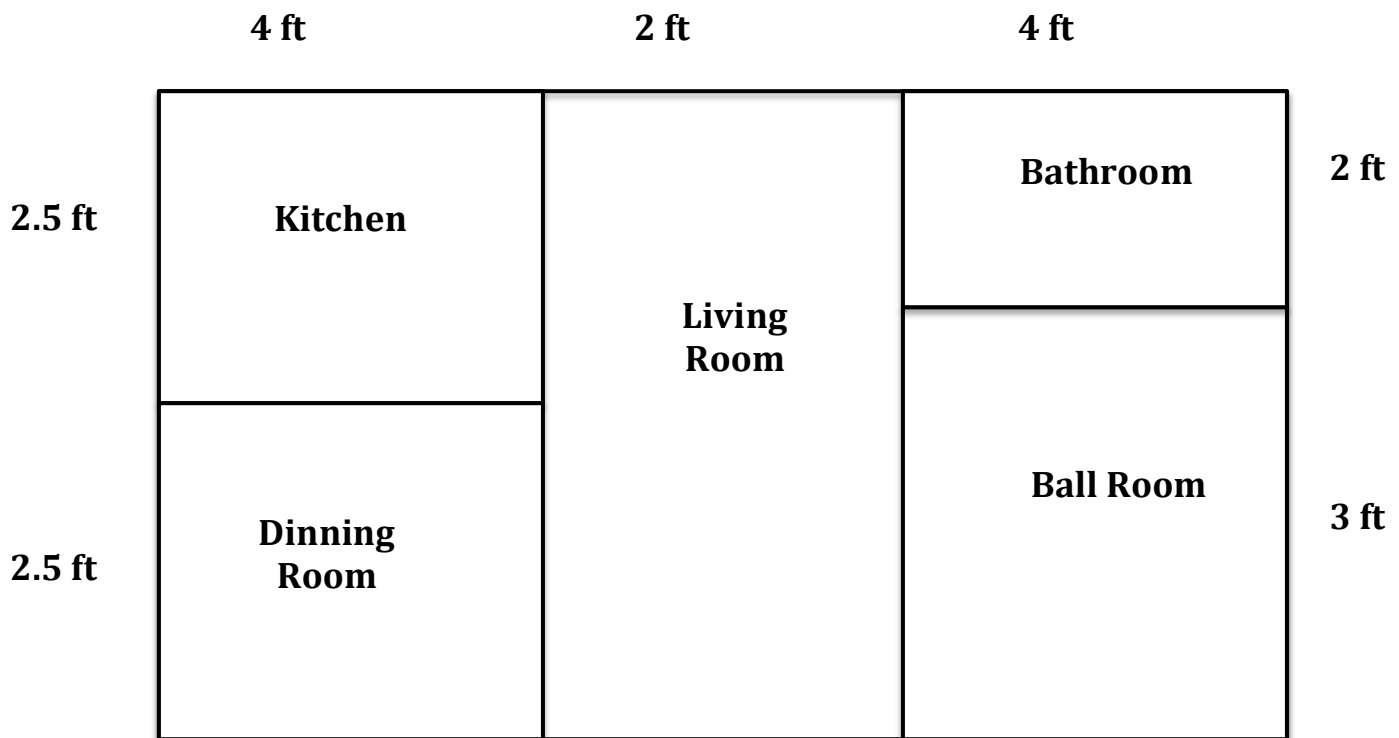


How big is the Prince's Palace

Figure out the total area of the Prince's Palace.

Remember square footage is calculated by **WIDTH X LENGTH = AREA**

After you've figured out the area of each room, add them together to find out the area of the entire house!



How big is the Prince's Palace:

Using the diagram on the previous page, calculate the area of the Prince's Palace. Show your work!

Kitchen:

Dinning Room:

Living Room:

Bathroom:

Ball Room:

Whole Palace:

Music Note Math

Use the key to figure out the number of beats.

Key: ♪=1, ♫=2, ♬=3, ♯=4

$$♪ + ♪ + ♪ = \underline{\hspace{2cm}}$$

$$♪ + ♫ = \underline{\hspace{2cm}}$$

$$♫ + ♫ = \underline{\hspace{2cm}}$$

$$♫ - ♪ = \underline{\hspace{2cm}}$$

$$♬ - ♪ = \underline{\hspace{2cm}}$$

$$♬ + ♫ = \underline{\hspace{2cm}}$$

$$♯ + ♫ = \underline{\hspace{2cm}}$$

$$♯ * ♫ = \underline{\hspace{2cm}}$$

$$♯ - ♬ = \underline{\hspace{2cm}}$$

$$♬ + ♫ - ♪ = \underline{\hspace{2cm}}$$





Cinderella Math

Figure out what each symbol is worth in 1-3. Use their values to answer the final question.

1.  +  = 10  = _____

2.  +  = 20  = _____

3.  +  = 6  = _____

4.  +  +  = _____

Cinderella:
Fun with Math & Logic!

Name: _____ Date: _____

Show your work.

1. Cinderella walks 5 miles to get to the library from her house. How many miles does she walk in total from her house to the library and then back to her house?

2. The Prince and his coachman can each carry 2 shoes back to the palace at a time. How many trips do they need to make for each of them to collect 10 shoes?

3. Cinderella cleans 4 rooms on Monday, 3 rooms on Tuesday, 7 rooms on Wednesday, 2 rooms on Thursday, and 5 rooms on Friday. How many rooms did Cinderella clean in the week?

Cinderella:
Fun with Math & Logic!

4. Tisbe had a total of \$5.00 in overdue book fines. She was given 5 days to pay the bill. The first day she paid \$2.00. How much did She pay each of the remaining days if she paid an equal amount each time?

5. Clorinda's dad gave her \$6.32 to buy shoes like Cinderella's at the store. When she arrived back home she had a total of \$0.52 left in change. How much did she spend on shoes?

6. The Prince ran a total of 2 miles in 30 minutes. If he ran 1000 yards in 15 minutes how many feet did he run in the remaining 15 minutes? (1 mile = 1740 yards = 5280 feet; 1 yard = 3 feet)



Appendix

After the Performance



Additional Project Ideas for Continued Opera Education After the Florentine's Performance

- ② Encourage personal responses by suggesting they write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc.
- ② If opera is a completely new art form to your students, this first exposure may have been quite different from what they expected. Discuss how their experience differed from their expectations.
- ② If some students have previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.
- ② Discuss how the main characters in the opera change over the course of the action. What do they learn about themselves and each other? What do they learn about friendship? What do they learn about making responsible choices?
- ② Offer extra credit for students who undertake an opera-related project (e.g., writing a review of the next opera televised on public television, clipping a magazine or newspaper article about a famous opera singer to share with the class, etc.).
- ② Pick a well-known opera to study. (Bizet's *Carmen* has a powerful story and many famous melodies.) Over a period of time, read the story of the opera to your students, one "chapter" (act, scene, etc.) at a time. As you read through the story, play excerpts from a recording (available at your local public library or record store) for students and help them identify the music that goes with different characters and parts of the narrative. Have students act out parts of the story using the recorded music as a soundtrack. You can find narratives of famous operas on the following websites:
 - ◆ <http://www.metoperafamily.org/metopera/history/stories/>
 - ◆ <http://www.authorama.com/opera-stories-from-wagner-1.html> (This website has Wagner's complete Ring Cycle divided up into short chapters.)
 - ◆ <http://info.royaloperahouse.org/Synopses/index.cfm?ccs=77>
 - ◆ The Metropolitan Opera has published a book entitled Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children. This book was written by Jane Rosenberg, with an introduction written by world-renowned tenor Luciano Pavarotti.

Evidence of Learning

We believe that introducing students to opera is a perfect opportunity to foster an appreciation for the arts. Teachers frequently recognize improvement in a student's attitude or growth in perspective, but unfortunately these things are nearly impossible to test for quantitative documentation.

Method of Documenting Learning

A simple method of tracking and documenting a student's progress is to have them complete a simple written survey before and after their opera unit. Here are some suggested questions to include on your survey:

Before the unit begins...

- ◆ List some adjectives you think of when you think about opera.
- ◆ What do you think an opera might be?
- ◆ What might you see in an opera?
- ◆ Do you think you would enjoy watching an opera?

After completing the unit...

- ◆ List some adjectives you think of when you think about opera.
- ◆ What is opera?
- ◆ Did you enjoy learning about opera?
- ◆ Would you like to see an opera again?



Additional Information and Resources for Teachers

FAMOUS OPERA SINGERS OF DIFFERENT VOICE TYPES

Listed with each singer is an example of one album in case you would like to build your library. Some of their websites are included too.

Sopranos

Kathleen Battle, American light-lyric. Baroque Duet with Wynton Marsalis – Sony Classical label.
www.sonyclassical.com/artists/battle/bio.html

Renée Fleming, American full-lyric. Formerly a jazz singer. Won a Grammy award for *The Beautiful Voice* – Decca label. www.renee-fleming.com

Deborah Voigt, American dramatic. Obsessions: Wagner and Strauss Arias and Scenes – EMI Classics label.
www.deborahvoigt.com

Natalie Dessay, French coloratura. Vocalises – EMI Classics label.

Maria Callas, Greek opera singer, impossible to categorize. Sang both soprano and mezzo roles. *Maria Callas: The Voice of the Century* – EMI Classics label. www.callas.it

Other sopranos to consider:

Edita Gruberova, Angela Gheorghiu, Anna Netrebko, Mirella Freni, Renata Scotto, Birgitt Nilsson, Jessye Norman, Barbara Bonney, Sylvia McNair, Joan Sutherland, Kiri TeKanawa.

Mezzo-Sopranos

Cecilia Bartoli [BAR-toh-lee], Italian singer once categorized as a mezzo, now singing literature written for castrati in the 17th and 18th centuries. *The Vivaldi Album* – Decca label. *Viva Vivaldi!* DVD.

Susan Graham, American light-lyric. *Il tenero momento: Mozart and Gluck arias* – Erato label.
www.susangraham.com

Olga Borodina [bor-o-DEE-nuh], Russian dramatic. *Olga Borodina: Arias* – Philips label.
www.deccaclassics.com/artists/borodina

Marilyn Horne, American singer also difficult to categorize. *Rossini Heroes and Heroines* – Decca label.
www.marilynhornefdn.org

Jennifer Larmore, American full-lyric. *Call Me Mister* – Teldec label. www.jenniferlarmore.com

Marian Anderson, American contralto. Made history in 1955 as the first African-American female to sing at the Met. Also sang on the steps of the Lincoln Memorial in 1939 for an integrated audience of 75,000. *Marian Anderson* – RCA Victor label. www.mariananderson.org

Other mezzo-sopranos to consider:

Frederica von Stade, Denyce Graves, Anne Sophie von Otter, Lorraine Hunt Lieberson, Ewa Podles

Counter-tenors

Andreas Scholl, English. *Andreas Scholl: Heroes* – Decca label. www.andreasschollsociety.org

Derek Lee Ragin, American. *Handel Cantatas and Sonatas* – Channel Classics label.
www.colbertartists.com/ArtistBio.asp?ID=9

Other countertenors to consider:

Brian Asawa, Russell Oberlin, Drew Minter, Yoshikazu Mera

Tenors

Luciano Pavarotti, Italian. *The Pavarotti Edition: Volumes 1-10* – Decca label. www.lucianopavarotti.com

Ian Bostridge, English lyric. *Schubert Lieder Volume One* – EMI Classics label.
www.emiclassics.com/artists/biogs/bistb.html

Roberto Alagna [ah-LAHN-yuh], French. *Roberto Alagna* – EMI Classics label.
www.emiclassics.com/artists/alagna/

Juan Diego Florez, Argentinean. *Great Tenor Arias* – Decca label. www.deccaclassics.com/artists/florez/

Other tenors to consider:

Fritz Wunderlich, Enrico Caruso, Placido Domingo, Jose Cura, John Mark Ainsley, Jose Carreras

Baritones

Bryn Terfel [TER-fuhl], Welsh bass-baritone. *Opera Arias* – Deutsche Grammophon label.
www.deutschegrammophon.com/artistmicrosite/?ART_ID-TERBR

Dmitri Hvorostovsky [vor-oh-STAHV-skee], Russian lyric. *Verdi Arias* – Delos label. www.hvorostovsky.com
(fan site)

Thomas Hampson, American lyric. *The Very Best of Thomas Hampson* – EMI Classics label.
www.hampsong.com

Matthias Goerne, German bass-baritone. *Arias* – Decca label. www.deccaclassics.com/artists/goerne/

Other baritones to consider:

Dietrich Fischer-Dieskau, Rodney Gilfry, Thomas Quastoff, Thomas Allen, Robert Merrill, Sherrill Milnes

Basses

Samuel Ramey, American. *A Date with the Devil* – Naxos label. www.samuelramey.com

Nicolai Ghiaurov, Bulgarian. *Great Scenes from Verdi Operas* – Decca label.
www.deccaclassics.com/artists/ghiaurov/biog.html#

James Morris, American. *Opera Arias* – Capitol Records label. www.ffaure.com/wagner/morris.html

Other basses to consider:

Kurt Moll, Robert Milne, Rene Pape, Ezio Pinza

OPERA-RELATED LITERATURE FOR CHILDREN AND EDUCATORS

Anderson, Marian. *My Lord, What a Morning*. New York: The Viking Press, 1956.

Comstock, Ariane Csonka. *The Young Person's Guide to the Opera*. Los Angeles: Monarch Media, Inc., 1997.

Cross, Milton. *The Complete Stories of the Great Opera*. Garden City, NY: Doubleday, 1952.

Geras, Adele. *The Random House Book of Opera Stories*. New York: Random House, 1997.

Pavarotti, Luciano and William Wright. *Pavarotti: My Own Story*. Garden City, NY: Doubleday and Co., Inc., 1981.

Pogue, David. *Opera for Dummies*. New York: Hungry Minds, 1997.

Price, Leontyne. *Aïda: A Picture Book*. New York: Harcourt Brace & Company, 1990.

Rosenberg, Jane. *Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children*. New York: Thomas & Hudson, 1989.

Weaver, Tess and Andrea Wesson. *Opera Cat*. New York: Clarion Books, 2002.

WEBSITES FOR MUSIC EDUCATORS

Opera Websites

www.florentineopera.org ♦ Florentine Opera Company website

www.operaamerica.org/notes ♦ OPERA America Website. Find research and countless other resources here.

www.lincolncenterededucation.org ♦ Lincoln Center Education. Learn about Capacities for Imaginative Learning

Arts in Education Websites

www.aep-arts.org ✗ Arts Education Partnership website. Support for arts in the classroom.

www.kennedy-center.org/education ✗ The John F. Kennedy Center for the Performing Arts.

www.aate.com ✗ American Alliance for Theatre and Education.

www.theperformingartsalliance.org ✗ Founded in 1977. Advocates for the performing arts.

www.americansforthearts.org ✗ Americans for the Arts.

www.namfe.org ✗ National Association for Music Education.

www.exploratorium.edu/music Interactive website for music and science.

www.juliantrubin.com/topicprojects/musicprojects.html Music-centered science projects and experiments. Topics, Ideas, Experiments, Reference Resources and Sample Projects

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