PALM BEACH OPERA

CONCERTS IN THE CLASSROOM

OPERA DISCOVERY: COMMUNITY CONCERT SERIES

PALM BEACH OPERA // 561.833.7888 // PBOPERA.ORG
**OPERA:** Stories Told Through Singing

*Each one of us has a unique story and personal experiences worth sharing. Opera helps share those stories!*

At Palm Beach Opera, we believe that opera tells stories to which we can all relate, and that is why the operatic art form has thrived for centuries. The education programs at Palm Beach Opera plug the community directly into those stories, revealing timeless tales of love, passion, and joy. We challenge each person to find their own connection to opera’s stories, inspiring learners of all ages to explore the world of opera. At Palm Beach Opera there is something for everyone!

#OperaForAll
What’s inside this guide?

WHAT TO EXPECT: learn about the education program experience
MEET THE ARTISTS: find out who will be on stage
ENGAGE YOUR MIND: pre-performance education activities
WHAT TO EXPECT: learn about the education program experience

CONCERTS IN THE CLASSROOM

Palm Beach Opera turns the classroom into a stage through Concerts in the Classroom, an interactive education concert for students and teachers alike! Palm Beach Opera’s Benenson Young Artists sing some of opera’s greatest hits!

For most Concerts in the Classroom, two singers and one pianist will come to your site, sing, and spend time talking with your students. The artists will answer questions and discussing elements of opera: performing, practicing, healthy behaviors, productions, traveling, languages, and pedagogy.

Did you know that Palm Beach Opera can customize Concerts in the Classroom to meet your classroom needs? Is there a particular topic or subject that you will be teaching during our visit? Contact Palm Beach Opera to design a concert event that will enhance your curriculum and speak directly to your students!

OPERA DISCOVERY: COMMUNITY CONCERT SERIES

Opera classics in concert!

Each season, Palm Beach Opera partners with area theaters and organizations to bring opera into the community. Palm Beach Opera’s Benenson Young Artists and guest artists take to the stage to present a selection of opera’s classic arias, duets, and ensemble numbers. The concerts are emceed by a Palm Beach Opera staff member who teaches the audience about opera and performing arts.

Worried about understanding the performance? The artists will explain what they are singing and keep you engaged. Perhaps the pianist will ask you to take note of changes in music, or maybe one of the singers will challenge your students to listen for specific words or phrases. The Opera Discovery
concerts are interactive and engaging. The concerts are followed by a Q&A session where curious minds have the opportunity to ask questions and learn from the directly from artists!

MEET THE ARTISTS: find out who will be on the stage

One or more of Palm Beach Opera’s Young Artists will be visiting your classroom to offer a unique and personal concert! Find out about our 2015-2016 Benenson Young Artists and their Head Coach!

FLEUR BARRON, Mezzo Soprano

Fleur Barron was the 1st Prize Winner of the 2013 Liederkranz Competition (Art Song division) and she made her Carnegie Hall debut in the Winner’s Concert. This season at Palm Beach Opera she will sing Mercedes and cover the title role in Carmen, sing Dryad in Ariadne auf Naxos and Pepa in Goyescas.

In 2014, Fleur performed the title role in Carmen at the Aspen Opera Center. She returned to Opera Theater of Saint Louis to cover Mere Jeanne and Mere Marie in Dialogues of the Carmelites and sing Third Spirit in The Magic Flute. In 2013, Fleur covered Frugola in Il Tabarro with Opera Theater of Saint Louis and subsequently appeared as a vocal fellow with the Steans Institute where she debuted with the Chicago Symphony Orchestra.

Fleur holds a Master’s degree from Manhattan School of Music and a B.A. in Comparative Literature with highest honors from Columbia University.

ANDREW BOGARD, Bass-Baritone

Andrew Bogard hails from central Ohio. He recently graduated with a Master of Music degree from the Curtis Institute of Music and holds a Bachelor of Music degree from The Juilliard School. This season with Palm Beach Opera, Andrew will cover Escamillo in Carmen, sing Don Pasquale in the Children’s Performance of Don Pasquale, and sing Truffaldin in Ariadne auf Naxos.

Operatic highlights include Nick Shadow in The Rake’s Progress, Alidoro La Cenerentola, Dulcamara in L’Elisir d’Amore, Sarastro in Die Zauberflöte, Mephistopheles in Gounod’s Faust, Leporello in Don Giovanni, Simone in Gianni Schicchi, and Colline in La Bohème.

Andrew won first place in the 2014 Mario Lanza Scholarship Competition, and was a Mid-Atlantic regional finalist and encouragement award recipient in the 2015 Metropolitan Opera Competition. Sponsored by Drs. Marsha and Henry Laufer.
TIMOTHY CHEUNG, Head Coach, Pianist

Pianist Timothy Cheung is a graduate of the Canadian Opera Company Ensemble Studio, where he served as music staff, intern coach, celesta player, and music director for school tour productions. He has worked as music staff at Houston Grand Opera and at Caramoor.

Mr. Cheung was a two-time participant in the San Francisco Opera-affiliated Merola Opera program, where he was an apprentice coach and chorus master. He trained as a vocal pianist and répétiteur at Music Academy of the West, Canadian Operatic Arts Academy, Queen of Puddings Theatre Program and the Halifax Summer Opera Workshop.

Mr. Cheung holds a bachelor’s degree in piano performance and a master’s degree in collaborative piano from the University of Western Ontario. He was a coach and assistant conductor for the university’s opera program and a winner of the university’s concerto competition.

JASON DUIKA, Baritone

Praised for having a “big, warm voice,” and “spot-on comic timing,” baritone Jason Duika is quickly making a name for himself in the classical music world. This season with Palm Beach Opera, Jason will sing harlequin and Wig Maker in Ariadne auf Naxos, Escamillo (cover) and El Dancairo in Carmen, and Dr. Malatesta in the Children’s Performance of Don Pasquale.

In 2013, Jason covered The Count in The Marriage of Figaro and Iago in Verdi’s Otello. In the summer of 2012, Jason covered the role of Valentine in Gounod’s Faust at Utah Festival Opera. Other roles include Ford in Verdi’s Falstaff, Dr. Falke in Strauss’ Die Fledermaus, and the title roles in Eugene Onegin and Gianni Schicchi. Jason holds a Bachelor of Arts in voice from Alma College, a Masters of Music in voice performance from Portland State University, and a Performance Diploma from Indiana University Jacobs School of Music. Sponsored by Estelle Fassler, In Memory of Leon Fassler with additional support from the Ruth Nelson Kraft Foundation.
JESSICA FISCHENFELD, Soprano

American Soprano Jessica Fishenfeld joins Palm Beach Opera’s Young Artist Program this season, singing the roles of Frasquita (Carmen), Najade (Ariadne auf Naxos), and covering/singing the family performance of Norina in Don Pasquale.

Recent credits include Lakmé in Lakmé and Zerlina in Don Giovanni at Manhattan School of Music; Zerlina in Dona Vaughn’s masterclass “Don Giovanni: Love is a Battlefield” at the Metropolitan Opera Guild; Susanna in Le nozze di Figaro, receiving accolades for her “crystalline and pure” voice and “spot on comedic timing” at Miami Summer Music Festival; Tytania (A Midsummer Night’s Dream) and Annina (La Traviata) with Highlands Opera Studio; Musetta cover (La Bohème) at North Shore Music Festival; Adele (Die Fledermaus), and Clara (The Light in the Piazza) at NYU Steinhardt; Dew Fairy/Gretel cover (Hansel and Gretel) with Hubbard Hall Opera Theatre. She is a finalist in the 2015 Alan M. and Joan Taub Ades Vocal Competition.

LIANA GUBERMAN, Soprano

Liana Guberman is a second-year Young Artist with Palm Beach Opera. This season she will sing Echo in Ariadne auf Naxos and cover Micaëla in Carmen. During the 2014-2015 Palm Beach Opera season, Liana covered the role of Mimi in La Bohème. She also covered the role of Masha and sang the role of Hannah in the world premiere of Ben Moore’s Enemies, A Love Story.

In 2015, Liana sang Lia in Debussy’s L’enfant prodigue with Bare Opera in NYC. In 2014, Liana was a Fellow at the Music Academy of the West where she covered Micaëla in Carmen and sang the soprano solo in Mahler’s 4th Symphony. Recent roles include: Mimi (La Bohème) and Countess (Le Nozze di Figaro) with Loft Opera, and Parasha (Mavra) and Donna Anna (Don Giovanni) with Mannes Opera.

Liana recently won the St. Louis district of the Metropolitan Opera National Council auditions. She is also a 2015 grant winner of the Gerda Lissner Foundation Competition. Sponsored in part by Mickey and Allan Greenblatt, Ruth Nelson Kraft Foundation
ZALMAN KELBER, Piano

Pianist and coach Zalman Kelber joins PBO for its 2015-2016 season where he will assist with Carmen, Ariadne auf Naxos, Don Pasquale, and Goyescas. Last summer he was a Young Artist at Glimmerglass, as an assistant coach on Macbeth, Catone in Utica, and a workshop of Phillip Glass’ Appomattox. He spent the summers of 2013/2014 as a fellow at the Aspen Festival where he worked on Eugene Onegin and Poppea and performed Reimann’s song cycle Nachtstück. In 2013-2014, he was a Resident Artist at Shreveport Opera, where he worked on L’Elisir d’Amore, The Mikado and Turandot.

He has also been on the staffs of the Castleton Festival and Opera Saratoga. He received his Master’s in Harpsichord and Musicology from Oxford and has soloed with the Oxford University String Ensemble, Northwestern University’s Baroque Music Ensemble, and Chicago’s period instrument ensemble, Baroque Band. He received his undergraduate degrees in Piano and African History from Northwestern.

DANIELLE MACMILLAN, Mezzo Soprano

Known for her “deep plummy sound” Toronto native Danielle MacMillan was a member of the Canadian Opera Company’s (COC) Ensemble studio. Ms. MacMillan made her COC debut as the Second Niece in Britten’s Peter Grimes. She holds a BFA honors in classical vocal performance from York University with additional training at IVAI Istituzione Teatro Lirico Sperimentale di Spoleto, and The Glenn Gould School (GGS).

This season with Palm Beach Opera, Ms. MacMillan will cover The Composer in Strauss’ Ariadne auf Naxos. Her credits include Diana in Cavalli’s La Calisto, Second Lady in Mozart’s The Magic Flute and Véronique in Bizet’s Le Docteur Miracle (GGS). During the 2014 season at the COC Ms. MacMillan also appeared as Dorabella in the Ensemble Studio performance of Così fan Tutte: “Act 2’s Danielle MacMillan has a bright sound and beautiful legato phrasing with spinto qualities that speak to heavier roles in the future. It is a surprisingly big voice at this early stage of a career” Paula Citron. Sponsored by Drs. Marsha and Henry Laufer
SPENCER VIATOR, Tenor

Spencer Viator is a native of Cincinnati, Ohio. He attended the College Conservatory of Music (CCM) in Cincinnati for his undergraduate and graduate degrees. During his time at CCM he sang Don Ramiro in La Cenerentola, Monostatos in The Magic Flute, Daniel Buchanan in Street Scene and King Ouif in L’Etoile.

Spencer was a Gerdine Young Artist with Opera Theatre of Saint Louis for the past two seasons where sang both Streznik in The Kiss and 1st Priest in The Magic Flute. He also covered Beppe in I Pagliacci and L’Aumonier in The Dialogues of the Carmelites.

Spencer recently made his New York City debut as Liverotto in Donizetti’s Lucrezia Borgia with LOFTOpera. Spencer sang Soldier Hymie in the world premiere of Ricky Ian Gordon’s Morning Star with Cincinnati Opera.

This season with Palm Beach Opera, Spencer will sing Scaramuccio/cover Dancing Master in Ariadne auf Naxos and sing Ernesto in the Children’s Performance of Don Pasquale. Sponsored by Sue and Paul Efron.

ROBERT WATSON, Tenor

Tenor Robert Watson, a native of Kansas City, MO, made his professional debut as a Noble in Wagner’s Lohengrin in 2012 with San Francisco Opera. This past summer, Watson appeared as a Filene Young Artist at Wolf Trap Opera where he performed the title role in Milhaud’s Le Pauvre Matelot, sang El Remendado in Bizet’s Carmen with the National Symphony.

This season with Palm Beach Opera, Robert will sing El Remendado in Carmen and Brighella in Ariadne auf Naxos. Recent roles have included Spoletta in Tosca at Opera Santa Barbara and Henry Cox in the world premiere of Tobias Picker’s Dolores Claiborne at San Francisco Opera.

Watson has appeared as a young artist with Merola Opera Program and Opera Santa Barbara. He placed second in the 2014 Irene Dalis Awards, is a recipient of a 2014 Shoshana Foundation Career Grant and is a two-time Metropolitan Opera National Council Auditions regional finalist. He attended the San Francisco Conservatory and Oklahoma City University. Sponsored by Teeda and Salvatore Nuzzo.
ENGAGE YOUR MIND: pre-performance education activities

The following activities are in alignment with Florida’s Next Generation Standards and are STEAM Enhanced. Participate in as many as you would like to prepare your students for their concert experience OR engage in these activities post-concert.

Grade: Kindergarten
Theater
Big Idea: Critical Thinking and Reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (TH.K.C.1)

TH.K.C.1.1: Create a story about an everyday event involving family members and/or pets using body movements, sounds, and imagination.

Opera is musical story telling. Opera singers use their voices, gestures, and movement to help tell opera stories. Students can tell their own stories just like opera singers. Ask students to spend a few minutes thinking of a daily activity or event that they complete on their own, with their family, or with their pet. Then, ask the students to use their imagination to tell their story to the class utilizing words, movement, gestures, and sounds.

Grade: 1
Visual Art
Big Idea: Organizational Structure
Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.1.O.2)

VA.1.O.2.1: Create imagery and symbols to express thoughts and feelings.

Opera singers often use imagery to aid in the interpretation their music. Choose three of the poems from the list below for your students. Once selected, read each poem aloud to the class. Ask students to select one poem and create an image or symbol to express their responses to the reading.

“Little Things,” Ebenezer Cobham Brewer
“My Shadow,” by Robert Louis Stevenson
“The Violet,” by Jane Taylor
“The Rainbow,” by William Wordsworth
“I remember,” by Thomas Hood
“The Brook,” by Alfred Tennyson
“It’s Dark in Here,” by Shel Silverstein
“How doth the little crocodile,” by Lewis Carroll
“Sea Shell,” by Amy Lowell
2nd GRADE
Reading and Language Arts
Big Idea: Information and Media Literacy
Media Literacy: The student develops and demonstrates an understanding of media literacy as a life skill that is integral to informed decision making. (LA.2.6.3)

LA.2.6.3.2: Identify types of mass communication (e.g., film, newspapers, radio, television, magazines, books, digital technology)

Opera companies must use mass media outlets to advertise upcoming productions. Challenge students to imagine that they are in charge of telling letting everyone in south Florida know about Palm Beach Opera’s production of The Daughter of the Regiment. Identify the multiple forms of mass communication available and explain why they are effective or not effective in spreading the word.

3rd GRADE
Science
Body of Knowledge: Physical Science
Big idea: Forms of Energy
A. Energy is involved in all physical processes and is a unifying concept in many areas of science.
B. Energy exists in many forms and has the ability to do work or cause a change.

SC.3.P.10.3: Demonstrate that light travels in a straight line until it strikes an object or travels from one medium to another

Lighting designers use stage lights or spotlights to focus the attention of the audience to a particular person or place on the stage. When the light hits the intended person, object, or scenery, the light ceases to travel in a linear direction and a shadow is cast. In order to demonstrate this process, divide students into groups and ask them to create a small scale stage through the construction of a shadow box. This may also be an individual project.

Step one: students create an imaginative story
Step two: students draw a picture to represent their story
Step three: take a shoe box, remove the lid and top side to create a blank stage.
Step four: using the drawn picture as a guide, have students make scenery (trees, furniture, people, animals, etc.) from construction paper, cardboard, pipe cleaners, clay, or other materials (see images on the following page).
Step five: place the crafted objects into the shadow box to create a scene on the stage
Step six: using small flashlights, direct light towards various objects in the shadow box; notice how the light coming from the flashlight changes direction when it hits the various objects. Change the level/position of the flashlight to note the variant shadows created. If the light of the flashlight is too wide, cut a small hole in a piece of construction paper and place it over the flashlight to change the width of light distributed.

4th GRADE
Theater
Big Idea: Organizational Structure
Enduring Understanding: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

TH.4.O.2.2: Create a mask to show a comic or tragic character.

In ancient Greek theater, actors wore masks known as persona to distinguish one character from another. Wearing these masks enabled one actor to play multiple roles without being recognized. Challenge students to create their own theatrical mask.

Step one: using scissors, cut out eye holes and an appropriate shaped mouth in a paper plate
Step two: using available resources, design and decorate individual masks
Step three: after each mask is complete, have students explain their creative choices to their peers
**Grade: 5**

**Mathematics**
Domain: Geometry
Content Complexity Rating: Level 2: Basic Application of Skills & Concepts

**MAFS.5.G.1.2:** Represent real world and mathematical problems by graphing points in the first quadrant of the coordinate plane

Opera companies track audience numbers in order to show an increase or decrease in attendance. Using the date below, ask students to graph the attendance numbers of season openers (i.e. the first show in a season) for the past seven years. Students should determine appropriate designations for the y-axis x-axis and choose appropriate increments to display the information accurately.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>6,072 thousand over two performances</td>
</tr>
<tr>
<td>2013</td>
<td>5,698 thousand over two performances</td>
</tr>
<tr>
<td>2012</td>
<td>5,313 thousand over two performances</td>
</tr>
<tr>
<td>2011</td>
<td>4,542 thousand over two performances</td>
</tr>
<tr>
<td>2010</td>
<td>3,999 thousand over two performances</td>
</tr>
<tr>
<td>2009</td>
<td>4,789 thousand over two performances</td>
</tr>
<tr>
<td>2008</td>
<td>4,436 thousand over two performances</td>
</tr>
</tbody>
</table>

**Grade: 6**

**Theater**
Big Idea: Skills, Techniques, and Processes

Enduring Understanding: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

**TH.68.S.1.2:** Invent a character with distinct behavior(s) based on observations of people in the real world and interact with others in a cast as the invented characters.

Step 1: Ask students to contemplate the creation of a character. Students should consider observations they have made about loved ones, friends, or acquaintances with respect to speech patterns or rate of speech, vocal inflection, movement, gestures, and facial expressions.

Step 2: Challenge students to make a list of these character observations and their intended message (i.e. eye roll = frustration or boredom, wide smile = happy or pleased, wave of hand = summons or hello gesture, etc.).

Step 3: With these observations in mind, ask students to imagine a character that embodies several of these traits. Breaking into groups, ask students to interact with one another as this new character
in an improvised conversation. Note that students should attempt to communicate as this new character and react as this character. This activity may also take place at the front of the classroom with suggestions of proposed scenarios from students’ daily lives (i.e. having dinner, going to the theater, nature watching, etc.).

Grade: 7
Music
Big Idea: Organizational Structure
Enduring Understanding: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

*MU.68.O.1.1: Compare performances of a musical work to identify artistic choices made by performers.*

Ask students to listen to the following recordings of “What good would the moon be?” from Kurt Weill’s Street Scene. Student should compare the three renditions and explain which performance they like best.

Students can consider the way the voice sounds (is it big or small, is it thin or thick, etc.), the way the singer uses text to get her point across, the colors of the voice (i.e. the voice sounds different when she sings sad words vs happy words).

Student should ask themselves how they feel when listening to each singer. The emotional responses one experiences when listening to a singer or song can shed light on their overall perception of that singer.

ex. Do I feel joy when I hear this singer or am I indifferent?

What good would the moon be? From Weill’s Street Scene, sung by Mary Carewe
https://soundcloud.com/marycarewe/02-what-good-would-the-moon-be

What good would the moon be? From Weill’s Street Scene, sung by Meagan Brus
https://soundcloud.com/meagan-brus-soprano/what-good-would-the-moon-be

What good would the moon be? From Weill’s Street Scene, sung by Rachel Ackerman
https://soundcloud.com/rachelackerman/6-what-good-would-the-moon-be-from-street-scene
Grade: 8
Science
Body of Knowledge: Physical Science
Big Idea: Properties of Matter

A. All objects and substances in the world are made of matter. Matter has two fundamental properties: matter takes up space and matter has mass which gives it inertia.

B. Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

The concepts of mass and weight are complicated and potentially confusing to elementary students. Hence, the more familiar term of "weight" is recommended for use to stand for both mass and weight in grades K-5. By grades 6-8, students are expected to understand the distinction between mass and weight, and use them appropriately. (SC.8.P.8)

Content Complexity Rating: Level 2: Basic Application of Skills & Concepts

SC.8.P.8.3: Explore and describe the densities of various materials through measurement of their masses and volumes.

Using the provided formulas, determine the mass, volume, and density of common props found in a theater or seen on the stage. Mass can be found using a scale, graduated cylinder, or hydrometer. Volume can be found using a graduated cylinder or volume formulas. (Teacher: you may utilize objects in the classroom as substitutes or similar items.)

Formulas:

<table>
<thead>
<tr>
<th>Formula</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Density</td>
<td>mass per unit of volume</td>
</tr>
<tr>
<td>Mass</td>
<td>a measure of inertia</td>
</tr>
<tr>
<td>Volume</td>
<td>amount of space something takes up</td>
</tr>
<tr>
<td>D= mass/volume</td>
<td></td>
</tr>
<tr>
<td>M = volume x density</td>
<td></td>
</tr>
<tr>
<td>V = mass/density</td>
<td></td>
</tr>
</tbody>
</table>

Common Props found in a theater or seen on the stage:
- Books a various sizes
- Drinking cup
- Paper or writing utensil
- Jewelry piece: necklace, bracelet, ring, etc.
- Costume piece: scarf, gloves, hat, etc.
GRADE: 9-12
Health Education

Standard: Core Concepts: Comprehend concepts related to health promotion and disease prevention to enhance health.

HE.912.C.1.2: Interpret the interrelationships of mental/emotional, intellectual, physical, and social health

Some of operas finest singers struggle with stage fright, also known as performance anxiety. Singers are often placed in high-pressure situations: auditions, large audiences, world premiere performance, televised events, etc. Ask students the following questions: have you ever been nervous in front of a crowd? What was the situation (a speech, a game, a theatrical performance, etc.)? What thoughts and physical reactions did you experience as a result of your nerves? With these questions in mind, ask students to list the negative outcomes brought on by stage fright with respect to intellectual health, social health, emotional health, and physical health. Discuss how each of these areas is related to the other. After listing the negative outcomes, challenge students to present possible solutions or methods to battle stage fright.

Intellectual health: ability to think clearly, to have positive thoughts rather than negative thoughts, to remain focused, and to access memory.
Social health: ability to develop relationships with others and to adapt comfortably to social situations.
Emotional health: ability to cope with stressful situations, to control one's own reactions, and to feel good about oneself.
Physical health: physical fitness and overall well-being

GRADE: 9-12
Science

Body of Knowledge: Life Science

Standard: Organization and Development of Living Organisms

A. Cells have characteristic structures and functions that make them distinctive.
B. Processes in a cell can be classified broadly as growth, maintenance, reproduction, and homeostasis.
C. Life can be organized in a functional and structural hierarchy ranging from cells to the biosphere.
D. Most multicellular organisms are composed of organ systems whose structures reflect their particular function

Content Complexity: Level 2: Basic Application of Skills & Concepts

SC.912.L.14.43: Describe the histology of the respiratory system

The respiratory system plays a substantial role in the process of singing. Students should identify the major components of the respiratory system (nose, mouth, trachea, bronchi, lungs, diaphragm, and intercostal muscles) and define their function in the breathing process.
PALM BEACH OPERA
EDUCATION PROGRAMS

CONCERTS IN THE CLASSROOM
Palm Beach Opera’s Young Artists sing selections from well-known operas and discuss elements of the performing arts industry with students. Grades K-12

OPERA REHEARSAL 101
Get an exclusive sneak peek inside the final working dress rehearsal of our mainstage operas! Grades 6-12

PBO STUDIO
Palm Beach Opera’s high school apprentice program for students age 16+ who are currently studying music or theater intend to major in voice at the collegiate level. Grades 10-12

STORY TIME SERIES
A sing-along story telling experience for younger audiences. Children are brought into the pages of opera’s famous tales, learning and singing memorable tunes from the opera.

OPERA DISCOVERY: COMMUNITY CONCERT SERIES
Palm Beach Opera partners with area organizations to bring opera into the community. PBO Benenson Young Artists or guest artists take to the stage to present an array of opera’s famed arias, duets, and ensemble numbers.

OPERA OUT LOUD
A project of Palm Beach Opera, Opera OUT Loud uncovers real-world connections between opera and the LGBTQ community.

2016 SEASON

CARMEN
By Georges Bizet
JANUARY 22-24, 2016

DON PASQUALE
By Gaetano Donizetti
FEBRUARY 19-21, 2016
Children’s Performance
FEBRUARY 20, 2016

ARIAIDNE AUF NAXOS
By Richard Strauss
MARCH 18-20, 2016

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