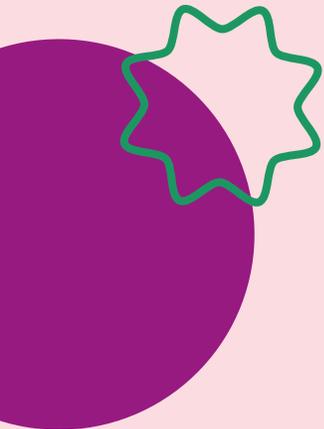




SING ME A STORY

ACHIEVE YOUR
DREAMS WITH A TEAM!

PERFORMANCE GUIDE



THE PARAMOUNT THEATER

ARTS EDUCATION



215 East Main Street, Charlottesville, VA 22902

CHARLOTTESVILLE
OPERA

EDUCATION
PROGRAM



STUDY GUIDE



About Sing Me a Story: Achieve Your Dreams with A Team

Sing Me a Story: Achieve Your Dreams with a Team! explores the joys and challenges of working together, demonstrating how communication, collaboration, and mutual respect can turn big dreams into unforgettable performances. With a fresh cast of singers and a mix of opera and musical theater favorites, students will witness firsthand how the arts bring people together across disciplines and experiences.

About Charlottesville Opera

In 1978, a group of Charlottesville musicians, led by Priscilla Little, began to present chamber performances at the home of President James Monroe, Ash Lawn-Highland. These performances became the Ash Lawn-Highland Opera Festival, which grew dramatically after Judy Walker became the General Director in 1987. At that time, the festival began performing full-length operas and musical theater productions in the historic home's boxwood gardens. Over the years, with the support of Ash Lawn-Highland's owner, the College of William & Mary, the festival grew and flourished. In 2002, the Ash Lawn Opera Festival Foundation was incorporated, independent from the College, with the mission of performing opera and musical theater, developing young artists and administrators for professional careers in opera, and providing educational programs in opera.

In the summer of 2009, Ash Lawn Opera relocated its performances to The Paramount Theater on the Downtown Mall in Charlottesville, allowing the company to grow even further artistically and professionally. With the hiring of Michelle Krisel as General Director in 2010, complete with over thirty years of experience in the national and international world of opera, including 14 years as the Special Assistant to Plácido Domingo at Washington National Opera, the Board of Directors set a goal to become one of the finest small opera companies and summer opera festivals in the United States. In recent years, the company has partnered with a number of other local arts groups, including the Oratorio Society of Virginia, the Wilson School of Dance, the Virginia Consort, the Virginia Festival of the Book, and Charlottesville Ballet. It has also expanded its season to include occasional winter and spring performances.

In January, 2017, in honor of its 40th anniversary as the area's premier opera company, Ash Lawn Opera became Charlottesville Opera, and embarked on its most ambitious season yet. Our new name reflects the remarkable artistic transformation our company has experienced in recent years, as well as our continued dedication to the Charlottesville community.



About the Singers

The journey of an opera singer is often a long one, typically beginning with private lessons in voice and possibly other instruments during childhood. High school involvement in choirs, musical theater, and more helps develop performance skills. Many pursue formal higher education at universities or conservatories, specializing in vocal performance, and stagecraft. Graduate studies offer advanced training, often leading to Master of Music degrees. Throughout their education, singers participate in recitals, workshops, and opera productions. Additionally, young artist programs provide valuable professional training, including language diction, stage movement, and audition techniques, preparing singers for careers in the demanding world of opera performance.



Cody Carlson

Cody Carlson is a baritone from Park City, Utah. He recently earned his Master's degree in Voice Performance from the University of Michigan–Ann Arbor. While at Michigan, his favorite roles included the title role in *Gianni Schicchi*, Greatorex/Gissing in *Elizabeth Cree*, and the Badger in *The Cunning Little Vixen*.

Cody spent two summers performing with the Ohio Light Opera, where he appeared in light opera and musical theatre productions. Notable roles include Michael in the North American premiere of George Gershwin's musical comedy *Primrose*, Hubert in *The Student Prince*, and Josef in *Cloclo*. Additionally, he was a featured dancer and vocal quartet member in classic golden-age musicals such as *The Music Man*, *The Pajama Game*, *Anything Goes*, and *Fifty Million Frenchmen*. Other favorite performances include Ben in *The Telephone*, Figaro in *Le nozze di Figaro*, and Judge

Turpin in *Sweeney Todd*. Cody also holds a Bachelor's degree in Music from the University of Utah. In his free time, he enjoys reading, hiking, traveling, and listening to history podcasts.

Christian Davakis

Tenor Christian Davakis, a New Jersey native, has a diverse operatic and concert repertoire. His most recent roles include covering Federico in Verdi's *Stiffelio* (Sarasota Opera, 2025), Gastone in Verdi's *La Traviata* and Goro in Puccini's *Madama Butterfly* (NJ Lyric Opera, 2023), and Beadle Bamford in Sondheim's *Sweeney Todd* (Eastman Opera Theatre, 2020).

Christian was a 2025 Apprentice Artist with Sarasota Opera. He also took part in the 2025 Opera San Antonio South Texas Tour, performing in concert venues and schools across the state. Additionally, Christian has sung with North Carolina Opera, Opera Carolina, the Princeton Music Festival, and NJ Lyric Opera.





Maria Nicole De Conzo

Mezzo-Soprano **Maria Nicole De Conzo** is quickly establishing herself as a versatile performer of standard opera, contemporary opera and musical theatre. Last summer, Maria joined Des Moines Metro Opera as an Apprentice Artist, covering Herodias in *Salome* and performed the role of Maddalena from *Rigoletto*.

For the 2023-2024 season, Maria was a Young Artist at The Glimmerglass Festival covering Gertrude in *Roméo et Juliette*. She also performed Dritte Dame in *Die Zauberflöte* as a Mary Ragland Emerging Artist with Nashville Opera. In 2022-2023, Maria was a Metropolitan Opera Laffont Competition District Winner and a Young Artist with Opera Saratoga where she performed Beggar Woman in *Sweeney Todd* alongside Broadway's three-time Tony nominee, Carolee Carmello as Mrs. Lovett in addition to covering Berta in *Il barbiere di Siviglia* and Danny in *Sky on Swings*.

Maria was also an Apprentice Artist with the Lyric Opera of Kansas City and during her time in Kansas City, she performed numerous roles: Charlotte in *Werther*, Elizabeth Cree in *Elizabeth Cree*, Miss Todd in *The Old Maid and the Thief*, Grandma Mills in *The House without a Christmas Tree*, and Marcellina in *Le nozze di Figaro*. Throughout 2019-2021, Maria was an Emerging Artist with the Seagle Festival where she performed the roles of Marcellina in *Le nozze di Figaro* and Aunt Eller in *Oklahoma!* She was set to return to the 2020 season to perform Dolly in *Hello, Dolly!* but returned in 2021 to perform Madame de la Haltière in *Cendrillon*.

Rebekah Howell

With a voice that effortlessly traverses bel canto to Broadway belt, **Rebekah Howell** is cementing her status as a dynamic and versatile artist. Her burgeoning career showcases adaptability, passion, and a gift for storytelling through diverse art forms, including opera, musical theatre, and classical

concert works. In 2025-26 Rebekah sings Sarah in *Guys & Dolls* with Franklin Theatrical Fellowship, a concert of opera and musical theater favorites on the Hart Community Arts Series, and joins LaPorte County Symphony for a pops concert. Recent engagements include Königin die Nacht in *Die Zauberflöte*, the four heroines in *Les contes d'Hoffmann*, Adina in *L'elisir d'amore*, Nanetta in *Falstaff*, Mother Abbess in *The Sound of Music*, The Witch in *Into the Woods*, Cunegonde in *Candide*, Zerlina in *Don Giovanni*,

and Susanna in *Le nozze di Figaro*. In addition to her work on stage, Rebekah has been the soprano soloist in Beethoven's Symphony No. 9 with the Baton Rouge Symphony Orchestra, Mahler's Symphony No. 4 with the Chautauqua Symphony Orchestra, and Carmina Burana with the Baton Rouge Symphony. She recently presented a solo concert of Kurt Weill selections, hosted by the Rochester Academy of Medicine and the Kurt Weill Foundation. She was a featured soloist in Knoxville Opera's Rossini Festival as well as galas with Studio Tenn, Knoxville Opera, and Charlottesville Opera. Rebekah was the inaugural winner of the Kurt Weill Award at the Lotte Lenya Competition in 2021 and returned as a semifinalist in 2022 and as a finalist in 2023 and 2024. She has completed residencies with Charlottesville Opera, Opera Colorado, Nashville Opera, and Chautauqua Opera. This season she will be artist in residence at Hong Kong Disney. Rebekah Howell holds degrees in voice performance from both Baylor University (BM) and Indiana University (MM).



Engaging with Curriculum

Sing Me a Story: Achieve Your Dream with A Team provides an enriching curriculum designed for student audiences in grades 3-8. Through engaging lessons and activities students explore their creativity, hone critical thinking skills, and deepen their understanding of these subjects. They observe performances, analyze artistic expressions, and gain insights into historical contexts, all while meeting curriculum standards. By integrating standards-aligned content with hands-on learning, students are inspired to discover their voices and express their unique perspectives in a supportive educational environment.



Historical Contexts and Cultures:

Many operas are set in specific historical periods and locations, offering students a glimpse into the societal norms, cultural practices, and historical events of those times. By studying operas, students can gain insights into the historical backdrop against which these stories were told, helping to bring history lessons to life.



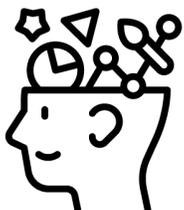
Art and Music Appreciation:

By exploring opera, students are introduced to various elements of the performing arts, including vocal performance, orchestration, stage design, and costume design. This can foster an appreciation for art and music, highlighting the role they play in cultural and historical expression.



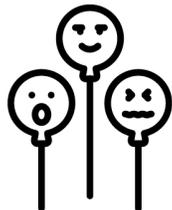
Storytelling and Literature:

Opera is a form of storytelling that combines music, drama, and sometimes dance. It introduces students to classic tales, myths, legends, and historical narratives, reinforcing literary skills and comprehension. Through opera, students can explore themes of heroism, tragedy, love, and betrayal, which are common in historical narratives.



Critical Thinking and Interpretation:

Analyzing operas and their themes, characters, and historical settings can enhance critical thinking skills. Students learn to interpret meanings, understand character motivations, and draw connections between the opera's narrative and historical facts or societal issues of the time.



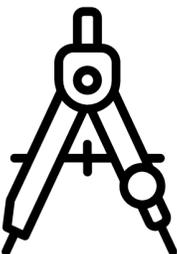
Empathy and Emotional Intelligence:

Operas often portray deep human emotions and complex relationships. By engaging with these stories, students can develop empathy and emotional intelligence, understanding diverse perspectives and the human condition across different historical periods.



Science:

The science behind opera production melds mathematics and technology to shape its visual storytelling. Color mixing relies on the science of light combinations to evoke emotions, using primary colors to paint the stage in diverse hues. This fusion of science and art enables the realization of a creative vision, bringing the opera's narrative to vivid life.



Mathematics:

In opera, and other live entertainment the mathematics of lighting design showcase how creativity and analytical thinking come together, encouraging students to explore their interests in both fields. Learn about the geometry of light, how it interacts with surfaces, and how we can manipulate it to create different mood, focus, and depth on stage.



Overview

What is Opera?

Opera is a thrilling performance where stories are told not just with words, but with music, singing, and sometimes dancing. Imagine watching a play where instead of talking, everyone sings their thoughts and feelings, accompanied by beautiful music played by an orchestra. The stories in operas can take you on adventures to faraway lands, into deep emotions, and through exciting events, all with stunning costumes and sets that make you feel like you're in a different world.

Behind the scenes, a lot of talented people work together to bring an opera to life. There are singers who tell the story, orchestra players who play various instruments to add emotion and drama to the story, and a conductor who makes sure everyone is in sync. Plus, there are people who design the sets, lights, and costumes, making everything look just right. When you watch an opera, you get to see and hear a story unfold in a powerful and beautiful way, with music that can make you feel excited, happy, sad, or even a bit scared. It's a fun way to experience big emotions and stories in a unique and memorable way.

Program

Although opera originated around 1600 with the work of composers like Monteverdi, the earliest composer of opera on today's program is Mozart. He revolutionized opera by making fun of the aristocracy in his plots and writing in the vernacular, the language of everyday people. Mozart's introduction of complex characters and intricate plots that explored deep human emotions and societal issues, blending serious themes with humor and wit, significantly broadened opera's appeal.

Alongside Mozart, the program features selections from some of opera's most beloved works, including *The Tales of Hoffmann*, *The Barber of Seville*, and *Rigoletto*. These operas span a wide range of styles, from sparkling comedy to intense drama, and showcase the expressive power of the human voice. Through stories of love, longing, humor, and heartbreak, composers such as Rossini, Offenbach, and Verdi demonstrate how opera brings music and storytelling together to explore the full spectrum of human emotion.

Interwoven with these operatic selections are excerpts from musical theater by Bernstein, Rodgers and Hammerstein, and Schwartz, drawn from *West Side Story*, *Cinderella*, and *Wicked*. These composers build on many of the same traditions found in opera, memorable melodies, rich orchestration, and compelling characters, while speaking in a distinctly American and contemporary musical language. Together, the operatic and musical theater selections highlight the many paths that lead to the stage and celebrate music's enduring ability to tell stories across genres and generations.

List of Arias & Songs

Quartet: "Finale"

Opera: *Die Zauberflöte (The Magic Flute)*

Composer: Wolfgang Amadeus Mozart; Premiered in 1791

Song: "Cool"

Musical: West Side Story

Composer: Leonard Bernstein; Premiered in 1957

Song: "Maria"

Musical: West Side Story

Composer: Leonard Bernstein; Premiered in 1957

Song: "In My Own Little Corner"

Musical: Cinderella

Composer: Richard Rodgers; Premiered in 1957

Song: "Stepsister's Lament"

Musical: Cinderella

Composer: Richard Rodgers; Premiered in 1957

Aria: "Largo al factorum"

Opera: *Il barbiere di Siviglia (The Barber of Seville)*

Composer: Gioachino Rossini; Premiered in 1816

Trios: "Zitti, zitti, piano, piano"

Opera: *Il barbiere di Siviglia (The Barber of Seville)*

Composer: Gioachino Rossini; Premiered in 1816

Aria: "The Doll Song"

Opera: *Les Contes d'Hoffmann (The Tales of Hoffman)*

Composer: Jacques Offenbach; Premiered in 1880

Aria: "Questa o quella"

Opera: *Rigoletto*

Composer: Giuseppe Verdi; Premiered in 1851

Song: "Dancing Through Life"

Musical: Wicked

Composer: Stephen Schwartz; Premiered in 2003

Song: "What Is This Feeling?"

Musical: Wicked

Composer: Stephen Schwartz; Premiered in 2003

Song: "For Good"

Musical: Wicked

Composer: Stephen Schwartz; Premiered in 2003

Vocabulary

Libretto	A libretto is the story and words that characters sing in an opera, like the script of a play but set to music.
Aria	An aria is a solo that the singer gets to sing in an opera where one character gets to shine, sharing their feelings or an important part of the story, all by themselves.
Recitative	Recitative is the part of an opera where characters sing their words in a way that sounds like talking, helping to tell the story and connect the songs.
Melody	A melody is a series of musical notes that are put together in a way to make a tune that you will remember and maybe even go away singing.
Harmony	Harmony is when multiple notes are played or sung together at the same time to make the music sound fuller and more beautiful while supporting the melody.
Soprano	A soprano is the highest voice in the different vocal ranges
Mezzo-Soprano	A mezzo-soprano is a singer with a voice that is a little lower than a soprano's, offering rich and warm tones that are right in the middle of the singing range.
Tenor	A tenor is a male singer with a high voice, often singing the lead role in songs and operas, with a range that sits between the bass and the mezzo voices.
Bass	A bass is a male singer with the lowest singing voice, offering deep and rich tones that provide a strong foundation.
Dissonance	Dissonance is when musical notes are played or sung together and sound tense or clashing. Composers use dissonance to create tension, excitement, or suspense, which is often followed by consonance to make the music feel resolved again.
Consonance	Consonance is when musical notes are played or sung together and sound pleasant, smooth or relaxed. Consonance often helps release or calm the tension in music, making it feel settled and peaceful.

Key Roles in Opera

Composer

In an opera, the composer is like a magical storyteller who uses music to bring stories to life. They write the music, not only the melodies that express the characters' feelings and adventures but also the harmonies, which are like the backdrop of a painting, setting the mood and atmosphere. Whether creating a spooky, mysterious vibe or a joyful, uplifting scene, the composer's harmonies paint the emotional world of the opera. This combination of melody and harmony works together to take us on a journey, making us feel the excitement, love, or tension of the story. So, in the enchanting world of opera, the composer plays a crucial role, using their musical magic to color the story and make it resonate with our hearts.

Librettist

In opera, the librettist plays the crucial role of crafting the story's framework, much like a playwright writes for the theater. They write the words the characters sing, shaping the plot, the dialogues, and the emotional arcs. This creative force lays down the narrative path, deciding the twists and turns of the story, the personality of each character, and the moments of tension and resolution. Their skill in weaving words allows for the deep exploration of themes and emotions, setting the stage for powerful storytelling. Without the librettist's vivid text, the opera would lack the verbal drive that gives voice to the composer's music, making their contribution indispensable in bringing the opera's rich tapestry of drama and melody to life.

Conductor

In an opera, the conductor is like the captain of a ship, steering the musical journey. They stand in front of the orchestra and singers, using a small baton to lead the musicians, ensuring a synchronized performance. The conductor controls the music's speed, volume, and emotion, guiding the orchestra and singers to bring the story to life beautifully. They play a crucial role in synchronizing all the different elements of the opera, making sure the music and storytelling blend seamlessly, creating a magical experience for the audience.



Director

The director is the person who brings the story of the opera off the pages and onto the stage, making it come alive for us to see and feel. They decide how the opera looks, where the singers move, and how they interact, just like the director of a play or a movie. The director works with everyone - the singers, the people who design the sets and costumes, and even the lighting team - to make sure everything looks just right and tells the story in the most exciting way. Their job is to create a world on stage that draws us into the opera, making us forget we're watching a performance and feel like we're part of the adventure. The director's vision shapes our experience, turning the opera into a thrilling journey of sights, sounds, and emotions.

Choreographer

The choreographer creates all the movements and steps that the dancers (and sometimes singers) perform on stage, turning the music and words into beautiful, flowing motions. It's their job to make sure that every gesture and step tells part of the story and matches the music perfectly. Whether it's a grand, sweeping dance or a simple, emotional movement, the choreographer decides how it all looks. They work with the director to fit the dances into the opera, making sure they add to the magic and excitement without getting in the way of the singing. Thanks to the choreographer, the opera becomes an even grander visual spectacle, where the movement on stage brings the music and story to life in a way that's fun and captivating to watch.

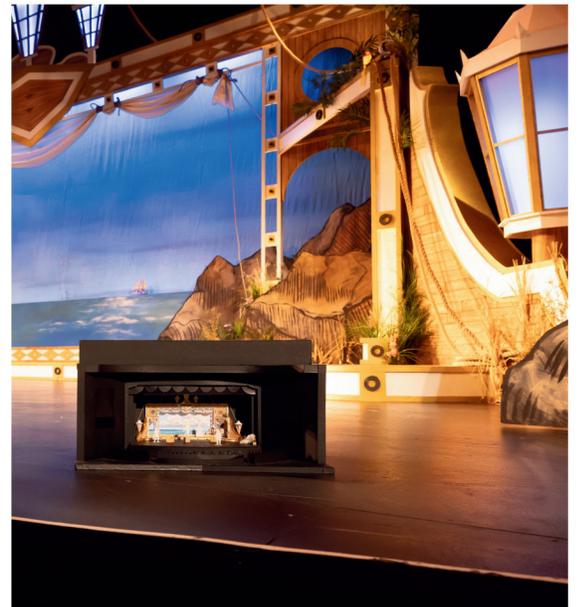


Lighting Designer

The lighting designer is like a wizard who uses light to transform the stage into different worlds. They decide how bright or dark the stage should be, what colors to use, and when the lights should change to match the story's mood. Imagine one moment you're in a sunny garden, and the next, you're in a mysterious, shadowy place—all because the lighting designer changes the lights to make you feel like you're really there. They work closely with the director to make sure the light perfectly fits every scene, helping to tell the story and show off the beautiful costumes and sets. The lighting designer's magic with lights adds a whole layer of emotion and drama, making the opera even more exciting and real for us in the audience.

Set Designer

The set designer is the person who creates the world where the story happens. They decide how everything on stage looks, from a spooky forest to a grand palace, making sure it all fits the story being told. The set designer draws pictures and builds models to plan out the scenes, then works with a team to build amazing sets that can change from scene to scene. Their job is to make the stage look just right so that when the singers perform, you feel like you're stepping into a different world, full of adventure, mystery, or romance. It's the set designer's creativity that helps bring the opera's story to life, making it exciting and real for everyone watching.



Costume and Wig Designers

The costume and wig designers are the artists who get to decide what everyone wears and how their hair looks to make sure they fit perfectly into the story. They think about the time period the opera is set in, whether it's in the past, future, or a magical world, and design outfits and wigs that help us believe the characters are real and from that time or place. These designers work closely with the director to understand each character's personality and role in the story, so they can create costumes and wigs that not only look amazing but also tell us more about who the characters are. For example, a brave hero might wear bright, bold colors, while a mysterious character might have a dark, intricate costume. The work of the costume and wig designers adds more layers of color and excitement to the opera, making it even more fun to watch as it helps us dive into the story being told on stage.



Stage Manager

The stage manager's job is to make sure everything happens smoothly during the performance, from the singers getting on stage at the right time to the sets changing and the lights shining just as planned. The stage manager has a big checklist and a headset to talk to everyone involved in the show, making sure all the parts of the opera fit together perfectly. They're a bit like a conductor, but instead of controlling the music, they're in charge of the action on stage. The stage manager works closely with the director, the singers, and the crew, helping to solve any problems that might pop up and keeping the show running smoothly. Thanks to the stage manager, the audience gets to enjoy a flawless performance, never seeing all the busy work going on behind the curtain.

Orchestra

In an opera, the orchestra is a music-making team that sits right in front of the stage, often in a special sunken area called the orchestra pit. This group of musicians plays all the instruments that support the singers. The orchestra sets the mood for every scene, whether it's joyful and exciting or sad and somber, helping to tell the story without using any words at all. Led by the conductor, the orchestra follows precise directions to play together, adding depth and emotion to the opera. Their music fills the theater, wrapping the audience in a world of sound that makes the story on stage feel even more real and touching.



The Orchestra

In an opera, the orchestra is a big team of musicians who play different instruments to create the music that supports the story being told on stage.

The orchestra is divided into four main sections, each with its own unique sound:

Strings:

This section includes violins, violas, cellos, and double basses. They often play the melody, which is the part of the music that's easiest to sing along with because it's the main tune. The strings can make music that sounds very soft and sweet or really dramatic and intense.

Woodwinds:

This group has instruments including the flute, clarinet, oboe, and bassoon. They add special colors to the music with their different sounds, from the light and airy flute to the deep and reedy bassoon. Woodwinds can play beautiful melodies or add interesting background moods to the music.

Brass:

In this section, you'll find trumpets, trombones, French horns, and tubas. Brass instruments can play very loud and powerful music, making them great for exciting and heroic parts of the opera. They can also play softly and beautifully for more gentle moments.

Percussion:

This includes drums, timpani, cymbals, bells, and sometimes even more unusual instruments like the xylophone. Percussion adds rhythm and drama to the music, helping to build up the excitement or highlight important moments in the story.

Each section of the orchestra has its own special job, but they all work together under the direction of the conductor to make one big, beautiful piece of music that helps tell the opera's story.

Special Instruments: Piano and Harpsichord

Pianos and harpsichords are two classic musical instruments that have their own unique ways of creating sounds. The piano uses hammers to strike the strings when you press its keys, which lets you play softly or loudly and lets the notes last longer. This makes the piano great for expressing different emotions in music.

The harpsichord, though, plucks its strings with little quills, so every note sounds pretty much the same, no matter how softly or hard you press the keys. Since its notes don't last long, musicians play the notes of a chord quickly one after another to keep the music flowing. Both pianos and harpsichords can be seen as belonging to the broader families of both string and percussive instruments, reflecting the diversity of ways in which musical sounds can be generated.

Pre-Performance Activities

1. Opera Time Capsule

- Activity Description: Students create an "Opera Time Capsule" by researching and compiling information about the historical periods of the operas featured in the program. They can include facts about the composers, the societal norms, and cultural practices of those times. Each student or group can focus on a different composer or opera and present their findings to the class.
- Objective: To provide historical context and deepen students' understanding of the settings in which these operas were written and performed.

2. Character Diary Entries

- Activity Description: Assign each student a character from one of the operas being explored. Students write diary entries from their character's perspective, reflecting on the events of the opera or their emotions. This can be done after a brief summary of the operas' plots and characters is provided.
- Objective: To foster empathy and understanding of character motivations and emotions, enhancing students' engagement with the stories.

3. Set and Costume Design

- Activity Description: Divide students into groups and assign them the task of designing a set or costumes for a scene from an opera. Provide materials for sketching designs or crafting mini models.
- Objective: To stimulate creativity and appreciation for the visual elements of opera production.

4. Lighting Design Science Experiment

- Activity Description: Conduct a simple experiment to demonstrate how light color and intensity affect mood and perception. Use colored cellophane and flashlights to simulate stage lighting. Students can observe how changing the lighting alters the ambiance of a scene (using a small diorama or set model).
- Objective: To illustrate the role of lighting design in setting the tone of a performance.

5. Introduction to Operatic Voices and Roles

- Activity Description: Using recordings of arias or scenes from the program, introduce students to the different voice types in opera (soprano, mezzo-soprano, tenor, bass) and their common roles. Follow up with a matching game where students listen to recordings and guess the voice type and the role (hero, villain, comic relief, etc.).
 - [Soprano](#)
 - [Mezzo-soprano](#)
 - [Tenor](#)
 - [Bass](#)
- Objective: To help students recognize different voice types and understand their significance in opera storytelling.

6. Introduction to the Orchestra

- Activity Description: Using recordings to introduce students to the different sections of the orchestra as well as the harpsichord. Follow up with a matching game where students listen to recordings of specific instruments and guess the orchestra section to which they belong.
 - [The Young Person's Guide to the Orchestra](#)
 - [Bach: The Well-Tempered Clavier, Prelude & Fugue in C Minor, BWV 847](#)
- Objective: To help students recognize the different instruments that make up the orchestra.



Post-Performance Questions

1. How did the music influence your feelings about the story being told? Can you recall a specific moment where music changed your understanding of a scene or character?

Objective: Encourages students to explore the connection between music and emotion, and its role in storytelling.

2. If you could ask one of the characters a question, who would it be and what would you ask? Imagine their life after the end of the opera. What do you think happens next for them?

Objective: Promotes empathy and deeper understanding of character motivations and feelings and encourages creative thinking and empathy by extending the narrative beyond the performance.

3. Discuss how the different roles (singers, orchestra, conductor, set designer, etc.) work together to create an opera. Which aspect of the production did you find most intriguing? And what job in opera would you like to try?

Objective: Highlights the collaborative nature of opera production and encourages appreciation for the various art forms involved.

4. What do you think it feels like to sing like an opera singer?

Objective: Promotes empathy and imaginative engagement by encouraging students to consider the physical and emotional experience of performing opera, enhancing appreciation for the art and skill involved.

5. What part of today's performance was most surprising to you?

Objective: Stimulates critical thinking and reflection on expectations versus reality, encouraging students to appreciate the innovative and unexpected elements in opera.

QUESTIONS

Contact Our Education Director

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FIND US AT

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Our Arts Education Partners have made it possible for over 241,950 students and teachers from all over Central Virginia to attend live performing arts at The Paramount Theater since 2004. The Paramount believes that performing arts are an essential part of every child's education, and we know that as students enter this historic Theater, for many it is their first exposure to live theater, a powerful human experience that can be life changing and one they all deserve to know.

To ensure ALL students are able to attend a performance, EVERY ticket is subsidized by the generosity of our Arts Education Partners.

Please consider joining us!

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