

MADAMA BUTTERFLY

MANY OF PUCCINI'S OPERAS FEATURE REALISTICALLY DRAWN WOMEN characters that meet a tragic end, but none of these stories is more poignant than that of Cio-Cio-San, the title heroine of *Madama Butterfly*. This tale of a young Japanese geisha and her marriage to an American naval officer in the early 20th century explores themes of tradition, devotion, honor, and justice. Cio-Cio-San's journey takes her from innocence and happy anticipation to failing hope and resolved acceptance of the tragic destiny her personal code of honor demands. But she is no mere victim. Her optimism amid even the darkest of circumstances makes her a heroine in every sense of the word. It is Cio-Cio-San's mixture of sweetness, anguish, vulnerability, and courage that elicits some of Puccini's most emotionally expansive and heartbreakingly tender music.

The Met's production, first seen on Opening Night of the 2006–07 season, was directed by acclaimed filmmaker Anthony Minghella, who pointed out the complete focus on Cio-Cio-San in *Madama Butterfly*. "It's almost a monodrama," he noted at the time of the premiere. "Everyone exists only in relation to her." Minghella described what he saw as the director's responsibility in bringing this particular opera to the stage: "I'd have to be crazy to do anything other than tell the story. To impose some kind of directorial conceit or tricks on a work that has such great integrity and that has been so beloved for so long would have been a foolish act of presumption." Minghella's staging embraces several practices from the traditional Japanese theater, most notably the use of a Bunraku-style puppet for the silent role of Cio-Cio-San's young son.

This guide approaches *Madama Butterfly* through the dilemmas and ambiguities of cross-cultural encounter—a phenomenon depicted in the opera and enacted in Puccini's musical representation of both East Asian and American cultures. By exploring the subjects of Westernization and tradition that pulse through this opera, students will gain an understanding of the cultural forces that inform the story and examine some of the themes that continue to make *Madama Butterfly* such a compelling work.

THE WORK

An opera in three acts, sung in Italian

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Based on the play by David Belasco

First performed February 17, 1904, at the Teatro alla Scala, Milan, Italy

PRODUCTION

Anthony Minghella Production

Carolyn Choa Director/Choreographer

Michael Levine Set Designer

Han Feng Costume Designer

Peter Mumford Lighting Designer

Blind Summit Theatre Puppetry

PERFORMANCE

The Met: Live in HD

May 11, 2024

Asmik Grigorian Cio-Cio-San

Elizabeth DeShong Suzuki

Jonathan Tetelman Pinkerton

Lucas Meachem Sharpless

Xian Zhang Conductor

A co-production of the Metropolitan Opera, English National Opera, and the Lithuanian National Opera

Production a gift of Mercedes and Sid Bass

Revival a gift of Mr. and Mrs. Austin T. Fragomen, Jr.

Madama Butterfly Educator Guide
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GRIGORIAN



DeSHONG



TETELMAN



MEACHEM

The Metropolitan Opera Educator Guides offer a creative, interdisciplinary introduction to opera. Designed to complement existing classroom curricula in music, the humanities, STEM fields, and the arts, these guides will help young viewers confidently engage with opera regardless of their prior experience with the art form.

On the following pages, you'll find an array of materials designed to encourage critical thinking, deepen background knowledge, and empower students to engage with the opera. These materials can be used in classrooms and/or via remote-learning platforms, and they can be mixed and matched to suit your students' individual academic needs.

Above all, this guide is intended to help students explore *Madama Butterfly* through their own experiences and ideas. The diverse perspectives that your students bring to opera make the art form infinitely richer, and we hope that they will experience opera as a space where their confidence can grow and their curiosity can flourish.

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To access this guide online, including any audio selections and handouts, visit metopera.org/butterflyguide. All Met Opera on Demand (MOoD) clips referenced in this guide come from the performance on November 9, 2019.

WHO'S WHO IN MADAMA BUTTERFLY

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Cio-Cio-San (known as Madama Butterfly) A 15-year-old geisha in Nagasaki	cho-cho-SAHN	soprano	Young and idealistic, Cio-Cio-San views her marriage contract as a permanent, sacred union.
Benjamin Franklin Pinkerton A lieutenant in the U.S. Navy stationed in Nagasaki	as in English	tenor	Dashing but callous, Pinkerton travels the world looking for pleasure—with no regard for how his actions affect others.
Suzuki Cio-Cio-San's maid	soo-DZOO-kee	mezzo-soprano	A faithful and empathetic servant, Suzuki remains with Cio-Cio-San throughout her changes in fortune.
Sharpless U.S. consul at Nagasaki	as in English	baritone	Sharpless provides a necessary voice of sympathy and restraint.
Goro A marriage broker	GOH-roh	tenor	Goro flatters his clients while treating Cio-Cio-San with derision.
Kate Pinkerton Pinkerton's American wife	as in English	mezzo-soprano	Kind if condescending, Kate sympathizes with Cio-Cio-San's predicament and asks for her forgiveness.
Prince Yamadori Cio-Cio-San's suitor	yah-mah-DOH-ree	baritone	A wealthy prince, Yamadori is introduced to Cio-Cio-San by the marriage broker Goro after Pinkerton leaves Japan.
The Bonze Cio-Cio-San's uncle	as in English	bass	A Buddhist monk and family patriarch, the Bonze denounces Cio-Cio-San for abandoning her ancestral religion.
Sorrow Cio-Cio-San's son	as in English	silent	In this production, the silent role of Sorrow is represented by a Bunraku-style puppet.

Synopsis

ACT I: *Japan, early 20th century.* Lieutenant Benjamin Franklin Pinkerton of the U.S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker. The house comes with three servants and a geisha wife named Cio-Cio-San, known as Madame Butterfly. The lease runs for 999 years, subject to monthly renewal. The American consul Sharpless arrives breathless from climbing the hill. Pinkerton describes his philosophy of the fearless Yankee roaming the world in search of experience and pleasure. He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the marriage ceremony. Sharpless warns him that the girl may view the marriage differently, but Pinkerton brushes off such concerns and says that someday he will take a “real,” American wife. He offers the consul whiskey and proposes a toast. Cio-Cio-San is heard climbing the

Sharpless, Pinkerton, and Cio-Cio-San
with her relatives

MARTY SOHL/MET OPERA



hill with her friends for the ceremony. In casual conversation after the formal introduction, she admits her age, 15, and explains that her family was once prominent but lost its position, and she has had to earn her living as a geisha. Her relatives arrive and gossip about the marriage. Cio-Cio-San shows Pinkerton her very few possessions and quietly tells him she has been to the Christian mission and will embrace her husband's religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the



Bonze, a priest and Cio-Cio-San's uncle. He curses the girl for going to the Christian mission and rejecting her ancestral religion. Pinkerton orders the guests to leave, and as they go, the Bonze and the shocked relatives denounce Cio-Cio-San. Pinkerton tries to console her with sweet words. She is helped by Suzuki into her wedding kimono, and she joins Pinkerton in the house.

ACT II: Three years have passed, and Cio-Cio-San awaits her husband's return. Suzuki prays to the gods for help, but Cio-Cio-San berates her for believing in "lazy" Japanese gods rather than in Pinkerton's promise to return one day. Sharpless appears with a letter from Pinkerton, but before he can read it to Cio-Cio-San, Goro arrives with the latest potential husband for her, the wealthy Prince Yamadori. Cio-Cio-San politely serves the guests tea but insists she is not available for marriage, insisting that her American husband has not deserted her. She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter, but Cio-Cio-San keeps interrupting him with questions. He then asks her what she would do if Pinkerton never came back. With dark foreboding, she responds that she could do one of two things: go back to her life as a geisha, or better yet, die. Sharpless suggests that perhaps Cio-Cio-San should reconsider Yamadori's offer. "And this?" asks the outraged Cio-Cio-San, revealing to



Suzuki looks on as Cio-Cio-San meets
Pinkerton's American wife, Kate
KEN HOWARD / MET OPERA

the consul her small son. Sharpless is too upset to tell her more of the letter's contents. He leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor announcing the arrival of a ship. Cio-Cio-San and Suzuki take a telescope to the terrace and read the name of Pinkerton's ship. Overjoyed, Cio-Cio-San joins Suzuki in strewing the house with flower petals from the garden. Night falls, and Cio-Cio-San, Suzuki, and the child settle into a vigil, watching over the harbor.

ACT III: Dawn breaks, and Suzuki insists that Cio-Cio-San get some sleep. Cio-Cio-San carries the child into another room. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Cio-Cio-San. Pinkerton is overcome with guilt and runs from the scene, pausing to remember his days in the little house. Cio-Cio-San rushes in hoping to find Pinkerton—only to find Kate instead. Grasping the situation, she agrees to give up the child but insists Pinkerton return for him. Dismissing everyone, Cio-Cio-San takes out the dagger with which her father committed suicide, choosing to die with honor rather than live in shame. She is interrupted momentarily when the child comes in, but she says goodbye to him and blindfolds him. She stabs herself as Pinkerton cries out her name.

The play *Madame Butterfly* by David Belasco

David Belasco was a Broadway impresario and playwright whose innovations in theater technology, including the use of spotlights and variations in colored lighting, were groundbreaking for the age. His 1900 stage play *Madame Butterfly* was based on an 1898 short story by the American writer and lawyer John Luther Long, which itself was modeled after the 1887 novel *Madame Chrysanthème* by Pierre Loti. Drawing on his experience as a French naval officer, Loti structured *Madame Chrysanthème* as a semi-autobiographical work detailing his service in Nagasaki and dalliance with a local “temporary wife.” Loti’s works are typically set in exotic locales in the Middle East and Asia and frequently explore the conflict between romantic distractions and duty. Since it is structured as a first-person account, *Madame Chrysanthème* is largely told from the perspective of its narrator and gives little thought to the experience and consciousness of its titular character.

Long’s short story similarly features a lieutenant in the U.S. Navy who marries a young geisha and then abandons her, and it is in his version of the tale that the names Cho-Cho-San (rendered in Puccini’s opera as Cio-Cio-San) and Benjamin Franklin Pinkerton first appear. Long also adds two significant plot details not found in Loti’s novel: first, Pinkerton’s return to Nagasaki after several years away; and second, the birth of Cho-Cho-San’s child, whom Pinkerton and his new American wife hope to raise themselves. Long’s “Madam Butterfly,” finally, introduces the tragic element of ritual suicide, but in his story the geisha’s attempt is unsuccessful.

Belasco’s one-act play—the most immediate source for the libretto of Puccini’s opera—dispenses with Pinkerton and Cho-Cho-San’s initial meeting, instead beginning after the naval officer has already departed Japan. In so doing, Belasco focuses more squarely on the plight of the eponymous geisha as she awaits Pinkerton’s return. This shift enables Belasco to conceive new dramatic elements that made their way into the opera—namely, Cho-Cho-San’s night vigil and ultimate suicide.



David Belasco, the American producer and playwright, brought John Luther Long’s story to the stage in 1900.

The Creation of *Madama Butterfly*

1858 Giacomo Puccini is born on December 22 in Lucca, Tuscany, to a family of church musicians.

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 Puccini composes his first opera, *Le Villi*, which is first performed in a private recital at the home of a member of the Scapigliati. Among those present are the composer Pietro Mascagni, who plays double bass in the orchestra, and Arrigo Boito, who was working with Verdi on the libretto for *Otello*. Impressed with Puccini's talent, the music publisher Giulio Ricordi enters an exclusive contract with the composer and provides him with a monthly stipend to concentrate on composition. For the rest of Puccini's life, Ricordi acts as mentor and friend to the composer.

1887 The French naval officer and travel writer Pierre Loti publishes *Madame Chrysanthème*, a semi-autobiographical account of his brief relationship with a geisha while stationed in Nagasaki. Loti's work colors the popular Western understanding of Japan for years to come.



1893 Puccini achieves his first major success with the premiere of *Manon Lescaut* on February 1 at the Teatro Regio in Turin.

1897 American writer John Luther Long publishes the short story *Madame Butterfly*, which is adapted from *Madame Chrysanthème*, in the periodical *Century Magazine*.

1900 Puccini visits London for the Covent Garden premiere of *Tosca* on July 12. While there, he attends a performance at the Duke of York's theater of the play *Madame Butterfly*, written by the American impresario David Belasco and based on Long's story. Immediately upon returning home to Milan, Puccini asks his publisher to obtain the rights to Belasco's play.

1901 Puccini officially acquires the rights to *Madame Butterfly* from Belasco in September and begins developing a scenario with his frequent collaborators Giuseppe Giacosa and Luigi Illica.

1903 Puccini's work on *Madama Butterfly* is interrupted when he is seriously injured in a car accident. (A lifelong technology enthusiast, he was among the first Italians to own a car.) The long duration of his convalescence with a broken leg is due, as he would learn later, to an undiagnosed case of diabetes.

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.

1906 Puccini's fourth revision of *Madama Butterfly* is performed at the Opéra Comique in Paris on December 28. This is the version commonly performed today.



Rosetta Pampanini sang the title role at La Scala in 1925.

1924 While in Brussels for treatment of throat cancer, Puccini dies on November 29. His funeral at Milan's cathedral is attended by fellow musicians, dignitaries, and ambassadors from around the globe.

MATERIALS

Handout

COMMON CORE**CCSS.ELA-LITERACY.SL.6–11-12.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–12 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.11-12.1.D

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.

Philosophical Chairs

Philosophical Chairs is an activity designed to foster critical thinking, active inquiry, and respectful dialogue among students. To play, participants agree or disagree with a series of statements, but the game doesn't end there. The most crucial element is what happens next: Participants discuss their point of view and can switch sides if their opinions change during the discussions.

Each topic statement is deliberately open-ended yet ties into several of the themes present in *Madama Butterfly*—including filial and romantic love, the conventions of marriage, family dynamics, and competing codes of honor. Offer students a brief overview of the opera's plot, setting, and context, and remind them how to build a safe space for productive conversation. Some of the topics might be confusing or hard—that's okay! As you and your students explore and learn about *Madama Butterfly*, you can return to these statements: What do they have to do with the opera's story? How might these questions help us explore the opera's story, history, and themes?

A NOTE TO FACILITATORS: Between statements, provide some clarity as to why that statement was chosen. Explain to students where and how each theme shows up in the opera, or invite students to offer their own explanations.

STEP 1. INQUIRE

Distribute the included handout with guidelines and statements, making sure to review the rules of engagement as a group. Next, invite students to read one of the statements—out loud as a class, to themselves, or in small groups. As they read, they should ask themselves:

- Do I understand the statement?
 - If not, what questions might clarify it for me?
- What immediately comes to mind when I read the statement?
 - What is my initial reaction: Do I agree or disagree?
- What led me to that decision?
 - What opinions do I hold about this statement?
 - What life experiences may have led me to think this way?

STEP 2. RESPOND

Read the statements again out loud and ask students to commit to one side. They can agree or disagree, but there is no middle ground. (Many will not be completely comfortable committing to one side over the other—that's part of the game. It will help foster conversation and debate.)

STEP 3. DISCUSS

Start a conversation! Use the following questions to guide discussion:

- Does anyone feel very strongly either way? Why or why not?
- Does anyone feel conflicted? Why or why not?
- Give voice to what you thought about in the first step:
 - What led me to make my decision?
 - What opinions do I hold about this statement?
 - What life experience may have led me to think this way?
- What might you have not considered that others are now bringing up in the discussion?
- Did any new questions arise during the discussion?

As the conversation continues, students are free to change their minds or develop more nuanced perspectives.

Repeat steps 1 through 3 for each statement.

Katsushika Hokusai, *Under the Wave off Kanagawa* from the series *Thirty-six Views of Mount Fuji* (1831)



Musical Collision Course

CURRICULAR CONNECTIONS

World music, history, social studies, humanities, arts

MATERIALS

Handouts
Audio tracks

COMMON CORE

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CORE ARTS

MU:Re7.1.4.a

Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

MU:Re7.2.7.b

Identify and compare the context of music from a variety of genres, cultures, and historical periods.

MU:Re8.1.7.a

Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

Utagawa Sadahide became world-famous for his woodblock prints of foreigners in Yokohama in the 1860s, such as the one seen here. The port had never before been open to foreign visitors.

METROPOLITAN MUSEUM OF ART, BEQUEST OF WILLIAM S. LIEBERMAN, 2005

When beginning work on a new opera, Puccini was often inspired by settings with a strong local flavor or ambience. Whether a bohemian garret in Paris in *La Bohème* or a mythic version of ancient China in *Turandot*, these locales stimulated Puccini to evoke the setting and compose music that inhabits the same world as the opera's characters.

In *Madama Butterfly*, the composer was very deliberate in crafting a sound world that would transport listeners to Japan—an aural setting that further juxtaposes Cio-Cio-San's world with that of Pinkerton. Puccini incorporated Japanese and Chinese folk songs into the musical fabric of the score and quoted the Japanese national anthem. He also utilized Japanese gongs in the percussion parts and approximated the sound of Japanese music through the use of pentatonic scales. For Pinkerton, in contrast, he developed an identifiably "American" sound. For audiences both past and present, the musical evocation of the cultures that collide in the opera increases the dramatic tension of its story, embodies the dueling desires within the person of Cio-Cio-San herself, and raises important questions about exoticism and the politics of representing "foreign" cultures.



STEP 1. LISTEN

Using the chart provided in the reproducible handouts for this activity, invite students to listen to a selection of excerpts from *Madama Butterfly* (**Tracks 1 through 8**). Each of the examples includes a musical element that Puccini uses to illustrate a kind of “local color,” either American or Japanese. Challenge students to guess whether each example is meant to evoke American or Japanese musical styles by having them make notes in the right-hand column on how that musical element is presented, any associations they feel the element possesses, and any opinions on what its meaning might be. It may be necessary to play each excerpt a few times.

A completed chart with further details on how Puccini uses the musical elements throughout the opera is provided below for your reference.

STEP 2. READ

Now, have students turn to the texts and translations found on the next page of the reproducible handouts, corresponding to **Tracks 9 through 12**. These excerpts are longer and involve connecting the meaning of the words with the sound of the music. Working through the excerpts one at a time, have students follow along with the translation while listening to the corresponding music. As they listen, they may wish to highlight or underline passages in the text where they feel that Puccini is using one of the musical elements explored in the previous step. Play each excerpt two or three times to allow students enough time to make notes below the text with details on Puccini’s musical techniques and how they correspond to the meaning of the words.

Before moving on to the next excerpt, discuss the passage as a class and have students provide details on the musical sounds Puccini uses to paint a colorful picture and create meaning. Encourage students to use their new musical vocabulary and to give concrete examples as they are able. A completed chart is provided below for your reference.

DIVING DEEPER

As homework, have students use the final page in the handout, “The Songs and Sounds of My World,” to brainstorm musical and other sound elements that they associate with their own cultures and everyday life. Using these elements, students should compose a brief essay, incorporating as many musical terms as they are able, in answer to the following questions:

If Puccini had written an opera with you as the title character, how would he have created local flavor to represent your world?

What are some of the songs, instruments, and sounds he would have incorporated into the score to capture the world and culture you live in?

FUN FACT

In a letter to the music publisher Giulio Ricordi, Puccini described how the wife of the Japanese ambassador, Madame Oyama, was sharing folk songs with him to increase the “faithfulness” of his opera. She also gave Puccini some clear feedback about the names in *Madama Butterfly*’s libretto: “She does not approve of the name Yamadori, on the ground that it is feminine and otherwise not appropriate,” Puccini wrote. “The uncle’s name of Yaxonpidè is wrong too. Similarly the names Sarundpiko, Izaghi, Sganami, etc. are all wrong.” Only some of Madame Oyama’s cultural corrections were heeded: Yamadori, for one, remained the name of a major character.

Answer Key

TRACK	MUSICAL ELEMENT	DESCRIPTION & MEANING/ASSOCIATION
1	"The Star-Spangled Banner"	Puccini quotes the American national anthem in the opera's first scene to represent the character of Pinkerton and his nationality.
2	Imitation of the sound of traditional Japanese instruments	The music includes delicate combinations of harp, piccolo, flute, bells, and tremolo strings, which Puccini uses to recreate the effect of traditional Japanese instruments.
3	Japanese national anthem	This brief moment quotes the second phrase of "Kimigayo," the Japanese national anthem. It corresponds to Butterfly's text at "the Japanese law."
4	Chinese folk song	By quoting this excerpt from a Chinese folk song, Puccini is emulating a generic "Eastern" sound that audiences would have recognized.
5	Japanese chant melody (based on the pentatonic scale)	This moment quotes a Japanese chant melody and is based on the pentatonic scale. It is another example of Puccini creating an "Eastern" sound in a more general sense. The melody has a minor pentatonic sound to it, above a repetitive, static harmony.
6, 7	Pentatonic harmonies (two examples)	Puccini utilizes the pentatonic scale both melodically (creating melodies out of the notes of the pentatonic scale) and harmonically (playing two or more notes from the scale simultaneously). Using the pentatonic scale often creates open-sounding intervals, such as the perfect fourth and perfect fifth.
8	Japanese percussion	Puccini accentuates the cry of the Bonze with the crash of the tam-tam.
9	Pinkerton's aria, "Dovunque al mondo," from Act I	Pinkerton reflects on the benefits he enjoys as a member of the U.S. Navy, taking pleasure where he finds it. "The Star-Spangled Banner" is quoted again, creating a strong association between his character and America.
10	Pinkerton and Butterfly's first conversation, "Gran ventura," from Act I	The delicate melody in the solo violin is a quotation of a Chinese folk song. Puccini also emphasizes Pinkerton's question about Nagasaki by underscoring his vocal line with harmonies based on the pentatonic scale, creating a generic "Eastern" sound. When Butterfly reflects on her family history, Puccini quotes another folk song, now with a more minor inflection, as she tells of the hard life she has led.
11	Cio-Cio-San's aria "Un bel di," from Act II	The aria includes frequent pentatonic inflections, both harmonically and melodically. Several melodic motives are drawn from different folk songs.
12	The opera's final scene	The final scene is rife with pentatonic and folk-like melodies. The opera ends with a dramatic quotation of a Japanese folk song, played in unison, based on the pentatonic scale.

Operatic Conspiracies

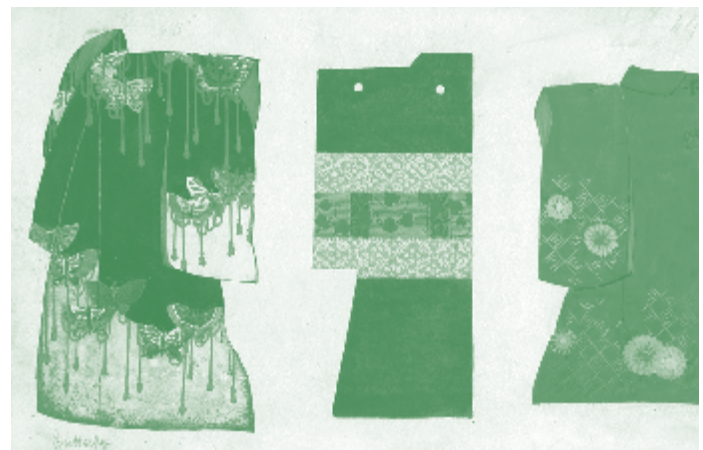
The premiere of *Madama Butterfly* at Milan's La Scala in 1904 was a disaster that has become notorious in theater history. Although audiences a century ago tended to be more vocally demonstrative than today's operagoers, the pandemonium during the opera's first performance was overwhelming even by historical standards. According to contemporary reports, there were animal and bird calls from the audience during the dawn scene, laughter when Butterfly presented her child to Sharpless, and shouts of "She is pregnant!" when a draft caught and billowed the lead singer's costume—all in addition to the typical whistles, hisses, and boos. The professional critics were no less hostile, with several reviewers repeating the claim that Puccini had plagiarized himself by reusing melodies from *La Bohème* in the new opera.

Puccini was convinced that this extremely negative reaction had been orchestrated by someone. A likely candidate for such a villain may have been Edoardo Sonzogno, owner of the music publishing firm that was the main competitor of Ricordi, which represented Puccini. Sonzogno had previously acted as impresario of La Scala, and his rivalry with Ricordi was so great that during his tenure, he forbade any operas published by Ricordi from appearing on the stage. His management of the opera house was disastrous and resulted in massive deficits, and after he was removed from office it was his turn to find few opportunities to put his operas on stage. When the premiere of *Madama Butterfly* was delayed due to the injuries Puccini suffered in an automobile accident and his subsequent slow recovery, Sonzogno managed to put forward one of the operas from his own roster to fill the resulting void: the now-forgotten *Siberia* by Umberto Giordano. Sonzogno, who was known for his unscrupulous business tactics, would have been keen to ensure that the success of his opera was not eclipsed by Puccini's new work, which immediately followed it on stage. It would not have been the first or the last time that a discreet bribe before a premiere produced a disruptive claque that carried the rest of the public along with it.

After the disaster of the opening night and *Madama Butterfly* was withdrawn from the stage, an article appeared in the newspaper *Il Secolo*. It reflected,

"A second performance would have provoked a scandal among the Milanese, who do not relish being made fun of. The opera ... shows that Maestro Puccini was in a hurry. Importuned as he was to bring out the work this season, sick as he was, he failed to find original inspiration and had recourse to melodies from his previous operas and even helped himself to melodies by other composers. His opera is dead."

It is worth mentioning that the owner of *Il Secolo* was none other than Edoardo Sonzogno.



Costume designs from the 1904 Milan production

ARCHIVIO STORICO RICORDI © RICORDI & C. S.R.L. MILAN

Objects of Inquiry: Exploring Cio-Cio-San's Box of Memories

CURRICULAR CONNECTIONS

Visual art, history, English, music, social studies, material culture

MATERIALS

Handouts
Colored pencils or markers
Audio tracks
Synopsis
MOoD clips (optional)

COMMON CORE

CCSS.ELA-LITERACY.RL.6.1

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.8.3

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CORE ARTS

TH:Cn10.1.4.a

Identify the ways drama/theatre work reflects the perspectives of a community or culture.

VA:Cr2.3.5.a

Identify, describe, and visually document places and/or objects of personal significance.

TH:Cn10.1.6.a

Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.

How can we understand someone whose life experiences are completely different from our own? In the opening act of *Madama Butterfly*, the American naval lieutenant Benjamin Franklin Pinkerton marries the 15-year-old Japanese geisha Cio-Cio-San, yet he has little interest in understanding her life or culture. For Pinkerton, Cio-Cio-San is merely a passing fancy, and he looks forward to the “real,” American wife he will have one day. But Giacomo Puccini’s opera, with a libretto by Giuseppe Giacosa and Luigi Illica, works hard to do what Pinkerton cannot: approach Cio-Cio-San’s story, her Japanese Buddhist identity, and her struggle to assimilate into her new husband’s way of life with kindness, compassion, and real interest.

In this activity, students will explore the cultural experiences and upbringing that shaped Cio-Cio-San—including her religious heritage, her father’s ritual suicide, and her childhood as a geisha—through a box of prized possessions that she shares with Pinkerton in the opera’s first act. Tracing how and when these objects reappear throughout the opera, students will get to know Cio-Cio-San as a woman of profound conviction struggling to find her place in two very different worlds. By completing this activity, students will gain a deeper understanding of the opera’s story and protagonist and develop a greater awareness of how the objects we own can help define who we are.



STEP 1. INQUIRE

As a warmup activity, ask students, “If you had to pick one object to represent you, what would it be?” For instance, a student who enjoys playing basketball might choose a basketball as their object; a student who enjoys reading and writing might choose a notebook, a pen, or a favorite book. The object does not need to be available in the classroom, but it should be something tangible that could easily be displayed. (You may wish to assign this question as a homework assignment and invite students to bring their object to class to share.)

Once students have spent a few minutes brainstorming, invite them to explain their object to a partner or a small group of their peers. Why did they pick this object? What does it say about them? Other members of the group are free to ask questions about the item. If time allows, a few students can share their item with the whole class, but this is not essential at this stage in the activity.

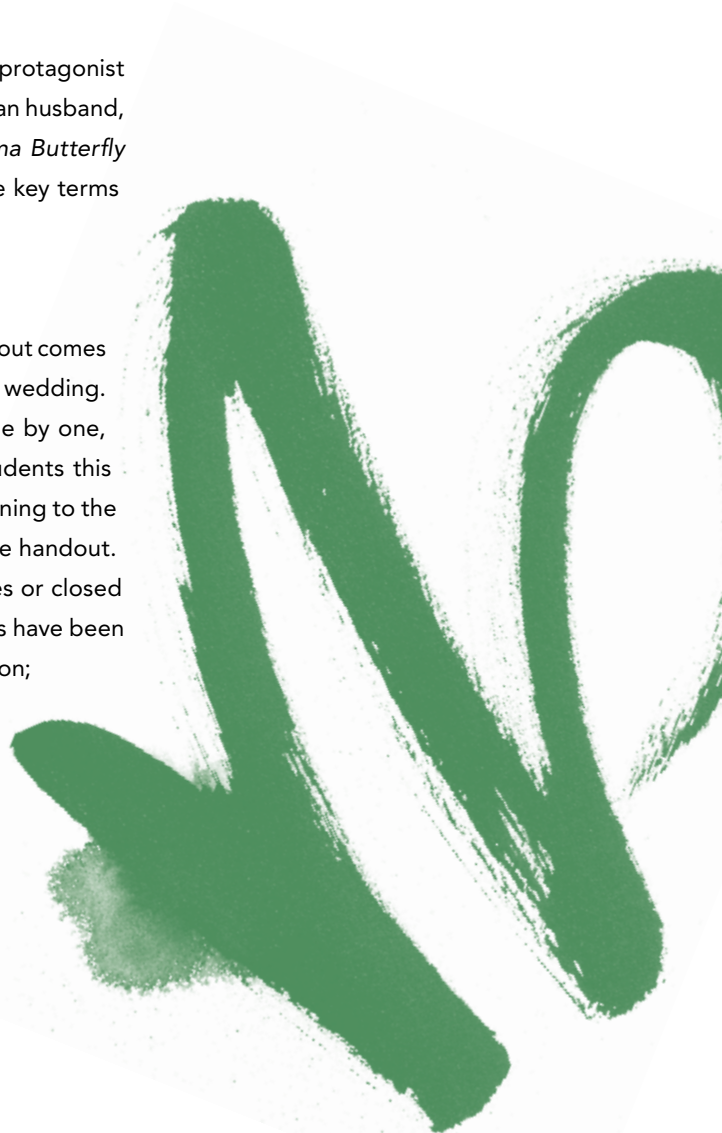
STEP 2. REVIEW

Tell students that this activity will explore how Cio-Cio-San, the Japanese protagonist of *Madama Butterfly*, shares her culture and identity with her new American husband, Lieutenant Benjamin Franklin Pinkerton. Pass out copies of the *Madama Butterfly* synopsis. Ask for a volunteer to read the synopsis of Act I aloud. Define key terms (consul, geisha, etc.) if necessary.

STEP 3. LISTEN

Distribute the “Text and Translation” handouts. The first scene on the handout comes from Act I of the opera, as Cio-Cio-San and Pinkerton prepare for their wedding. In this scene, Cio-Cio-San shows Pinkerton a box of her keepsakes; one by one, she reveals the objects and explains (briefly) their significance. Play students this scene, available as **Track 13** or as **MOoD clips 10–11**. If students are listening to the audio track, they should follow along with the text and translation on the handout. If students are watching a video, they can follow along with the subtitles or closed captioning on the screen. (Note that the stage directions in the handouts have been adapted to correspond to the actions in Anthony Minghella’s production; thus, by following along with the handout, students will gain an understanding of what is taking place onstage even if no video is available.)

As students watch or listen to this scene, they should make a list of the objects in Cio-Cio-San’s box. Encourage students to pay attention to how Pinkerton reacts to the objects, as well.



FUN FACT

In Italian, “madama” as a form of address is reserved for married women, similar to the English “Mrs.” The opera’s title, *Madama Butterfly*, can therefore be seen as a commentary on the sad plight of its heroine. Cio-Cio-San herself prefers to be called “Madama Pinkerton,” although none of the other characters ever complies with her wish. The fact that she forever remains “*Madama Butterfly*” reflects a reality that everyone else already understands: Her married status and connection to Pinkerton are only temporary.

When the clip is complete, have the class create a list of all the objects in the box. Write this list on the board. A complete list is provided below; the items in bold will feature prominently later in the activity.

- A handkerchief
- A pipe
- A belt
- A little brooch
- **A mirror**
- A fan
- **A jar of rouge**
- **A tantō** (A long knife, a gift from the Mikado to Cio-Cio-San’s father, inviting him to commit ritual suicide)
- **Hotoke** (Statues representing the spirits or souls of Cio-Cio-San’s ancestors)

STEP 4. DESCRIBE

Divide the class into small groups, and assign each group one of the bolded objects on the above list. (Depending upon the size of your class, some or all of the additional objects can be assigned to create additional groups.) Have students turn to the next handout and invite them to work together to think through the prompts on the page. They should reference what they saw/heard in the clip, as well as the text of this scene (available on their handout). As students fill out their worksheet, they should:

- **Predict** why the object is important to Cio-Cio-San: Why would Cio-Cio-San choose to keep this object? What might it represent from her past life? Why might it be important to her after she is married?
- **Describe** Pinkerton’s reaction to the object: Was Pinkerton surprised by the object? Did he seem to understand Cio-Cio-San’s attachment to it and what it means to her? Did he counsel her to get rid of it? (If Pinkerton doesn’t respond to the object in the scene, students should imagine how he might respond.)
- **Sketch** an image of the object. (Students can be as creative as they want with this step.)

The following list offers an overview of each of the objects in bold; feel free to use this information to guide students’ thinking or to spark conversations.

- **The mirror and the jar of rouge:** Both the mirror and rouge are beauty products. Although Pinkerton says nothing about the mirror, he appears scandalized by Cio-Cio-San’s rouge. Since rouge was typically worn by geishas, this jar of makeup symbolizes Cio-Cio-San’s former life.



- **The tantō:** Pinkerton is understandably shocked to learn that this is the knife used by Cio-Cio-San's father to commit suicide. For Cio-Cio-San, the knife is a source of both sorrow and pride: Although she is saddened by her father's death, she is proud to know that he chose death over dishonor.
- **The Hotoke:** When Pinkerton first sees these statues, he thinks that they are dolls and laughs. When he realizes that they are actually religious statues that represent the souls of Cio-Cio-San's ancestors, Pinkerton seems embarrassed by the gaffe he has committed. For Cio-Cio-San, these statues are a tie to Buddhism, the religion she left behind when she converted to Christianity for Pinkerton.

Once students have filled out the sheet in groups, they can briefly present their findings to the rest of the class.

STEP 5. REFLECT

Before moving on, ask the class: Why would Puccini (and his librettists, Giuseppe Giacosa and Luigi Illica) include this scene with Cio-Cio-San's keepsakes in the opera? Do you think the objects will return later in the opera? If so, what role might the objects play in Cio-Cio-San's story?

Ask for volunteers to read the rest of *Madama Butterfly*'s synopsis aloud. Do any of the objects they studied in Step 4 appear in the synopsis?

CRITICAL INQUIRY

The term geisha refers to highly trained women artists who, following years of intensive study, provide entertainment and hospitality to guests. Derived from two Japanese words, *geisha* (芸者) translates literally as "one who makes art." Geisha were expected to be proficient in performing arts like singing, dancing, and playing instruments, in addition to decorative and social arts like flower arranging, calligraphy, and performing tea ceremonies. Where have you encountered images of or references to geisha? What did you know or assume about them? How does the above information affect how you understand *Madama Butterfly*?



Hashiguchi Goyō's 1918 woodblock print shows a woman holding a mirror and applying cosmetics.

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STEP 6. EXPLORE

Explain to students that each and every one of the objects discussed above will return later in the opera; in the next phase of this activity, students will study the scenes when the objects reappear and think about what they signify.

Three scenes from the opera are included in this step. For each scene, begin by briefly describing the scene and telling students which object will appear in it. Invite students to follow along with the text and translation (available on their handout) as they watch or listen to the clip; students are welcome to jot down their ideas as they listen. After each clip is finished, lead a class-wide discussion about what students have just heard. Guiding questions and introductions to each of the scenes are available below.

Scene 2 (Track 14 or MOoD Clip 18)

In this scene from the beginning of Act II, Cio-Cio-San is awaiting Pinkerton's return. Three years have passed since he left Japan, but still she waits patiently for the day he will come back. Cio-Cio-San prays silently before her Hotoke, the religious statues that represent the souls of her ancestors, while Suzuki prays audibly offstage. When Suzuki approaches, Cio-Cio-San quickly hides the statues, then chides Suzuki for still praying to the Japanese gods instead of Pinkerton's Christian god.

Guiding questions:

- What does Cio-Cio-San do while she listens to Suzuki's prayers?
- What does Cio-Cio-San do when she hears Suzuki enter?
- Why does Cio-Cio-San tell Suzuki, "The gods you pray to are lazy and fat. I'm convinced that the American god will respond to your prayers much more quickly"?
- How does this scene compare with what you predicted in Step 4? Why are the Hotoke important to Cio-Cio-San?

Scene 3 (Track 15 or MOoD Clip 29)

At the end of Act II, Cio-Cio-San sees Pinkerton's ship enter the harbor. Convinced that he has returned to Japan to be with her, she happily dresses for his arrival. By her side sits her child, whom Pinkerton is about to meet for the first time.

Guiding questions:

- Why do you think Cio-Cio-San takes out her mirror and jar of rouge?
- Cio-Cio-San says, "I'm no longer the beautiful girl I once was! Too many sighs have passed these lips, my eyes have spent too much time gazing at a far horizon." What do you think she means? Do you think Cio-Cio-San has only changed physically, or has she changed in other ways, too?

- Cio-Cio-San puts some rouge on her son's face, saying, "And also some rouge for you, little one, so that this night of waiting won't make you look pale and tired." Why do you think she does this?
- How does this scene compare with what you predicted in Step 4? Why are the mirror and jar of rouge important to Cio-Cio-San?

Scene 4 (Track 16 or MOoD Clip 39)

Unfortunately, Pinkerton has not returned to live happily ever after with Cio-Cio-San. Instead, he has come (with his new wife) to take her child back to America. Cio-Cio-San is ashamed, heartbroken, and unable to bear the thought of living without Pinkerton and her child. She is also horrified by the idea that her child might one day think his own mother abandoned him. Feeling that she has no other option left, Cio-Cio-San decides to take her own life—using the same knife her father used to commit suicide.

Guiding questions:

- Why does Cio-Cio-San feel she needs to take her own life?
- What do you think the inscription on the tantō ("Let those who cannot live an honorable life have an honorable death instead") means? Why does Cio-Cio-San feel that this applies to her?
- Why do you think Cio-Cio-San gives her son an American flag to hold? What might the flag symbolize?
- How does this scene compare with what you predicted in Step 4? Why is the tantō important to Cio-Cio-San?

Before moving on, ask students to return to the question posed in Step 5: Why is Cio-Cio-San's box of objects important? Why would Puccini, Giacosa, and Illica choose to feature it so prominently at the beginning of the opera?

Ask students for additional thoughts and impressions on what they have seen and heard. How did Pinkerton's responses to the objects in Cio-Cio-San's box prefigure his behavior in the rest of the opera? Were they surprised by Cio-Cio-San's belief that Pinkerton would return? Were they surprised by her decision to take her own life? Why or why not?

FUN FACT

David Belasco, author and director of the play on which Puccini's opera is based, was known for his innovations in stage technology. In *Madame Butterfly*, he won particular praise for creating a new and striking lighting effect in Cho-Cho-San's vigil scene, which replicated the transition from dusk to dawn, including the simulation of starlight. Puccini was very impressed by this episode, set entirely without dialogue, and devised an equally unconventional musical effect for the corresponding moment in his opera, with a chorus of women's voices humming behind the scene.

CRITICAL INQUIRY

Although geisha are typically women, the first members of this class of professional entertainers were in fact men called taikomochi, hōkan, or hanashishu. The male geisha predominated in Japan from the 13th through 17th centuries, until women entertainers outnumbered their male counterparts by the close of the 18th century. How does this history of the geisha impact your understanding of gender roles in *Madama Butterfly*?



DIVING DEEPER

Now it's time for students to think about creating their own version of Cio-Cio-San's box. Distribute the handout "What's in Your Box?" Ask students to think about five objects that are important to them and their families (including the one they came up with during the warmup).

As students work to fill out their "What's in Your Box?" sheets, support their thinking with the following guiding questions:

- How might a stranger react to seeing each object in your box?
- What might a stranger think the objects mean?
- How would you explain to a confused stranger what the objects mean to you?
- What makes these objects important to you?

Once students have completed their worksheets, give them an opportunity to share their work, either in small groups or in front of the whole class. Are any objects in students' boxes unfamiliar to other students in the class? Are any objects familiar to everyone? How might these objects help students get to know one another better?

A Brief History of Japan

The Japanese archipelago has been inhabited since the Paleolithic Age, and by the 8th century CE it had become a powerful and unified state ruled by an emperor. At the end of the 12th century, a less centralized form of government emerged, with a warrior class of samurai, led by military commanders called the shogun, effectively governing the nation. In this era, Japan was a feudal society, with peasants working the land in return for protection by the samurai.

The office of the shogun was subject to competition and coups, and rather than being strictly hereditary, the shogunate passed through a variety of powerful families. Beginning in the 1630s, the shogunate led by the Tokugawa family enacted a series of foreign policy measures that effectively closed Japan's borders, preventing immigration and emigration, strictly limiting foreign trade to a small number of designated locations, and prohibiting Christianity. This policy was known as *sakoku*, or "closed country," and its effects on Japan were significant. On the one hand, the Tokugawa shogunate was able to concentrate on domestic issues and ushered in a 300-year era of peace; on the other, their foreign policy prolonged the existence of the feudal system and isolated the country from the industrial developments of the rest of the world.

The policy of *sakoku* ended only after intense pressure from the West, which was very keen to engage Japan in foreign trade. In 1853, the U.S. Navy, led by Commodore Matthew Perry, infiltrated Tokyo harbor with four warships. Under the implied threat of military action, Perry requested that Japan initiate relations with America. Faced with warships of a kind they had never seen, the Japanese had no alternative but to sign the Kanagawa Treaty, which immediately opened two ports to U.S. trade and ended the country's centuries-long isolation.

In 1868, not long after the Kanagawa Treaty, the age of the shogunate also came to an end when a group of political reformers succeeded in re-establishing a centralized, imperial government. This restoration of power to the emperor is known as the Meiji Restoration, named after Emperor Meiji, who ruled until 1912. During the 45 years of the Meiji era, Japan experienced rapid industrialization, vastly increasing its wealth and power, and successfully avoided falling under the expansionist aspirations of the Western powers. The fictional events of *Madama Butterfly* take place during the Meiji era, when Japan was only just adapting to the presence of foreigners and Christian missions, international trade, and the notion of emigration. All of these issues are at play in the opera.



One of Commodore Matthew Perry's
"black ships," 1853

BROOKLYN MUSEUM

All Dolled Up

For most Western audiences, puppet theater is identified either with provocative comedy, à la *Crank Yankers* or *Triumph the Insult Comic Dog*, or with educational entertainment for children, such as *The Muppets* or *Sesame Street*. But the puppets featured in director Anthony Minghella's production of *Madama Butterfly* were inspired

by Japanese Bunraku theater, a serious and sophisticated art form established in the late 17th century in the city of Osaka. The art of puppet plays accompanied by musical narration has a long history in Japan, appearing as early as the 11th century. Like the stylized theatrical genre of kabuki, which dates from close to the same time and shares many of the same stories, Bunraku was from its inception an entertainment created for ordinary people, unlike other dramatic forms of the time that were performed exclusively for the nobility and samurai classes.

Bunraku puppeteers go through lengthy apprenticeships to master the form, which may account for the gradual waning of its popularity in the 19th century. But there are still a number of practitioners today in Japan, and interest has revived in recent years, including in the West. Mark Down and Nick Barnes, the founders of Blind Summit Theatre, take inspiration from this tradition for their puppet-theater presentations. For Minghella's production, they created Bunraku-style puppets to represent Cio-Cio-San's child, her servants, and, in a dream sequence, Cio-Cio-San herself. Generally one-half to two-thirds life size, a Bunraku puppet has no strings and is operated by three puppeteers, dressed in black and discreetly visible to the audience, each responsible for a different body part.

One particularly striking example of this production's use of Bunraku-style puppetry is Cio-Cio-San's night vigil during the Act III intermezzo (**MOoD clip 32**). In this scene, Cio-Cio-San awaits Pinkerton's arrival after glimpsing his ship in Nagasaki harbor. In Minghella's staging, her silent vigil is accompanied by an extended ballet incorporating Bunraku-style puppets as she fantasizes about a romantic reunion with Pinkerton after three years apart.



Asao Tamejōrō / operating a Bunraku puppet by Katsukawa Shunei (ca. 1790)

COURTESY THE LYON COLLECTION, KANSAS CITY

Aria A self-contained piece for solo voice, typically with orchestral accompaniment. Arias form a major part of larger works such as operas and oratorios.

Exoticism The inclusion or imitation of foreign musical styles in Western music. Composers have long drawn on the exotic sounds of other cultures to enrich their own works. In the 18th and 19th centuries, musicians were inspired by influences as varied as Turkish janissary bands and Spanish dance rhythms. In *Madama Butterfly*, Puccini's use of pentatonic scales and Japanese and Chinese folk songs represents a type of exoticism.

Folk Music and Folk Song

Music derived from an oral tradition, usually in a simple style and understood to represent the history or "essence" of a nation or cultural group. The term implies a separation between this kind of music and the "higher" form of art music developed by trained composers. Interest in folk songs grew steadily throughout the 19th century, parallel and related to the growth of cultural and political nationalism. Folk songs formed a rich resource for many 19th-century composers as they sought to broaden the classical idiom and evoke rustic settings, traditional cultures, and the distant past.

Fugue A musical form based on a brief theme, or "subject," and its imitation throughout multiple voices of a composition. The term derives from two Latin words meaning "to flee" and "to chase," reflecting the way that fugal subjects (i.e., repeated musical ideas) figuratively chase one another. The art of fugal composition reached its pinnacle in the works of Johann Sebastian Bach in the 18th century, but fugues can be found in the works of many later composers, both in orchestral music and in opera. The fugal theme from *Madama Butterfly*'s prelude recurs throughout the opera, evoking the hustle and bustle of Cio-Cio-San's wedding day.

Gong A percussion instrument, usually flat and round in shape, made out of resonating metal such as bronze or brass. Typically hung from a frame and played with a mallet, gongs have a very specific timbre. Puccini uses two different kinds of gongs in *Madama Butterfly* to evoke the sounds of the Far East: tuned gongs, which create a pitch when they are hit, and the tam-tam, which creates an unpitched crashing sound.

Musical Quotation As in the corresponding concept in speech or literature, a composer's use of a brief passage of pre-existent musical material. The principle is similar to the contemporary notion of sampling, where sounds are taken from a recorded medium and inserted into a new musical work. Musical quotation most frequently entails the borrowing of the melodic line of its source, although it can include borrowed harmony as well. Often, a composer's use of musical quotation increases the web of meanings of a given passage, as it inspires the listener to make associations with the source's text, composer, culture, or musical tradition. An example from *Madama Butterfly* is Puccini's quotation of "The Star-Spangled Banner."

Pentatonic Scale A scale made up of five pitches (from the Greek *pente*, five). The most common pentatonic scale includes the pitches C-D-E-G-A, although other combinations of intervals are possible, including some that have a more "minor" inflection to Western ears. The black keys of the piano keyboard form another pentatonic scale. Pentatonic scales have been used in music from many cultures around the world and throughout history, from China, Japan, and Java to European folk music and American popular music, especially the African American spiritual and jazz. In *Madama Butterfly*, Puccini uses pentatonic melodies and harmonies to represent Cio-Cio-San and her Japanese heritage.

Through-Composed A style of seamless musical composition without obvious repetitions or breaks. The concept may be applied to works as a whole, as in entire operas, or to individual pieces. It is understood in contrast to the various types of strophic song, all of which include some variety of internal repetition (such as the da capo aria and rondeau form). Through-composed songs, even when they are based on strophic texts, include new music for each stanza. The technique of through-composition allows a composer greater invention and flexibility, as the music may change to reflect the dramatic situation and develop organically, rather than being restricted by repetition or other formal limitations.

Verismo 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, the outcast, and the criminal. Characters in verismo operas are often driven to defy reason, morality, and occasionally the law. In order to reflect these emotional extremes, composers developed a musical style that communicates raw and unfiltered passions. Before its exploration on the operatic stage, the verismo aesthetic developed in the realm of literature.

Whole-Tone Scale A six-note scale (seven including the upper octave) consisting exclusively of whole steps (or "tones"). There are only two possible whole tone scales: C-D-E-F \sharp -G \sharp -A \sharp (or B \flat , spelled enharmonically); and C \sharp -D \sharp -E \sharp (or F)-G-A-B. Whole-tone scales and chords are harmonically unstable as they lack the pitches used in chord resolutions typical of the tonal era. In *Madama Butterfly*, Puccini often uses whole-tone inflections to lend his music an otherworldly or exotic feeling.

When Japan Was in Vogue

One of many wide-ranging effects of the opening of Japan to foreign trade in 1853 was the surge of interest on the part of Western artists in the decorative arts, aesthetics, costumes, and crafts of Japan. The London Exposition of 1862 and the Paris Exposition Universelle of 1867 showcased Japan's arts to Europeans for the first time, but even

Van Gogh's *Bridge in the Rain*, at left, and the work that inspired it, Utagawa Hiroshige's print of the same title



before this, many visual artists were already collectors of Japanese fans, kimonos, bronzes, and examples of the rich Japanese tradition of woodblock prints known as *ukiyo-e*. Artists such as Édouard Manet, Edgar Degas, Claude Monet, Mary Cassatt, Henri de Toulouse-Lautrec, and Vincent van Gogh, among many others, began incorporating Japanese motifs and props into their own artworks, and many developed a visual style influenced by Japanese art in its use of asymmetrical composition, lack of perspective, bold colors, and clarity of line. As a stylistic movement, this interest in Japan and its arts is usually referenced using the French term "Japonisme" because of its prevalence among French artists.

Japonisme influenced the most important French writers of the day, such as Stéphane Mallarmé and Marcel Proust, and popular interest in Japan also helped make the works of Pierre Loti wildly successful—including the novel *Madame Chrysanthème* (1887), one of the sources for *Madama Butterfly*. In music, examples of Japonisme can be found in the opera *La Princesse Jaune* (1872) by Camille Saint-Saëns and in operettas like Gilbert and Sullivan's *The Mikado* (1885) and *The Geisha* (1896) and *San Toy* (1899) by Sydney Jones.

Philosophical Chairs

Active listening, critical thinking, and respectful dialogue (even when we disagree about something) are learned skills. Everyone can learn them, and no one can perfect them without practice. Philosophical Chairs is designed to help us develop these skills while also learning about the opera.

You might find these statements challenging—and you might find it challenging to talk with someone who has a different answer from your own. That’s okay! Take your time with each statement, embrace uncertainty, and know that changing your mind when you learn new information is a sign of strength, not weakness. Before you begin your discussion, take some time to review the rules of engagement:

Be sure you understand the statement. If something is unclear, ask!

Face each other. Body language helps show that you’re listening carefully and respectfully.

Only one speaker at a time. Everyone will get their turn to speak.

Think before you speak. Be sure that what you’re going to say is what you really mean.

Summarize the previous person’s comments before adding your own.

Address ideas, not the person. Challenging ideas or statements is good only if we respect the individuality and inherent value of the person who expressed them.

Three before me. To make sure everyone’s voice is heard, you may not make another comment until three others have shared their thoughts.

The Statements

- All teenagers are naïve.
- You can’t help who you love.
- Games of the heart have no consequences.
- Your family’s opinion about your significant other is important.
- Marriage is a lifelong commitment.
- Material possessions have sentimental value.
- A family should only observe one religion.
- It is important to uphold your family’s honor.
- Your own honor and dignity are important to uphold.
- You have an obligation to look out for those you care for.
- Loving someone requires vulnerability and honesty.
- Self-sacrifice is an important part of any relationship.
- Promises must be kept.
- Love is blinding.
- It is better to have loved and lost than to have never loved at all.

Musical Collision Course: Listening Chart

Track	Description and Meaning/Association
1	
2	
3	
4	
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11	
12	

Musical Collision Course: Text and Translation

“Dovunque al mondo”

PINKERTON: Dovunque al mondo

lo Yankee vagabondo

si gode e traffica

sprezzando i rischi.

Affonda l'ancora alla ventura ...

(interrupts himself to offer Sharpless a drink)

Milk-Punch, o Whiskey?

(starting again) Affonda l'ancora alla ventura

finchè una raffica scompigli nave e

ormeggi, alberatura.

La vita ei non appaga

se non fa suo tesoro

i fiori d'ogni plaga ...

SHARPLESS: È un facile vangelo.

PINKERTON: ... d'ogni bella gli amor.

SHARPLESS: È un facile vangelo

che fa la vita vaga

ma che intristisce il cuore.

PINKERTON: Vinto si tuffa e la sorte racciuffa.

Il suo talento fa in ogni dove.

Così mi sposo all'uso giapponese

per novecento novantanove anni.

Salvo a prosciogliermi ogni mese.

SHARPLESS: È un facile vangelo.

PINKERTON: “America forever!”

SHARPLESS: “America forever.”

Wherever the Yankee

vagabond roams,

he throws caution to the wind and

seeks his fortune and pleasure.

He drops his anchor where and when he wants ...

Milk punch or whisky?

He drops his anchor where and when he wants

until a storm wind blows and rocks his boat;

then he raises sail and casts off again.

Life isn't worth living

unless he can make

all the flowers in the fields ...

That's an easy philosophy.

... his own special treasures.

That's an easy philosophy,

which makes life pleasant

but leaves you with an empty heart.

Always undaunted, his luck will never run out.

He works his magic in every place he goes.

And so I'm marrying in the Japanese manner,

for nine hundred and ninety-nine years,

with the option to renew each month.

That's an easy philosophy.

“America forever!”

“America forever.”



Musical Collision Course: Text and Translation (CONTINUED)

“Gran ventura”

BUTTERFLY: Gran ventura.

I'm delighted.

BUTTERFLY'S FRIENDS: Riverenza.

We are honored.

PINKERTON: (*smiling*) È un po' dura la scalata?

Did you find it difficult to climb the hill?

BUTTERFLY: (*calmly*) A una sposa costumata più penosa è l'impazienza.

For a genteel bride, the waiting is much more difficult.

PINKERTON: (*somewhat derisively*) Molto raro complimento.

What a beautiful thing to say.

BUTTERFLY: (*naively*) Dei più belli ancor ne so.

I know even more beautiful phrases.

PINKERTON: (*encouragingly*) Dei gioielli!

Such jewels!

BUTTERFLY: (*wishing to show off her collection of compliments*)
Se vi è caro sul momento ...

If you would like to hear more
of them now ...

PINKERTON: Grazie, no.

Thank you, no.

Having already observed the group of girls with curiosity, Sharpless draws near Butterfly, who listens to him attentively.

SHARPLESS: Miss Butterfly. Bel nome, vi sta a meraviglia.
Siete di Nagasaki?

Miss Butterfly. A beautiful name, and it suits you so well.
You are from Nagasaki?

BUTTERFLY: Signor sì. Di famiglia assai prospera un tempo.
(*to her friends*) Verità?

Yes, sir. And my family was at one time rather wealthy.
Isn't that true?

BUTTERFLY'S FRIENDS: (*agreeing eagerly*) Verità!

It's true!

BUTTERFLY: Nessuno si confessa mai nato in povertà,
e non c'è vagabondo che a sentirlo non sia
di gran prosapia. Eppure conobbi la ricchezza.
Ma il turbine rovescia le querce più robuste
e abbiám fatto la gheschia per sostentarci.
(*to her friends*) Vero?

I know that no one will admit to being from a poor family,
and even the humblest vagabond will say he was
born of noble forebears. Still we were wealthy once.
But storm winds can uproot even the strongest oaks.
And so, we had to work as geishas to support ourselves.
Didn't we?

BUTTERFLY'S FRIENDS: Vero!

It's true!

BUTTERFLY: Non lo nascondo nè m'adonto.
(*seeing that Sharpless is laughing*) Ridete? Perchè? Cose del mondo.

I do not hide it, and why should I?
You're laughing? But why? That's life.

PINKERTON: (*having listened with interest, he turns to Sharpless*)
(Con quel fare di bambola quando parla m'infiamma.)

(With her innocent chatter, she sets me on fire.)

SHARPLESS: (*also interested in Butterfly's chatter, he continues to question her*) E ci avete sorelle?

And do you have any sisters?

BUTTERFLY: No, signore. Ho la mamma.

No sir. I just have my mother.

GORO: (*solemnly*) Una nobile dama.

A gracious lady.

BUTTERFLY: Ma senza farle torto povera molto anch'essa.

But to speak the truth, she's just as poor as I am.

SHARPLESS: E vostro padre?

And your father?

BUTTERFLY: (*taken by surprise, she replies dryly*) Morto.

He's dead.

Musical Collision Course: Text and Translation (CONTINUED)

“Un bel dì”

BUTTERFLY: Un bel dì, vedremo levarsi
 un fil di fumo sull'estremo confin del mare.
 E poi la nave appare.
 Poi la nave bianca entra nel porto,
 romba il suo saluto. Vedi? È venuto!
 Io non gli scendo incontro, io no.
 Mi metto là sul ciglio del colle e aspetto,
 e aspetto gran tempo e non mi pesa
 la lunga attesa.
 E uscito dalla folla cittadina
 un uom, un picciol punto
 s'avvia per la collina.
 Chi sarà? chi sarà?
 E come sarà giunto
 che dirà? che dirà?
 Chiamerà “Butterfly” dalla lontana.
 Io senza dar risposta
 me ne starò nascosta
 un po' per celia, e un po' per non morire
 al primo incontro, ed egli alquanto in pena
 chiamerà, chiamerà: “Piccina mogliettina,
 olezzo di verbena”
 i nomi che mi dava al suo venire.
(to Suzuki) Tutto questo avverrà, te lo prometto.
 Tienti la tua paura—io con sicura fede l'aspetto.

One fine day, we'll see a thin thread of smoke rising
 on the horizon where the sky meets the ocean.
 And then a ship appears.
 The white ship enters the harbor,
 booming its salute. You see? He's come!
 But I won't go down to meet him—not me.
 I'll go to the top of our little hill and wait,
 and wait for a long time, but I don't mind
 the long interval.
 And emerging from the crowded city,
 a man, a tiny figure,
 sets out for the hilltop.
 Who is it? Who can it be?
 And when at last he arrives,
 what will he say? What?
 From afar, he'll call, “Butterfly.”
 I'll give no answer,
 I'll stay hidden,
 partly to tease him, and partly so that I don't die
 at our reunion! And then he'll call to me, worried,
 he'll call: “My little wife, my darling,
 my sweet girl who smells of flowers”—
 the names he used to call me when we first met.
 All of this will happen, I promise you.
 Have no fear; I wait for him with unshaken faith!

Musical Collision Course: Text and Translation (CONTINUED)

The opera's final scene

BUTTERFLY: *(softly reading the words inscribed on the knife)*

"Con onor muore chi non può serbar
vita con onore."

"Let those who cannot live an honorable life have an honorable
death instead."

She places the tip of the blade at her throat. Suddenly the door opens, and Suzuki pushes the child into the room. The child runs toward his mother with his hands outstretched. Butterfly lets the knife fall. She rushes toward the child, embraces him, and smothers him with kisses.

BUTTERFLY: Tu? tu? tu? tu? tu? tu? tu?

(with great feeling, breathing hard)

piccolo Iddio! Amore, amore mio,
fior di giglio e di rosa.

(taking the child's head and pulling it toward herself)

Non saperlo mai per te,

pei tuoi puri occhi,

(in tears) muor Butterfly ...

perché tu possa andar di là dal mare

senza che ti rimorda ai dì maturi,

il materno abbandono.

(with great love)

O a me, sceso dal trono dell'alto Paradiso,

guarda ben fiso, fiso di tua madre la faccia!

che ten resti una traccia, guarda ben!

Amore, addio! addio! piccolo amor!

(her voice breaking) Va, gioca, gioca!

You? You? You? You? You? You? You?

Oh, my dearest darling,
blossom of lily and rose.

I hope you never know this,

but it's for your sake, for your beautiful eyes,

that Butterfly must die ...

So that you can go to the other side of the sea

without thinking, when you've grown up,

that your mother abandoned you.

Oh my angel, who came to me from heaven,

look at your mother's face with care,

so that you'll one day remember a trace of it.

Goodbye, love! Goodbye, my little one!

Go now, go play! Go play!

Butterfly picks up the child and places him on her tatami mat. She hands him an American flag and a little doll, then carefully puts a blindfold over his eyes. Then she picks up the knife again and, with her gaze fixed on her child, places the knife against her own chest. With great conviction, she stabs herself and pulls the knife across her stomach. Collapsing on the floor, she looks up at her child, who is oblivious to what is happening. With a weak smile, she drags herself toward him, hugs him one last time, and then falls dead on the ground.

PINKERTON: *(from outside)* Butterfly! Butterfly! Butterfly!

Butterfly! Butterfly! Butterfly!

Musical Collision Course: The Songs and Sounds of My World

BRAINSTORMING CATEGORIES:	MY IDEAS:
<p>Folk songs and instruments from my cultural background</p> <p><i>(Example: the songs "Danny Boy" or "Santa Lucia," and instruments like the oud, conga drums, flamenco guitar, etc.)</i></p>	
<p>Songs I listen to on a regular basis</p> <p><i>(Example: your favorite song from your favorite band)</i></p>	
<p>Sounds that I encounter on a daily basis</p> <p><i>(Example: car horns, subway door closing chimes, alarm clock, etc.)</i></p>	
<p>Sounds that I associate with my favorite memories</p> <p><i>(Example: bird calls in the summer, my father playing guitar, my mother singing, etc.)</i></p>	
<p>Instruments that I think capture my personality</p> <p><i>(Example: violin, harp, trumpet, guitar, etc.)</i></p>	

Objects of Inquiry: Text and Translation

SCENE 1: Cio-Cio-San shows Pinkerton her box of possessions.

PINKERTON: Vieni, amor mio! Vi piace la casetta?

Come, my love! Do you like the house?

BUTTERFLY: Signor B. F. Pinkerton
Perdono ... io vorrei ... pochi oggetti da donna ...

Mr. B. F. Pinkerton
Sorry ... I'd like ... a few lady's things ...

PINKERTON: Dove sono?

Where are they?

She indicates the lacquer box.

BUTTERFLY: Sono qui ... vi dispiace?

They're here ... does that bother you?

Slightly surprised, he smiles, then invites her to show him.

PINKERTON: O perché mai, mia bella Butterfly?

Why would it bother me, my beautiful Butterfly?

One by one, she takes the objects from the box.

BUTTERFLY: Fazzoletti. La pipa. Una cintura.
Un piccolo fermaglio. Uno specchio. Un ventaglio.

A handkerchief. A pipe. A belt.
A little brooch. A mirror. A fan.

PINKERTON: (*seeing a little jar*) Quel barattolo?

The jar?

BUTTERFLY: Un vaso di tintura.

A pot of rouge.

PINKERTON: Ohibò!

Oh!

BUTTERFLY: Vi spiace? ... Via!

You don't like it? ... I'll get rid of it!

He pulls a long, narrow case out of the box.

PINKERTON: E quello?

What's this?

BUTTERFLY: (*very seriously*) Cosa sacra e mia.

Something sacred that belongs to me.

PINKERTON: (*with curiosity*) E non si può vedere?

Can I see?

BUTTERFLY: C'è troppa gente. Perdonate.

There are too many people here. Excuse me.

She disappears into the house, taking the case with her.

GORO: (*approaching Pinkerton and whispering into his ear*)
È un presente del Mikado a suo padre ...
coll'invito ...

It's a present from the Mikado to her father ...
with an invitation to ...

He makes a gesture of slicing open his own stomach.

PINKERTON: (*softly, to Goro*) E ... suo padre?

And ... her father?

GORO: Ha obbedito.

He obeyed.

Goro moves away, heading back into the house. Butterfly, meanwhile, has returned. She sits by Pinkerton on the terrace and removes several small statues from her box.

Objects of Inquiry: Text and Translation (CONTINUED)

BUTTERFLY: Gli Ottokè.

The Hotoke.

Pinkerton picks up a statue and examines it with curiosity.

PINKERTON: Quei pupazzi? ... Avete detto?

What, dolls? ... What did you call them?

BUTTERFLY: Son l'anime degli avi.

They hold the souls of my ancestors.

Pinkerton puts the statue back down.

PINKERTON: Ah! ... il mio rispetto.

Ah! ... Then they have my respect.

She leans respectfully toward Pinkerton, as though wishing to tell him a secret.

BUTTERFLY: Ieri son salita tutta sola in segreto alla Missione.

Colla nuova mia vita posso adottare nuova religione.

(fearfully) Lo zio Bonzo nol sa,

nè i miei lo sanno.

Io seguo il mio destino e piena d'umiltà,

al Dio del signor Pinkerton m'inchino.

È mio destino.

Nella stessa chiesetta in ginocchio con voi

pregherò lo stesso Dio. E per farvi contento

potrò forse obliar la gente mia.

Yesterday I went by myself in secret to the Mission.

With my new life, I want to adopt a new religion.

My uncle, the Bonze, doesn't know,

nor do my relatives.

I'm following my own path, and, full of humility,

I wish to bow to the god of my husband Pinkerton.

This is my destiny:

praying with you, in the same church,

to the same god. And if you want,

I can perhaps even forget my own people entirely.

Objects of Inquiry: Group Work

What is the object?

Why might this object be important to Cio-Cio-San?

How did (or how might) Pinkerton react to this object?

<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>

Draw the object.

Objects of Inquiry: Text and Translation (CONTINUED)

SCENE 2: Cio-Cio-San prays silently before her Hotoke, and Suzuki prays audibly offstage.

The walls of Butterfly's house are closed, leaving the living room in semi-darkness. Suzuki prays, bowing before an image of the Buddha. From time to time, she sounds her prayer bell. Butterfly sits alone, with her lacquered box open in front of her. One by one, she silently removes her Hotoke and looks at them longingly.

SUZUKI: (*praying*) E Izagi ed Izanami, Sarundasico e Kami ...
(*interrupting the prayer*) Oh! la mia testa!

Izagi and Izanami, Surundasico and Kami ...
Oh, my head!

She rings the bell again, to capture the gods' attention.

E tu Ten-Sjoo-daj!
(*on the verge of tears, looking at Butterfly*)
fate che Butterfly non pianga più,
mai più, mai più!

And you, Ten-Sioo-dai!

Please make Butterfly stop crying.
Please, may she never, never cry again!

BUTTERFLY: (*without moving*) Pigri ed obesi
son gli Dei giapponesi.
L'americano Iddio son persuasa
ben più presto risponde a chi l'implori.
Ma temo ch'egli ignori
che noi stiam qui di casa.

The gods you pray to
are lazy and fat.
I'm convinced that the American god
will respond to your prayers much more quickly.
But I'm afraid that he doesn't know
that we live here.

Objects of Inquiry: Text and Translation (CONTINUED)

SCENE 3: Cio-Cio-San prepares for Pinkerton's arrival.

BUTTERFLY: *(to Suzuki)* Or vienmi ad adornar.
No! pria portami il bimbo.

Come help me get dressed.
No, first bring me my child.

Suzuki goes into the neighboring room and brings the child, whom she places next to Butterfly. Butterfly, meanwhile, looks at a little hand mirror.

BUTTERFLY: *(sadly)* Non son più quella!
Troppi sospiri la bocca mandò,
e l'occhio riguardò nel lontan troppo fiso.
(to Suzuki) Dammi sul viso un tocco di carmino

I'm no longer the beautiful girl I once was!
Too many sighs have passed these lips,
my eyes have spent too much time gazing at a far horizon.
Put a hint of rouge on my cheeks ...

She takes a brush and places some rouge on the cheeks of her child.

ed anche a te, piccino, perché la veglia non ti faccia
vôte per pallore le gote.

... and also some rouge for you, little one, so that this
night of waiting won't make you look pale and tired.

SUZUKI: *(asking Butterfly to sit still)* Non vi movete,
che v'ho a ravviare i capelli.

Don't move!
I need to fix your hair.

Objects of Inquiry: Text and Translation (CONTINUED)

SCENE 4: Cio-Cio-San's suicide

Butterfly picks up her lacquer box, carries it to the center of the room, and slowly lifts the lid. She takes out the long, thin case, and slowly pulls out the knife with which her father killed himself. Holding the hilt in one hand and the tip of the blade in the other, she kisses the blade with almost religious devotion.

BUTTERFLY: *(softly reading the words inscribed on the knife)*

"Con onor muore chi non può serbar
vita con onore."

"Let those who cannot live an honorable life have an honorable
death instead."

She places the tip of the blade at her throat. Suddenly the door opens, and Suzuki pushes the child into the room. The child runs toward his mother with his hands outstretched. Butterfly lets the knife fall. She rushes toward the child, embraces him, and smothers him with kisses.

BUTTERFLY: Tu? tu? tu? tu? tu? tu? tu?

(with great feeling, breathing hard)

piccolo Iddio! Amore, amore mio,
fior di giglio e di rosa.

(taking the child's head and pulling it toward herself)

Non saperlo mai per te,

pei tuoi puri occhi,

(in tears) muor Butterfly ...

perché tu possa andar di là dal mare

senza che ti rimorda ai dì maturi,

il materno abbandono.

(with great love)

O a me, sceso dal trono dell'alto Paradiso,

guarda ben fiso, fiso di tua madre la faccia!

che ten resti una traccia, guarda ben!

Amore, addio! addio! piccolo amor!

(her voice breaking) Va, gioca, gioca!

You? You? You? You? You? You? You?

Oh, my dearest darling,
blossom of lily and rose.

I hope you never know this,

but it's for your sake, for your beautiful eyes,

that Butterfly must die ...

So that you can go to the other side of the sea

without thinking, when you've grown up,

that your mother abandoned you.

Oh my angel, who came to me from heaven,

look at your mother's face with care,

so that you'll one day remember a trace of it.

Goodbye, love! Goodbye, my little one!

Go now, go play! Go play!

Butterfly picks up the child and places him on her tatami mat. She hands him an American flag and a little doll, then carefully puts a blindfold over his eyes. Then she picks up the knife again and, with her gaze fixed on her child, places the knife against her own chest. With great conviction, she stabs herself and pulls the knife across her stomach. Collapsing on the floor, she looks up at her child, who is oblivious to what is happening. With a weak smile, she drags herself toward him, hugs him one last time, and then falls dead on the ground.

PINKERTON: *(from outside)* Butterfly! Butterfly! Butterfly!

Butterfly! Butterfly! Butterfly!

Objects of Inquiry: What's in Your Box?

1.	3.	4.
2.		5.

Object 1: What is this object? _____

What does it mean to you? _____

Object 2: What is this object? _____

What does it mean to you? _____

Object 3: What is this object? _____

What does it mean to you? _____

Object 4: What is this object? _____

What does it mean to you? _____

Object 5: What is this object? _____

What does it mean to you? _____

Performance Activity

Opera Review: *Madama Butterfly*

Have you ever wanted to be a music and theater critic? Now’s your chance!

As you watch *Madama Butterfly*, 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 would 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
Opening dance MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Goro shows Pinkerton the house and introduces his new servants. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Pinkerton and Sharpless discuss the life of a sailor. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San arrives, accompanied by her friends, to marry Pinkerton. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San shows Pinkerton her box of keepsakes. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Imperial Commissioner marries Pinkerton and Cio-Cio-San. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San’s uncle, the Bonze, disowns her. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Alone at last, the new couple spends their first night together. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Cio-Cio-San tries to convince Suzuki that Pinkerton will return. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Goro encourages Cio-Cio-San to marry a new suitor, Yamadori. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Sharpless reads Pinkerton's letter to Cio-Cio-San. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San introduces her son to Sharpless. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Having spotted his ship in harbor, Cio-Cio-San and Suzuki prepare for Pinkerton's return. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San keeps vigil through the night. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San fantasizes about her reunion with Pinkerton. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Pinkerton and his American wife meet Cio-Cio-San's son. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cio-Cio-San makes a deal with Mrs. Pinkerton. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Holding her father's knife, Cio-Cio-San bids farewell to her son. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆