



**ACCESS OPERA
EDUCATOR GUIDE**

GIACOMO PUCCINI

LA RONDINE

The Met
ropolitan
Opera

LA RONDINE

THE WORK

An opera in three acts,
sung in Italian

Music by Giacomo Puccini

Libretto by Giuseppe
Adami after A. M. Willner
and Heinz Reichert

First performed on
March 27, 1917, at the
Théâtre de l'Opéra in
Monte Carlo, Monaco

PRODUCTION

Nicolas Joël
Production

Ezio Frigerio
Set Designer

Franca Squarciapino
Costume Designer

Duane Schuler
Lighting Designer

Co-production with Théâtre du
Capitole, Toulouse; and Royal Opera
House, Covent Garden

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This elegant romance is the least-known work of the mature Giacomo Puccini. The story concerns a kept woman who defies convention to chase a dream of romantic love with an earnest, if naïve, young man. She is the swallow, or “la rondine,” of the title, a bird who flies toward the sun. The central relationship unfolds in colorful locales in Paris and the south of France, all evoked with superb musical details. Puccini was originally approached for this project by Viennese producers who wanted an operetta. This idea was quickly abandoned, but the original conception had an effect on the finished product, with its abundance of waltzes, romantic vision of Paris, and lightness of tone. History worked against *La Rondine*’s success, however: Italy and Austria became enemies during World War I, precluding a Vienna premiere, and the opera quietly opened in neutral Monte Carlo, never finding a permanent place in the repertoire. That loss is scandalous, since *La Rondine*, judged on its own merits rather than compared to other operas with similar themes, is a fascinating work.

La Rondine’s unconventional drama is in fact one of its great strengths. It may well be Puccini’s most modern opera. This modernity infuses director Nicolas Joël’s production. The locations remain as Puccini specified, but the time has been changed from the mid-19th century to the 1920s. The sets, by veteran designer Ezio Frigerio, and costumes, by famed designer Franca Squarciapino, emphasize the Art Deco refinement of the Parisian scenes and the casual elegance of the finale. The lighting, so important in this highly atmospheric opera, is by the acclaimed designer Duane Schuler.

In one sense, *La Rondine* is more accessible to adolescents than many better-known works. The opera explores the meaning of love and the relationship of feelings to behavior—two unremitting teenage concerns, though rarely discussed in the classroom. This guide is designed to help your students consider the personal issues raised by *La Rondine*, as well as this opera’s place as a work of the early modern era—a time of all-out war, radical movements in art, and technological innovation. The information on the following pages is designed to provide context, deepen background knowledge, and enrich the overall experience of attending a final dress rehearsal at the Metropolitan Opera.



The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world. Founded in 1883, the Met first opened in a lavish opera house at Broadway and 39th Street that, while beautiful, had significant practical limitations. Almost from the beginning, it was clear that the stage facilities of the original theater could not meet the Met's technical needs. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September 1966, was a technical marvel of its day, and has remained an architectural landmark ever since.

Each season, the Met stages more than 200 opera performances in New York, welcoming more than 800,000 attendees. In addition to presenting the indispensable masterpieces of history's great composers, performed by the world's finest singers and directed by visionaries from throughout the theatrical world, the Met is committed to ensuring that opera remains a living art form by commissioning and staging vital new works that tell modern stories and engage with the issues of today. The Met is also a leader in new media distribution initiatives, harnessing state-of-the-art technology to bring performances from the Met's iconic stage to millions of people worldwide.

This guide includes a variety of materials on Puccini's *La Rondine*.

The Source, The Story, and Who's Who in *La Rondine*

A Timeline: The historical context of the opera's story and composition

A Closer Look: A brief article highlighting important aspects of Puccini's *La Rondine*

Ten Essential Musical Terms: Musical terminology that will help students analyze and describe Puccini's work

Student Critique: A performance activity highlighting specific aspects of this production and topics for a wrap-up discussion following students' attendance

Further Resources: Recommendations for additional study, both online and in print

This guide is intended to cultivate students' interest in *La Rondine*, whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression. In particular, this guide offers in-depth introductions to:

- The relationship between the genres of opera and operetta
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

Summary

A group of artists and intellectuals gathered at the Paris home of Magda—mistress to the wealthy Rambaldo—debate the meaning of love. Prunier, a poet and lover of Madga’s maid Lisette, champions true romance, but Rambaldo remains convinced that money can buy love. A visitor named Ruggero, the son of Rambaldo’s childhood friend, arrives on the scene, and they decide to go to Bullier’s, a bustling restaurant. At first, Magda decides to stay home but decides to join them incognito once the group leaves. Now at Bullier’s, Magda joins Ruggero—who does not recognize her—and they quickly fall for each other. When Rambaldo shows up, Prunier and Lisette try and fail to prevent him from seeing Magda with Ruggero. Rambaldo confronts her, and Magda confesses that she has found true love and leaves with Ruggero to start a new life.

The new couple are living together in a villa when Ruggero writes to his mother asking permission to marry Magda. Prunier and Lisette return after her attempt at a singing career fails. Magda offers to hire her once again as her maid. Prunier, meanwhile, delivers a message from Rambaldo: He is willing to take Magda back as his lover. Ruggero receives a letter from his mother, who is overjoyed at the prospect of his marriage. Magda, however, confesses to Ruggero that she is unable to be his wife and, not wanting to jeopardize his future, departs, leaving him heartbroken and returning to her former life.

THE SOURCE: ORIGINAL STORY BY ALFRED MARIA WILLNER AND HEINZ REICHERT

Puccini long searched for a new project following the completion of *La Fanciulla del West*, which had its world premiere at the Met in 1910. Literature and contemporary theater were the sources that typically grabbed the composer’s attention, but for several years after *Fanciulla*, the composer flitted restlessly over a motley assortment of possibilities. These ranged from the novel *Lorna Doone* to Oscar Wilde’s unfinished *A Florentine Tragedy* and even a bizarrely imagistic, decadent dramatization of the *Children’s Crusade* by the controversial poet Gabriele d’Annunzio.

During his search, Puccini did settle on a gritty, tragic new play that he would eventually transform into *Il Tabarro*, the first panel of *Il Trittico*. At the same time, however, he began to express an interest in lighter fare: “I have a desire to laugh and to make other people laugh,” he wrote to one of his confidantes. While he was in Vienna in 1913 for the local premiere of *Fanciulla*, an unlikely opportunity arrived in the form of an invitation by the director of one of the city’s leading theaters for operetta, a genre then in its “silver age,” as represented by the enormously popular works of Franz Lehár.

Indeed, the composer immediately expressed frustration with the notion of writing a conventional operetta—separated into numbers and with spoken dialogue—when he received the first sketch proposed by Alfred Maria Willner, a librettist for Lehár. Puccini complained about “the usual slipshod, banal operetta,” with its lack of character study and “dramatic interest,” and, in an often-quoted statement, concluded that “an operetta is something I shall never do.” Willner paired up with a colleague, Heinz Reichert, to concoct another scenario drawing on patterns familiar from both grand opera and operetta revolving around the figure of a beautiful courtesan who attempts to take flight from her gilded cage to pursue romantic bliss.

For his part, Puccini turned to a new collaborator, Giuseppe Adami, who would also furnish the librettos for *Il Tabarro* and *Turandot*. Adami not only translated the German libretto but reshaped and adapted significant details in response to Puccini's demands. Composition stretched more than two years while Puccini worked simultaneously on *Il Tabarro*.

Synopsis

ACT I: *Magda's house in Paris, late afternoon.* The wealthy Rambaldo and his mistress, Magda, are entertaining theatrical and literary friends. Prunier, a poet and the lover of Magda's maid, Lisette, declares that romantic love is back in fashion. No one except Magda takes him seriously. When Prunier sings a ballad he has written about a girl who rejects the love of a king, Magda sits at the piano and finishes the song, making up a second verse that tells how the girl falls in love with a student ("*Chi il bel sogno di Doretta*"). She thinks about her own flirtations and recalls an



encounter with a young man at Bullier's restaurant. Rambaldo says he knows what love means and gives Magda a pearl necklace, which she accepts without changing her opinion that love has nothing to do with wealth. Prunier offers to read Magda's palm and predicts that she will go south in pursuit of romance and happiness, just like "la rondine," the swallow. Rambaldo introduces a visitor, Ruggero, the son of a childhood friend, who is new to Paris and wants to know where to spend the evening. They decide on Bullier's, and Ruggero leaves to go there. Lisette, flirting with Prunier, tells him that it is her night off, and the two follow Ruggero. As the guests depart, Magda decides to remain at home, then changes her mind. She dresses as a shop girl and leaves, confident that no one will recognize her and ready for an adventure at the restaurant.

VOICE TYPES

Since the early 19th century, singing voices have usually been classified into six basic types, three male and three female, according to their range:

SOPRANO the highest voice type, normally possessed only by women and boys

MEZZO-SOPRANO the voice type lying below the soprano and above the contralto; the term comes from the Italian word "mezzo," meaning "middle"

CONTRALTO the lowest female voice type, also called "alto"

TENOR the highest standard voice type in adult males

BARITONE the voice type lying below the tenor and above the bass

BASS the lowest voice type

ACT II: *The Bullier dance hall, later that evening.* Bullier's restaurant is alive with a crowd of artists, students, and young women. Ruggero sits alone at a table. When Magda enters, several young men approach her, but she says she already has a date and joins Ruggero. He doesn't recognize her; she introduces herself as Paulette. When she teases him about his probable love affairs, he replies that should he ever love a woman, it would be forever. While they talk and dance, they both realize that they have fallen in love with each other. Prunier and Lisette arrive. She is startled by the sight of Magda, but Prunier, understanding the situation, convinces her that it is someone else with a chance resemblance. Suddenly Rambaldo appears, and Prunier asks Lisette to keep



Ruggero out of sight. Rambaldo demands an explanation for her escapade from Magda. She replies that she has found true love and is going to leave him. Rambaldo bows ironically, expressing hope that she will not regret it. Ruggero returns, and Magda leaves with him to start a new life.

A scene from Act III
KEN HOWARD / MET OPERA



ACT III: *A hotel on the Riviera, several months later.* Magda and Ruggero have been living in a villa on the Riviera, but their money is running out. Ruggero says he has written to his mother for her consent to their marriage and paints an idyllic picture of his family's home in the country. Magda is dismayed that her lover doesn't know anything of her past. After he leaves, Prunier and Lisette arrive, quarrelling; he had tried to make her a singer, but her debut was a disaster. Magda tells Lisette she would be glad to take her into service once more. Prunier, who can't imagine Magda continuing her fantasy life, delivers a message from Rambaldo: He is ready to welcome her back on any terms. Prunier leaves as Ruggero returns with a letter from his mother, who is delighted that her son has found a good and virtuous bride. Heartbroken, Magda confesses that she can be his mistress but never his wife. He insists he loves her anyway, but she says she will not ruin his future. Leaving the devastated Ruggero behind, she turns away to go back to her old life.

WHO'S WHO IN LA RONDINE

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Magda A young mistress	MAHG-dah	soprano	Capricious and sentimental, Magda pursues true romantic love—until her past catches up with her.
Ruggero Magda's suitor	roo-JEHR-roh	tenor	A newcomer to Paris, Ruggero naïvely hopes to settle down with Magda without truly understanding her.
Lisette Magda's maid	lee-ZETT	soprano	Energetic, friendly, and flirtatious, Lisette suggests Bullier's as a hangout spot and—under the guidance of her lover, the poet Prunier—later makes a disastrous debut as a singer.
Prunier A poet	proo-nee-AY	tenor	One of the several artists who gather at Magda's home, Prunier idealistically champions romantic love and foretells Magda's fate when he reads her palm.
Rambaldo A rich banker	rahm-BAHL-doh	baritone	As Magda's protector and financial provider, Rambaldo represents Magda's shameful past, where love is something to be purchased, not felt. When she rejects him for Ruggero, he remains steadfast that she will ultimately return to him.

The Creation of *La Rondine*

- 1858** Giacomo Puccini is born on December 22 in Lucca, a town on the western edge of Tuscany. As the oldest son in a family of seven children, Puccini is expected to go into the business at which his family has excelled for four generations: music.
- 1874** Puccini begins training in music at the local music institute, studying with his uncle, Fortunato Magi. He soon begins learning the scores of Verdi's operas.
- 1880** Puccini's exemplary musical gifts earn him entry to the Milan Conservatory, the most prestigious musical academy in Italy. In addition to his formal studies, he comes into contact with the bohemian and anti-conformist group of artists known as the Scapigliati (literally "the disheveled ones"). There, he meets many of the leading writers and intellectuals of the day.
- 1883** The publisher Sonzogno announces a competition for young composers, and Puccini submits his first opera, *Le Villi*. To his chagrin, he receives no prize at all, not even an honorable mention.
- 1884** Despite the disappointment of the Sonzogno competition, Puccini manages to find sponsors for a performance of *Le Villi* at the Teatro Dal Verme, Milan's second most important opera house (after the Teatro alla Scala). In the audience is Giulio Ricordi, head of the Ricordi publishing house, who is so taken with Puccini's work he immediately signs an exclusive contract with the young composer.
- 1889** Puccini's second opera, *Edgar*, premieres at La Scala. It is the only true flop of Puccini's career.
- 1893** The disappointment of *Edgar* is all but forgotten when Puccini's third opera, *Manon Lescaut*, premieres in Milan to rapturous acclaim. The success of *Manon* makes the formerly penniless Puccini a rich man, and he moves to a posh villa near the town of Torre del Lago.

- 1896** On February 1, *La Bohème* premieres at the Teatro Regio in Turin, conducted by Arturo Toscanini. It is a major occasion, with members of the royal family in attendance. The critics' reviews are chilly, but the audience adores the new work.
- 1904** *Madama Butterfly* premieres at La Scala in Milan on February 17. Despite a starry cast, the performance is a disaster, with critics accusing Puccini of plagiarism. He immediately withdraws the score. After a series of revisions, *Madama Butterfly* finds great success elsewhere in Italy and abroad, although it is never again seen at La Scala during Puccini's lifetime.
- 1910** Puccini's opera *La Fanciulla del West* has its world premiere at the Met.
- 1913** While attending a local premiere of *La Fanciulla del West* in Vienna, Puccini is approached by the director of one of the city's leading theaters for operetta, an enormously popular genre at the time.
- 1917** As World War I rages, Austria and Italy remain enemies—precluding a Vienna premiere for *La Rondine*. The opera quietly opens at the Grand Théâtre in neutral Monte Carlo, never finding a permanent place in the repertoire.
- 1924** Puccini is diagnosed with cancer and travels to Brussels for treatment. He dies on November 29, with the unfinished score of his final opera, *Turandot*, lying on his bedside table. His body is taken to Milan and temporarily interred in the Toscanini family crypt before being transferred to his estate at Torre del Lago.



The Germanic Invasion

La Rondine was first conceived as an operetta—a stage play studded with romantic songs—in the style of such German-speaking Austrian composers as Johann Strauss, II and Franz Lehár. Puccini also envisioned a work in the spirit of Richard Strauss’s *Der Rosenkavalier*. Hints of these northern origins are sprinkled through the opera, starting with the flirtatious banter that begins the evening.

The musical form most identified with Germanic operetta is the waltz, and Puccini offers several. Most of Magda’s aria “*Ore dolce e divine*” is written in 3/4 time, typical for a waltz. Its musical motif recurs throughout Act I. Waltzes are the meat of the dance scene at Bullier’s in Act II. Magda and Ruggero’s gentle duet, “*Nella dolce carezza*,” in 3/4 time, blossoms as it proceeds into a waltz of mounting, Viennese-style intensity. Following a short march in which Magda and Ruggero sing of sweetness, madness, enchantment, and dreams, an entirely new waltz begins, eventually melting back to the “*Nella dolce carezza*” theme.

The party continues in 3/4 time right up to the fateful order of “two bocks.” Those “bocks” themselves represent German influence: An Italian composer and his librettists could have quenched their characters’ thirsts on wine, but instead they drink German beers.

Perhaps the most interesting reference comes in Act I. As Prunier describes the kind of refined, elegant, and sexy woman who attracts him, he names women from then-famous romances and myths. The last mentioned, Salome, was not only a seductress who beheaded John the Baptist, but also the heroine and namesake of an opera by none other than Richard Strauss. As Prunier sings her name, Puccini honors Strauss with a quotation of a melody borrowed from that opera!

A poster for Richard Strauss’s opera *Salome*



Aria

An aria is a song for solo voice, accompanied by orchestra. In opera, arias mostly appear during a pause in dramatic action when a character is reflecting musically on his or her emotions. Most arias are lyrical, with a tune that can be hummed, and many arias include musical repetition. For example, the earliest arias in opera consist of music sung with different stanzas of text (strophic arias). Another type of aria, da capo arias, became common by the 18th century and feature the return of the opening music and text after a contrasting middle section. In the 19th century, Italian arias often featured a two-part form that showcases an intensification of emotion from the first section (the cantabile) to the second section (the cabaletta).

Bass

The lowest sounding line in music, bass also refers to the lowest singing range for the male voice. Opera composers often choose a bass voice to sing one of two opposite types of roles: comic characters or dramatic and serious characters. For example, Mozart and Rossini wrote comic parts for basses, using musical repetition and low notes for comic effect. Wagner and Mozart wrote serious parts for basses, focusing on the gravity that a low register can contribute to the overall musical texture.

Ensemble

An ensemble is a musical piece for two or more soloists, accompanied by orchestra. Types of ensembles include duets (for two soloists), trios (for three soloists), and quartets (for four soloists). Sometimes singers will respond directly to one another during an ensemble. At other times, singers will each sing to themselves as if the other singers were not on stage. In ensembles, multiple characters may simultaneously express very different emotions from one another.

Harmony

The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Throughout much of Western music, systems of rules govern these progressions to help create our sense of musical tension, expectation, and conclusion. Tonal harmony is based on progressions of chords in relationship to a tonic (or home) key. In the 19th century, as composers sought novel sounds to reflect the originality of their invention, they began to employ chords and progressions of greater dissonance and greater distance from the home key. As such dissonances moved beyond mere sound effects into the musical structure itself, the traditional theory of tonal harmony became insufficient to understand and describe musical structure.

Libretto

The libretto is the text of an opera, including all the words that are said or sung by performers. Until the early 18th century, a composer would frequently set music to a preexisting libretto, and any given libretto could thus be set to music multiple times by different composers. During the 18th and 19th centuries, collaboration between the author of the libretto, known as the librettist, and the composer became more frequent. Some opera composers, most notably Wagner, are known for writing their own text.

Melody

A melody is a succession of pitches that form an understandable unit. The melody of a piece is usually a tune that a listener can hum or sing. During arias, the soloist often sings the main melody, though other instruments may play parts of the melody. Sometimes, such as during ensembles, multiple melodies can occur simultaneously.

Recitative

The vocal writing between speech and song that imitates the accents and inflections of natural speech is called recitative. Composers often employ recitative for passages of text that involve quick dialogue and the advancement of plot, since the style allows singers to move rapidly through a large amount of text. Recitative may be accompanied either by a keyboard instrument or by the orchestra.

Score

The complete musical notation for a piece, the score includes notated lines for all the different instrumental and vocal parts that unite to constitute a musical composition. In an opera orchestra, the conductor follows the score during rehearsals and performances while each performer follows his or her individual part.

Theme and Motive

Themes are the melodic ideas that are musical building blocks for a piece. A theme is often recognizable as a distinct tune and may reappear in its original form or in altered form throughout the piece. A motive (or motif) is a brief musical idea that recurs throughout a musical work. Motives can be based on a melodic, rhythmic, or harmonic component, and their repetition makes them recognizable to the listener. In opera, musical motives are often symbolically associated with specific characters or dramatic ideas.

Verismo

Verismo was a movement in Italian theater and opera in the late 19th century that embraced realism and explored areas of society previously ignored on the stage: the poor, the lower class, and the criminal. Its characters are driven by passion to defy reason, morality, and the law. To reflect these emotional extremes, verismo opera composers developed a musical style that communicates raw and unfiltered passions. Musically, verismo operas react against the forced ornamentation of the bel canto style and instead emphasize a more natural setting of the text to music. Before its exploration on the operatic stage, the verismo aesthetic first developed within the realm of literature.

Encouraging Student Response in Attending the Final Dress Rehearsal

COMMON CORE STANDARDS AND LA RONDINE

CCSS.ELA-Literacy.SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-12.1d

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. This performance activity will help students analyze different aspects of the experience, engage critically with the performance, and express their views in a respectful and supported environment.

The enclosed performance activity is called “Opera Review: *La Rondine*.” The handout for this activity, available at the back of this guide, will invite students to think of themselves as opera critics, taking notes on what they see and hear during the performance and critiquing each scene on a five-star scale. Students should bring this activity sheet to the final dress rehearsal and fill it out during intermission and/or after the final curtain. When they return to class, students can use their “Opera Review” sheets as they review and discuss their experience.

DISCUSSION

Students will enjoy starting the class with an open discussion of the final dress rehearsal. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently?

As discussed in the pre-transmission activities, *La Rondine* was initially commissioned as an operetta, but Puccini found himself uncomfortable working in that genre. What is it about an operetta that Puccini might have found constricting, uncomfortable, or ill-suited to his talents? Begin by eliciting students' own understanding of the differences between operetta and opera. (You may have already covered some of this in preparing to see *La Rondine*.) While there are no hard and fast rules, in general:

- An operetta is a spoken theater piece studded with songs
- Operettas are rarely tragic; more often, they mix romance with comedy
- They often take place in exotic or fantastic settings
- Their characters tend to include royals, nobles, or high officials—sometimes admired, frequently the subjects of farce or the objects of ridicule
- Other characters in operettas are often identified by social class
- Comedy in operettas frequently derives from contrasting class conventions
- Stylistic hallmarks include wit, elegance, and catchy tunes
- Operettas are shorter in length than operas
- A genre of light opera

If those are the characteristics of operetta, how would your students say they differ from those of opera? More concretely, you might ask, “Why was *La Rondine* originally conceived as an operetta but ultimately classified as an opera? How does *La Rondine* straddle both genres? (In general, an opera is longer in length and “heavier” in terms of both music and subject matter. The inseparability of singing, whether solo, duet, or larger ensembles, from the plot and development of character relationships is a hallmark of opera.)

Your class has some familiarity with opera, perhaps less acquaintance with operetta, but probably considerable experience with Broadway-style musicals, whether classic high-school productions like *Grease* and *Fiddler on the Roof* or movie musicals like *Mamma Mia!* and *High School Musical*. Having discussed some of the differences between operetta and opera, students should now apply their own knowledge of musicals to identify characteristics which differentiate that genre. What do they think makes a musical different from an opera? What might make it different from an operetta? What kinds of stories do musicals tell? Are there stories that would not work as musicals? Do opera, operetta, and musical theater tell different kinds of stories?

As a follow-up, students can pick a musical they know well and, by way of consolidating their thinking about formal characteristics, write essays on the topic, “How I would turn [title of show] into an opera?”

IN PRINT

Budden, Julian. *Puccini: His Life and Works*. Oxford: Oxford University Press, 2002.

Budden's biography includes lengthy chapters on each of Puccini's major operas. It is the most scholarly work on this list, but the writing is accessible and engaging, and Budden's book is well worth the effort for those who wish to delve more deeply into the composer's life and music.

Weaver, William. *Puccini: The Man and His Music*. New York: E. P. Dutton, in association with the Metropolitan Opera Guild, 1977.

An entertaining and insightful overview of Puccini's life and work, richly illustrated with numerous photographs and other relevant images.

ONLINE

"The Beginner's Guide to Puccini," English National Opera

eno.org/discover-opera/operas/the-beginners-guide-to-puccini/

An accessible overview of Puccini's life and work with musical examples from his operas.

The Metropolitan Opera, "Chi il bel sogno di Doretta"

[youtube.com/watch?v=8xG7alfNq-g](https://www.youtube.com/watch?v=8xG7alfNq-g)

Kristine Opolais performs Magda's aria from Act I in the Met's 2013 production of *La Rondine*.

Metropolitan Opera, "New Year's Eve Gala: Quartet from *La Rondine*"

[youtube.com/watch?v=3DJ7glYqBaQ](https://www.youtube.com/watch?v=3DJ7glYqBaQ)

Angel Blue, Pretty Yende, Javier Camarena, and Matthew Polenzani sing an excerpt from Puccini's *La Rondine* at the Parktheater in Augsburg, Germany, in rehearsal for the Met Stars Live in Concert: New Year's Eve Gala.

Metropolitan Opera, "Non disperare, ascolta"

[youtube.com/watch?v=7-U8JoRinGM](https://www.youtube.com/watch?v=7-U8JoRinGM)

Kristine Opolais and Giuseppe Filianoti perform Magda and Ruggero's Act III duet in the Met's 2013 production of *La Rondine*.

La Rondine

Performance date:

Reviewed by:

Have you ever wanted to be a music and theater critic? Now's your chance! As you watch *La Rondine*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn't you like? If you were in charge, what might you have done differently? Think carefully about the action, music, and stage design. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about the opera and this performance at the Met!

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
The discussion about love MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Doretta's dream MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Magda's fond memory of Bullier's MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Thinking of a great nightclub for Ruggero MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Prunier and Lisette's love duet MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Magda prepares to go to Bullier's. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The scene at Bullier's MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Magda and Ruggero get to know each other. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Rambaldo arrives MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Ruggero tells Magda he's asked his mother for permission to marry. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Prunier and Lisette reappear. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Magda reads the letter from Ruggero's mother. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Magda and Lisette leave Ruggero behind. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆