



# STUDENT DRESS REHEARSAL PROGRAM

2011-2012 SEASON

## You can bring the magic of opera to life for your students

Take your class to a real opera, for free. Each opera offers a unique learning and cultural experience. Registration is simple, and free!

Visit [www.operagr.com](http://www.operagr.com) for a podcast preview and the story of each show.

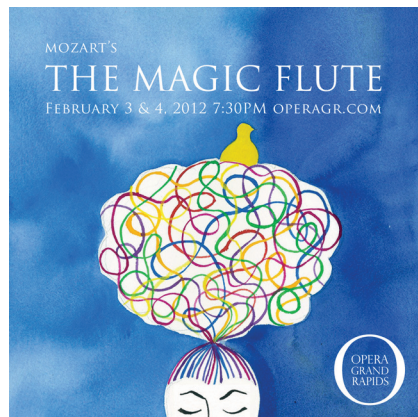
For smaller groups, our **OPERA**tunity program with St. Cecilia Music Center takes students, individuals and home school families an exploration of the themes, characters, or music of each opera. \$10 per person per opera, includes pizza dinner, opera talk and dress rehearsal.



## IL TROVATORE

by Giuseppe Verdi

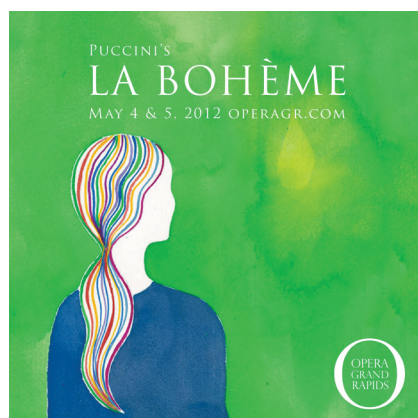
Experience the kind of melodic and suspenseful drama only opera can deliver! A witch burned at the stake, kidnapping, a doomed love triangle, counts and dungeons abound in this tale of the gypsy hag's lifetime quest for revenge. Lavish melodies like the infamous "Anvil Chorus," and powerhouse arias that stretch the limits of the human voice make this Verdi masterpiece a must see.



## THE MAGIC FLUTE

by Wolfgang Amadeus Mozart

Escape with the whole family to ancient Egypt in this fantasy driven opera. The Queen of the Night, ancient Greek gods, the Temple of Light, snake-killing ladies, and the Wicked Sorcerer all serve as instruments of musical magic in this classic opera. Inspired by Freemason lore and full of amazing arias, Mozart's breathtaking score will leave you spellbound.



## LA BOHÈME

by Giacomo Puccini

Join us in Paris' Latin Quarter for this beloved opera starring the original bohemians. The poet, the painter, the musician and the philosopher struggle to survive the winter. But love blossoms on Christmas Eve when sweet Mimi's candle goes out, setting the stage for a bittersweet romance of operatic legend. Hailed as Puccini's most popular work, La Bohème will enthrall you right up to its tragic end.



# STUDENT DRESS REHEARSAL REGISTRATION FORM

2011-12 SEASON

Name of School \_\_\_\_\_ Name of Principal/Supervisor \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ ST. \_\_\_\_\_ Zip \_\_\_\_\_

Contact Name \_\_\_\_\_ Title \_\_\_\_\_

(\_\_\_\_\_) \_\_\_\_\_ (\_\_\_\_\_) \_\_\_\_\_  
Contact Phone \_\_\_\_\_ School/Principal Phone \_\_\_\_\_

Contact Email (Required) \_\_\_\_\_

- Registration must be completed a minimum of 3 weeks before the show date.
- Tickets are assigned on a first come basis. If you are placed on a waiting list, you will be notified via Email.
- There is no box office at the rehearsal, tickets will be mailed to you prior to the show.
- Classroom kits including an MP3 preview, can be downloaded online.
- Printed programs are not provided at the rehearsal, please provide your students with the cast page from the online educational kit.
- All productions begin at 7:30pm at DeVos Performance Hall, 245 Monroe Ave, in downtown Grand Rapids.

**Please check the performance(s) and the number of tickets requested.**

**IL TROVATORE**  
7:30pm, Wednesday, October 26, 2011

\_\_\_\_\_  
No. of Students

\_\_\_\_\_  
No. of Chaperones  
**(Max 1 per every 8 students)**

\_\_\_\_\_  
Total Tickets  
**(40 tickets maximum, including Chaperones)**

**THE MAGIC FLUTE**  
7:30pm, Wednesday, February 1, 2012

\_\_\_\_\_  
No. of Students

\_\_\_\_\_  
No. of Chaperones  
**(Max 1 per every 8 students)**

\_\_\_\_\_  
Total Tickets  
**(40 tickets maximum, including Chaperones)**

**LA BOHÈME**  
7:30pm, Wednesday, May 2, 2012

\_\_\_\_\_  
No. of Students

\_\_\_\_\_  
No. of Chaperones  
**(Max 1 per every 8 students)**

\_\_\_\_\_  
Total Tickets  
**(40 tickets maximum, including Chaperones)**

**Fax to: 616.451.4587**

**Email to: [jbrewer@operagr.com](mailto:jbrewer@operagr.com)**

**Mail to: Opera Grand Rapids, 1320 East Fulton, Grand Rapids, MI, 49503**

**operagr.com**



# STUDENT DRESS REHEARSAL PROGRAM

## Opera Grand Rapids Dress Rehearsal Guidelines

1. No more than 40 tickets may be requested, including both students and chaperones. Please call (616) 451-2741, ext.2 if you think you may need additional tickets.
2. No more than 1 chaperone per 8 students is allowed.
3. Make sure those receiving tickets are planning to use them.
4. You may not request specific seating, other than handicapped.
5. Seating will be assigned by a lottery two weeks prior to the production. OPERAtunity and the Collegiate Consortium receive premium seating.
6. If you find that you are unable to use all the tickets that you ordered, please return any extra at least 1 week before the production. This allows students on the waiting list to attend!
7. All registrations must be received a minimum of two weeks before the performance.
8. An educational packet will be available online at operagr.com approximately 1 month prior to the show. We encourage you to use our podcast (mp3) previews by our Artistic Director to help prepare your class before the show. The preview is an overview of the story, music and history of the opera.
9. If you cannot stay to enjoy the entire production, we ask that you leave only during an intermission.
10. Please refrain from talking during the performance. Any disruptive behavior will not be tolerated and may result in your school or organization being barred from rehearsals, or asked to leave.
11. All Opera Grand Rapids' productions begin at 7:30 pm, with the doors to DeVos Hall opening at 7:00 pm. Late seating limited, so please arrive on time and allow for traffic from buses and large groups.
12. Please advise your students that absolutely **NO PHOTOS OR VIDEO** may be taken during the performance. This is very important, and is related to contract provisions of the artists. Students using cameras, phones, video devices etc. may be asked to leave the performance. The light generated from these devices is also very disturbing to the rest of the audience. Also advise your students to **TURN OFF** their electronic devices so that "vibrate" mode or calls and texts etc. do not disturb the artists or the rest of the audience. We appreciate your cooperation!
13. The Hall is equipped with the T-Loop System for students who need assistance hearing the performance.

**Questions? Contact Judith Brewer at 616.451.2741 ext. 2**  
**Fax to: 616.451.4587 Email to: [jbrewer@operagr.com](mailto:jbrewer@operagr.com)**  
**Mail to: Opera Grand Rapids, 1320 East Fulton, Grand Rapids, MI, 49503**

**[operagr.com](http://operagr.com)**



# STUDENT DRESS REHEARSAL PROGRAM

## What to Expect & Theater Etiquette For Students

### What is a Dress Rehearsal?

It is not necessary for students to “dress up” to attend the rehearsal. The Rehearsal is LIVE, and the audience affects what happens on stage, in the orchestra, and behind the scenes. YOU are a part of the rehearsal process, please help us out with your full concentration and we will have a fabulous rehearsal! This is the cast, crew and orchestras last chance to practice before opening night. Sometimes the show must be stopped for adjustments to be made...which is part of the rehearsal process!

### Theater Etiquette

In order for everyone in the audience to fully enjoy the performance, it is necessary to have some basic rules. Following are some basic reminders to share with your students, so that everyone can enjoy the show.

- Do not bring outside food, drinks or gum into the theater.
- Cameras, phones and video devices are not allowed during the performance!
- Please, arrive early so you can be seated by the 7:30 pm start time. A late arrival means your class may miss the beginning during the “black out.”
- Take your seats promptly upon arrival and at the end of the intermission.
- Talking is for before and after the performance, and for intermission only. Silence in the house is necessary for the singers, orchestra and the rest of the audience to enjoy the show.
- There is no box office the night of the rehearsal, so only those with tickets in hand will be allowed into the theater. Please sit in the seats assigned to you.

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### The Language Barrier

Most operas are sung in the language in which they were composed, such as Italian, German, or French. All of Opera Grand Rapids’ productions, even those in English, are presented with titles above the stage.

### What Makes an Opera Different From a Musical?

The biggest difference is in the musical style. Also, singers in a musical usually have microphones hidden in their wig or costume, while singers who perform in operas do not. To fill a hall, this means opera singers must have the ability to project their voices. The style we refer to as “operatic” or “classical singing” developed in Europe. This style crystallized during the seventeenth century, as operatic music became increasingly complex and demanding. Its particular characteristics are a greatly extended range, especially at the top of the voice, and increased volume and projection. In a musical, the story is told by interweaving songs and music with spoken dialogue. While most operas are sung throughout with little or no spoken dialogue. an operetta, does have some spoken words.



# STUDENT DRESS REHEARSAL PROGRAM

## Vocabulary & Vocal Range

### Opera Vocabulary

**Act.** One of the main divisions of a drama, opera or ballet, usually completing a part of the action and often having a climax of its own.

**Aria.** [ah-ree-ah] A song sung by one person. In Italian, aria means “air,” “style,” “manner.” The aria had a central place in early opera and throughout operatic history, arias have been used to highlight an emotional state of mind and accentuate the main characters.

**Baritone.** The most common category of the male voice; lower than a tenor, but higher than a bass. Baritones were more commonly used in during the Romantic opera era.

**Bass.** The lowest male voice. Many bass roles are associated with characters of authority or comedy.

**Finale.** The ending segment of an act or scene.

**Librettist.** The person who writes the text (words) of the opera.

**Libretto.** [lih-breh-toh] The text of the opera. In Italian, it means “little book.”

**Lyrics.** Words of an opera or of a song.

**Mezzo-soprano.** The mid-range female voice. Mezzo-sopranos usually play either older women or young boys.

**Orchestra.** A group of musicians led by the conductor who accompany the singers.

**Overture.** An orchestral introduction played before the action begins. The overture is often used to set the mood of the opera. Many composers used the overture to introduce themes or arias within the opera and sometimes the overture became more well known than the opera itself.

**Recitative.** Dialogue which is “sing-speak.” The recitative helps get through a lot of text quickly and moves the action along. Often precedes an aria or ensemble.

**Soprano.** The highest female voice. The soprano is commonly the lead female character.

**Tenor.** The highest natural male voice. Often the lead male character within the opera.

**Duet.** Song sung by two singers.

**Trio.** Song sung by three singers.

**Recitative.** Musical passages composed to imitate speech. Recitatives are usually full of dialogue and are used to quickly move the plot along. Many times a recitative will come before an aria.

**Chorus.** Name for both a large group of singers as well as the songs they sing.

**Entr’acte.** Instrumental music played between the acts while the curtain is closed.