

Opera Explorers: La Bohème

**CLEVELAND
OPERA THEATER**

**GRADES
4 - 8**

CLEVELAND OPERA THEATER

Have questions about Puccini or *La bohème* for
our Director of Education and Engagement?

Contact Megan Thompson at
mthompson@clevelandoperatheater.org

Follow us on social media! @CLEOperaTheater

Copyright 2020 Cleveland Opera Theater, All Rights Reserved

Welcome!

We are excited to bring you this opportunity to explore Cleveland Opera Theater's production of Giacomo Puccini's masterpiece, *La bohème*. **Cleveland Opera Theater's mission is to produce vibrant, accessible, innovative, and engaging opera in Greater Cleveland.** When we embarked on this project, the first thing we did was explore what resources exist for families to **experience, explore, and engage** in this opera. What we discovered is that most of the resources that are easily accessible are actually designed for a traditional classroom space. We wanted to create something for the home. The contents of this packet are designed to enhance your family's enjoyment of the opera through discussion prompts and activities, so it's still quite educational, but we designed the questions to create a connection between you and the young opera-viewers in your life.

Unlike most media, we in the opera world believe "spoilers" actually enhance your enjoyment of the opera, so we suggest reviewing the synopsis and the characters before watching our production. Knowing what is about to happen on stage makes it easier, particularly for younger viewers, to focus on the beauty of the music and exciting visuals rather than trying to follow the plot. We also suggest breaking up your experience. Try watching a scene or two, then taking a break to discuss it with your opera novice. The best part of using this video and these materials is that you can stretch out the fun over a day or two!

Happy listening,

Megan Thompson
Director of Education and Engagement
Cleveland Opera Theater

Stephanie Ruozzo
Education and Engagement Associate
Cleveland Opera Theater

Timeline of Events

1855

1858

Giacomo Puccini
born, Lucca, Italy



1861

U.S. Civil War Begins

1863

First breakfast cereal is invented by James Caleb Jackson

1865

1866

Alfred Nobel invents dynamite

1869

First U.S. transcontinental rail route completed.



1875

1875

First Kentucky Derby

1876

Alexander Graham Bell
patents the telephone.



1881

President Garfield is
assassinated

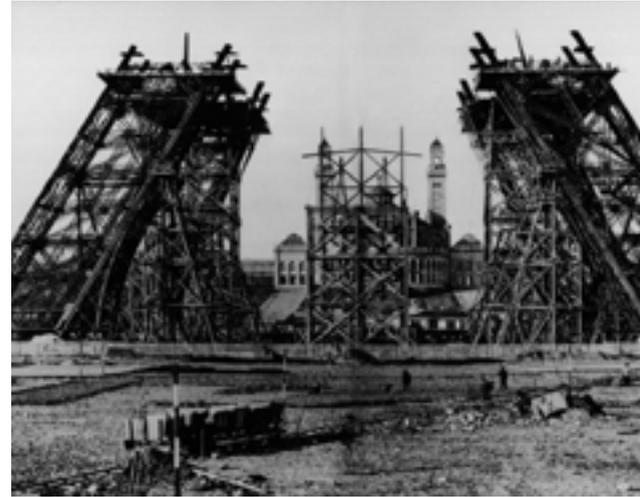
1885

1885

World's first skyscraper built in
Chicago.



1889
Eiffel Tower built for the Paris exposition.



1895
X-rays are discovered by German physicist Wilhelm Roentgen

1896
Premiere of La bohème, Turin, conducted by Toscanini

1901
Eastman Kodak introduces the new Brownie "dollar box" camera

1903
Wright brothers, Orville and Wilbur, fly first powered, controlled, heavier-than-air plane at Kitty Hawk, N.C.



1905

1906
1906 Willis Carrier pioneers the air conditioner

1907
Oklahoma becomes the 46th state

1910

1911
Amundsen reaches the South Pole

1912
1912 Titanic sinks on maiden voyage; over 1,500 drown.



1914
World War I begins

1920

1923
Widespread Ku Klux Klan violence in United States

1924
Puccini dies.



Plot Synopsis

Rodolfo (a painter) shares an apartment with his friend, Marcello (a writer). Neither of them makes much money, but their other friends Schaunard and Colline have just earned a bunch of money as musicians. On Christmas Eve, the group goes out to celebrate, but Rodolfo lags behind and his neighbor, Mimì, asks him for help with her candle. The two fall in love, even though Rodolfo can tell that Mimì is very sick. The group celebrates together, even welcoming Musetta, Marcello's girlfriend who often fights with him. As the winter progresses, Mimì becomes sicker, and Rodolfo feels unable to care for her because of his poverty. The two break up, but in the end Marcello and Musetta convince them to admit that they love each other.



Characters

Rodolfo, a poet

Mimì, a poor seamstress who ends up becoming Rodolfo's girlfriend

Marcello, a painter

Musetta, a singer who is Marcello's on-again, off-again girlfriend

Schaunard, a musician

Colline, a philosopher

Benoît, their landlord

Alcindoro, a state councillor

Parpignol, a toy vendor

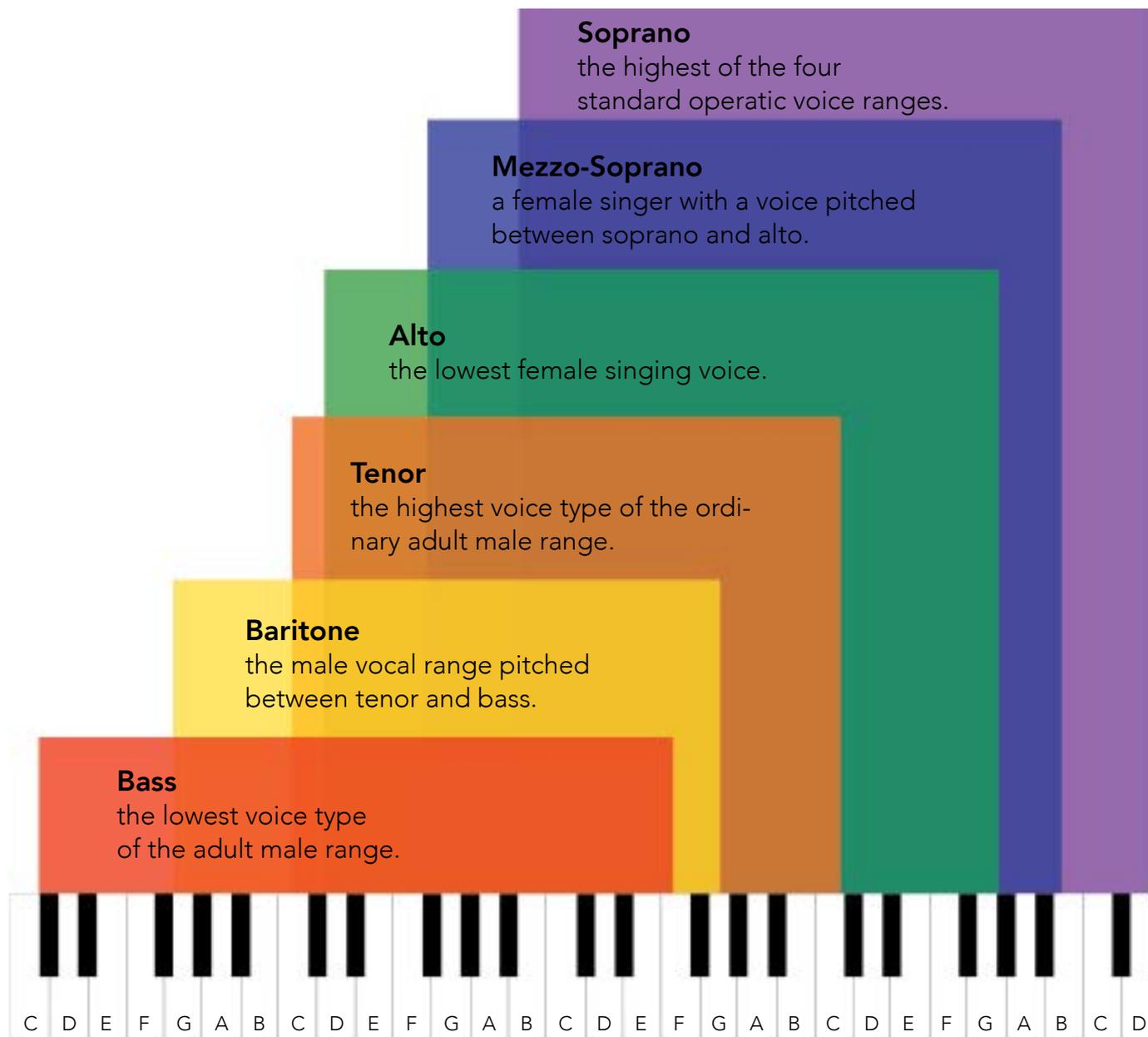
A customs Sergeant

Students, working girls, townsfolk, shopkeepers, street-vendors, soldiers, waiters, children



Voice Types

Operatic voices can be classified by a variety of means. Here, we take a look at the voice types Puccini utilized in *La bohème*:



Cast

Mimi - Eleni Calenos
Rodolfo - Mackenzie Whitney
Musetta - Angela Mortellaro
Marcello - Young-Kwang Yoo
Schaunard - John Tibbetts
Colline - James Eder

Benoît / Alcindoro - Jason Budd
Parpignol - Shaun McGrath
Sergeant - Jonathan Stuckey
Customs Officer - Matthew Mueller



Soprano
Rachel Glenn
Nicole Futoran
Raquel Roman-Rodriguez
Julia Mihalich
Megan Slack
Andrea Soncina

Tenor
Jon Gesin
Joshua Sanchez Muniz
Greg Prevoznik
Jake Sonnenberg
Cory Svette
San Wetzel

Mezzo-Soprano
Sarah Antell
Polina Davydov
Amanda Krohne-Fargo
Katherine Jefferis
Kira McGirr
Elise Pates

Bass
David Drettwan
Jake Dufresne
Dylan Glenn
Ryan Honomichl

Café Momus Waitstaff Alec Donaldson & Beshoy Hanna

Production

Conductor - **Domenico Boyagian**

Assistant Conductor & Chorus Master - **Dean Buck**

Children's Chorus Master - **Jennifer Call**

Rehearsal Pianist - **Susan Schoeffler**

Stage Director - **Scott Skiba**

Scenic Design and Technical Direction - **Matthew D. McCarren**

Projection Design - **Brittany Merenda**

Lighting Design - **Steve Shack**

Costumes Designed - **Glenn Avery Breed**

Costumes Provided - **Wardrobe Witchery**

Wardrobe and Costume Construction - **Edee Green**

Wardrobe and Props - **Vanessa Cook: Cook Theatre Designs LLC**

Production Stage Manager - **Robert Pierce**

Assistant Stage Managers - **Rachel Zake & Joelle Watson**

Hair, Wigs, & Makeup - **Francine Grassi & Danielle Tapp**

Supertitle Operator - **Elaine Hudson**

Production Assistant - **Rocco Grassi**

Supertitles - **Chadwick Creative Arts**

Pre-Performance Lectures - **Dr. Charles McGuire**

Mimì Ohio Theatre Run Crew - **Jermaine Burns, Paul Duffy, Darrell Gladden,
Jerry Lynch, Zach Clark**

Libretto

English

ACT ONE

MARCELLO

This Red Sea of mine
makes me feel cold and numb
as if it were pouring over me.
I'll drown a Pharaoh in revenge.
What are you doing?

RODOLFO

I'm looking at Paris,
seeing the skies grey with smoke
from a thousand chimneys,
and I think of that no-good,
hateful stove of ours that lives
a gentleman's life of idleness.

MARCELLO

It's been a long time
since he received his just income.

RODOLFO

What are those stupid forests
doing, all covered with snow?

MARCELLO

Rodolfo, I want to tell you
a profound thought I've had:
I'm cold as hell.

RODOLFO

As for me, Marcello, I'll be frank:
I'm not exactly sweating.

MARCELLO

And my fingers are frozen -
as if I still were holding them

Italian

QUADRO PRIMO

MARCELLO

Questo Mar Rosso
mi ammolisce e assidera
come se addosso - mi piovesse in stille.
Per vendicarmi, affogo un Faraon!
Che fai?

RODOLFO

Nei cieli bigi
guardo fumar dai mille
comignoli Parigi
e penso a quel poltrone
di un vecchio caminetto ingannatore
che vive in ozio come un gran signore.

MARCELLO

Le sue rendite oneste
da un pezzo non riceve.

RODOLFO

Quelle sciocche foreste
che fan sotto la neve?

MARCELLO

Rodolfo, io voglio dirti un mio pensier
profondo:
ho un freddo cane.

RODOLFO

Ed io, Marcel, non ti nascondo
che non credo al sudore della fronte.

MARCELLO

Ho diacciate
le dita quasi ancora le tenessi immollate

in that enormous glacier,
Musetta's heart.

RODOLFO
Love is a stove that burns too much...

MARCELLO
Too fast.

RODOLFO
Where the man is the fuel...

MARCELLO
And woman the spark...

RODOLFO
He burns in a moment...

MARCELLO
And she stands by, watching!

RODOLFO
Meanwhile, we're freezing in here!

MARCELLO
And dying from lack of food!

RODOLFO
We must have a fire...

MARCELLO
Wait...we'll sacrifice the chair!

RODOLFO
Eureka!

MARCELLO
You've found it?

RODOLFO
Yes. Sharpen your wits.
Let Thought burst into flame.

*giù in quella gran ghiacciaia che è il cuore
di Musetta...*

RODOLFO
*L'amore è un caminetto che sciupa
troppo...*

MARCELLO
... e in fretta!

RODOLFO
... dove l'uomo è fascina...

MARCELLO
... e la donna è l'alare...

RODOLFO
... l'una brucia in un soffio...

MARCELLO
... e l'altro sta a guardare.

RODOLFO
Ma intanto qui si gela...

MARCELLO
... e si muore d'inedia!...

RODOLFO
Fuoco ci vuole...

MARCELLO
Aspetta... sacrificiam la sedia!

RODOLFO
Eureka!

MARCELLO
Trovasti?

RODOLFO
*Sì. Aguzza
l'ingegno. L'idea vampi in fiamma.*

MARCELLO
Shall we burn the Red Sea?

RODOLFO
No. Painted canvas smells.
My play...
My burning drama will warm us.

MARCELLO
You mean to read it? I'll freeze.

RODOLFO
No, the paper will unfold in ash
and genius soar back to its heaven.
A serious loss to the age...
Rome is in danger...

MARCELLO
What a noble heart!

RODOLFO
Here, take the first act!

MARCELLO
Here.

RODOLFO
Tear it up.

MARCELLO
Light it.

RODOLFO and MARCELLO
What blissful heat!

COLLINE
Signs of the Apocalypse begin to appear.
No pawning allowed on Christmas Eve.

MARCELLO
Bruciamo il Mar Rosso?

RODOLFO
*No. Puzza
la tela dipinta. Il mio dramma,
l'ardente mio dramma ci scaldi.*

MARCELLO
Vuoi leggerlo forse? Mi geli.

RODOLFO
*No, in cener la carta si sfaldi
e l'estro rivoli ai suoi cieli.
Al secol gran danno minaccia...
E Roma in periglio...*

MARCELLO
Gran cor!

RODOLFO
A te l'atto primo.

MARCELLO
Qua.

RODOLFO
Straccia.

MARCELLO
Accendi.

RODOLFO e MARCELLO
Che lieto baglior!

COLLINE
*Già dell'Apocalisse appaiono i segni.
In giorno di vigilia non si accettano pegni!*

To continue reading the libretto, click [here!](#)

Things to Talk About

- *La bohème*, or *The Bohemians*, refer to Rodolfo, Marcello, Schaunard, and Colline. What exactly is a “bohemian”? Who might we call a bohemian today?
- We don’t see any character’s biological family in this opera, but the group has kind of become like a family for each other. In what ways do the group of friends help each other, or act like family? Do you have any friends who are like family to you?
- With all their different talents, do you think there might be a way for Rodolfo, Marcello, Schaunard, and Colline to work together to make more money?



- Along those lines, what is art’s value to society? To the people who listen to or view it? To the people who create it? Is art important in today’s culture, and why or why not?

- In the opera, Mimì dies of consumption, or more officially, tuberculosis (TB), a very common disease in the 1800s when this opera was set. What diseases exist today that are similar to TB?

- Tuberculosis is a disease that affects your lungs and ability to breathe; it’s no surprise that singing takes a lot of air. Can we hear Mimì’s sickness in the music anyway? Does the performer sound like her lungs are struggling? Did Puccini write anything in the music that sounds like struggling?

- The characters drink alcohol in this opera. Why do people drink alcohol? Is alcohol healthy? **Hint for grownups: This is a great opportunity to discuss your family’s views on drinking with your children.**



Activities

Art:

Each of the bohemians in this opera has their own artistic talent. For example, Marcello is a painter, while Musetta sings professionally. Pretend that Musetta has asked Marcello to paint her a poster advertising her upcoming concert. Then, design and paint the poster. Think about what kind of person Musetta is, what kind of person Marcello is, the sights that surround them, and the kind of music Musetta would sing. Try to reflect some (or all!) of these things in your poster.

Much the same way, modern opera companies rely on marketers and graphic designers to advertise their productions. This team decides what images and art work to use to make people excited about the production. They create posters, emails, and social media posts for the production. If you were advertising Cleveland Opera Theater's production of *La bohème*, how would you design the materials to make the people of Northeast Ohio want to see the opera? Share your materials with us by emailing them to mthompson@clevelandoperatheater.org or tagging us on social media!

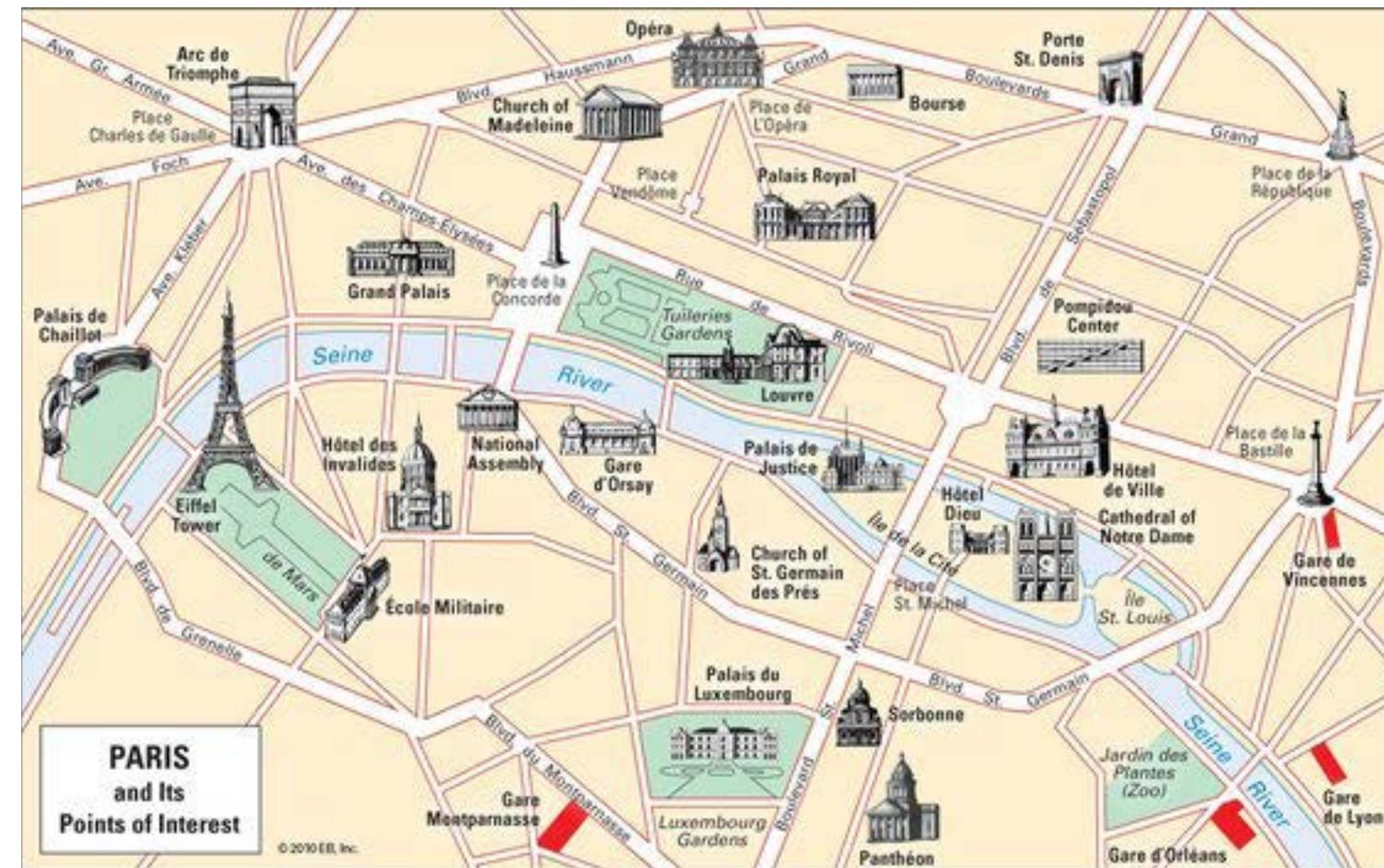


History:

Research the history of bohemianism. Where did it originate? Why were bohemians looked down upon by much of society? How did bohemianism influence other portions of society? Were other art forms influenced by bohemianism?

Geography:

La bohème takes place in a specific neighborhood of Paris, France known as the Latin Quarter. The neighborhood was home to students studying at the Sorbonne, Paris's famous, historic university. Check out the map of the Latin Quarter on [Google Maps](https://www.google.com/maps) and click on the names of landmarks to explore the sites that Rodolfo, Mimi, and their friends would have seen. What landmarks sound the most interesting to you? After researching some of the attractions, make an itinerary for a day-trip through the Latin Quarter; plan your route using the map.

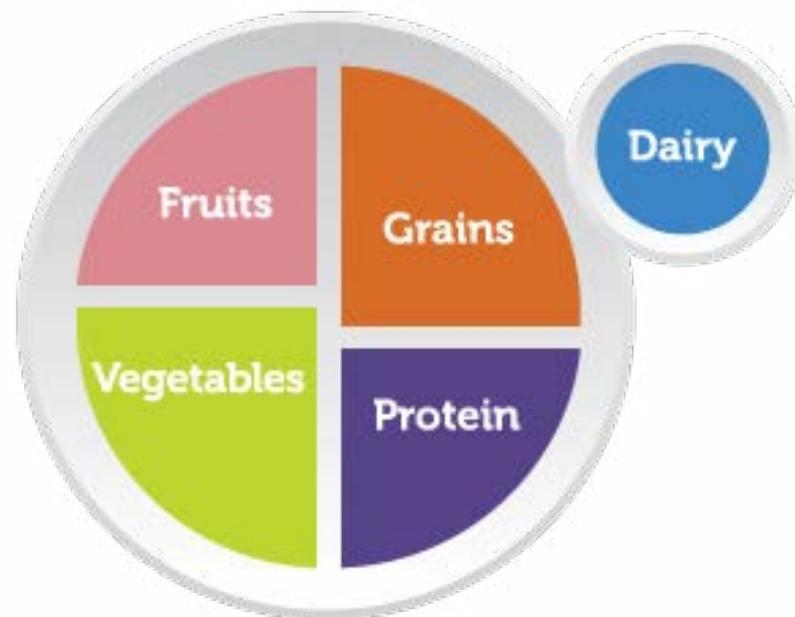


Science and Health:

La bohème was set in 1830. In the opera, Mimi is sick with and ultimately dies from consumption, also known as tuberculosis (TB), which was very common at the time. By 1921, French bacteriologists Albert Calmette and Camille Guérin successfully developed a vaccine, which is why we no longer hear about deaths from TB. Research infectious diseases and the importance of vaccinations, then write a short essay persuading others of their importance. **Hint for grownups: This is a great way to discuss the 2020 pandemic and the evolution of Covid-19 vaccines.**



The artists in the opera are very poor - so poor that they don't pay Benoit their rent and never have enough to eat. What are some kinds of food that are nutritious, filling, and inexpensive that they should eat to get the most out of their money? Now, think about 2020 and the kinds of food you eat. Most people eat about \$7 worth of food per day, but those living in poverty usually spend less than \$5 per day. Can you plan healthy, balanced meals for 1 day for less than \$5 per person? (Hint: ask a grown-up for some help!)



Math:

Bohemians are the embodiment of the saying "starving artists." What kinds of things would the bohemians need to pay for in 1830? Imagine you are a bohemian living in Paris in 1830. Describe how you would survive. Where would you live? What would you eat? How would you make money? Research costs of living in Paris in 1830, and create a budget for yourself.

Extra Credit:

Now, nearly 200 years later, things are more expensive. What would they need to pay for now? Create a budget for renting an apartment in Cleveland in 2020. Make sure you include all your utilities and expenses (Hint: Ask a grownup for help!).



ELA:

Rodolfo is a poet, so he expresses his thoughts in structured language known as poetry. One kind of poem is called "acrostic," and the first letter of each line spells out an important word or phrase. Using the directions on [WritersDigest.com](https://www.writersdigest.com), choose your favorite character from *La bohème* and write an acrostic poem describing him/her. The first letter of each line should spell out that character's name. If you're feeling extra ambitious, you can write acrostics to describe all of the characters! You can even write one to describe yourself!

Glossary

A

ACT: A portion of an opera designated by the composer, which has a dramatic structure of its own.

ARIA: A solo piece written for a main character, which focuses on the character's emotion.

ARTIST MANAGER OR ARTIST REPRESENTATIVE:

An agent who represents artists by publicizing their talents, finding roles for them, negotiating their contracts and handling other business matters for them.

B

BATON: A short stick that the conductor uses to lead the orchestra.

BLOCKING: Directions given to actors for on-stage movements and actions.

BRAVO (BRAH-voh): Literally, a form of applause when shouted by members of the audience at the end of an especially pleasing performance. Strictly speaking, "bravo" is for a single man, "brava" for a woman, and "bravi" for a group of performers.

C

CARPENTER: The carpenter works on the construction of the sets. Production Carpenter is the title given to the one in charge of the backstage crew, even though working with wood may not be involved.

CHOREOGRAPHER: The person who designs the motions of a dance.

CHOREOGRAPHY: The act of setting movement to create a dance.

CHORUS: A group of singers, singing together, who sometimes portray servants, party guests or other unnamed characters;

also the music written for them.

CHORUS MASTER: The one in charge of choosing chorus members and rehearsing them for performance. If there is a backstage chorus, it is usually conducted by the chorus master who is in communication with the conductor of the orchestra.

COMPOSER: A person who writes music.

CONDUCTOR: The leader of the orchestra, sometimes called Maestro. This person leads all the musicians (instrumentalists and vocalists) in the performance of an opera; an accomplished musician with a strong sense of rhythm and an in-depth understanding of the voice and each orchestral instrument, he or she must also be able to communicate nuances of phrasing and inspire great performances from all players.

CORD, VOCAL: The wishbone-shaped edges of muscles in the lower part of the throat whose movements creates variations in pitch as air passes between them. Often spelled incorrectly as "chord."

COSTUME DESIGNER: Works with the set designer to prepare costumes that are appropriate for the rest of the production. Often oversees the preparation of the costumes.

COSTUME SHOP: A special area set aside for the making of the costumes or for adjusting those that are rented.

COVER: The name given to an understudy in opera; someone who replaces a singer in case of illness or other misfortune.

CRESCENDO (kri-SHEN-doh): A gradual increase in volume. Orchestral crescendos were one of Rossini's trademarks.

CUE: In opera, a signal to a singer or orchestra member to begin singing or playing.

CURTAIN CALL: At the end of a performance, all of the members of the cast and the conductor take bows.

Sometimes this is done in front of the main curtain, hence the name curtain call. Often, however, the bows are taken on the full stage with the curtain open.

CUT: To omit some of the original material from the score.

D

DESIGNER: A person who creates the lighting, costumes and/or sets.

DIAPHRAGM: A muscle beneath the lungs and above the stomach which acts as a trampoline does, pushing the air from the lungs at a desired rate.

DIRECTOR (STAGE DIRECTOR): One who prepares an opera or play for production by arranging the details of the stage settings and stage effects, and by instructing the performers in the interpretation of their roles.

DIVA: Literally "goddess," it refers to an important female opera star. The masculine form is divo.

DOUBLE ARIA: An aria which consists of two parts. The first part, or cavatina, is usually slow and the second, or cabaletta is faster. There is often recitative between the two sections.

DOWNSTAGE: See *STAGE AREAS*.

DRESSER: A member of the backstage staff who helps the artists change their costumes. The principal singers usually have their own dresser. Supers and chorus members share dressers.

DRESS REHEARSAL: A final rehearsal that uses all of the costumes, lights, etc. While sometimes it is necessary to stop for corrections, an attempt is made to make it as much like a final performance as possible.

DYNAMIC: The degree of loudness and quietness in music. See *PIANO* and *FORTE*.

E

ELECTRICIAN: One who is charged with

executing the lighting design according to the specifications of the lighting designer.

ENCORE: Literally means "again." It used to be the custom for a singer to repeat a popular aria if the audience called "encore" loudly enough. This is still done in the middle of an opera in countries such as Italy, but it is rare elsewhere. Soloists frequently give encores at the end of a concert but not an opera.

ENSEMBLE: Two or more people singing at the same time, or the music written for such a group.

F

FALSETTO: A method of singing above the natural range of the male voice. Often used in opera for comic effects such as a man imitating a woman.

FINALE: The last musical number of an opera or the last number of an act.

FULL PRODUCTION: A performance that includes all the elements of live theater: lights, costumes, props, makeup, design and audience. In opera, this includes music provided by an orchestra or piano along with the characters' singing.

G

GENERAL DIRECTOR: The head of an opera company. The one ultimately responsible for all artistic and financial aspects of everything in which the company is involved.

GRAND OPERA: Specifically, a serious opera of epic proportions with no spoken dialogue, composed in 19th-century France (such as *Les Huguenots* by Meyerbeer); more broadly, an opera sung and produced in the "grand manner."

H

HOUSE MANAGER: For performances, the person who is responsible for the audience and all that happens from the entry to the theater, to the box office, to the seating and audience behavior in the hall.

I
INTERLUDE: A short piece of instrumental music played between scenes or acts.

INTERMISSION: A long break, usually about 20 minutes, between the acts of an opera, during which the audience is free to move around.

L
LIBRARIAN: In charge of preparing the music for the orchestra. Scores are usually rented and have to be annotated to reflect cuts and other changes for a given production.

LIBRETTO: The text or words of an opera.

LIGHTING DESIGNER: One who designs and coordinates the light changes that help create opera's overall effect. Much of this is now computerized.

LYRICS: The sung words or text of a musical comedy or operetta song.

M
MAESTRO (mah-EHS-troh): Literally "master;" used as a courtesy title for the conductor. The masculine ending is used for both men and women.

MARK: To sing very softly or not at full voice. A full-length opera is very hard on a singer's voice so most mark during rehearsals. During dress rehearsals singers try to sing at full voice for at least some of the time.

MELODRAMA: In a technique which originated with the French; short passages of music alternating with spoken words.

O
OPERA: Simply stated, a play that is sung. In opera, singing is the way characters express feeling; as it often takes longer to say something in music than it would in speech, the action may seem delayed or even interrupted. Opera (the Latin plural for opus, meaning "work") can involve many different art forms (singing, acting,

orchestral playing, scenic artistry, costume design, lighting and dance). Like a play, an opera is acted out on a stage with performers in costumes, wigs and makeup; virtually all operatic characters sing their lines, although there are exceptions for a role that is spoken or performed in pantomime.

OPERA BUFFA (BOOF-fah): An opera about ordinary people, usually, but not always comic, which first developed in the 18th century. Don Pasquale is an example of opera buffa.

OPERA SERIA (SEH-ree-ah): A "serious" opera. The usual characters are gods, goddesses or ancient heroes. Rossini was one of the last to write true opera serie, such as his last opera, Guillaume Tell.

OPERETTA or MUSICAL COMEDY: A play, some of which is spoken but with many musical numbers. See also *SINGSPIEL*.

ORCHESTRA: The group of instrumentalists or musicians who, led by the conductor, accompany the singers.

ORCHESTRATION: The art of applying orchestral color to written music by assigning various instruments different parts of the music. This requires a complete knowledge of instrumentals and their timbre, range, etc.

OVERTURE: An orchestral introduction to an opera. (French: *ouverture*; German: *ouverture*; Italian: *sinfonia*).

P
PANTS ROLE or TROUSER ROLE: A role depicting a young man or boy but sung by a woman (can be a soprano or mezzo).

PIANO-VOCAL SCORE: Usually a reduction of an opera's orchestral score. See *SCORE*.

PIT: A sunken area in front of the stage where the members of the orchestra play.

PRINCIPAL: A major singing role, or the singer who performs such a role.

PRODUCTION: The combination of sets, costumes, props, lights, etc.

PRODUCTION MANAGER: The administrator responsible for coordinating the sets, costumes, rehearsal facilities and all physical aspects of a production. Often, the person who negotiates with the various unions representing stage hands, musicians, etc.

PROPS (PROPERTIES): Small items carried or used by performers on stage.

PROPERTY MASTER: One who is responsible for purchasing, acquiring and/or manufacturing any props needed for a production.

R
RECITATIVE: Words sung in a conversational style, usually to advance the plot. Not to be confused with aria.
RÉPERTOIRE (REP-er-twahr): Stock pieces that a singer or company has ready to present. Often refers to a company's current season.

S
SCORE: The written music of an opera or other musical work.

SET, SET DESIGNER: The background and furnishings on the stage and the person who designs them.

STAGEHAND: One who works behind-the-scenes setting up lighting, props, rigging, scenery and special effects for a production.

STAGE AREAS: The various sections of the stage. Left and right are as seen by those on stage, not in the audience. Since many stages are raked, that is higher in back than in front, upstage is at the back and downstage at the front. If an actor stays upstage, all the others have to turn their backs to the audience when speaking to him. This is the origin of the phrase "to upstage someone."

STAGE DIRECTOR: The one responsible for deciding the interpretation of each character, the movements of the singers on stage, and other things affecting the singers. Is in charge at rehearsals.

STAGE MANAGER: The person in charge of the technical aspects of the entire opera, including light changes, sound effects, entrances (even of the conductor) and everything else that happens.

SUPERTITLES: Translations of the words being sung, or the actual words if the libretto is in the native language, that are projected on a screen above the stage.

SYNOPSIS: A written description of an opera's plot.

T
TECHNICAL DIRECTOR: Supervisor of those who implement the concepts of the designers. He or she works with carpenters, painters, electricians, sound designers and stagehands and oversee the building of sets, props and hanging of lights.

V
VIBRATO: A natural wavering of frequency (pitch) while singing a note. It is usually inadvertent as opposed to a trill.

VOCAL COACH: A member of an opera company who coaches singers, helping them with the pronunciation, singing and interpretation of a role.

VOCAL CORDS: Wishbone-shaped edges of muscles in the lower part of the throat whose movements creates variations in pitch as air passes between them. Often spelled incorrectly as "chord."

Based on National Opera Teacher and Educator Source (NOTES), "Glossary of Terms," Opera America, Accessed April 11, 2020, <https://www.operaamerica.org/Applications/Notes/glossary.aspx>.

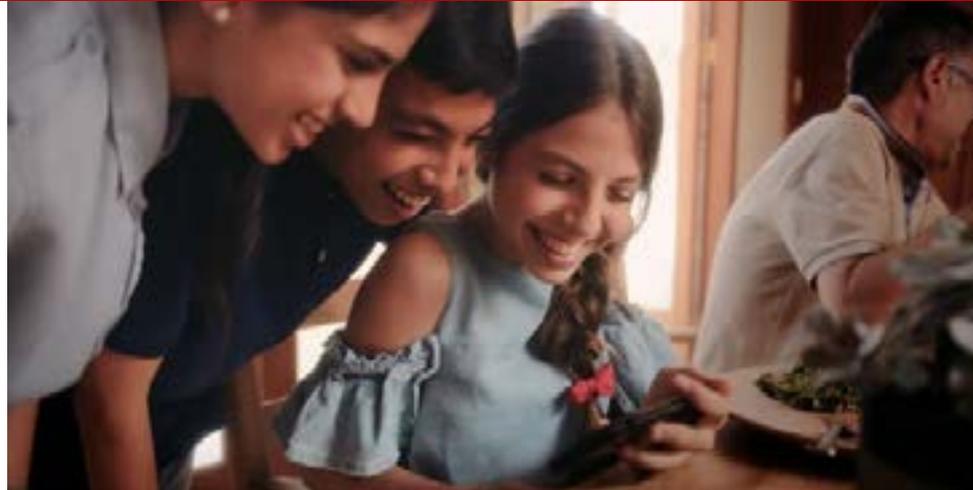
Recommended Recordings

Full Production:

Cleveland Opera Theater's September 2019 Production

About the Opera:

The Dallas Opera
["Opera in Brief: La bohème."](#)



Che Gelida Manina:

Decca Classics. "Jonas Kaufmann: 'Che gelida manina'" YouTube. Posted Oct. 18, 2013. <https://www.youtube.com/watch?v=FVEyakkfZ6Y>.

Si chiamano Mimi:

Metropolitan Opera. "La Bohème: 'Sì, mi chiamano Mimi'." YouTube. Posted Sep. 29, 2017. https://www.youtube.com/watch?v=XacspEL_3Zk.

Quando m'en vo:

Royal Opera House. "La bohème – 'Quando m'en vo' (Puccini; Simona Mihai; The Royal Opera)." YouTube. Posted Dec. 2, 2019. <https://www.youtube.com/watch?v=7mXrbjNncbQ>.

Vecchia Zimarra:

RobertoAlagna_Official. "Vecchia zimarra (From 'La bohème')." YouTube. Posted Nov. 7, 2019. <https://www.youtube.com/watch?v=M-ONC4DnwEo>.

Addio dolce svegliare alla mattina!

Renata Tebaldi - Topic. "La bohème: Act III, Addio dolce svegliare alla mattina." YouTube. Posted Nov. 11, 2014. <https://www.youtube.com/watch?v=q5XJVUfT-FjE>.

Resources and Bibliography

About The Opera:

"Boy Meets Girl, Girl Meets Tragic End." The Kennedy Center. Accessed Nov. 17, 2020. <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/opera/boy-meets-girl-girl-meets-tragic-end/>.

Callahan, T.J. "La bohème: How a Movement Got Its Name." Seattle Opera. Accessed Nov. 17, 2020. <https://www.seattleoperablog.com/2020/05/la-boheme-how-movement-got-its-name.html>.

Cantoni, Linda and Betsy Schwarm. "La bohème: Opera by Puccini." Encyclopedia Britannica. Accessed Nov. 17, 2020. <https://www.britannica.com/topic/La-Boheme-opera-by-Puccini>.

"La bohème: Giacomo Puccini's Opera in Two Minutes." Classic FM. Accessed Nov. 17, 2020. <https://www.classicfm.com/composers/puccini/music/la-boheme/>

"La bohème." Austin Opera. Accessed Nov. 17, 2020. <https://austinopera.org/education/online-opera-learning/la-boheme/>.

"La bohème." Lyric Opera of Chicago. Accessed Nov. 17, 2020. <https://www.lyricopera.org/lyric-unlimited/programs-for-students-and-teachers/performances-for-students/Teacher-resources/la-boheme/>.

"La bohème." Opera Online. Accessed Nov. 17, 2020. <https://www.opera-online.com/en/items/works/la-boheme-giacosa-puccini-1896>

"La bohème." Opera Philadelphia." Accessed Nov. 17, 2020. <https://www.oper>

aphila.org/whats-on/on-stage-2018-2019/la-boheme/

"*La bohème*." Operavision. Accessed Nov. 17, 2020. <https://operavision.eu/en/library/performances/flashback/la-boheme-komische-oper-berlin#credits>.

"*La bohème*." Pittsburgh Opera. Accessed Nov. 17, 2020. <https://www.pittsburghopera.org/show/la-boheme>.

"*La bohème* vs. *Rent*: Role Comparison." Hawaii Opera Theater. Accessed Nov. 17, 2020. <https://www.hawaiiopera.org/news-events/la-boheme-vs-rent-role-comparison/>.

"Puccini and the 'Bohemian Life.'" Opera North. Accessed Nov. 17, 2020. <https://www.operanorth.co.uk/news/la-boheme-in-a-nutshell/>.

Seattle Opera Podcast. "*La bohème* 101 Podcast." Soundcloud. Accessed Nov. 17, 2020. <https://soundcloud.com/seattle-opera/la-boheme-101-podcast?in=seattle-opera/sets/seattle-opera-podcasts>.

"Synopsis: *La bohème*." The Metropolitan Opera. Accessed Nov. 17, 2020. <https://www.metopera.org/discover/synopses/la-boheme/>

WRTI Staff. "Listen to This: That Unforgettable Aria from *La bohème*." WRTI 90.1. Accessed Nov. 17, 2020. <https://www.wrti.org/post/listen-unforgettable-aria-la-boheme>.

About the Composer:

Biography.com Editors. "Giacomo Puccini (1858-1924): Biography." Biography. Accessed Nov. 17, 2020. <https://www.biography.com/musician/giacomo-puccini>.

"Giacomo Puccini (1858-1924)." Classic FM. Accessed Nov. 17, 2020. [https://](https://www.classicfm.com/composers/puccini/)

www.classicfm.com/composers/puccini/.

"Giacomo Puccini (1858-1924)." Music Academy Online. Accessed Nov. 17, 2020. <https://www.musicacademyonline.com/composer/biographies.php?bid=79>.

"Giacomo Puccini: Composer." English National Opera. Accessed Nov. 17, 2020. <https://eno.org/composers/giacomo-puccini/>.

Salazar, David. "Ranking Giacomo Puccini's Operas from Least to Best." Operawire. Accessed Nov. 17, 2020. <https://operawire.com/ranking-giacomo-puccinis-operas-from-least-to-best/>.

Sartori, Claudio. "Giacomo Puccini." Encyclopedia Britannica. Accessed Nov. 17, 2020. <https://www.britannica.com/biography/Giacomo-Puccini>.

Activities and Resources for Students:

Boston Lyric Opera. "*La bohème* Study Guide." Issuu. Accessed Nov. 17, 2020. https://issuu.com/bostonlyricopera/docs/boheme_study_guide_final.

Kids Encyclopedia Facts. "*La bohème* Facts for Kids." Kiddle. Accessed Nov. 17, 2020. https://kids.kiddle.co/La_boh%C3%A8me.

Lewis, Stu. "*La bohème*, Giacomo Puccini 1896: In-Depth Guide." Kansas City Lyric Opera Guild. Accessed Nov. 17, 2020. https://kcopera.org/wp-content/uploads/2013/12/la_boheme_guide.pdf.

"*La bohème*: Giacomo Puccini" Minnesota Opera Opera Box. Accessed Nov. 17, 2020. <https://mnopera.org/wp-content/uploads/OLD/transfer/ed/Boheme%20Guide.pdf>.

"*La bohème* Listening Guide and Coloring Project." LA Opera. Accessed Nov.

17, 2020. <https://www.laopera.org/discover/connects/lesson-plans-and-resources/la-boheme-listening-guide-and-coloring-project/>.

Mayo, Gena. "La bohème Opera Lesson Plans to Prepare Your Students for the Performance." Music in Our Homeschool. Accessed Nov. 17, 2020. <https://musicinourhomeschool.com/la-boheme-opera-lesson-plans/>.

"Pathways for Understanding: *La bohème* by Giacomo Puccini." The Metropolitan Opera Guild. Accessed Nov. 17, 2020. https://www.metguild.org/uploadedFiles/MOG/Opera_in_the_Classroom/Opera-Based_Learning/Pathways%20for%20Understanding_La%20Boheme.pdf.

"Puccini's *La bohème*: A Beginner's Guide." Classic FM. Accessed Nov. 17, 2020. <https://www.classicfm.com/composers/puccini/guides/puccinis-la-boheme-beginners-guide/>.

San Francisco Opera Education. "*La bohème* Resources." San Francisco Opera. Accessed Nov. 17, 2020. <https://sfopera.com/contentassets/8334ca93a91848079706952e02cce16f/la-boheme-resources.pdf>.

"What to Expect From *La bohème*." The Metropolitan Opera. Accessed Nov. 17, 2020. <https://www.metopera.org/globalassets/discover/education/educator-guides/boheme-la/boheme.13-14.guide.pdf>.

Link to Full Libretto:

Giacosa, Giuseppe, Luigi Illica, and Giacomo Puccini. Puccini's *La bohème*. Translated by Ellen H. Bleiler. New York: Dover Publications, Inc.: 1984. Accessed Nov. 17, 2020. https://books.google.com/books?id=NthOQwrkxOUC&pg=PR3&source=gbs_selected_pages&cad=3#v=onepage&q&f=false

CLEVELAND OPERA THEATER



Cleveland Opera Theater
5000 Euclid Avenue, #1001
Cleveland, Ohio 44103
p. 216-512-0268