

# Opera Explorers: La Bohème



**CLEVELAND  
OPERA THEATER**

**GRADES  
9 - 12**



# CLEVELAND OPERA THEATER

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

Contact Megan Thompson at  
[mthompson@clevelandoperatheater.org](mailto:mthompson@clevelandoperatheater.org)

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## 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

# About the Composer

Born into a family that had supplied his native city with musicians for the previous four generations, Giacomo Puccini began his musical education in 1874 at the Istituto Musicale Pacini in Lucca, with his uncle Fortunato Magi. It was Carlo Angeloni, however, who introduced him to the study of orchestral scores, particularly those of Verdi. He had his first success as a

composer during these years with the motet *Plaudite populi* (1877) and with a *Credo*, both of which were performed on 12 July 1878 in honour of San Paolino, the patron saint of Lucca. His unusual gifts were recognized and in 1880 he was sent for further study to the conservatory in Milan, then the theatre capital of Italy. He was supported by a small bursary, augmented by a modest allowance from his uncle, Nicolao Cerù. In Milan he met Alfredo Catalani, who had already made a name, and through him he came into contact with the Milanese group of Bohemian artists known as the Scapigliati, which comprised leading intellectuals, including Boito, Faccio and Marco Praga.

In his first three years in Milan Puccini laid the foundations of his future success, first with the violinist and composer Antonio Bazzini, then, after a month, with the established opera composer Ponchielli. Puccini was eager above all to learn the art of the *coup de théâtre*, the mastery of which he would later display in many of his works. From Amintore Galli, professor of the history and philosophy of music, he learnt the fundamental principles of Wagnerian aesthetics. Finally, by attending performances of nearly all the major operas of Bizet, Gounod and Thomas at La Scala and



other theatres, he gained direct experience of the French style which was to become one of the most distinctive features of his art.

*La Bohème* was the outcome of open rivalry between Puccini and Leoncavallo. Both maintained that they had a prior claim to the subject. Leoncavallo was probably in the right, but that is of little consequence because his version, finished after considerable delay, nearly a year after that of his competitor, is now merely an example of the taste of the period, while Puccini's, right from its *première*, has been an important work in the international repertory. A working method which functioned perfectly was set up between Puccini, Illica and Giacosa. Priority was given to the dramatic structure, which gave Puccini his first musical ideas. The outline was then versified, according to a fixed scheme:

1. Outline of the drama: Illica, Puccini
2. Musical sketches, with indications for verse: Puccini
3. Versification: Giacosa
4. Composition, orchestration: Puccini
5. Revision of drama: Illica, Puccini
6. Revision of verse: Giacosa, Illica, Puccini
7. Revision of music: Puccini

Puccini attached great importance to poetic metre and often asked his collaborators to adjust the verse according to his requirements, which differed from the traditional demands of 19th-century opera composers. This was due partly to his propensity to create a sonorous image of the subject (take, for example, Liù's aria, 'Tu che di gel sei cinta', for which the music was written first, then the verse) and partly to his tendency to depart from earlier formal structures. The secret of this working group, that produced Puccini's three best librettos, was the genuine respect that each member had for the others. Watching over the group, as always, was Giulio Ricordi, who saw to it that the necessary balance was maintained.

Illica and Giacosa succeeded in extracting a coherent operatic drama from the novel *Scènes de la vie de Bohème*, in which Henri Murger had joined together brief narratives in the style of a serial. The verse and the dramatic qualities of the libretto required music which would follow the action naturally. This problem of finding a new relationship between a close-knit drama and a traditional lyrical style had been confronted by Puccini's contemporaries. Verdi created successful works in a mixed style, and *La traviata* fitted an everyday element into the melodrama framework. But it was *Falstaff*, constructed on a swift succession of recitatives and arioso passages, which revealed definitively to Puccini the way of escape from the restrictions of number opera. In *La bohème* he set to music action in which every gesture reflected ordinary life; at the same time, he created a higher level of narrative, conveying metaphorically a world in which time is fleeting, in which the young are the chief characters. An ironic disenchantment is evident even in the most intensely poetic moments, and love rises from a necessarily mundane situation, and returns to it.

To establish the individual and collective picture of a group of penniless artists, Puccini loosely combined different types of sound: extended lyrical melodies, flexible motivic cells, tonality as a semantic tool, brilliant and varied orchestral colouring. The frame of the action rests on moments in which the characters reveal themselves. For example, the meeting between Mimì

and Rodolfo, marked by a lyrical expansiveness and thus by a psychological stretching of time, articulates the narrative as a 'conversation in song'.

The frequent recourse to elements intended to denote and signify everyday life in *La bohème* can be set within the general context of late 19th-century interest in realism. Such 'reality' permeates especially the bright fresco of the second scene, in which Puccini co-ordinates numerous events, entrusting them to small choral groups and soloists, and ensuring appropriate timing and cuts from one scene to another which are almost film-like in their lightning rapidity. The surroundings thus play an active part in the drama, rather than being merely local colour, as in the operas of Mascagni or Leoncavallo.

While in the first two scenes of *La bohème* happiness reigns supreme, in the next two everything speaks of nostalgia, sorrow and death. The last scene mirrors the first (we are in the same cold attic), more compressed in its dimensions but divided in the same way into contrasting halves, the first merry, the second dramatic. The time of the action is not specified; it is as if no time has passed since the beginning of the opera, or as if we are already living in the eternal spring of memory. The sharp impression of *déjà vu* is confirmed by the reprise of the opera's opening theme; the orchestral fragmentation of the opening is now replaced by mixed instrumental timbre. This reprise can be interpreted strictly as a moment of amplified recapitulation in cyclical form, but it is equally evident that the intensified dynamics produce a sensation of emphasis, almost concealing the nostalgia which dominates the scene. As the opera progresses, the music, recapitulating what has already passed, moves towards absolute time, recollecting every shade of meaning in the text and reconstituting it as something new, a collective memory founded on the order in which the themes are reintroduced.

Released from the restrictions of conventional narrative, the opera reveals the symbolic weight of a tragic event which brusquely interrupts the passage of time. Rodolfo and all those who share his feelings have no time to reflect: the tragedy stops the action and fixes the sorrow in the eternity of art.

A large, elegant, handwritten signature of Giacomo Puccini in black ink. The signature is written in a cursive style with a prominent initial 'G' and a long, sweeping underline.



# Timeline of Events

1855

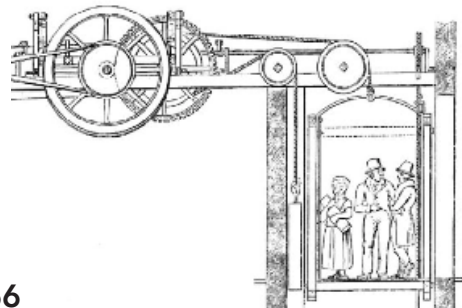
**1858**  
Giacomo Puccini born in Lucca, Italy

**1859**  
Work begins on the Suez Canal

1860

**1860**  
South Carolina secedes from the Union

**1861**  
Elisha Graves Otis invents the elevator with built-in safety brake



1865

**1866**  
Alfred Nobel invents dynamite

**1867**  
U.S. buys Alaska from Russia for \$7.2 million

**1868**  
14th Amendment giving civil rights to blacks is ratified

**1868**  
Christopher Latham Sholes invents the modern typewriter and QWERTY keyboard



1870

**1871**  
The Chicago Fire - 250 deaths and \$196 million damage



1875

**1876**  
Puccini's first contact with opera after he attends Verdi's *Aida*

1880

**1881**  
President Garfield is assassinated

**1883**  
Puccini enters his first opera into competition (but doesn't win)

1885

**1885**  
Karl Benz builds a gasoline-engined car



**1888**  
Jack the Ripper murders in London

**1888**  
Nikola Tesla patents the alternating current (AC) electric induction motor and, in opposition to Thomas Edison, becomes a staunch advocate of AC power.

1895

1895

X-Rays are discovered by German physicist Willhelm Roentgen

1896

Alfred Nobel's will establishes prizes for peace, science, and literature

1896

Premiere of Puccini's *La bohème* in Turin conducted by Toscanini



1898

U.S. Battleship Maine is sunk in Havana Harbor. Spanish-American War begins. U.S. destroys Spanish fleet near Santiago, Cuba

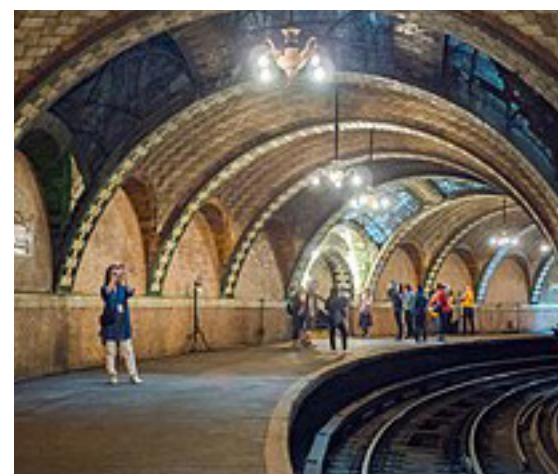
1900

1901

The first electric vacuum cleaner is invented

1904

New York City subway opens



1906

First radio program broadcast

1907

Puccini travels to New York City

1909

North Pole reportedly reached by American explorers Robert E. Peary and Matthew Henson

1905

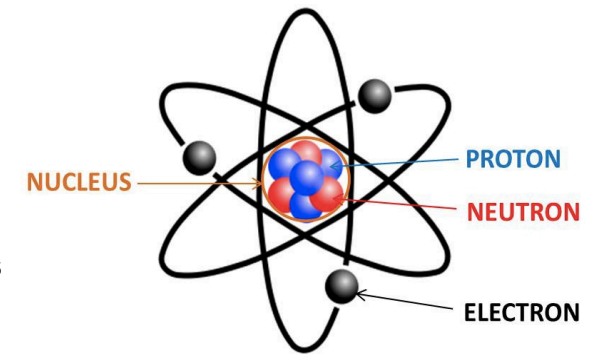
1910

1911

Amundsen reaches the South Pole

1911

Ernest Rutherford discovers structure of the atom



1914

World War I begins

1915

1917

Creation of the National Hockey League (NHL)

1918

Worldwide influenza epidemic strikes; dead. In U.S. alone, 500,000 perish.

1919

Alcock and Brown make the first trans-Atlantic nonstop flight

1920

Women's suffrage (19th) amendment ratified

1921

Karel Capek and his brother coin the word "robot" in a play about artificial humans



1920

1924

Puccini dies of throat cancer before completing his final opera, *Turandot*



# Plot Synopsis

## ACT I

Paris, in the 1830s. In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. They are soon joined by their roommates—Colline, a philosopher, and Schaunard, a musician, who brings food, fuel, and funds he has collected from an eccentric nobleman. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After getting the older man drunk, the friends urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As the others depart to revel at the Café Momus, Rodolfo remains behind to finish an article, promising to join them later. There is another knock at the door—the visitor is Mimì, a pretty neighbor, whose candle has gone out in the stairwell. As she enters the room, she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimì realizes that she lost her key when she fainted, and as the two search for it, both candles go out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimì's hand and tells her about his dreams. She recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends call from outside, telling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other, Mimì and Rodolfo leave, arm in arm, for the café.

## ACT II

Amid the shouts of street hawkers near the Café Momus, Rodolfo buys Mimì a bonnet and introduces her to his friends. They all sit down and order supper. The toy vendor Parpignol passes by, besieged by children. Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of the elderly, but wealthy, Alcindoro. The ensuing tumult reaches its peak when, trying to gain Marcello's attention, she loudly sings the praises of her own popularity. Sending Alcindoro away to buy her a new pair of shoes, Musetta finally falls into Marcello's arms. Soldiers march by the café, and as the bohemians fall in behind, the returning Alcindoro is presented with the check.

## ACT III

At dawn at the Barrière d'Enfer, a toll-gate on the edge of Paris, a customs official admits farm women to the city. Guests are heard drinking and singing within a tavern. Mimì arrives,

searching for the place where Marcello and Musetta now live. When the painter appears, she tells him of her distress over Rodolfo's incessant jealousy. She says she believes it is best that they part. As Rodolfo emerges from the tavern, Mimì hides nearby. Rodolfo tells Marcello that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty they share. Overcome with emotion, Mimì comes forward to say goodbye to her lover. Marcello runs back into the tavern upon hearing Musetta's laughter. While Mimì and Rodolfo recall past happiness, Marcello returns with Musetta, quarreling about her flirting with a customer. They hurl insults at each other and part, but Mimì and Rodolfo decide to remain together until springtime.

## ACT IV

Months later in the garret, Rodolfo and Marcello, now separated from their girlfriends, reflect on their loneliness. Colline and Schaunard bring a meager meal. To lighten their spirits, the four stage a dance, which turns into a mock duel. At the height of the hilarity, Musetta bursts in with news that Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to Rodolfo to die. She is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat. Left alone, Mimì and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimì a muff to warm her hands, and Mimì slowly drifts into unconsciousness. Musetta prays for Mimì, but it is too late. The friends realize that she is dead, and Rodolfo collapses in despair.

**Synopsis Courtesy of Metropolitan Opera:** <https://www.metopera.org/discover/synopses/la-boheme/>





# Characters

**Rodolfo**, a poet

**Mimi**, 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. At base we define singers by the vocal range of their voice (basically what notes they can sing), but opera has also determined other ways to classify singing voices based on other qualities of the voice. Here, we take a look at the voice types Puccini utilized in *La bohème*:

**Soprano:** the highest female voice, sopranos often take the leading roles in operas. Puccini wrote music for two different types of sopranos in this opera.

**Lyric Soprano:** lyric sopranos are the most common in opera. Musetta is usually sung by a lyric soprano.

**Dramatic Soprano:** these ladies have more powerful, rich, emotive voices that can sing over a large orchestra. Usually, these voices have less agility than lighter voices. Mimi can be sung by a lyric soprano, but often, the role is cast as a dramatic soprano.

**Mezzo-Soprano:** Singing slightly lower than the soprano, mezzos very often sing supporting roles in opera, particularly older women and pants roles. Puccini actually didn't write any roles for a mezzo in *La bohème*!

**Lyric Tenor:** Usually, this is the character that "gets the girl." Lyrics have warm voices with full, bright timbres that are strong, but nowhere near as heavy as dramatic tenors. In this opera, Rodolfo is a lyric tenor.

**Lyric Baritone:** Singing in a range between tenor and bass, the lyric baritone is a light, mid-range male voice. In *La bohème*, both Marcello and Schaunard are sung by lyric tenors.

**Lyric Bass:** This is the lowest male voice type of all. Rarely do these singers get the girl, but they often portray fun, supporting characters. Colline is a great example of a lyric bass role!

**Buffo Bass:** like buffo tenors, these are the comedic, low-voiced characters. Benoît and Alcindoro are buffo basses in *La bohème*.





# Cast

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

## Soprano

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

## Tenor

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

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

## 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 Staff

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**  
Mimi 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:

## 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

I'm not exactly sweating.

MARCELLO

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

*che non credo al sudore della fronte.*

MARCELLO

*Ho diacciate  
le dita quasi ancora le tenessi immollate  
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  
Yes. Sharpen your wits.  
Let Thought burst into flame.

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.

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

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!*

# Discussion Questions

This opera was written in 1895, yet the themes are still relevant today. Why do you think people of 2020 are still able to relate to *La bohème*?

Why does Musetta sing “Quando m’en vo”?

“Quando m’en vo” is a waltz, which was a dance for the upper classes; but it was also controversial because it required the dancers to hold each other tightly. Does this tell us anything about Mimì’s character?

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?

Struggles with mental and physical health often go hand-in-hand with economic hardship. What are some ways the bohemians’ poverty contributes to Mimì’s sickness (or at least makes it harder to get help for her sickness)?

Rodolfo, Marcello, Schaunard, and Mimì all work hard at their art, but still don’t earn much money. 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?

Benoit makes the remark that he doesn’t like skinny women, which was not an unusual view in the early 1800s. How have beauty standards changed in the past 200 years? Do you think these changes are a good thing or a bad thing?

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



## They Call Me...Mimi

Jonathon Larson's *Rent* opened 100 years to the day after the premiere of Puccini's opera, but that is not all the shows share in common. Fans of the 1996 Broadway musical may recognize much of Rodolfo's and Mimi's iconic meet-cute scene in the Latin-rock duet of "Light My Candle." Larson, of course, condensed the opera's action - beginning with "Che gelida manina" and continuing through "Mi chiamano Mimi" - to one number for the musical. He also prolonged the tension in other ways by concluding the scene with Roger's rejection of Mimi rather than a mutual admission of love. A more surprising adjustment of the dramaturgy, however, occurs in Act II of *Rent*.

One of the largest criticisms of Puccini's opera is the disjunct yet abrupt action of Act III, in which Rodolfo and Mimi first fight, then agree to a temporary reconciliation until the spring. The potentially jarring quality of this act is due to Puccini's cutting a large chunk of Illica's libretto that would have taken place immediately prior to Act III. Because this missing act was never staged, the informational exposition of Act III must occur rapidly to set the scene for Rodolfo's and Mimi's emotional duet. Larson adroitly sidesteps the issue by creating a single trio for Mark, Roger, and Mimi that encompasses all of Puccini's third act. Larson provides a number in which Mark accuses Roger of abandoning Mimi because she looks sicker. Not realizing that Mimi is just out of sight, Roger confesses that he is afraid for her (much like in the opera). In this case, though, no reconciliation softens the blow, and Larson's number ends as abruptly as Puccini's act begins: with Mimi's declaration of farewell to Mark, and resigning herself to the impending health crisis of her battle with HIV/AIDS. You can watch *RENT* on [YouTube via Broadway in HD](#)!

While *Rent* may be one of the most iconic examples of the opera in pop culture, Puccini's *La Bohème* has been used in television (*The Simpsons*), film scores (*Atonement*, *A Room with a View*), as a major plot point in film (*Moonstruck*), and has inspired stories and films (*Moulin Rouge*).

Here, we reprint the song "Goodbye, Love" from *Rent* for you to compare with the opera as you watch Act III. But if you're a fan of the 2005 movie version, you may be surprised to find this number at all; in an ironic twist of fate, "Goodbye, Love" was cut from the movie much like Illica's unused preparatory act! Larson's dramaturgical solution works, but maybe not on screen!

[MARK]  
I hear, there are great restaurants out West

[ROGER]  
Some of the best, how could she?

[MARK]  
How could you let her go?

[ROGER]  
You just don't know  
How could we lose Angel?

[MARK]  
Maybe you'll see why  
When you stop escaping your pain  
At least now if you try  
Angel's death won't be in vain

[ROGER]  
His death is in vain

[MARK]  
Are you insane? There's so much to care  
about  
There's me, there's Mimi

[ROGER]  
Mimi's got her baggage too

[MARK]  
So do you

[ROGER]  
Who are you to tell me what I know

What to do?

[MARK]  
A friend

[ROGER]  
But who Mark are you?  
"Mark has got his work", they say  
"Mark lives for his work and  
Mark's in love with his work"  
Mark hides in his work

[MARK]  
From what?

[ROGER]  
From facing your failure  
Facing your loneliness  
Facing the fact you live a lie  
Yes, you live a lie, tell you why  
You're always preaching not to be numb  
When that's how you thrive  
You pretend to create and observe  
When you really detach from feeling alive

[MARK]  
Perhaps it's because I'm the one of us to survive

[ROGER]  
Poor baby

[MARK]  
Mimi still loves Roger  
Is Roger really jealous  
Or afraid that Mimi's weak?

[ROGER]  
Mimi did look pale

[MARK]  
Mimi's gotten thin  
Mimi's running out of time  
Roger's running out the door



[ROGER]  
No more, oh no, I've gotta go

[MARK]  
Hey, for someone who's always been let  
down  
Who's heading out of town?

[ROGER]  
For someone who longs for a community of  
his own  
Who's with his camera, alone?  
I'll call  
I hate the fall

You heard?

[MIMI (ROGER)]  
Every word  
You don't want baggage  
Without lifetime guarantees  
You don't want to watch me die  
I just came to say goodbye love  
Goodbye love, came to say goodbye love  
Goodbye

Just came to say  
Goodbye love (Glory)  
Goodbye love (one blaze of glory)  
Goodbye love, goodbye (I have to find)  
Please don't touch me, understand  
I'm scared I need to go away

[MARK]  
I know a place, a clinic

[BENNY]  
A rehab?

[MIMI]  
Maybe could you?

[BENNY]  
I'll pay

[MIMI]  
Goodbye love, goodbye love  
Came to say goodbye love, goodbye  
Just came to say goodbye love  
Goodbye love, goodbye love  
Goodbye love, hello, disease

# Activities

## Geography:

*La bohème* takes place in Paris. Map Paris and the different areas of the city. Identify the Latin quarter in which the artists lived. Map out famous landmarks (both from 1830 as well as today). Which areas of the city are renowned for their artistic history?

## ELA:

This opera was based on a series of vignettes. How might the opera be broken up in episodes? Try your hand at creating separate "episodes" based on the opera. You can either use the events of the opera, or you can tell what happens after the opera ends.

Now, create a graphic novel based on *La bohème*!

## Art:

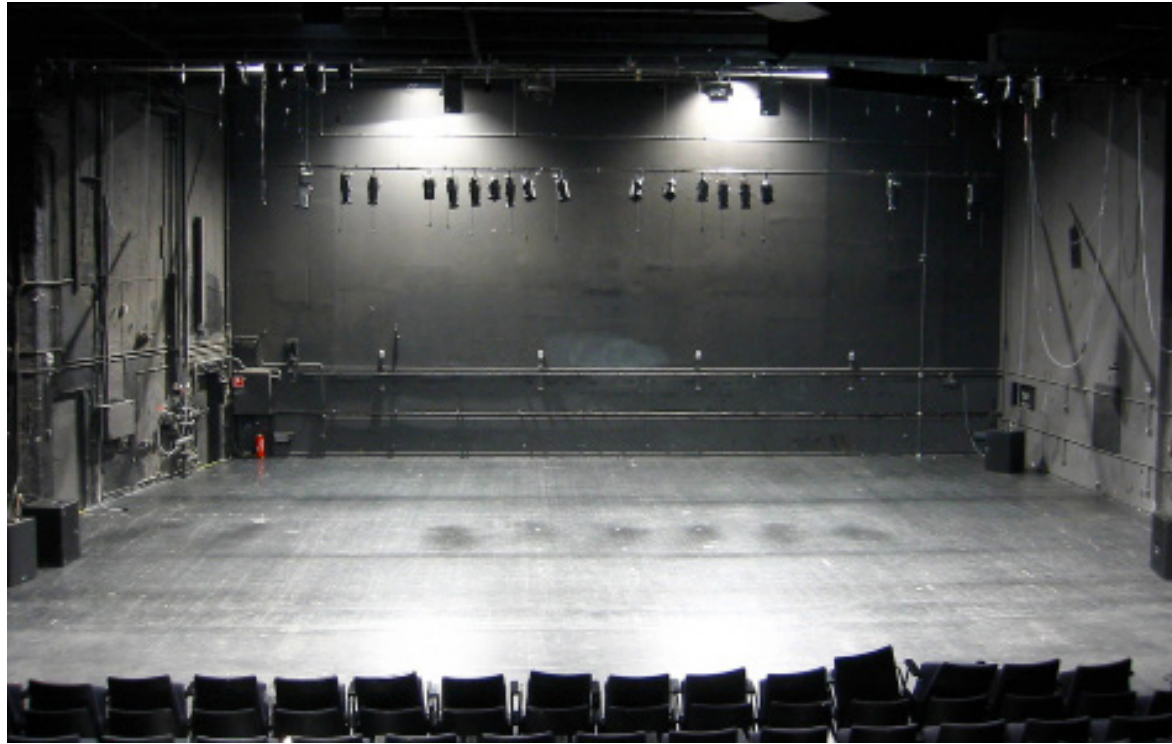
Modern opera companies rely on marketers and graphic designers to advertise their productions. This team decides what images and art work to use to make people excited about the production. They create posters, emails, and social media posts for the production. If you were advertising Cleveland Opera 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](mailto:mthompson@clevelandoperatheater.org) or tagging us on social media!





## Critical Thinking:

One of the greatest challenges in this opera is designing the set in such a way that everyone can be seen, whether in the artists' apartment or at Cafe Momus. In fact, Cafe Momus is extra challenging for the director because they need to make Musetta and Marcello stand out against the crowd. Try designing a Cafe Momus set for a 2020 version of *La bohème* that allows enough space and levels for everyone to move around and be seen. Tip: Use a shoe box to create your sets in.



## Social-Emotional Learning:

Even though Rodolfo finds out that Mimì is very ill, he wants to be with her because he loves her. Imagine you find out your significant other was terminally ill. Would you want to stay together even though you knew they wouldn't live long? Why or why not? Write a journal entry to explain your thoughts.

## History:

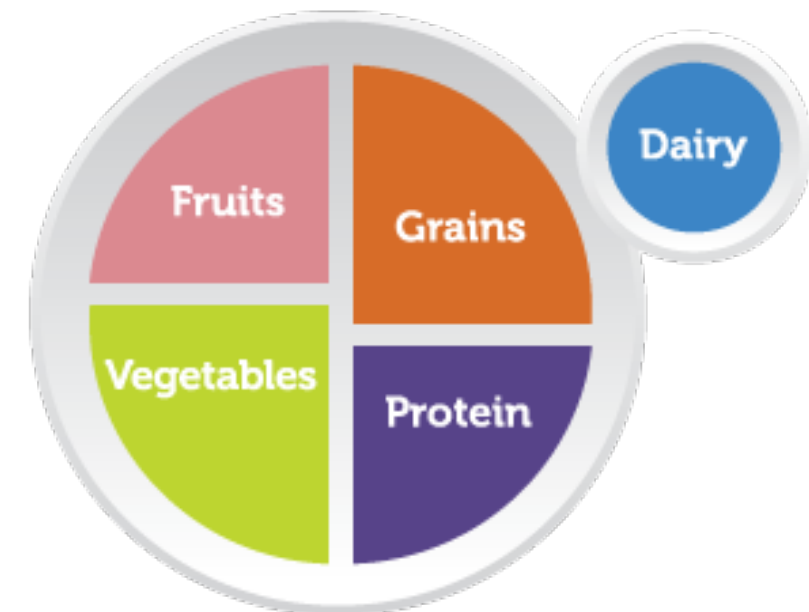
Research the history of bohemianism. Where did it originate? Why were bohemians looked down upon by much of society? How did bohemianism influence other portions of society? Were other art forms influenced by bohemianism?

## Science and Health:

*La bohème* was set in 1830. In the opera, Mimì 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.



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: use Instacart to help you with grocery prices!)





## 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.

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. You may want to use an online budgeting tool to help you!



# 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.

**ASIDE:** A comment from an actor directly to the audience that the other characters cannot hear.

**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.

**BEL CANTO:** An Italian phrase literally meaning "beautiful singing." A traditional Italian style of singing that emphasizes tone, phrasing, coloratura passages and technique. Also refers to opera written in this style.

**BUFFO:** From the Italian for "buffoon."

A singer of comic roles (basso-buffo) or a comic opera (opera-buffa).

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

**BOW, BOWING:** The bow is the wand used to play string instruments. The concertmaster determines when the bows should rise or fall, and this bowing is noted in the score so that all move in the same direction.

**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

**CABALETTA (cah-bah-LEHT-tah):** Second part of a two-part aria, always in a faster tempo than the first part.

**CADENZA (kuh-DEN-zuh):** A passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

**CANZONE, CANZONETTA (Cahn-TSOH-neh, cahn-tsoh-NEHT-tah):** A folk-like song commonly used in opera buffa.

**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.

**CAVATINA (cah-vah-TEE-nah):** The meaning of this term has changed over the years. It now usually refers to the opening, slow section of a two part aria. In Rossini's time it referred to the entrance, or first aria sung by a certain character. Norma's "Casta diva" is an example of a cavatina in both senses. See also SCENA

**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.

**CLAUQUE (klak):** A group of people hired to sit in the audience and either applaud enthusiastically to ensure success or whistle and boo to create a disaster. In past years, leading singers were sometimes blackmailed to pay a claque to insure that claqueurs would not create a disturbance. Even now, a claque is sometimes used but rarely acknowledged.

**COMMEDIA DELL'ARTE (coh-m-MEH-dee-ah dehl-AHR-teh):** A type of comic opera popular in Italy in the 16th to 18th centuries that involved improvisation using stock characters and gestures. The characters were often masked to represent certain archetypes.

**COMPOSER:** A person who writes music.

**COMPRIMARIO (coh-m-pree-MAH-ree-oh):** A secondary or supporting role or a person singing such a role.

**CONCERTATO (cohn-chehr-TAH-toh):** A large ensemble of soloists and chorus generally found in the second movement of a central finale, to which it forms the lyrical climax.

**CONCERTMASTER:** The first-chair violinist who plays occasional solos and is responsible for coordinating all of the stringed instruments. The concertmaster decides on the bowing so that all of the string players' bows move in unison.

**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.

**CONTINUO (cohn-TEE-noo-oh):** An extemporized chordal accompaniment for recitativo secco, usually by a harpsichord, cello or double bass. Opera seria continuo often used an ensemble of harpsichord and theorbo (member of the lute family). Opera buffa continuo used a single keyboard and string bass.

**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

**DA CAPO ARIA (DAH CAH-poh):** An aria in the form ABA. A first section is followed by a shorter second section. Then the first is repeated, usually with added ornamentation.

**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.

**DRAMATIC (Voice type):** The heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments. This description applies to all voice ranges from soprano to bass.

**DRAMATURG:** One who suggests repertory, advises on the suitability of competing editions of operas and writes or edits material for program books and supertitles.

**DRESS (a wig):** To prepare a wig for use.

**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.

**DUET:** An extended musical passage performed by two singers. They may or may not sing simultaneously or on the same musical line.

**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.

**FLY, FLY TOWER:** A high space above the stage where pieces of the set are often raised up or flown out of sight when not in use.

**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



**HELDEN:** Prefix meaning "heroic." Applicable to other voices but usually used in Heldentenor.

**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.

**IMPRESARIO:** A person who sponsors entertainment. In opera, the general director of an opera company.

**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.

**LEITMOTIV (LEIT-moh-tif) or MOTIF:** A short, recurring musical phrase associated with a particular character or event.

**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.

**MAGIC OPERA:** An opera in which there are many magical effects and often animals appearing on stage. Often the plot of a magic

opera involves the rescue of one of the major characters.

**MAKEUP DESIGNER:** One who designs and applies makeup to actors in order to appear properly under stage lighting, or to appear older, younger, as a creature, etc.

**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.

## N

**NUMBER OPERA:** An opera composed of individual numbers, such as recitative, arias, duets, ensembles, etc. Between the numbers there is often a chance for applause. Most of the operas of Mozart, Rossini and Bellini can be called number operas.

## 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.

**OPERA TEXT:** See *SUPERTITLES*.

**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).

**PARLANDO (pahr-LAHN-doh):** A style of singing like ordinary speech. It can occur in the middle of an aria.

**PATTER SONG:** A song or aria in which the character sings as many words as possible in a short amount of time.

**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.

**PIZZICATO (pit-tsee-CAH-toh):** Playing a string instrument by plucking the strings instead of using the bow.

**PRELUDE:** Usually a short introduction that leads into an act without a break, as opposed to an overture which is longer and can be played as a separate piece. Wagner called his introductions preludes even though some are quite long.

**PRIMA DONNA:** Literally "first lady;" the leading woman singer in an opera. Because of the way some have behaved in the past,

it often refers to someone who acts in a superior and demanding fashion. The term for the leading man is primo uomo.

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

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

**PRODUCTION CARPENTER:** Carpenter in charge of organizing and handling all aspects of the sets and equipment.

**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.

**PROMPT:** To help a singer remember lines, some opera houses will place a person (prompter) in a box below and at the very front of the stage.

**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.

## Q

**QUARTET:** An extended musical passage performed by four singers.

**QUINTET:** An extended musical passage performed by five singers.

## R

**RECITATIVE:** Words sung in a conversational style, usually to advance the plot. Not to be confused with aria.

**REDUCTION:** In a piano reduction, the orchestra parts are condensed into music which can be played by one person on the piano.

**RÉPERTOIRE (REP-er-twahr):** Stock pieces that a singer or company has ready to present. Often refers to a company's current

season.

**RÉPÉTITEUR (reh-peh-ti-TEUR):** A member of the music staff who plays the piano for rehearsals and, if necessary, the piano or harpsichord during performances. They frequently coach singers in their roles and assist with orchestra rehearsals.

**RIGGER:** One who works on ropes, booms, lifts and other aspects of a production.

**ROULADE or RUN:** A quick succession of notes sung on one syllable.

## S

**SCENA (SCHAY-nah):** Literally "a scene;" a dramatic episode which consists of a variety of numbers with a common theme. A typical scena might consist of a recitative, a cavatina and a cabaletta. An example is the "Mad Scene" from Lucia di Lammermoor.

**SCENIC CHARGE:** One who is responsible for painting by reproducing color, texture, preparation and aging of stage surfaces.

**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.

**SERENADE:** A piece of music honoring someone or something.

**SEXTET:** A piece for six singers.

**SINGSPIEL (ZING-shpeel):** German opera with spoken dialogue and usually, but not necessarily, a comic or sentimental plot. Examples include The Abduction from the Seraglio and Der Freischütz.

**SITZPROBE (ZITS-proh-bah):** Literally, "seated rehearsal," it is the first rehearsal of the singers with the orchestra and no acting.

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

**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.

**STROPHIC:** Describes an aria in which the same music repeats for all stanzas of a text.

**SUPERNUMERARY:** Someone who is part of a group on stage but doesn't sing. It is usually shortened to Super.

**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.

**TESSITURA:** Literally "texture," it defines the average pitch level of a role. Two roles may have the same range from the lowest to the highest note, but the one with a greater proportion of high notes has the higher tessitura.

**THROUGH-SUNG:** An opera in which the music is continuous, without divisions into recitative and aria.

**TRAGÉDIE LYRIQUE:** Early form of French opera that recognized a distinction between the main scenes and divertissements

consisting of choruses, dances, etc.

**TREMOLO:** The quick, continuous reiteration of a pitch.

**TRILL:** Very quick alternation of pitch between two adjacent notes. See coloratura.

**TRIO:** An ensemble of three singers or the music that is written for three singers.

## V

**VERISMO:** Describes the realistic style of opera that started in Italy at the end of the nineteenth century. Although the peak of the movement was past by the time of Puccini, his operas are a modified form of verismo.

**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."

## W

**WIG DESIGNER:** Designs and oversees the creation of the wigs used in a production.

\*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>.





# Recommendations for videos and 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 Mimì:

Metropolitan Opera. "La Bohème: 'Sì, mi chiamano Mimì'." YouTube. Posted Sep. 29, 2017. [https://www.youtube.com/watch?v=XacspEL\\_3Zk](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=q5XJVUfTFjE>.



# Resources & Bibliography

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