

Rimrock Opera Company
Presents

Madama Butterfly

By: Giacomo Puccini



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TEACHERS

Please use the following material in preparation for
Rimrock Opera Company's production at the
Alberta Bair Theater
Tuesday, October 26, 2006; 10:00am - 11:15 am
School Show: Act 1 *ONLY*

Madama Butterfly

(pronounced ma-damm-a butt-er-fly)

A Three Act Opera

with music by Italian Composer

Giuseppe Puccini

(pronounced jaw-koe-mow poo-chi-knee)

words by Italian Librettist

Luigi Illica

(pronounced lou-e-g ill-lle-ka)

Based on the play written by

David Belasco



OPERA

Opera is an art form similar to a play, in which a story is being told to the audience. In opera the entire story, including the dialogue, are sung. In opera, occasionally there is spoken dialogue. When one person sings, it is called an aria, two together are called a duet, three together a trio, four a quartet, etc.

VOICE TYPES

Opera singers develop a certain style (sound) of singing that is very different from what is usually heard on the radio or television. There are six general voice categories most often heard in opera. The female voice types are called soprano (high), mezzo-soprano (medium), and contralto (low). The male voices are called tenor (high), baritone (medium), and bass (low).

ACCOMPANIMENT

Opera is usually sung without electronic amplification, with accompaniment ranging from a single piano to an orchestra of over 100 instruments. A pianist supplies today's accompaniment.

THE CAST

Madama Butterfly or "Cio-Cio-San"	Eilana Lappallinen
Suzuki (Cio-Cio-San's Servant)	Laura Twelves
B.F. Pinkerton (Lieutenant of US Navy)	Christopher Bengochea
Sharpless (US consult at Nagasaki)	Jan Michael Kliewer
Kate Pinkerton (Pinkerton's American Wife)	Ashley Miller
Goro (A Marriage Broker)	Gennard Lombardozi
Prince Yamadori (Suitor to Cio-Cio-San)	Bret Weston
The Bonze (Cio-Cio-San's Uncle)	Dennis Rupp
Yakuside (Cio-Sio-Sans's Relative)	Kevin Schweigert
Trouble (Cio-Cio-San's Child)	Sophia Writesel
The Imperial Commissioner (Of Nagasaki)	Kevin Schweigert
The Official Registrar (For Nagasaki)	Brett Weston
Cio-Cio-San's Mother	Kristen Olsen
The Cousin	Kelly Deiling
The Ensemble (Relatives, Friends, Servants)	Rimrock Opera Chorus

Chorus Master	Kevin Schweigert
Assistant Chorus Master	Amy Logan

Kelli Bartholomew, Caitlin Chandler, Kelly Deiling, Kaylajo Downing, Gabe Elmore, Kristin Goralczyk, Jake Jurvoich, Megan Kilroy, Jacque Klasna, Melinda McInnis, Ashley Miller, Anne Marie Mitchell, Jesse Murphy, Kristen Olsen, Melissa O. Olsen, Karen Postema, Kevin Sweigert, Karen Simmons, Cindy Towell, Jacob Troyer.

Rimrock Opera Orchestra

Maestro - Anthony Quartuccio

Conductor - Richele Sitton,

Orchestra Manager - Aaron Schendel

Orchestra Technician & Orchestra courtesy of Opera of San Jose

VIOLIN I

Mary LaMonaca
Kathy Griffin
Sharon Yazak
Vikki Payne
Laura Dalbey
Barbara Kirk

VIOLIN II

Lisa Bollman
Betsy Rutt
Cathy Pomeroy
Sally Lyman

VIOLA

Amy Letson
Brian Bell
Diane Fossen

CELLO

Carol Critelli
Mary McCollough

BASS

Richele Sitton

FLUTE

Lynette Larson
Dru Wagner

OBOE

Sue Logan

CLARINET

Laurel Linde
Jolane Veeder

BASSOON

Susan Wadsworth

FRENCH HORN

John Dutton
Tina Nelson

TRUMPET

Aaron Roberts
Jeff Long

TROMBONE

Aaron Schendel

PERCUSSION & HARP ON KEYBOARD

Doug Han

TYMPANI

Barbara Fordham

Conductor - Anthony Quartuccio

Production & Stage Director - Douglas Nagel

Lighting Designer - Alex Heyneman

Stage Manager - Amy Logan

Technical Director - Dennis Sprankel

Assistant Stage Manager - Stephen Baker

Sets & Costumes - Cedar Rapids Opera Theater

Westendorf Costumer Emporium,

*** Underwritten by a generous gift from Henrietta Johnstone***

The Story of the Complete Opera Of Madama Butterfly

(The full-length main stage version lasts 3 hours)

ACT I

Benjamin Franklin Pinkerton, a young U.S. Navy lieutenant, has arranged with Goro, a marriage broker, to acquire a fifteen-year-old Japanese bride, Cio-Cio-San (Madama Butterfly). Pinkerton takes a 999-year lease on a home overlooking Nagasaki harbor; this lease, as well as his marriage, can conveniently be cancelled on a month's notice. Sharpless, the American Consul and a friend of Pinkerton's arrives to witness the wedding. He warns Pinkerton not to treat the marriage lightly, as his bride-to-be is truly in love with him. Though Pinkerton claims to be infatuated with Cio-Cio-San, he proposes a toast to the American woman he will one day wed.

Cio-Cio-San arrives for her wedding. She tells Sharpless that her family was once wealthy, but hard times forced her to become a geisha. After she admits that her father is dead, Goro tells Pinkerton that he committed ritual suicide at Mikado's command. Cio-Cio-San's relatives arrive and the wedding proceeds. The festivities are interrupted as the Bonze, Cio-Cio-San's uncle and a Buddhist priest enter to denounce her for forsaking their ancestral religion. Pinkerton angrily orders the guests to leave. He comforts the distraught Cio-Cio-San and the newlyweds proclaim their love.

ACT II

Pinkerton has been gone from Nagasaki for three years. Suzuki, Cio-Cio-San's devoted maid, fears that he will not keep his promise to return yet Cio-Cio-San confidently and patiently awaits his homecoming. Sharpless arrives to read Cio-Cio-San a letter he received from Pinkerton, who has since taken an American wife. Goro, who ushers in Prince Yamadori, a potential suitor for Cio-Cio-San, interrupts him. When Sharpless finally reads Pinkerton's letter to Cio-Cio-San, she gradually realizes she has been abandoned. She sends for her young son, Sorrow, sure that Pinkerton will return when he learns that he has a son. Cio-Cio-San insists that she would rather die than be a geisha again. Suddenly, a cannon booms in the harbor, signaling the arrival of Pinkerton's ship. Cio-Cio-San and Suzuki decorate the house and await Pinkerton's return in an all-night vigil.

ACT III

Pinkerton, his wife Kate, and Sharpless arrive at Cio-Cio-San's house. They ask Suzuki to tell Cio-Cio-San that they wish to take Sorrow to live with them in America. Cio-Cio-San enters, anxiously seeking Pinkerton, but he has fled. She meets Kate, and reluctantly agrees to surrender her child if Pinkerton will come for him in half an hour. Solemnly, Cio-Cio-San prepares for death. After bidding farewell to Sorrow, she commits suicide.

About Puccini

Giacomo Puccini was born in 1858 in Lucca, Italy. Following in the footsteps of his ancestors, he began his music education at a very young age.

As a mischievous, fun-loving boy, he was always getting in trouble. In singing class he sometimes sang the wrong notes to confuse the teacher. In church he would shock the priests by adding extra notes when he played serious organ music. After seeing a performance of Verdi's opera *Aida*, opera became his favorite form of music. He died in 1924 at the age of 65. Puccini was one of the few composers who became both rich and famous in his own lifetime.

Other Famous Operas by Puccini:

- "La Boheme"
 - First performed in Turin, Italy 1896
- "Tosca"
 - First performed in Rome, Italy 1900



STUDENTS

Look up the following words in your dictionary.

Shoji

Repertory

Yen

Composer

Libretto

Opera

Geisha

Kimono

Obi

Buddha or Buddhism

Parasol

Commissioner

Lieutenant

Culture

Stage



The Opera Connection

Opera brings all of the performing arts together in one incredible art form (vocal music, orchestral music, theater, dance, visual arts), but it also encompasses other areas of interest. Here are some suggestions for additional study that you can do on your own!

History/Political Science

American soldiers have been posted in other parts of the world throughout our nation's history. What was the political relationship between America and Japan around 1900? How do you think Japanese citizens of that time period reacted to the presence of American soldiers? What influence would American visitors have on Japanese culture (and vice versa!)?

Art

How does Eastern art at the time of *Madama Butterfly* compare with Anglo/European art of the same period? How are the traditional Japanese prints, figurines and statues different from their western world counterparts? What influences did Japanese art and clothing have on American fashion?

Literature

Belasco's play, *Madama Butterfly*, is mostly known today as the basis for Puccini's opera, but in his day he was a prominent Broadway playwright. Which other American playwrights and authors were popular in the late nineteenth/early twentieth century? Have any of their works been turned into operas or musical theater works?

Architecture

Cio-Cio-San's house consisted of lightweight, moveable walls that could be shifted to change the size and shape of the rooms. How does this style of architecture compare with American homes of the same period?

Religion

In the Japan of the early 1900's, religion went hand in hand with one's cultural identity. When Cio-Cio-San converted from Buddhism to Christianity for the sake of her husband, she cut herself off not only from her family, but from her Japanese heritage. What beliefs make up the Buddhists faith? How do they compare with Christian beliefs?

STAFF

Rehearsal Pianist - Doug Han

Properties Master - Kevin Schweigert

Wardrobe Assistant - Kevin Schweigert

Properties Assistant - Lucinda Butler

Props Assistants - Lucinda Butler & Amy Logan

Costume Coordinator - Jill Port

Hair & Makeup Coordinator - Sophia Smith

Hair & Makeup Assistant - Kristin Reid

Italian Diction Coach - Valeria Camboni Miller

Supertitle Operator - Sandi Rabas

Supertitle Courtesy of - Doug Nagel

ABT Stage Crew -

Lori Hilpert

Gary Larson

Ralph Hanson

Rimrock Opera Voice Specialists -

ENT Associates

Steven A. Butler, MD

Brian T. Pelczar, MD

Cynthia A. Kennedy, MD

Guide to Theater Etiquette

PLEASE REVIEW THESE RULES WITH YOUR STUDENTS!

Inappropriate behavior on the part of an audience member can distract the performers on stage and disturb members of the audience and keep them from enjoying the show.

1. Applause: **Do's:** Clapping, "Bravo" (at end of performance or act)
Don'ts: Boo, hisses, rock concert audience behavior

Excessive noise making, especially at inappropriate times, is very distracting and disrespectful to the performers. It is advisable to simply hold applause if one dislikes a performance or performer.

2. Food: **Do's:** Be a focused and undistracted audience member
Don'ts: Crunching, chewing, noise, wrappers, spilling, distractions

Most theaters do not allow food in the seating areas. During evening performances, refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby. At the ABT, refreshments are not served at school shows.

3. Talking: **Do's:** Make a mental note of something you want to remember to tell your friend about the performance *after it's over*; wait until intermission or the end of a performance to speak.
Don'ts: Whispering with companions, shushing, discussions about performance during it.
4. Dress: **Do's:** Dressing nicely as a sign of respect to the artists and the theater
Don'ts: Big hats, noisy bracelets. It is difficult to see over someone with a big hat on. It can also be very distracting to hear jewelry jiggling during a performance.
5. Tapes/Cameras: **Do's:** Learn more about the performance by reading this Study Guide before the show begins. It will give information about the performers and the performance.
Don'ts: Bring any kind of camera or tape recorder to the theater.

*The use of any kind of recording equipment is prohibited in the theater.
It is distracting to the audience and the performers.
And it may also be prohibited according to the performer's contract.*

6. Bus: **Do's:** Remembering bus number, staying with group, backpacks are not allowed in the theater so check with the bus driver and leave it in the bus.
 Don'ts: Hanging out the window, yelling; Throwing out food wrappers; standing inside the bus.

What Is Appropriate Behavior?

List the behaviors that are appropriate for each event. Some behaviors are totally acceptable at certain events, while the same behavior could be considered rude at another.

Football Game

Dance Performance

Movie

Teacher Review Form

Thank you for attending our school show performance. Please take a few minutes to complete this review form and return it to the below address as soon as possible. Your comments and suggestions are greatly valued as they help us to offer you and your students better service in the future.

Performance attended _____

School name _____ Grade level _____

1. Which sections of this guide did you use?

	Before show	After show
About the performance	_____	_____
About the performers	_____	_____
Vocabulary	_____	_____
Discussion questions	_____	_____
Resources	_____	_____
Student Activities	_____	_____
About the ABT	_____	_____
Theater etiquette	_____	_____

2. Do you have any comments about the study guide? _____

3. Please rate the overall performance and its appropriateness for students:

Excellent _____ Good _____ Average _____ Poor _____

4. Please let us know what the impact of the performance was on your students:

5. In what ways did the performance connect to the classroom?

6. Were you satisfied with your overall experience at the Alberta Bair Theater?

Very satisfied _____ Somewhat satisfied _____ Not satisfied _____ Indifferent _____

What improvements could be made?

Signature *Date*

Student Review Form

The Alberta Bair Theater is interested in your reaction to the student matinee you attended.

Your comments are important to us. If you want to write more, please use the reverse side of this page.

Title of show _____

School name _____

Grade level _____

How did you like the show? Excellent Good Just OK Not interested
Other _____

Describe the feelings you had during the performance.

What did you learn from this performance that you could use or think about at school or in the rest of your life?

Do you think other students your age would like this show? How would you explain the show to them?

Any other comments or suggestions?

The Alberta Bair Theater has my permission to use any of my comments in future promotions.

Signature

Date