

GIACOMO PUCCINI

LA RONDINE (THE SWALLOW)

EDUCATION RESOURCE

BY TIM RYAN



Victorian Opera respectfully acknowledges the Traditional Owners of the unceded land on which we work and live: the people of the Eastern Kulin Nation. We acknowledge these original owners and custodians of the lands and waterways and their enduring cultural practices of caring for Country. We pay respect to their Elders past and present.

ABOUT US

VICTORIAN
OPERA

Victorian Opera is the state opera company of Victoria. Your state company. We make creative, accessible and relevant work for everyone while acknowledging the traditions and evolving our artform.

Recognised for our unique contribution to the country's operatic landscape, Victorian Opera joined the National Performing Arts Partnership Framework in 2021. Alongside other companies, Victorian Opera holds its rightful position in the national performing arts arena.

Commitment to the development and presentation of new Australian opera and musical theatre is forefront to our mission. We identify relative and topical material, commission and workshop new scores and librettos, and ultimately produce new productions. Victorian Opera premieres at least one new Australian opera or music theatre work each year, and have commissioned 36 new works since the company's formation.

The next generation of talent is developed from the ground up through our Emerging Artists Programs – The Victorian Opera Youth Chorus Ensemble (VOYCE), our VO Emerges project and our Emerging Artists Opera Prize scholarship. Creating future pathways for artists, artisans and technicians has become a driving

focus for our organisation. We employ hundreds of people across the creative industries, recruit some of the finest local and national singers, and collaborate with Australia's leading companies, venues and learning institutions.

We embrace the new normal and continue to perform in exceptional theatres and concert halls to give you the best and safest experience. Join us to experience the human voice, the indefinable power of music and storytelling at its finest.

And please, come as you are.



**“WHATEVER OUR SOULS ARE MADE OF,
HIS AND MINE ARE THE SAME.”**

Emily Brontë

**“SAY YOU’LL SHARE WITH ME
ONE LOVE, ONE LIFETIME”**

Phantom of the Opera

**“I’VE LONGED TO DISCOVER
SOMETHING AS TRUE AS THIS IS”**

Rent

**“IN THE SWEET CARESS OF DANCE, I CLOSE MY EYES TO DREAM.
EVERYTHING IS NOW FAR AWAY, NOTHING CAN DISTURB ME...
AND THE PAST SEEMS TO DISAPPEAR!...”**

La Rondine, Act 2

**“BUT HERE YOU ARE, AND WHAT WAS
JUST A WORLD IS A STAR. TONIGHT.”**

West Side Story

**“I LOVE HER AND IT IS THE
BEGINNING OF EVERYTHING.”**

F. Scott Fitzgerald

**“JUST KEEP YOUR HAND IN MINE.
YOUR HAND FEELS SO GRAND IN MINE.
LET PEOPLE SAY WE’RE IN LOVE.”**

Oklahoma

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MEET THE CREATIVES



TOBIAS RINGBORG
Conductor



STUART MAUNDER AM
Director



RICHARD ROBERTS
Set and Costume Designer



GAVAN SWIFT
Lighting Designer



PHOEBE BRIGGS
Assistant Conductor



LOUISA FITZGERALD
Associate Designer



KATE MILLET
Assistant Director

To learn more about our Creative Team, take a look at our [electronic program](#).

MEET THE CAST

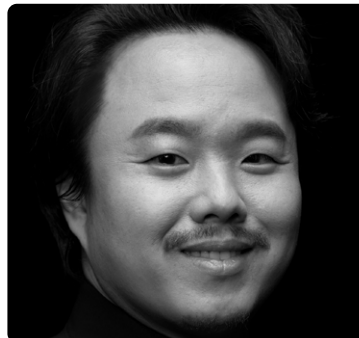
LEAD ROLES



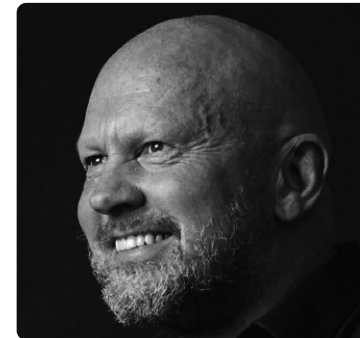
KIANDRA HOWARTH
Magda



NINA KORBE
Lisette



WON WHI CHOI
Ruggero



TEDDY TAHU RHODES
Rambaldo



DOUGLAS KELLY*
Prunier



SARAH PRESTWIDGE
Yvette



MICHAELA CADWGAN**
Bianca



SYRAH TORII
Suzy

** The appearance of Douglas Kelly is generously supported by the Dr Michael Stubbs & Malcolm Roberts Opera Prize.*

*** The appearance of Michaela Cadwgan is generously supported by Mary Davidson and the family of the late Frederick R Davidson AM.*

To learn more about our Cast, take a look at our [electronic program](#).

MEET THE CAST

CHORUS

Kate Amos
Jonathon Bam
Elizabeth Barrow
Paul Batey
Paul Biencourt
Kirilie Blythman
Kerrie Bolton
Emily Burke
Robert Campbell
Alastair Cooper-Golec
Stephen Coutts

Rebecca Crabtree
Irving Dekterev
Eamon Dooley
Shakira Dugan
Olivia Federow-Yemm
Naomi Flatman
Teresa Ingrilli
Hannah Kostros
Jerzy Kozlowski
Alister Lamont
Joshua Morton-Galea

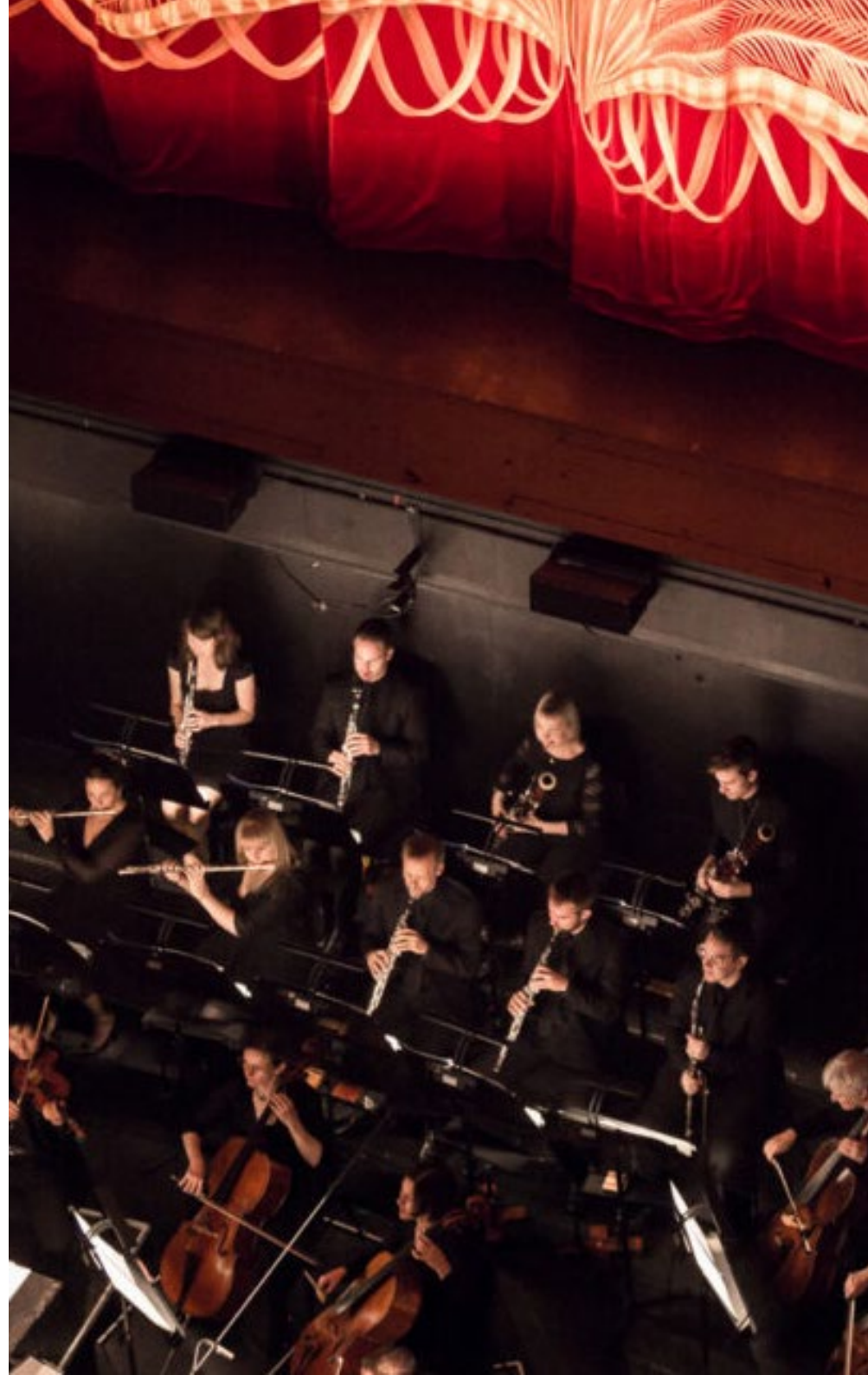
Ursula Paez
Alex Pokryshevsky
Kiran Rajasingam
Rebecca Rashleigh
Timothy Reynolds
Juel Riggall
Henry Shaw
Emily Uhlrich
Nicole Wallace

MEET THE PRODUCTION TEAM

Stage Manager
Rain Iyahan
Deputy Stage Manager
Marina Milankovic
Assistant Stage Manager
Claudia Howarth
Chorus Manager
Emma Mosley
Costume Manager
Mel Serjeant
Wardrobe Supervisor
Xander Reichard
Wig Build
Deb Müller
Makeup Advisor
Deb Müller
Kat Payen-Payne
Props Maker

Alex Donnelly
Surtitle Operator
Finlay Pedler
MUSIC STAFF
Head of Music
Phoebe Briggs
Repetiteur
Tom Griffiths
SEASON STAFF
Costume Maintenance
Shula Hampson
Hair and Makeup
Kat Payen-Payne
Sally Garcia
Dressers
Catherine Chan

Jemma Eton
Olivia Ryan
Becky Silveira
Costumiers
Catherine Chan
Simon Doe
Jemma Eton
Elizabeth Gooden
Fiona Holley
Olivia Peters
Xander Reichard
Nicole Serjeant
Becky Silveira
ACKNOWLEDGEMENTS
Monitor City
Imported Theatre Fabrics
LexAV



MEET THE ORCHESTRA



Violin

Concertmaster

Sulki Yu

Chair supported by Lady Southey AC

Deputy Concertmaster

Yi Wang

Chair supported by Susan & Leith Campbell

Section Principal First Violin

Tony Zhai

Section Principal Second Violin

Monica Naselow

Chair supported by Peter Griffin AM & Terry Swann

Associate Principal First Violin

Tomomi Brennan

Associate Principal First Violin

Erica Kennedy

Acting Associate Principal

Second Violin

Matt Hassall

Chair supported by Mr Russell & Dr Jenni Jenkins

Tutti

Binny Baik

Chair supported by The Fielding Foundation

Alyssa Conrau

Chair supported by Leanne Menegazzo

Rachel Gamer

Rachael Hunt *Chair supported by The Fielding Foundation*

Philip Nixon

John Noble

Christine Ruiter^s

Rebecca Shirley
Chair supported by Mr Andrew Fairley AM

Lucy Warren

Edwina Kayser⁺

Lynette Rayner⁺

Sophia Shaw⁺

2024 Richard Bonyngge Fellow

Viola

Section Principal

Paul McMillan

Chair supported by Ms Linda Herd

Associate Principal

Thomas Higham

Tutti

Jason Bunn

Nadine Delbridge

Phoebe Green⁺

Beth Hemming⁺

Matthew Laing⁺

Cello

Section Principal

Melissa Chominsky

Associate Principal

Diane Froomes

Tutti

Sarah Cuming

Chair supported by Angela Kayser

Tania Hardy-Smith

Andrea Taylor

Double Bass

Section Principal

Stuart Riley

Chair supported by Don & Angela Mercer

Associate Principal

Kylie Davies

Tutti

Matthew Thorne

Flute

Section Principal

Lisa-Maree Amos

Chair supported by Peter Griffin AM & Terry Swann

Associate Principal

Jessie Gu

Principal Piccolo/Tutti Flute

Melissa Doecke⁺

Alyse Faith⁺

Rebecca Johnson⁺

Oboe

Acting Section Principal

Joshua de Graaf

Associate Principal

Jasper Ly⁺

Principal Cor Anglais

Dafydd Camp

Chair supported by Ms Linda Herd

Tutti

Rachel Bullen⁺

Clarinet

Section Principal

Paul Champion

Associate Principal

Justin Beere

Principal Bass Clarinet/Tutti Clarinet

Robin Henry⁺

Tutti

Aaron Klein⁺

Bassoon

Section Principal

Hugh Ponnuthurai^s

Acting Section Principal

Jack Schiller⁺

Associate Principal

Colin Forbes-Abrams⁺

Tutti

Jack Cremer⁺

Horn

Section Principal

Andrew Young

Associate Principal

Evan Williams

Principal Third Horn

Linda Hewett

Tutti

Sharon Hatton⁺

Benjamin Messenger⁺

Trumpet

Section Principal

Mark Fitzpatrick

Associate Principal

Timothy Francis

Tutti

Sarah Henderson⁺

Sophie Spencer⁺

Trombone

Section Principal

Scott Evans^s

Acting Section Principal

Kieran Conrau

Associate Principal

Iain Faragher⁺

Principal Bass Trombone

Benjamin Anderson

Principal Bass Trombone/
Tutti Trombone

Robert Collins⁺

Tuba

Principal Tuba/Cimbasso

Karina Filipi⁺

Timpani

Section Principal

Guy du Blêt

Chair supported by Mr Jim Cousins AO & Mrs Libby Cousins AM with Igor Zambelli

Associate Principal Timpani/
Tutti Percussion

Scott Weatherson⁺

Percussion

Section Principal

Mathew Levy

Associate Principal

Robert Allan⁺

Tutti

Stephen Falk⁺

Alexander Meagher⁺

Hugh Tidy⁺

Harp

Section Principal

Julie Raines⁺

Associate Principal

Melina van Leeuwen⁺

To learn more about the people responsible for bringing this production to life, take a look at our [electronic program](#).

GIACOMO PUCCINI

BORN: DECEMBER 22, 1858

DIED: NOVEMBER 29, 1924

Born Giacomo Antonio Domenico Michele Secondo Maria Puccini in Lucca, Tuscany, he was born into a dynasty of musicians and composers. In fact, he was the last of five generations to hold the position of Master of Music at the Cathedral of San Martino in Lucca which began with his great-great-grandfather, also named Giacomo Puccini.

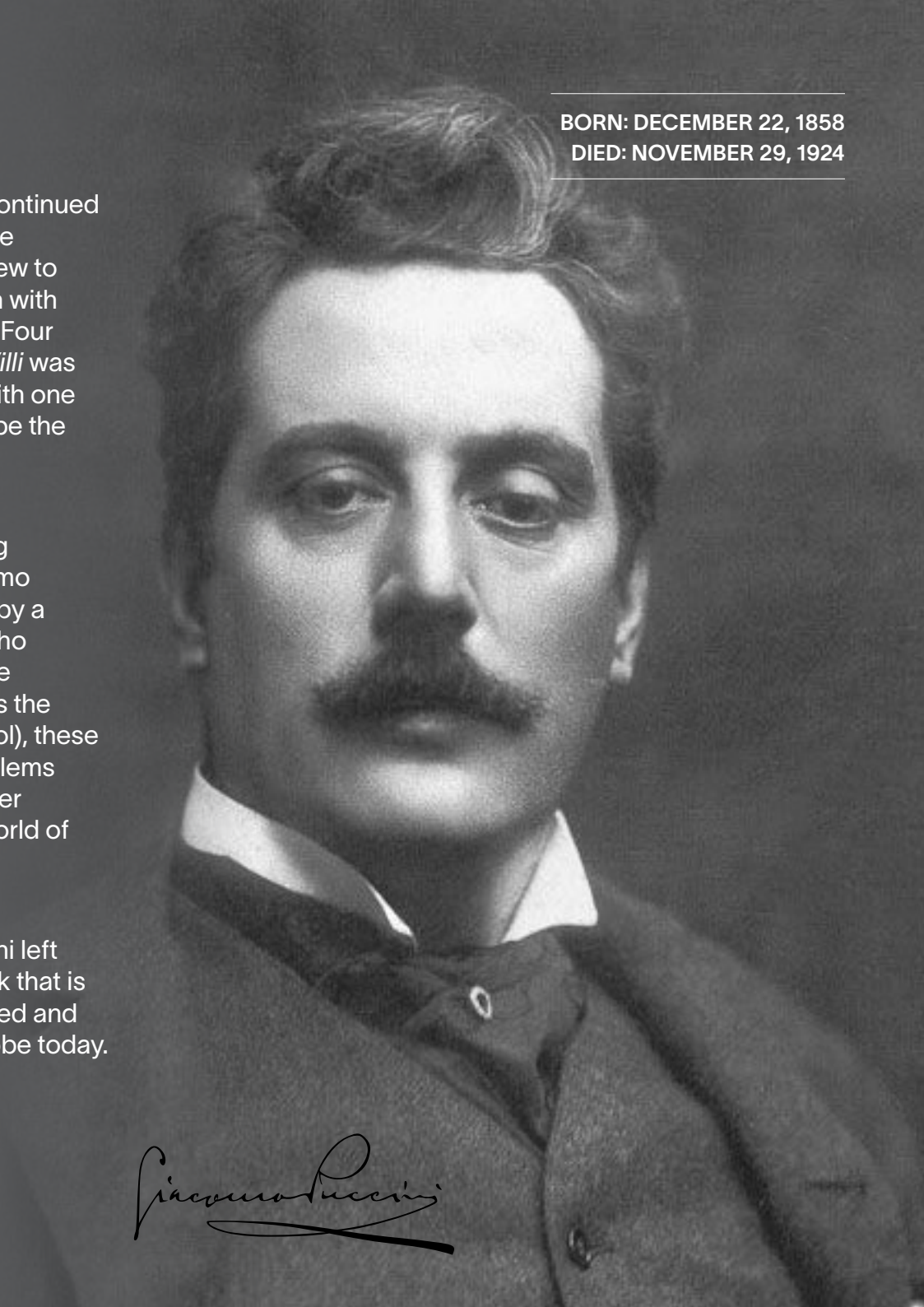
At the age of five, after the death of his father, the position at the cathedral was left open until he came of age. The people of Lucca provided financial support for the family and Giacomo was educated through the local seminaries and during this time he sang in the Cathedral choir and played the organ. After completing a diploma at the Pacini School of Music he went on to study at the Milan Conservatory with the assistance of a royal grant.

At the age of 18, whilst watching a performance of Verdi's *Aida*, Puccini experienced an awakening and realised his true calling was not in

church music but opera. He continued with his studies, and in 1880 he composed his *Mass* which drew to an end his family's association with the Cathedral of San Martino. Four years later, his first opera *Le Villi* was performed to great acclaim with one critic claiming Puccini would be the next Bizet or Massenet.

Puccini was one of the leading composers in the Italian Verismo movement, which was driven by a group of young composers who had a strong connection to the Milan Conservatory. Known as the Giovane Scuola (Young School), these composers explored the problems faced by ordinary people rather than myth, legends and the world of monarchy.

Upon his death in 1924, Puccini left behind a stunning folio of work that is still some of the most performed and popular operas across the globe today.



Giacomo Puccini

TERMINOLOGY

OPERA

This style of theatre is completely sung with minimal to no dialogue and generally covers stories of high emotion and serious themes. In the European tradition, it has an orchestra playing the music in a pit in front of the stage, and singers would not use microphones to amplify their voices. Grand operas would generally be three to four acts long.

BULLIER'S

A famous Parisian ballroom which opened in 1847 and remained so for 93 years. Located in the 5th arrondissement, it was a popular destination for dancing and drinking, and interestingly, also a place to practice archery and shooting.

PALMISTRY

A fortune-telling practice whereby a person's future can be read through the palm of their hand.

MILAN CONSERVATORY

Established in 1807 by royal decree it is also known as Conservatorio Giuseppe Verdi. It is a premier college of music where Puccini boarded and studied composition.

THROUGH COMPOSITION

A continuous piece of music that has no repetition. No material is reused and new ideas are constantly introduced.

ROMANTICISM

In music, this style was prominent throughout the 19th Century. It was a revolution against the values of the Age of Enlightenment and the Industrial Revolution with its focus on nationalism, nature and mysticism. The size of the orchestra increased as did the focus on melody to evoke emotional responses from the audience.

VERISMO

From the Italian word for true, vero. This genre of opera has its origins in the literary movement of the late 19th Century which sought to explore the problems faced by ordinary people rather than myth, legends and the world of monarchy.

GIOVANE SCUOLA

A group of young composers who had a strong connection to the Milan Conservatory. They drew upon the high emotions of Wagner but overlaid this onto the lives of the poor and working class.

SOSTENUTO

Translated as sustained, this term instructs performers to prolong note lengths and extend phrases to create a luscious expressive tone and texture.

LARGHETTO

A tempo marking instructing music to be played slow and broadly, but slightly faster than Largo at 44 - 66 BPM

TERMINOLOGY

INDIVIDUALISM

An ideology that emphasises the worth of the individual in realising one's own purpose through self-reliance and independence.

SIPARIO

A stage instruction on a music score to indicate the raising or dropping of the main stage curtain.

COURTESAN

Derived from the word 'courtier' for someone who attended a royal court, A courtesan is a high-end escort or paid mistress.

GRISETTE

A French working-class woman from the late 17th century sometimes considered flirtatious.

TEMPO DI VALZER

A tempo marking instructing music to be played at the tempo of a waltz, 60 BPM.

ANDANTE MOSSO APPASSIONATO

An instruction to performers to play music at a moderate pace whilst being animated and deeply emotional, 73 - 77 BPM.

ANDANTINO

A tempo marking instructing music to be played slightly faster than walking pace at 78 - 83 BPM.

MARTELLATO

Taken from the word hammer, an instruction to string players to use strong, heavy and detached bow strokes.

SYNOPSIS

ACT I

In Paris, the wealthy Rambaldo and his mistress, Magda, host a gathering. Prunier, a poet, asserts that romantic love is returning, a notion only Magda entertains. Prunier sings a ballad that Magda completes, hinting at her yearning for genuine love. Rambaldo gifts Magda a necklace, symbolizing his materialistic approach to love. Prunier predicts Magda's pursuit of romance in the south, just as Swallow's do.

A guest, Ruggero, arrives intent on enjoying his first night in Paris. Inspired by Lisette, the maid, he is sent to visit Bullier's restaurant. After the company departs, Prunier and Lisette declare their secret love as they depart for a night on the town. Magda re-enters and decides to head to Bullier's, a nightclub, disguised as a grisette.

ACT II

At Bullier's, Magda by chance meets Ruggero. She introduces herself as Paulette, and they quickly fall in love. Prunier and Lisette arrive, and a surprised Lisette spots Magda, but Prunier dismisses it as a resemblance. Rambaldo arrives, confronting Magda, who declares her love for Ruggero and leaves with him.

ACT III

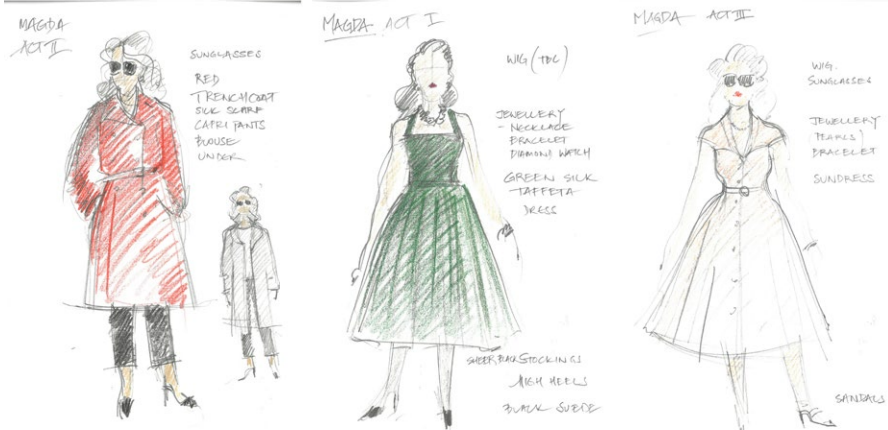
Living modestly on the Riviera, Magda and Ruggero face financial difficulties. Ruggero writes to his mother for approval of their marriage, envisioning an ideal life. Magda, aware of her past, is distressed. Prunier and Lisette visit, with Lisette returning to Magda's service. Prunier conveys Rambaldo's willingness to take Magda back. Ruggero receives his mother's approving letter, but Magda reveals her past, stating she can only be his mistress, never his wife. Despite his love, she leaves Ruggero to avoid ruining his future, returning to her old life.



CHARACTERS

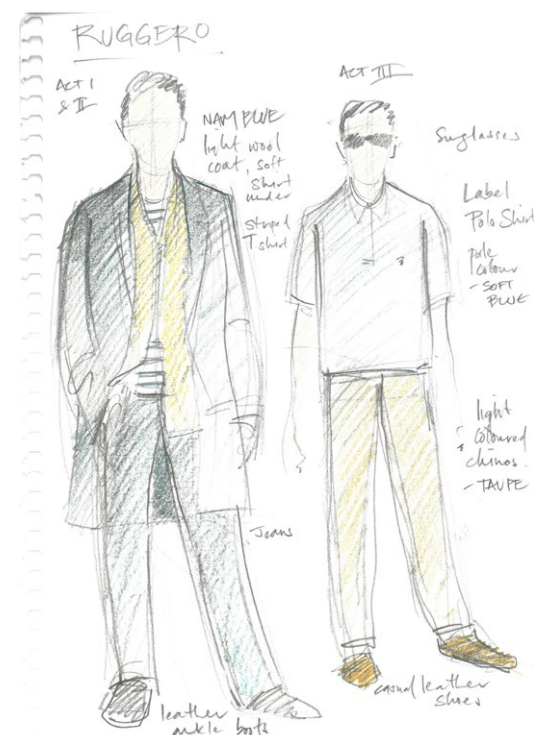
Now that we know what the story is about, let's explore some of the characters in more detail. In this section the costume designs by Richard Roberts are on display and you can see the 1950's silhouettes taking us to an era when the hope of resplendent new beginnings and aspiration spread across post-war Europe.

MAGDA DE CIVRY



A courtesan under the protection of the wealthy Rambaldo. She understands the world, but aspires for true romantic love. After having her palm read by Prunier she does indeed fly South, like a Swallow, in pursuit of this ideal with Ruggero.

RUGGERO LASTOUC



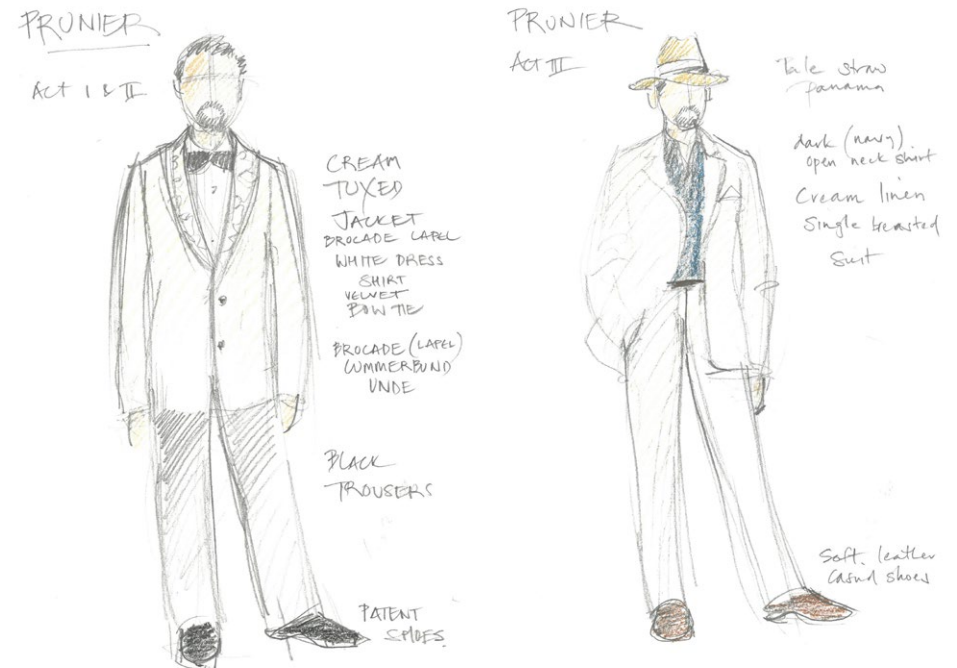
The son of Rambaldo's childhood friend who meets Magda when he is visiting Paris for the first time. He is steadfast to the principle of lifelong romantic love and travels to the Riviera with Magda to start a life together.

LISETTE



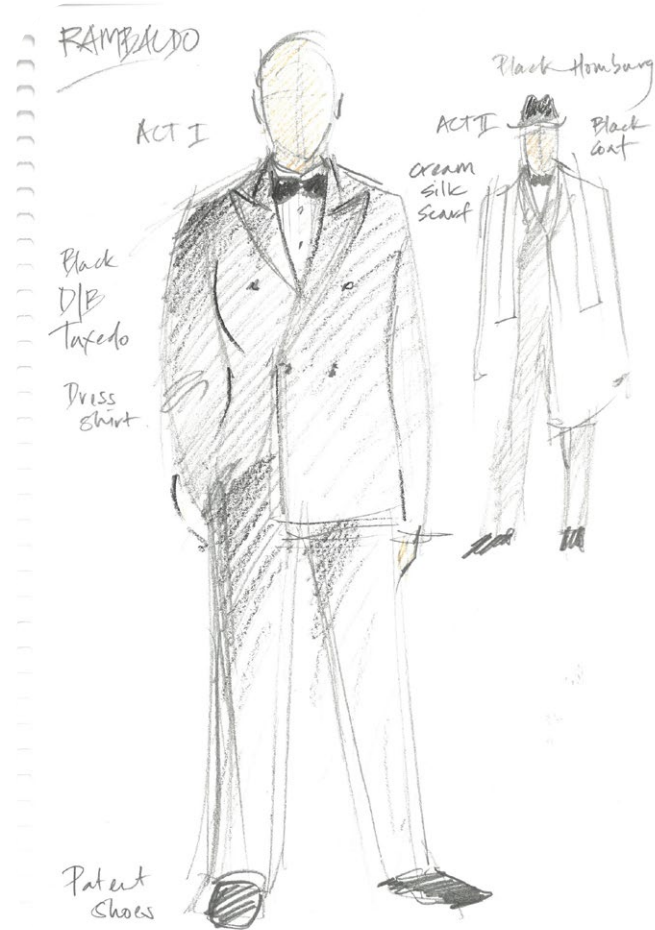
Magda's maid who is deeply in love with Prunier. At the end of Act I she covertly dresses in Magda's clothing to attend the Bullier's nightclub so that she can flirt with Prunier.

PRUNIER



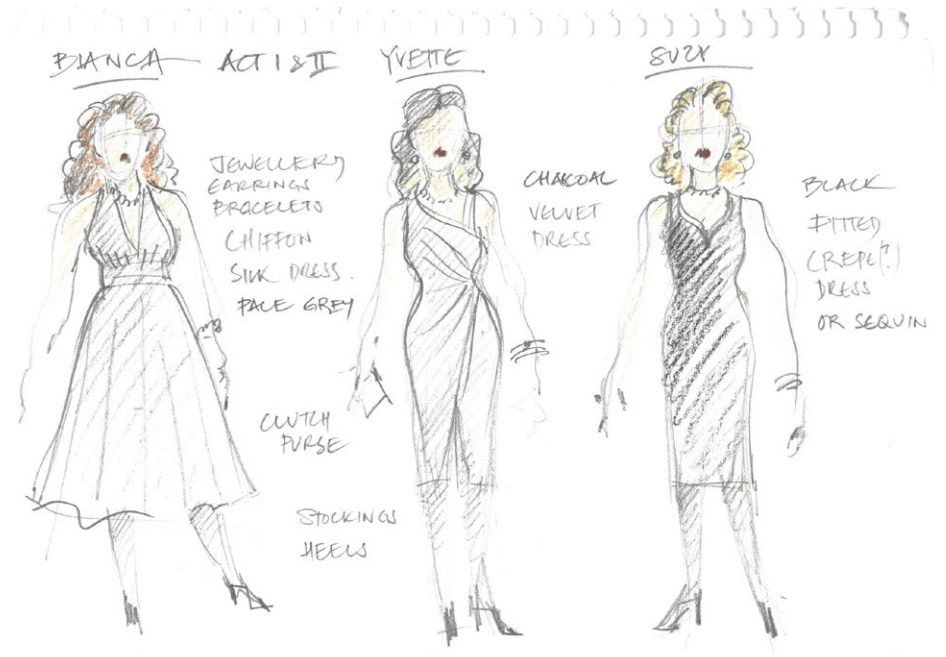
A poet and lover of Lisette. He declares that romantic love is back in fashion and after reading Magda's palm he tells her she will head south like a Swallow to follow love.

RAMBALDO FERNANDEZ



A wealthy Parisian banker who shows his affection for Magda through material things. He is taken aback when he finds Magda dressed as a shop girl in Brunier's but his affection for her does not fade.

YVETTE, BIANCA & SUZY



Three of Magda's good friends who enjoy the high life in Paris. They like to gossip and tease Prunier for his fixation on sentimental love.

THE MUSIC

Close your eyes and Puccini's luscious music in *La Rondine* will take you to the high life in the City of Light, Paris. The orchestration and sweeping strings evoke youthful, sentimental love in its fragility and will have you riding the full emotional roller-coaster of this intense passion. Before coming to the show, listen to the songs in the list below to get a taste of what's to come.

OVERTURE	In this short overture, Puccini uses the sweeping strings of the orchestra and a syncopated rhythm in simple duple time to take us to the exciting life of Paris. He then groups quavers in lots of three to give a waltz-like feel and in doing so provokes the theme of young sentimental love. We also hear the flute imitating the call of the Swallow, before the curtain rises.	https://open.spotify.com/track/6RADQZIMHfD2vQ0YhJLex7 to 1: 01
CHI IL BEL SOGNO DI DORETTA (ACT I)	The most famous aria from this opera. Prunier sits at the piano and performs a song he has written about the latest craze in Paris, sentimental love - real love. It tells the tale of Doretta, a young girl who rejects the advances of a wealthy King so she can be with her true love, a poor student. Prunier's song is incomplete and Magda completes it. The accompaniment is simple and mirrors the rhythmic shape of the melody so that the lyrics shine through. The lyrics foretell Magda's journey in this opera.	https://open.spotify.com/track/6laGI9a4fbbGvOJMV7DFFB

BEVO AL TUO FRESCO SORRISO (ACT II)	In this beautiful duet, Ruggero and Madga declare their love for each other. Puccini drives the melody gradually into the upper registers of our young lovers when Lisette, Prunier and the chorus join them as they unite in an almost heavenly rapture.	https://open.spotify.com/track/2D6DIEmGjHOIQbg9gl3mNs
DIMMI CHE VUOI SEGUIRMI ALLA MIA CASA (ACT III)	In this aria Ruggero expresses his hope for the future - living with Magda and raising a family. The orchestration evokes the early morning rays of sunshine as Ruggero sings of the home surrounded by a garden facing a hill, where their dream of gold, a child, can be found.	https://open.spotify.com/track/5QgeGptp69c8Ltkh10vFEz
MA COME PUOI LASCIARMI (ACT III)	The finale of the opera sees this duet between Magda and Ruggero. Magda realises that the relationship cannot survive in a society where she is not fully accepted and decides to leave Ruggero and return to Paris. Ruggero is defiant at first but is left broken-hearted as Magda moves further away from him, ending the opera singing from off-stage.	https://open.spotify.com/track/3UvVRMsV2VW9ATlggI68xn

SUPPORT YOUR EXPERIENCE

BEFORE YOU ARRIVE

Take some time to get familiar with the operetta by reading through the synopsis and character descriptions. Don't forget to listen to the music.

Copies of the programme will be available on the night, but save some trees and access a digital copy through our [production page](#).

DON'T BE LATE

It's best to get to the theatre around 15 minutes early so you can find your seat and get settled into the atmosphere.

Being early also gives you time to go to the candy bar and the toilet.

If you've got bags or large coats that you don't want to wear in the theatre, allow time to attend the cloak room.

If you're late, you'll miss the orchestra playing the amazing overture.

DO YOU REALLY NEED YOUR PHONE?

By all means take selfies in the foyer and of course the mandatory pre-show social media post of the set or front curtain. Don't forget to tag us: #victorianopera @victorianopera #voeducation

Allow yourself, and those around you, to be immersed into the magical world of theatre by turning off your phones and notifications to your digital watches.

SHOW YOUR RESPECT

Be aisle kind and thank people who make room for you as you find your seats.

Eat before you attend the theatre, that includes those noisy lolly and chip wrappers.

Save your thoughts about the show for the foyer, no talking or calling out during the show please.

Feel free to express your feelings as the performers display their talents and be sure to clap loudly when you are impressed.



CONTENT WARNING

This production contains mature themes around how society values certain professions.

Parental guidance is recommended.

POST-SHOW ACTIVITIES



ACTIVITY 1: EXPLORE AND APPLY

Opera is a style of theatre that relies heavily on what the audience hears, the sound. However, in this activity we are going to take some time to focus on how the audience can see a character's emotion and intention.

Obviously, the visual elements of sets, costumes and lighting go a long way to help the performer portray this, but a performer can also use physicalities such as **posture, gesture** and **facial expression**.

To the right are a series of extracts from the libretto of *La Rondine* which give us an insight into the character arc of the lead character, Magda.

1. Read through these extracts as a whole allowing a small pause between each.
2. Using different coloured highlighters, pens or pencils create a colour coded system to highlight the different emotions.
3. Take time to explore how these different emotions can be expressed physically without sound. You might like to use a mirror or work with a classmate on this. Be creative, think big and don't be afraid to move in the performing space.
4. Now consider movements and actions to help the audience understand some of the actions embedded in the text, like defending, dancing, dreaming and torment, to name a few.
5. Now combine the emotions and actions into a silent performance that demonstrates to the audience how this character develops throughout the opera. Again, you might like to use a mirror or work with a classmate on this.
6. Rehearse and then perform to your class.

MAGDA

ACT I

"Fair lady, love has blossomed!
defend, defend your heart!
The enchantment of kisses and smiles
is paid for with tears!"...

ACT II

In the sweet caress of dance,
I close my eyes to dream.
Everything is now far away,
nothing can disturb me
and the past
seems to disappear!...

ACT III

What you've given me has been a treasure to me
Your loyalty, your love...

And don't you know that my torment is so great
I feel as if I am dying?
But I must not,
I must not hesitate longer:
I cannot enter into your house!...

ACTIVITY 2: DISCUSSION

Now you have seen *La Rondine*, take some time to contemplate on the questions below and then write your answers in the spaces provided. Remember to provide answers that respectfully justify your thoughts and then share your answers with your class.

Verismo is a genre of opera that explores the problems faced by ordinary people. How does *La Rondine* fall into this genre?

At the time of its premiere, *La Rondine* provided an alternate ending for the female lead Magda - she did not die. Rather, she resolved to end her relationship with Ruggero and return to her old life. How would this character arc be seen as an empowering role for women in 1917?

Now consider that the reason Magda left Ruggero was because her former life as a courtesan did not allow her to be a virtuous wife in the eyes of her future mother-in-law. Is the breaking-off an act of empowerment or an act of self preservation from intolerant societal values?

How effective is this style of theatre (opera) in challenging unfair societal structures and behaviours?

The 1950's was an era of hope in post war Europe. Does Richard Roberts' 1950's design help to anchor the story to the theme of sentimental love? Justify your response with at least three dot points.

ACTIVITY 3: REVIEW & COMMUNICATE

Chi il bel sogno di Doretta

La Rondine

Giacomo Puccini

Andantino ♩ = 52

Tenor

Chiil-bel so - gno di Do - ret-ta po-tein-do - vi - nar? Il suo mi -

Piano

T.

ste - rones-sun, nes-sun mai sco - pri! Un bel giorno il re la bim-ba volle av -

Pno.

T.

vi - ci-nar: Setuame cre-di, setuame ce-di, ti fa-ro ric-ca!

Pno.

To the left is the opening excerpt from 'Chi il bel sogno di Doretta', the most famous aria from *La Rondine*.

1. Name the two time signatures used in this excerpt using their full technical names

i) _____

ii) _____

2. What does the tempo marking mean? _____

3. What is the key signature? _____

Name the three articulations used in this excerpt

i) _____

ii) _____

iii) _____

4. Identify the chord made on the 1st beat of bar 2? _____

5. What is the relationship of this chord to the tonic? _____

Now it is time to explore a composition technique used to create variation - changing tonality.

This aria is about love and it is therefore happy and yearning. However, we know that in the end, Magda breaks off her relationship with Ruggero and the opera ends in heartache, so let's make this excerpt of music reflect this.

On a fresh piece of manuscript paper, transpose this excerpt from F Major to F harmonic minor. This means simply adding accidentals to certain pitches by changing the key signature, but remember what happens to the 7th scale degree. When you have done this, also adjust the tempo marking and the dynamic markings to help create the new mood.

[LISTEN TO THIS EXCERPT HERE](#)

ACTIVITY 4: RESPOND AND ANALYSE

La Rondine is one of the lesser known operas by Puccini. After watching this performance, reflect on what you saw and evaluate the composition and performances to inform other people about what the opera is about, and what they can learn to inform their own music practise. In Step 1, jot down some notes in dot point format around the guiding statements. Then in Step 2, convert your notes into paragraphs. Remember to provide answers that respectfully justify your thoughts

STEP 1: TAKE SOME NOTES

SECTION	GUIDING STATEMENT	YOUR NOTES	SCORE OUT OF 5 STARS
HEADING	Name of Opera, Composed by, Company producing, Year of performance. Review by...	<i>La Rondine</i> , composed by Giacomo Puccini. Victorian Opera, 2024 Review by: (insert your name)	NA
WHAT WAS THE OPERA ABOUT?	This needs to be compressed into 1 paragraph whilst including the most important characters and the main theme.		
EVALUATION OF THE CREATIVE TEAM	Refer to individual names and consider how their work makes the story understandable and accessible for the audience. Also consider how their work highlights the themes and emotions to compliment the music (2 - 3 paragraphs)		
EVALUATION OF THE CAST	Refer to individual names/characters and consider how their work enhances the story. Also consider their vocal technique, control, projection, acting, portrayal of emotion etc... (2 - 3 paragraphs).		
EVALUATION OF THE ORCHESTRA	Provide a brief reference to the orchestra and how they supported the onstage action. In this section you would also refer to the work of the conductor (1 paragraph)		
SUMMARY	Summary statement, outlining the quality of the production and what an audience would gain from seeing this production		Average score

STEP 2: WRITE THE REVIEW

Now that you have your working notes, convert these into paragraphs using Microsoft Word or Google Docs. Get your work proof-read and correct any spelling or grammatical errors. Once this is done, we would love to read your reviews: email them to education@victorianopera.com.au.

“I WISH I KNEW HOW TO QUIT YOU.”

BrokeBack Mountain

**“YOU KNOW IT’S LOVE WHEN ALL YOU WANT IS THAT
PERSON TO BE HAPPY, EVEN IF YOU’RE NOT PART
OF THEIR HAPPINESS.”**

Julia Roberts

**“FAIR LADY, LOVE HAS BLOSSOMED! DEFEND,
DEFEND YOUR HEART! THE ENCHANTMENT OF KISSES
AND SMILES IS PAID FOR WITH TEARS!”**

La Rondine, Act 1

**“JUST IN CASE YOU EVER FOOLISHLY FORGET;
I’M NEVER NOT THINKING OF YOU.”**

Virginia Woolf

**“THE PRICE OF LOVE IS LOSS,
BUT STILL WE PAY. WE LOVE ANYWAY.”**

Next to Normal

**“BEING DEEPLY LOVED BY SOMEONE
GIVES YOU STRENGTH, WHILE LOVING
SOMEONE DEEPLY GIVES YOU COURAGE.”**

Lao Tzu

REFERENCES

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CURRICULUM LINKS

VICTORIAN CURRICULUM: DRAMA - LEVELS 9 AND 10 <https://victoriancurriculum.vcaa.vic.edu.au/the-arts/drama/introduction/scope-and-sequence>

EXPLORE AND EXPRESS

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles.

Activity 1: Explore and Apply

RESPOND AND INTERPRET

Analyse a range of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints and develop understanding of drama practice across local, national and international contexts

Activity 2: Discussion

VICTORIAN CURRICULUM: MUSIC - LEVELS 9 AND 10 <https://victoriancurriculum.vcaa.vic.edu.au/the-arts/music/introduction/scope-and-sequence>

EXPLORE AND EXPRESS IDEAS

Manipulate combinations of the elements of music in a range of styles, using technology and notation to communicate music ideas and intentions

Activity 3: Review and Communicate

Evaluate a range of performances and compositions to inform and refine their own music making

Activity 4: Respond and Analyse



SHARE YOUR THOUGHTS

Let us know what you thought of *La Rondine*

VISIT [VICTORIANOPERA.COM.AU/SURVEY](https://victorianopera.com.au/survey)



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