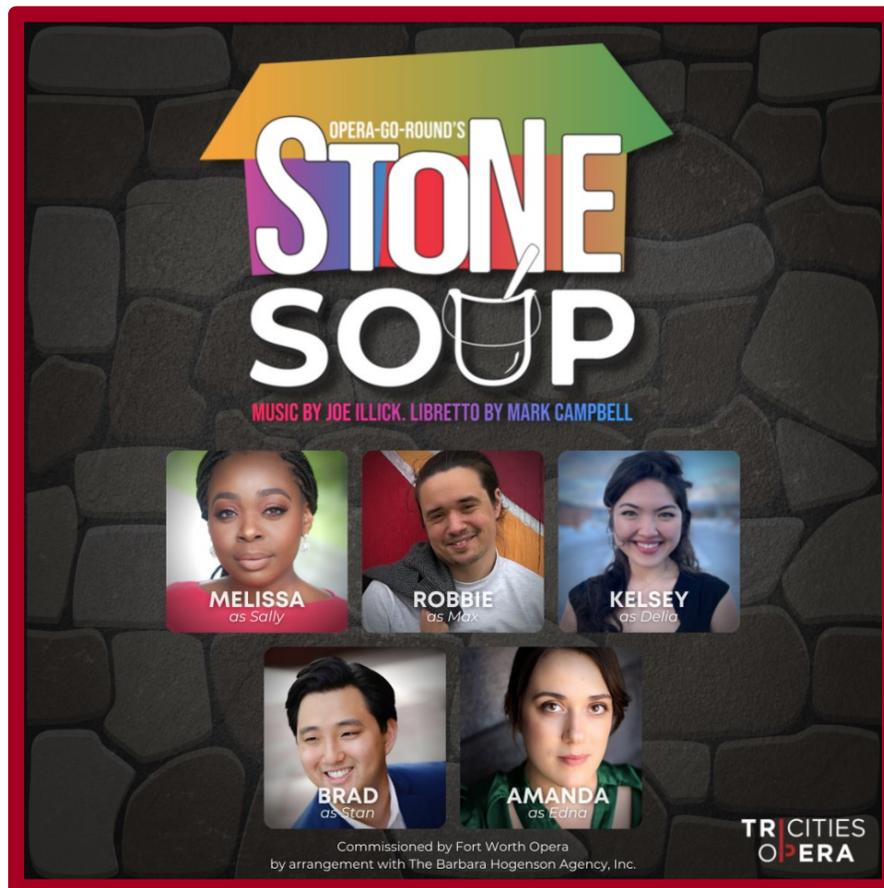


TR | CITIES O | P | ERA

Presents



Study Guide to accompany the children's opera

A Production of Tri-Cities Opera's
Opera-Go-Round

STONE SOUP THEMES

FOOD

You could almost say that food is the main character in this story! From the very first lines, Sally is completely preoccupied with getting food into her hungry tummy. Each character provides a tasty, nutritious ingredient that emphasizes the diversity of foods we eat, as well as the physical and emotional satisfaction it provides.

EMPATHY

Some experts say that empathy is the most important skill in a child's development. The story of Stone Soup prompts us to ask a variety of questions about other people's experiences and perspectives. It reminds us of the importance of listening and paying attention to others, as well as how honesty and kindness help us all.

COMMUNITY

Perhaps the strongest message in Stone Soup is the value of community. Despite the fact that Sally seems to be the neediest, we soon realize that there are plenty of other needs among the characters, and by helping each other, everyone benefits.

FOOD ACTIVITIES



ENGLISH/ESPAÑOL

Learn produce names in English and Spanish

Directions: Study the following list of English and Spanish words. Then practice writing the matching word in the blanks below.

What you will need: pencil (you may also use your own paper to write the English and Spanish words)

ENGLISH

Corn
Green beans
Apple
Potatoes
Orange
Carrot
Watermelon
Grapes
Strawberry
Spinach
Broccoli

SPANISH

Maíz
Ejotes
Manzana
Papas
Naranja
Zanahoria
Sandía
Uvas
Fresa
Espinaca
Brócoli

Now you practice writing the English and Spanish words for each food.

Strawberry	_____
Green Beans	_____
Espinaca	_____
Uvas	_____
Watermelon	_____
Broccoli	_____
Naranja	_____
Zanahoria	_____
Corn	_____
Apple	_____
Papas	_____

SOUPTIME!

There are lots of different ways to make soup: vegetable soup, clam chowder, beef stew, chicken noodle soup. Think of your favorite kind, then make a shopping list of ingredients you will need for your soup.

Directions: Think of all the soups you know of, then decide on your favorite one. Look up recipes in a cookbook or on the internet. Write down all the ingredients you will need to make your favorite soup.

What you will need: pencil, cookbook or internet

INGREDIENTS

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____



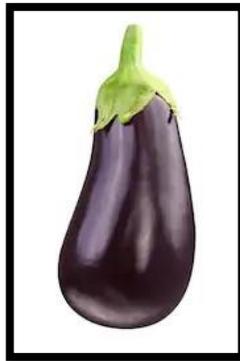
Describe how you might prepare and cook your special soup recipe below.

WHAT'S THAT VEGGIE?

There are so many interesting fruits and vegetables you may not have tried. Explore the produce section of your grocery store. It's fun to find some foods that are new to you. You might be surprised at how tasty they can be!

Directions: Go with a grown-up to the grocery store. Pick out a fresh vegetable or fruit. Read the label on the shelf to find out what it is called. Buy it, take it home, and look up on the internet how to prepare it.

What you will need: trip to the grocery store, grocery money, kitchen and kitchen supplies, internet



NAME THAT GADGET

One thing Sally needed to make her soup was a very large pot. Cooking requires lots of special equipment.

Directions: Look at the following pictures and see if you can identify each cooking tool. Match the words from the word bank and write it in the blank beside the picture.

What you will need: pencil (you may also write the words on a piece of paper)

WORD BANK

rolling pin

kettle

knife

spaghetti server

blender

can opener

grater

waffle iron

peeler

mixer

ice cream scoop

toaster

colander

coffee maker



PLOT THE PRODUCE

Vegetables are categorized by what part of the plant we typically eat. For example, carrots are a root vegetable because the part of the carrot plant we eat is actually the root of the plant. Sometimes we eat the leaves, like spinach; or the seed, like corn; or the stem, like celery. Some vegetables have a bulb, like onions, that can sprout new plants. Then there are some “vegetables” that are technically the fruit of the plant, like tomatoes; or a different kind of life form altogether like mushrooms, which are actually a fungus.

Fruits are categorized by their shape, size, and where they grow. Melons are very large fruits with a hard rind. Citrus fruits are sour and juicy. Stone fruits have a large, hard pit inside. Core fruits have a tough, seed-filled core in the center. Berries are small with very tiny seeds. And tropical fruits grow in places like Hawaii.

There are other kinds of plants we eat as well. **Grains** are actually very small grass seeds that we usually have to cook a lot of in order to eat. **Nuts** are the seeds of trees, having a hard shell and a meaty inside.

Directions: Make a big chart to organize all of the “plant foods” you can think of. Use the attached pictures to help you. Arrange them into categories.

What you will need: pencil, list of foods (included in this packet)

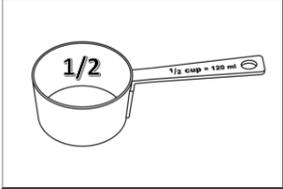
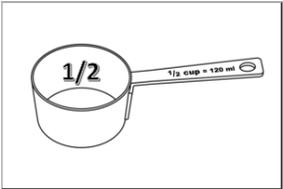
Vegetables	Fruits	Grains	Nuts
<i>Roots</i>	<i>Melons</i>		
<i>Leaves</i>	<i>Citrus</i>		
<i>Stems</i>	<i>Stone</i>		
<i>Seeds</i>	<i>Core</i>		
<i>Bulbs</i>	<i>Berry</i>		
<i>Fruits</i>	<i>Tropical</i>		

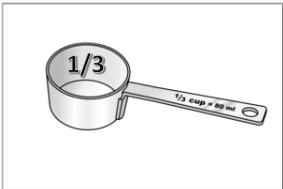
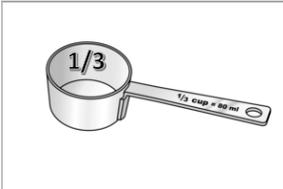
MEASURING CUP MATH

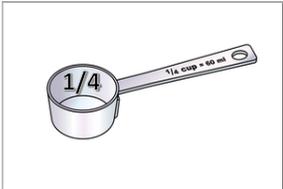
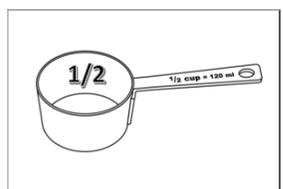
Cooking requires using your math skills for measuring ingredients.

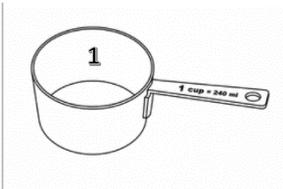
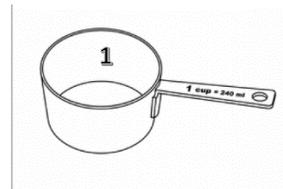
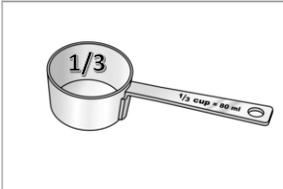
Directions: Add up the quantities in the measuring cups and spoons. Write your answer in the blank.

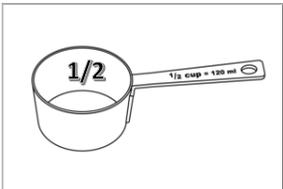
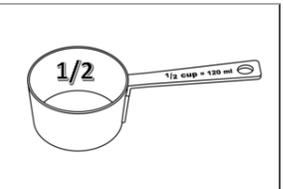
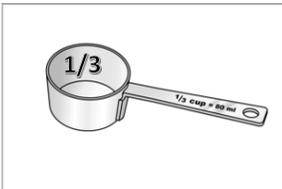
What you will need: pencil

1.  +  = _____ cup

2.  +  = _____ cup

3.  +  = _____ cup

4.  +  +  = _____ cups

5.  +  +  = _____ cups

WORD SCRAMBLE

Directions: Unscramble the following mixed-up words to discover some of the words from *Stone Soup*.

What you will need: pencil



SEWTE TAOPOT

CIIHL PEEPRP

ES AUSGA

SD LOENO

RAAMO

ASVRO

GEOTPA

MOSOÉCNM

BOTRH

UCERNPAIE

MUPRESE

CIPEER

OSSIRMPUCTU

Answers: sweet potato, chili pepper, sausage, noodles, aroma, savor, potage, consommé, broth, epicurean, supreme, recipe, scrumptious

EAT THE RAINBOW



Nutrition experts say you should eat a “rainbow” of fruits and vegetables, meaning that a variety of colors is healthy. You can make a collage in the shape of a rainbow using the attached images.

Directions: Cut out some of the pictures below. Arrange them on a poster board according to color, with red on top and purple on the bottom. Then shape them into a rainbow and glue them on.

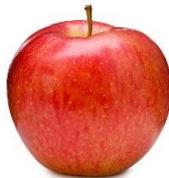
What you will need: poster, scissors, glue stick



acorn squash



almonds



apple



artichokes



asparagus



avocado



bananas



barley



beets



blackberries



blueberries



broccoli



Brussels sprouts



butternut squash

button mushrooms

cabbage

cantaloupe



carrots

cauliflower

celery

cherries

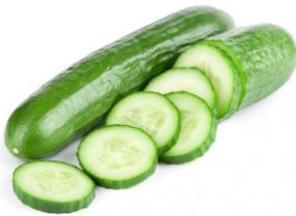


chickpeas

coconut

corn

cranberries



cucumber

eggplant

fig

garlic



ginger

grapefruit

grapes

green beans

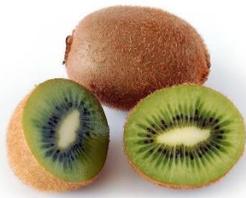


green onions

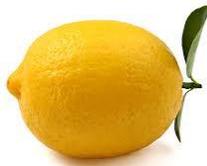
green bellpepper

honeydew

jalapeños



kiwi



lemon



limes



mango



oats



okra



olives



oranges



papaya



peach



peanuts



pear



peas



pecans



pineapple



pinto beans



pistachios



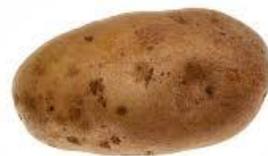
plums



pomegranate



Portobello mushrooms



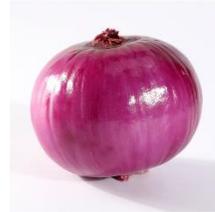
potato



pumpkin



purple cabbage



purple onion



radishes



raspberries



red leaf lettuce



red chili peppers



rice



spinach



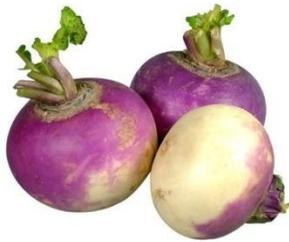
strawberry



sweet potato



tomatoes



turnips



walnuts



watermelon



wheat



yellow bellpepper



yellow squash



zucchini

EMPATHY



ACTIVITIES

LISTENING GAMES

In the story, some of the characters pretended to care about Sally, but they weren't really paying attention or listening to her. Play some games to practice really listening to each other.

GAME 1: What Sound is That?

This is a game of listening to everyday sounds and recognizing what they are.

Directions: Blindfold your child or ask them to turn around. Walk around the room and make noises with various everyday items. Ask your child what they are.

This can be done in any room – a bathroom, kitchen, bedroom, living room or even outdoors. Make sounds such as:

- open the refrigerator door
- switch on the blender
- lift and close the trash can lid
- take an ice-cube out of the tray
- switch on the tap
- peel a banana
- boil the kettle

What you will need: cloth for blindfold, various household items, as described above

GAME 2: Which One is the Odd One Out?

This is a game that develops listening for a particular piece of information.

Directions: Say a string of words to your child that are part of a particular theme or category. Insert one word into the set that does not belong and ask your child to identify the word that doesn't belong.

Example:

apple, banana, leopard, pear and apricot.

The word leopard is an animal but the rest of the words are types of fruits.

Start off with an easy example like this and later make the categories less obvious or make the odd word of a slightly different category.

For example, say a list of vegetables and insert one fruit, or say a list of negative emotions and add in a positive emotion.

What you will need: your imagination!

GAME 3: I Went to the Zoo and I Saw a...

This game involves listening as well as memorizing.

Directions: Choosing any animal names, start the game by saying “I went to the zoo and I saw a monkey”. Your child then responds with “I went to the zoo and I saw a monkey and a lion”. You respond with “I went to the zoo and I saw a monkey, a lion and a tortoise”.

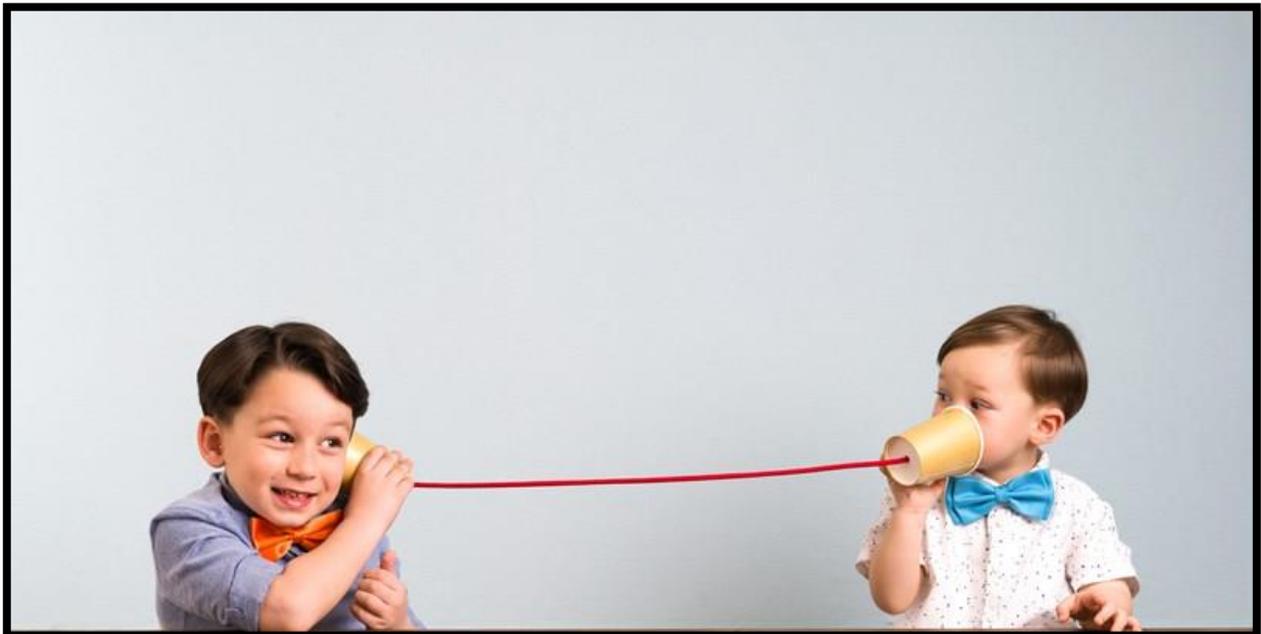
For each turn, repeat the animals that have already been listed, in sequence, then add a new one. You may not repeat an animal.

At first, this may be tricky, but with time you will be amazed at how many animals your child can remember.

This game is actually easier with more people because it is easier to associate words with different people than 10 words from the same person. So be sure to get the siblings, parents and grandparents involved.

This game can be varied with any list e.g. “I went to the shop and I bought a...” or “In my fruit salad there is a...”

What you will need: your imagination!



WRITING ABOUT HUNGER

In the story, Sally was very hungry. She was so hungry that her empty tummy seemed to become a monster. She couldn't think of anything else but food, and she even had conversations with her tummy.

Think about what it is like to be hungry. What does it feel like in your tummy? How does the rest of your body feel? What kind of emotions do you have? When do you get hungry? What do you say, and to whom, when you're hungry? How does being hungry affect your other activities and responsibilities? What happens when you ignore your hunger? How do you feel when you're full?

Directions: Write about what it feels like and what happens when you're hungry. This activity can be done orally for young children, or by writing words or drawing pictures. Older children can write sentences and paragraphs. Going even deeper, students can write about a personal experience with hunger, or even investigate places or populations who struggle with hunger, writing about their findings and suggesting solutions.

What you will need: pencil and paper



TWO TRUTHS AND A LIE

In the story, Sally didn't always tell the truth. Why do you think she said her parents were "just around the corner," when she really didn't have any parents? Do you think the adults should have figured out that Sally was alone? What are some ways you can tell if someone is telling the truth?



Directions: In the following game, see if you can figure out what's true and what's false. To start, one person makes three statements about themselves. Two of them are true and one of them is false. The other players have to guess which one is false. This game is the most fun when all three statements are equally plausible, or equally outlandish!

What you will need: multiple players

COMMUNITY



ACTIVITIES

HELPING YOU, HELPING ME

In the story, we see how Sally's idea to help herself get food also helps Max keep his store.

Directions: Think of some ways where helping yourself also helps your neighbors or community. Here are some examples:

- Mowing my lawn and planting flowers makes my yard look nice AND makes the neighborhood better and gives the neighbors something pretty to look at.
- Selling Girl Scout cookies in front of a store helps me achieve my sales goal AND customers get the cookies they want AND the store gets more customers coming to their store.

Draw a picture to illustrate your idea.

What you will need: paper, pencil, crayons



CANNED FOOD DRIVE

When we hear about people who are suffering from hunger, it's normal to feel sad and want to help. How can you help hungry people in your community? Every city has organizations that help people in need. You can help by collecting canned goods and donating them.

Directions: Get your parents to help you collect canned or packaged foods to donate to people in need. Gather them up and take them to a community center, church, or shelter. Even better, ask your friends and neighbors if they will also contribute.

What you will need: canned goods, transportation



SERVE THOSE WHO SERVE YOU

Think of the people that serve your neighborhood – mail carriers, garbage and recycling workers, delivery people, school bus drivers. Consider how hard they work, and how they might feel while doing their jobs. Are they hot, tired, thirsty?

Directions: With a parent, plan how you can make their work more pleasant by offering a drink or a snack, writing a note, or simply smiling and waving as they go by your home.

What you will need: notecards or small items for giving



PAY IT FORWARD

“Paying it forward” means that when someone is kind to you, you respond by being kind to someone else. For example, if someone loans you lunch money today, you can respond by loaning someone else lunch money tomorrow. Or, you could be the person who starts the cycle of paying it forward.



Directions: Try one of the following “pay it forward” activities this week, or think of your own!:

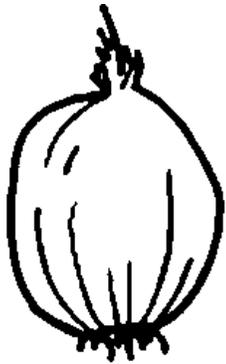
- Bring your neighbor’s newspaper or trash can back up to the house
- Help a friend with a difficult task
- Hold the door open for someone whose hands are full, even if you have to wait for them
- Let someone go ahead of you in line
- Clear the table after dinner
- Give up your seat on the bus or subway
- Let your sibling choose the television show, even if it’s not what you would choose

What you will need: nothing but a kind heart!

COLORING PAGES



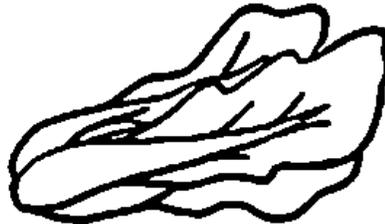
Color the Veggies



onion



pumpkin



romaine



peas



carrot



potato



eggplant

veggies



broccoli



mushroom



radish



tomato

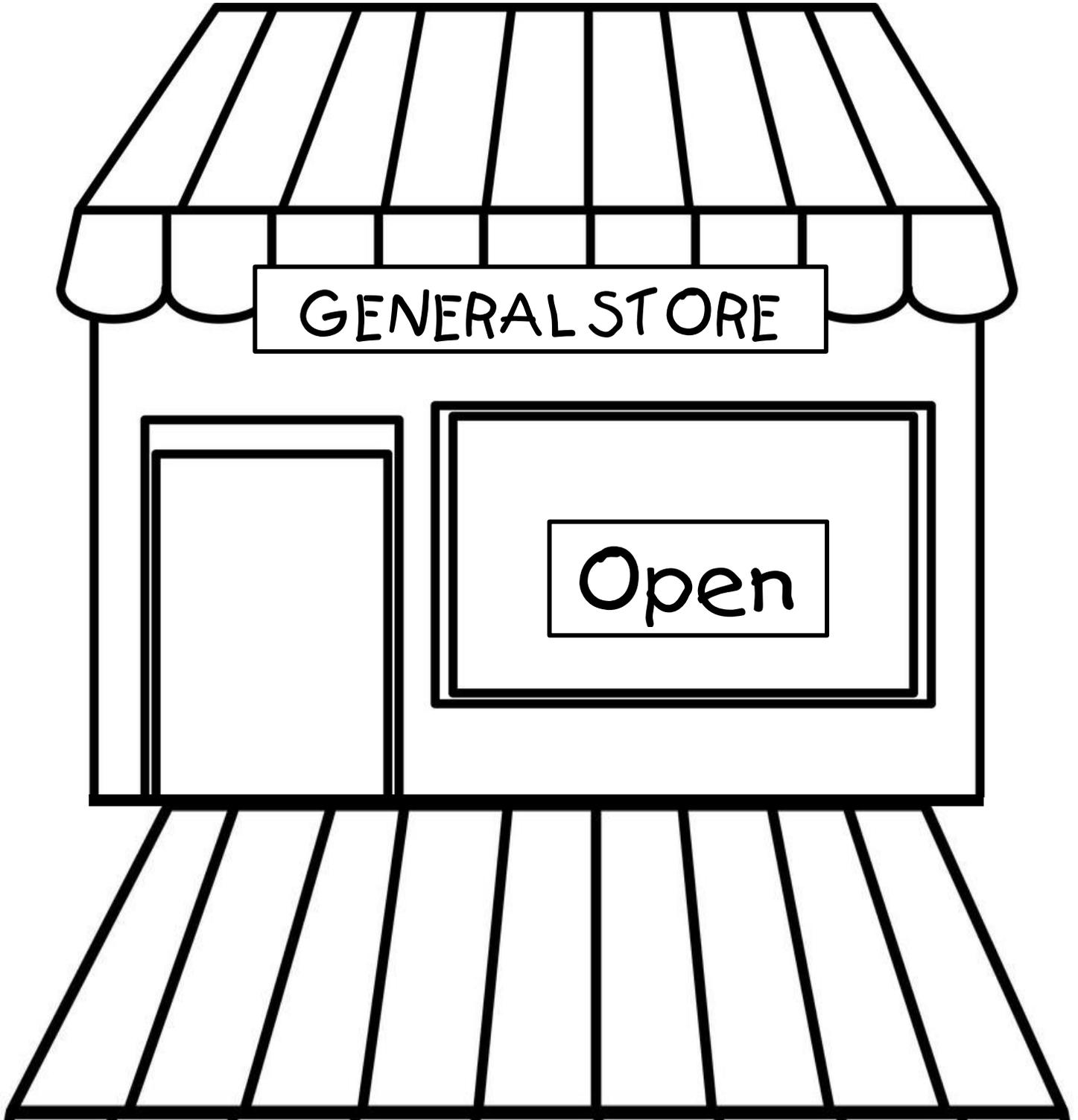


pepper

Color the Soup



Color the General Store



THE CAST OF STONE SOUP

Melissa Joseph

Sally

HOMETOWN: Atlanta, GA

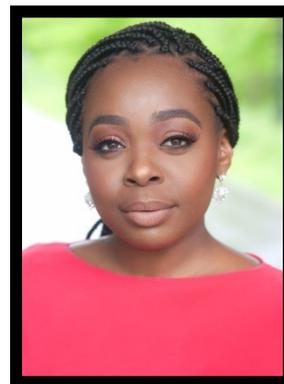
EDUCATION: MM Voice, Georgia State University; BM Voice, Georgia State University

TRI-CITIES OPERA: Sally in *Stone Soup* (TCO Debut); Clorinda in *La Cenerentola*

UPCOMING: "Make Them Hear You" Recital, University of Rhode Island's *University Artist Series*

OTHER APPEARANCES: Virtual Performance, NY Opera Fest; Musetta in *La bohème*, Peach State Opera; Micaëla in *Carmen*, Harrower Summer Opera Workshop

Haitian-American soprano Melissa Joseph is the Encouragement Award Winner in the 2021 Eastern Region Metropolitan Opera National Council Auditions. Roles include Musetta (*La bohème*), Donna Anna (*Don Giovanni*), Micaëla (*Carmen*), and Pamina (*Die Zauberflöte*). In 2018 Melissa debuted with White Snakes Projects, Mass Opera, New England Conservatory Summer Opera Workshop, and New England Opera Intensive. Melissa was featured in a virtual recital curated by Angel Blue highlighting artists internationally. Melissa also performed in the Fort Worth Opera masterclass series for Jennifer Rowley and Martina Arroyo. As an avid competitor, Ms. Joseph's achievements include the Young Artist Award in the Kristin Lewis Foundation Competition, semi-finalist in the 2021 Annapolis Opera competition and most recently, the Hibbitt Savoca prize from the TCO Next competition.



Robert Flora

Max

HOMETOWN: Owings, Maryland

EDUCATION: Undergraduate, Mansfield University; MM Vocal Performance, Binghamton University

TRI-CITIES OPERA: Max in *Stone Soup*

UPCOMING: covering the role of Dandini in TCO's production of *La Cenerentola*; *Papageno* in Binghamton University's production of *Die Zauberflöte*.

OTHER APPEARANCES:

Robert is currently a Resident Artist at Tri-Cities Opera where he performed the role of Belcore in *The Elixir of Love* this past May and sang with the chorus of *Tosca* in 2019. At Binghamton University, Robert performed the roles of Father in *Hansel and Gretel* and Nardo in *La finta giardiniera*. At Mansfield University, he sang the roles of Figaro in *Le nozze di Figaro* and Papageno in *Die Zauberflöte*. Robert has placed 1st in two NATS competitions thus far in his career.

Amanda Staub

Edna

HOMETOWN: Frederick, MD

EDUCATION: MM, University of Maryland; BM, University of Maryland; BME, University of Maryland

TRI-CITIES OPERA: Edna in *Stone Soup*; Tisbe in *La Cenerentola*; Ensemble in *Acis and Galatea*; Monkey Queen/Lord Tiger in *Monkey and Francine in the City of Tigers* (TCO Debut)

UPCOMING: Tisbe in TCO's production of *La Cenerentola*

OTHER APPEARANCES: Deborah in *Non motus*, Poptart Punk Opera; Hänsel in *Hänsel und Gretel*, Opera on Tap Philadelphia; Sesto in *Giulio Cesare*, Chicago Summer Opera; Emma Jones in *Street Scene*, Maryland Opera Studio; Bessie in *Mahagonny Songspiel*, Maryland Opera Studio; Cherubino in *Le nozze di Figaro*, Maryland Opera Studio; Sister Mathilde in *Dialogue des Carmélites*, Maryland Opera Studio; Ariodante in *Ariodante*, Oberlin in Italy; Armelinde in Viardot's *Cendrillon*, Bel Cantanti Opera

Mezzo-soprano Amanda Staub is a multifaceted performer of a range of operatic roles. As a Resident Artist at Tri-Cities Opera in the 2020-2021 season, she sang the roles of Monkey Queen and Lord Tiger in *Monkey and Francine in the City of Tigers* and was a featured soloist in Tri-Cities Opera's and Annapolis Opera's video production of *Acis and Galatea*. Ms. Staub is a graduate of the Maryland Opera Studio where she performed the roles of Bessie (*Mahagonny Songspiel*), Emma Jones (*Street Scene*), and Cherubino (*Le nozze di Figaro*). Other recently performed roles include Deborah (*Non motus*) in Poptart Punk Opera's inaugural season, Hänsel (*Hänsel und Gretel*), Sesto (*Giulio Cesare*) with Chicago Summer Opera, the title role in *Ariodante* with Oberlin in Italy, and Armelinde in Pauline Viardot's *Cendrillon* with Bel Cantanti Opera.



Brad Bickhart

Stan



HOMETOWN: Columbia, NJ

EDUCATION: MM Vocal Performance, Indiana University; BM Vocal Performance, Indiana University

TRI-CITIES OPERA: Stan in *Stone Soup* (TCO Debut)

UPCOMING: Basilio/Curzio in *Le nozze di Figaro*, Opera Ithaca

OTHER APPEARANCES: Captain/Tenorio in *Man of la Mancha*, Opera Saratoga; Basilio in *Don Quichotte at Comacho's Wedding*, Opera Saratoga; Big Deal/Diesel/Tony (Cover) in *West Side Story*, Opera Naples; Gastone/Alfredo (Cover) in *La traviata*, Opera Naples; Alfredo in *La traviata*, Indiana University; Hanif in *L'île de Merlin*, Wolf Trap Opera; Nemorino in *L'elisir d'amore*, Indiana University.

Korean American tenor Brad Bickhardt is a versatile and vibrant performer of opera and musical theatre. He has been most recently seen at Opera Saratoga and Opera Naples in productions of *Man of la Mancha*, *West Side Story*, and *La traviata*. Mr. Bickhardt has also been on the rosters of The Glimmerglass Festival, Wolf Trap Opera, and Charlottesville Opera. He has been previously named an Encouragement Award in the Central Region and a District Winner in the Wisconsin District for the Metropolitan Opera National Council. He also maintains an active voice teaching studio, and was an Associate Instructor of voice at Indiana University.

Kelsey Watts

Delia

HOMETOWN: New York City, NY

EDUCATION: BM Vocal Performance, BS Chemistry, Binghamton University

TRI-CITIES OPERA: Delia in *Stone Soup*; cover of Adina in *The Elixir of Love*

UPCOMING: Cover of Clorinda in TCO's production of *La Cenerentola*.

OTHER APPEARANCES: Sandrina in *La finta giardiniera*, Gretel in *Hansel and Gretel*, Sorceress in *Dido and Aeneas*, and Olympia in Davies' *Pinocchio* with the Opera Ensemble at Binghamton.

Soprano Kelsey Watts is continuing her vocal studies at Binghamton University, pursuing an M.M. Opera degree as a Clark Fellow. She placed 1st in her category at the Eastern Regional NATS competition three years in a row from 2017 to 2019, was a finalist in the Classical Singer competition, and a semi-finalist in the NATS National Competition in 2019. Kelsey has performed as a soloist with the Binghamton University Symphony Orchestra as winner of Binghamton's Concerto Competition, the Binghamton Philharmonic, and Delaware Valley Opera in their summer opera concert series.



MUSIC DIRECTOR/PIANIST

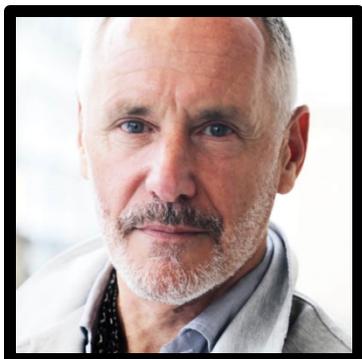
John Cockerill



John Cockerill is a pianist, vocal coach, and Tri-Cities Opera's Assistant Conductor. He grew up loving musical theatre and wanted to be an actor but majored in solo piano in college. While getting his first master's degree in music history John discovered a new love for opera and he's never looked back. He went on to the University of Colorado-Boulder for a master's in collaborative piano and he's been eating, sleeping, and breathing opera ever since. He has served on the music staff at Des Moines Metro Opera and Seagle Music Colony. John has also been active in musical theatre. He made his off-Broadway debut at the New York Musical Theatre Festival in 2017 and he was nominated for a Jeff

Award for *Bonnie & Clyde* in Chicago. John's favorite operas are new works in English! He has music-directed productions of John Harbison's *The Great Gatsby* and Kevin Puts' *The Manchurian Candidate*. You can hear him as a featured pianist on the recording of Ross Crean's *The Great God Pan* (Navona Records, 2017). John moved to Binghamton, NY to join the TCO staff in 2018.

CREATIVE STAFF



Mark Campbell Librettist

Mark Campbell's work as a librettist is at the forefront of the contemporary opera scene in this country. A prolific writer, Mark has created 39 opera librettos, lyrics for 7 musicals, and the text for 6 song cycles and 3 oratorios. His works for the stage have been performed at more than 90 musical venues around the world and the names of his collaborators comprise a roster of the most eminent composers in classical music and include three Pulitzer Prize winners.

Mark's best-known work is *Silent Night*, which received a Pulitzer Prize in Music and is one of the most frequently produced operas in recent history. *The (R)evolution of Steve Jobs*, an audience favorite, received a 2018 GRAMMY Award for Best Opera Recording. Mark's other successful operas include *The Shining*, *Stonewall*, *Later the Same Evening*, *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*, *The Manchurian Candidate*, *As One*, *The Other Room*, *Empty the House*, *Approaching Ali*, *A Letter to East 11th Street*, *Dinner at Eight*, *Volpone*, *Frida Kahlo and the Bravest Girl in the World*, *Bernadette's Cozy Book Nook*, *Stone Soup*, and *Bastianello/Lucrezia*. His musicals include *Songs from an Unmade Bed*, *The Audience* and *Splendora*. He has also created a successful new adaptation of Stravinsky/Ramuz's *The Soldier's Story*.

Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for Lyricist, a Grammy nomination for Best Classical Recording, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pellicciotti Award, and a grant from the New York State Council of the Arts.

Recordings of his works include: *The (R)evolution of Steve Jobs* (Pentatone), *Sanctuary Road* (Naxos), *Silent Night* (Naxos), *As One* (Bright Shiny Things), *Volpone* (Wolf Trap Records), *Bastianello/Lucrezia* (Bridge), *Rappahannock County* (Naxos), *Later the Same Evening* (Albany) and *Songs from an Unmade Bed* (Ghostlight).

Mark is also an advocate for contemporary American opera and serves as a mentor for future generations of writers through such organizations as American Opera Projects, American Lyric Theatre, and Washington National Opera's American Opera Initiative. In 2020, he created and is funding the Campbell Opera Librettist Prize, the first and only award for opera librettists. The award is given annually and administered by OPERA America.

Future premieres include *The Secret River* for Opera Orlando (Stella Sung, composer); *A Nation of Others* for the Oratorio Society of New York (Paul Moravec, composer); *Edward Tulane* for Minnesota Opera (Paola Prestini, composer); *A Sweet Silence in Cremona* for the Villa la Pietra–Continuum Theater, Florence (Roberto Scarcella Perino, composer); *Supermax* for Saratoga Opera (Stewart Wallace, composer; Michael Korie, co-librettist); *A Thousand Acres* for Des Moines Metro Opera (Kristin Kuster, composer) and the book for the musical *Les Girls* (Cole Porter, composer).

Joe Illick

Composer



Joseph Illick is the Artistic Director of Fort Worth Opera. For ten years he was the Executive and Artistic Director of Performance Santa Fe (formerly the Santa Fe Concert Association). He has also served as Artistic Director of the Lake George Opera Festival, as Interim Artistic Director of Greater Miami Opera (now Florida Grand Opera) and as Music Director of the Pittsburgh Opera Theater. He has served as Artistic Director of Shreveport Opera and Principal Guest Conductor of the Teatro Lirico D'Europa. He has also conducted for Opera Theatre of Saint Louis, Opera Carolina, San Francisco Opera (Merola), Lyric Opera of Kansas City, Augusta Opera, Skylight Opera Theater, Eugene Opera, Nevada Opera Theater, Minnesota Opera National Tour, Pittsburgh Opera Theater, Greater Miami Opera, Teatro Lirico d'Europa, Lake George Opera Festival, Atlantic Opera USA, Stadttheater Aachen, Vienna Chamber Opera and the Covent Garden Ensemble. Upcoming engagements, in addition to Fort Worth Opera, include Opera Omaha and the Bard Music Festival. He is the conductor of the Albany label recording of the world premiere of Thomas Pasatieri's opera FRAU MARGOT and the world premiere of Jorge Martin's opera BEFORE NIGHT FALLS.

His symphonic engagements include the Augusta Symphony, the Austrian Radio Orchestra, Miami Symphony Orchestra, Vizcaya Mozart Festival, Mid-Columbia Symphony (Washington), the Santa Fe Pro Musica, the Santa Fe Symphony, and the Santa Fe Concert Association Orchestra.

As a concert pianist he won first prize in the Mid-Somerset Festival in Bath, England and he is active both as a piano soloist and in chamber music both in Europe and in the United States.

He served as the Artistic Director of Voices of Change, the new music ensemble of Dallas, for three years. The company received great critical acclaim during his tenure. He was also the Artistic and Musical Director of the Dallas-based art song recital group, Voces Intimae.

As a composer, he is the recipient of the Van Someren Award for composition of a song cycle. His monodrama *EMMA* was performed on public television and excerpts from his one-act comedy *GUNPOINT* have been performed with orchestra in New Mexico, New York and Washington. His symphonic works have been performed in New York, Washington and Santa Fe. His *ULYSSES* was premiered in Italy, and his *TRIO IN B MINOR* for piano, violin and 'cello was premiered in Dallas. Last season his premieres *GENETIC LOVE* and *TRANSCENDENCE* were well-received, as was his *FANTASY FOR VIOLIN AND PIANO*. He is currently at work on a full-length opera with a libretto by

Andrea Fellows Walters entitled *OF LOVE AND ALCHEMY*, and has been commissioned to write an opera for the Santa Fe Opera to be performed in Spring of 2016.

He is a strong advocate of outreach, and his lectures and informal talks on classical music, composing and opera have proven to be extremely popular. He has given hundreds of live presentations to audiences around the United States and in Europe as well as numerous radio programs and television broadcasts on classical and symphonic music.



David Radamés Toro

Stage Director

Formally trained as an opera singer, David transitioned to directing while at The Ohio State University where he studied movement with Jeanine Thompson and directing with Maureen Ryan and Peter Kozma. Since then he has worked at companies including Minnesota Opera, the Wexford Opera Festival, Washington National Opera, Cincinnati Opera, Central City Opera, Opera Saratoga, Pittsburgh

Festival Opera, and Opera Neo. As a director, David Radamés Toro integrates his background in physical theatre into directing a wide variety of standard and non-traditional repertoire with a special penchant for Baroque and 20th/21st century works. The San Diego Union Tribune described his 2019 production of Cavalli's *La Calisto* "well sung and cleverly staged." In 2013, his production of Philip Glass's *Les enfants terribles* was nominated for best opera by the Austin Critics Table. An admirer of modern era opera, David has had the privilege of directing 21st century works such as *Glory Denied* (Opera Fayetteville, 2020) and *Flight* (Minnesota Opera, 2020), as well as, assisting on world premieres such as *Today It Rains* (Opera Parallèle, 2019), *Dinner at Eight* (Minnesota Opera, 2017), *The Shining* (Minnesota Opera, 2016), and *A New Kind of Fallout* (Opera Theatre Pittsburgh, 2015). Additionally, He directed the premiere of *Rose Made Man: An Inside Out Opera* for the Cohen New Works Festival in 2015. In addition to directing and assistant directing, David Radamés Toro coaches singers in acting and audition prep, as well as offers classes and workshops in physical theatre. His workshops in Gestural Mechanics draw from the techniques of Anne Bogart and Tadashi Suzuki, Ettiene Decroux, and Marcel Marceau with the goal of empowering singers to effectively combine musical expression and movement. He has taught movement and acting to singers at Minnesota Opera, OperaNEO, The University of Texas - Austin, and Druid City Opera. David Radamés Toro holds degrees from The University of Texas (DMA), The Ohio State University (MM/MA), and The University of Colorado at Boulder (BM).

BEFORE THE PERFORMANCE

Suggested Preview Activities

- Discuss the story, the characters, and the art form.
- Ask the students if they have ever seen an opera before, either live or on television. What did they like about the operas they saw? What didn't they like?
- Have the students draw pictures or create artwork illustrating the story.
- Discuss how opera is like and unlike a musical, play, rock concert, etc. (e.g. it is a theatrical event which tells a story through words and action; actors perform before a live audience, unlike film or television; no use of a microphone, etc.)
- Discuss the rigors and requirements of a career as a professional musician with students, covering such topics as training, competition for jobs, artistic discipline, traveling, etc.
- Explain to the students that they might not understand every word, especially when characters sing high or when two or more characters are singing at the same time. Encourage them to listen for the "sense" of each song and to remain attentive when the voice gets higher and louder or when the music becomes more complex.
- Review the glossary of opera and musical terms.
- Discuss the qualities that make an operatic or "trained" voice different than that of a rock, pop, folk, or gospel singer. Focus on aspects such as range (opera singers usually vocalize over more than two octaves), volume (opera singers must be able to sing to large audiences without the use of a microphone), etc.
- Discuss how opera is different from other forms of entertainment (e.g. the text is sung rather than spoken; the actors sometimes sing in a foreign language, etc.).

AFTER THE PERFORMANCE

Suggested Follow-Up Activities

- Review what the students saw, what they thought about the performance, and how it was the same or different from what they expected.
- Have the students discuss the ways in which the music expressed the emotions of the characters; discuss how the colors, costumes and set represented each character and sound. Pick a well-known opera story to study. (Examples: Bizet's *Carmen* has a powerful story and many famous melodies; Humperdinck's *Hansel and Gretel* is another well-known story set to music; Menotti's *Amahl and the Night Visitors* is also a familiar story.) Over a period of time, read the story of the opera to your students, one act at a time. When you have read the entire story:
 - Play a recording of excerpts (available at your public library) for students and help them identify the music that goes with each character and part of the narrative. Have students act out parts of the stories using the recorded music as a soundtrack.
 - Secure a DVD of an opera (preferably in English) from your library or video store and play the DVD as a special class activity.
 - Complete study guide materials.
 - If your students have reacted favorably to this introduction to opera, encourage them to take advantage of future opportunities to see opera live, on television, or on film. If there is tremendous interest, arrange a field trip to a live performance.
 - Discussion questions:
 - When you think of opera, what do you think of first? Why?
 - Is opera relevant to today's society? Defend your answer.
 - Is it easy to be an opera singer? Why or why not?
 - How long has opera been in existence?
 - How has opera changed?
 - If you could see into the future, what would opera be like in one hundred years?
 - How many people are involved in putting together a production?
 - What sorts of careers are involved with opera production?

INFORMATION ABOUT OPERA AS A GENRE

WHAT DOES THE WORD “OPERA” MEAN?

The word *opera* comes from the Latin word *opus*, which means a *work*. What is a *work*? It is something a person makes or thinks up. It is a poem, song, drawing, composition or any other creative thing a person makes. The plural of *opus* is *opera*. *Opera* means *works* in the Latin language. Today, we use the word *opera* to describe one large work of performing art that contains many kinds of performances. An opera is many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, costumes, special lighting, and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. During this period, educated people were fascinated with the world of ancient Greece. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. Peri was attempting to imitate the Greek style of playwriting. His opera was about a character in Greek mythology called Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language, and its popularity continues today.

As in a play, designers create the costumes, lights, sets, wigs, and makeup for opera productions. When the actual performance approaches, the singers have “dress rehearsals” where they have an opportunity to wear their full costumes and perform in front of scenery. These rehearsals give the singers a chance to practice singing and acting at the same time.

Opera Vocabulary and Pronunciation Guide

Aria (AH-ree-ah).	A musical piece for solo voice.
Baritone (BARE-ih-tone).	The middle range male voice.
Bass (BASE).	Lowest male voice.
Bel Canto (behl-CAHN-toh).	Literally “beautiful singing”. Also a style of Italian opera made popular by composers Rossini, Bellini, and Donizetti in the 19th century, which showcased the singing voice.
Coloratura (coh-loh-rah-TOO-rah).	A singing style when singers sing very fast florid scales and arpeggios, usually all on one sound or syllable of a word.
Contralto	The lowest female voice.
Conductor	The person who leads the orchestra.
Composer	The person who writes the music.
Designer	Person who creates the scenery, costumes, and light.
Ensemble	Two or more singers singing and expressing their emotions at the same time.
French Operetta	A style of light opera with spoken dialogue from 19th century France.
Libretto (lih-BREHT-toh).	Literally “little book,” this is the text or words of an opera.
Mezzo-Soprano (MEH-tso soh-PRAH-noh).	The middle female voice.
Opera (AH-peh-rah).	A play that uses singing instead of speaking and is accompanied by instrumental music.
Opera Buffa (BOOF-ah).	Funny or lightheartedly themed opera.

Opera Seria (SEH-ree-ah).	Dramatic or seriously themed opera.
Overture	The prelude to an opera, played by the orchestra alone.
Recitative (reh-chih-tah-TEEV).	A type of musical speaking where the words of the singer are sung in the rhythm of natural speech with melody added. Recitative is usually used between arias and ensembles to propel the story line.
Props	Objects placed on the stage and used by the actors.
Score	The book that contains the music and words of an opera.
Set	The scenery used on the stage to show location.
Singspiel	A type of opera created in Germany that uses spoken dialogue between arias and ensembles.
Soprano	The highest female voice.
Stage Director	The person who decides how the singers will move on stage and how they will act while they are singing their parts.
Tenor (TEH-nor).	The highest male voice.
Verismo (veh-RIHZ-moh).	A style of Italian opera with very realistic characters popular in the late 19th and early 20th century.
Vibrato (vih-BRAH-toh).	The natural way for a voice or instrument to enlarge its sound through a rapid and small waver in pitch. Vibrato makes sound carry further and sound more powerful.