

CINDERELLA

Minnesota
OPERA

OPERA BOX

TEACHER'S GUIDE

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Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR

Dale Johnson, ARTISTIC DIRECTOR

Dear Educator,

Thank you for using a Minnesota Opera Opera Box. This collection of material has been designed to help any educator to teach students about the beauty of opera. This collection of material includes audio and video recordings, scores, reference books and a Teacher's Guide.

The Teacher's Guide includes Lesson Plans that have been designed around the materials found in the box and other easily obtained items. In addition, Lesson Plans have been aligned with State and National Standards. See the Unit Overview for a detailed explanation.

Before returning the box, please fill out the Evaluation Form at the end of the Teacher's Guide. As this project is new, your feedback is imperative. Comments and ideas from you – the educators who actually use it – will help shape the content for future boxes. In addition, you are encouraged to include any original lesson plans. The Teacher's Guide is intended to be a living reference book that will provide inspiration for other teachers. If you feel comfortable, include a name and number for future contact from teachers who might have questions regarding your lessons and to give credit for your original ideas. You may leave lesson plans in the Opera Box or mail them in separately.

Before returning, please double check that everything has been assembled. The deposit money will be held until I personally check that everything has been returned (i.e. CDs having been put back in the cases). Payment may be made to the Minnesota Opera Education Department. All forms of payment are accepted.

Since opera is first and foremost a theatrical experience, it is strongly encouraged that attendance at a performance of an opera be included. The Minnesota Opera offers Student Matinees and discounted group rate tickets to regular performances. It is hoped that the Opera Box will be the first step into exploring opera, and attending will be the next.

I hope you enjoy these materials and find them helpful. If I can be of any assistance, please feel free to call or e-mail me any time.

Sincerely,



Jamie Andrews
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LESSON PLAN UNIT OVERVIEW WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K–12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Rossini – “I was born for <i>opera buffa</i> !”	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9
2 – Opera in Europe	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
3 – Acting out scenes from <i>Cinderella</i>	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	7, 8, 9
4 – Looking at <i>Cinderella</i> through different “lenses”	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
5 – That was a great performance and I know why!	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
6 – Creating your own sets and costumes for <i>Cinderella</i>	Music 9.1.3.3.1 Music 9.1.3.3.2 Visual Arts 9.1.1.5.1 Visual Arts 9.1.1.5.2 Visual Arts 9.1.2.5.1 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Visual Arts 9.1.3.5.1 Visual Arts 9.1.3.5.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9

7 – Who is Cinderella	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
8 – Understanding the libretto	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
9 – Character and Voice in Opera	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9

OPERA BOX LESSON PLANS WITH RELATED STANDARDS

The lessons in this Teacher's Guide are aligned with the current Minnesota Academic Standards, Arts K–12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

MINNESOTA ACADEMIC STANDARDS, ARTS K–12

The Minnesota Academic Standards in the Arts set the expectations for achievement in the arts for K–12 students in Minnesota. The standards are organized by grade band (K–3, 4–5, 6–8, 9–12) into four strands that foster the development of students' artistic literacy.

The strands are as follows:

1. Artistic Foundations
2. Artistic Process: Create or Make
3. Artistic Process: Perform or Present, and
4. Artistic Process: Respond or Critique.

Each strand has one or more standards that can be implemented in the arts areas of dance, media arts, music, theater and/or visual arts. The benchmarks for the standards in each arts area are designated by a five-digit code. In reading the coding, please note that for code 0.3.1.5.2, the 0 refers to the K–3 (K–3) grade band, the 3 refers to the Artistic Process: Perform or Present strand, the 1 refers to the first (and only) standard for that strand, the 5 refers to the fifth arts area (visual arts), and the 2 refers to the second benchmark for that standard.

See the Minnesota Department of Education website for more information: education.state.mn.us/mde

Grades 9–12

STRAND: Artistic Foundations

STANDARD 1: Demonstrate knowledge of the foundations of the arts area.

ARTS AREA: Music

CODE: 9.I.1.3.1

BENCHMARK: Analyze how the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of, performance of, or response to music.

9.I.1.3.2

BENCHMARK: Evaluate how the elements of music and related concepts such as repetition, pattern, balance and emphasis are used in the creation of, performance of, or response to music.

9.I.1.3.3

BENCHMARK: Analyze how the characteristics of a variety of genres and styles contribute to the creation of, performance of, or response to music.

ARTS AREA: Theater

CODE: 9.I.1.4.1

BENCHMARK: Analyze how the elements of theater, including plot, theme, character, language, sound and spectacle are combined to communicate meaning in the creation of, performance of, or response to theater.

9.I.1.4.2

BENCHMARK: Evaluate how forms such as musical theater, opera or melodrama, and structures such as chronological or nonlinear are used in the creation of, performance of, or response to theater.

9.I.1.4.3

BENCHMARK: Evaluate how the characteristics of Western and non-Western styles, such as Kabuki, Noh, Theater of the Absurd or classical contribute to the creation of, performance of, or response to theater.

ARTS AREA: Visual Arts

CODE: 9.I.1.5.1

BENCHMARK: Analyze how the elements of visual arts such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.

9.I.1.5.2

BENCHMARK: Evaluate how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.

STANDARD 2: Demonstrate knowledge of and use of the technical skills of the art form, integrating technology when applicable.

ARTS AREA: Music

CODE: 9.I.2.3.1

BENCHMARK: Read and notate music using standard notation system such as complex meters, extended ranges and expressive symbols, with and without the use of notation software in a variety of styles and contexts.

9.1.2.3.2

BENCHMARK: Sing alone and in small and large groups (multi-part), or play an instrument alone in and in small or large groups, a variety of music using characteristic tone, technique and expression.

9.1.2.3.3

BENCHMARK: Use electronic musical tools to record, mix, play back, accompany, arrange or compose music.

ARTS AREA: Theater

CODE: 9.1.2.4.1

BENCHMARK: Act by developing, communicating and sustaining character; or design by conceptualizing and realizing artistic interpretations; or direct by interpretations dramatic text and organizing and rehearsing for informal or formal productions.

9.1.2.5.1

BENCHMARK: Use technology for purposes of research, feedback, documentation or production.

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

BENCHMARK: Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes

STANDARD 3: Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.

ARTS AREA: Music

CODE: 9.1.3.3.1

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.3.3.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of music.

ARTS AREA: Theater

CODE: 9.1.3.4.2

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.1.4.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of theater.

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

BENCHMARK: Analyze how the personal, social, cultural and historical contexts influence the creation, interpretation or performance of music including the contributions of Minnesota American Indian tribes and communities.

9.1.3.5.2

BENCHMARK: Synthesize and express an individual view of the meanings and functions of visual arts.

STRAND 2: Artistic Process: Create or Make

STANDARD 1: Create or make in a variety of contexts in the arts areas using the artistic foundations.

ARTS AREA: Music

CODE: 9.2.1.3.1

BENCHMARK: Improvise, compose or arrange new musical compositions in a variety of styles and contexts using available technology to preserve the creations.

9.2.1.3.2

BENCHMARK: Revise a musical composition or arrangement based on artistic intent and using multiple sources of critique and feedback.

9.2.1.3.3

BENCHMARK: Justify an artistic statement, including how audience and occasion influence creative choices.

ARTS AREA: Theater

CODE: 9.2.1.4.1

BENCHMARK: Create a single, complex work or multiple works in theater such as a script, character or design.

9.2.1.4.2

BENCHMARK: Revise a creation based on artistic intent and using multiple sources of critique and feedback.

9.2.1.4.3

BENCHMARK: Justify an artistic statement, including how audience and occasion influence creative choices.

STRAND 4: Artistic Process: Respond or Critique

STANDARD 1: Respond to or critique a variety of creations and performances using the artistic foundations.

ARTS AREA: Music

CODE: 9.4.1.3.1

BENCHMARK: Analyze, interpret and evaluate a variety of musical works of performances by applying self-selected criteria within the traditions of the art form.

9.4.1.3.2

BENCHMARK: Justify choices of self-selected criteria based on knowledge of how criteria affect criticism.

ARTS AREA: Theater

9.4.1.4.1

BENCHMARK: Analyze, interpret and evaluate a variety of works in theater by applying self-selected criteria within the traditions of the art form.

9.4.1.4.2

BENCHMARK: Justify choices of self-selected criteria based on knowledge of how criteria affect criticism.

NATIONAL STANDARDS FOR MUSIC EDUCATION

- 1 Singing, alone and with others, a varied repertoire of music.
- 2 Performing on instruments, alone and with others, a varied repertoire of music.
- 3 Improvising melodies, variations, and accompaniments.
- 4 Composing and arranging music within specified guidelines.
- 5 Reading and notating music.
- 6 Listening to, analyzing, and describing music.
 - A analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
 - B demonstrate extensive knowledge of the technical vocabulary of music
 - C identify and explain compositional devices and techniques used to provide unity, variety, tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
 - D demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
 - E compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
 - F analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive
- 7 Evaluating music and music performances.
 - A evolve specific criteria for making informed, critical evaluations of the quality and the effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
 - B evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
 - C evaluate a given musical work in terms of its aesthetic qualities and explain it to similar or exemplary models
- 8 Understanding relationships between music, the others arts, and disciplines outside the arts.
 - A explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
 - B compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
 - C explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music
 - D compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
 - E explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts
- 9 Understanding music in relation to history and culture.

OPERA BOX CONTENT LIST

Cinderella

There is one (1) of each of the following items:

- _____ *La Cenerentola* LIBRETTO (Opera Journey's Libretto Series)
- _____ *La Cenerentola* VOCAL SCORE (Ricordi – score is in two volumes)
- _____ DVD *La Cenerentola* (DiDonato, Flórez, Summers) (DECCA)
- _____ DVD *La Cenerentola* (Bartoli, Dara, Campanella) (DECCA)
- _____ CD *La Cenerentola* (DiDonato, Praticò, Zedda) (NAXOS)
- _____ CD *La Cenerentola* (Berganza, Alva, Abbado) (DEUTSCHE GRAMMOPHON)
- _____ BOOK *The Cambridge Companion to Rossini* (edited by Emanuele Senici)
- _____ BOOK *English National Opera Guide No. 1 – La Cenerentola* (edited by Nicholas John)
- _____ BOOK *The Bel Canto Operas* (Charles Osborne)
- _____ BOOK *Opera, Composers, Works, Performers* (András Batta)
- _____ Teacher's Guide

The entire deposit will be withheld until all items are returned. Any damaged items will be charged to renter for the amount of replacement. *Thank you* for using the Minnesota Opera's Opera Box and teaching opera in your school!

Cinderella

This is a chart that coordinates each track or chapter number each CD or DVD in the Opera Box. The chart shows where each excerpt is in relation to the other recordings and where to find each section in the scores.

VOCAL SCORE (RICORDI)	CD (BERGANZA, ALVA)	CD (DIDONATA, PRATICÒ)	DVD (BARTOLI, DARA)	DVD (DIDONATO, FLÓREZ)
OVERTURE	OVERTURE	OVERTURE	OVERTURE	OVERTURE
PAGE 1	TRACK 1/1	TRACK 1/1	TRACK 1	TRACK 1/2
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 16	TRACK 1/2	TRACK 1/2	TRACK 2	TRACK 1/3
PAGE 24	TRACK 1/3			TRACK 1/4
PAGE 26			TRACK 3	TRACK 1/5
PAGE 68	TRACK 1/4	TRACK 1/3		
PAGE 73	TRACK 1/5	TRACK 1/4	TRACK 4	TRACK 1/6
PAGE 87		TRACK 1/5		
PAGE 91	TRACK 1/6	TRACK 1/6	TRACK 5	TRACK 1/7
PAGE 96			TRACK 6	TRACK 1/8
PAGE 118		TRACK 1/7		
PAGE 122	TRACK 1/7	TRACK 1/8	TRACK 7	TRACK 1/9
PAGE 124				TRACK 1/10
PAGE 152	TRACK 1/8	TRACK 1/9		
PAGE 160	TRACK 1/9	TRACK 1/10	TRACK 8	TRACK 1/11
PAGE 180			TRACK 9	TRACK 1/12
PAGES 208–217	(ALTERNATE ARIA USED)	(ALTERNATE ARIA USED)	(ALTERNATE ARIA USED)	(ALTERNATE ARIA USED)
(NOT IN VOCAL SCORE)	TRACK 1/10	TRACKS 11–12	TRACK 10	TRACK 1/13
PAGE 218		TRACK 1/13	TRACK 11	TRACK 1/14
PAGE 228	TRACK 1/11	TRACK 1/14	TRACK 12	TRACK 1/15
PAGE 257	TRACK 2/1	TRACK 1/15	TRACK 13	TRACK 1/16
PAGE 289		TRACK 2/1		

VOCAL SCORE	BERGANZA CD	DIDONATO CD	BARTOLI DVD	DIDONATO DVD
PAGE 297	TRACK 2/2		TRACK 14	TRACK 1/17
PAGE 318	TRACK 2/3	TRACK 2/2	TRACK 15	TRACK 1/18
PAGE 327		TRACK 2/3		
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
PAGE 381	– CUT –	TRACK 2/4	– CUT –	TRACK 2/2
PAGE 389	TRACK 2/4	TRACK 2/5	TRACK 16	
PAGE 399		TRACK 2/6	TRACK 17	TRACK 2/3
PAGE 415	– CUT –	– CUT –		– CUT –
PAGE 416		TRACK 2/7		TRACK 2/4
PAGE 423		TRACK 2/8		
PAGE 426	TRACK 2/5		TRACK 18	TRACK 2/5
PAGE 446		TRACK 2/9		
PAGE 447				TRACK 2/6
PAGE 452	TRACK 2/6	TRACK 2/10	TRACK 19	TRACK 2/7
PAGE 472	– CUT –	TRACK 2/11		
PAGE 474	TRACK 2/7	TRACK 2/12	TRACK 20	TRACK 2/8
PAGE 482	TRACK 2/8	TRACK 2/13		TRACK 2/9
PAGE 488	TRACK 2/9	TRACK 2/14		
PAGE 492		TRACK 2/15	TRACK 21	TRACK 2/10
PAGE 516	TRACK 2/10		TRACK 22	TRACK 2/11
PAGE 524			TRACK 23	TRACK 2/12
PAGE 576		TRACK 2/16		TRACK 2/13
PAGES 576–595	– CUT –	– CUT –	– CUT –	– CUT –
PAGE 596		TRACK 2/17		
PAGE 598	TRACK 2/11	TRACK 2/18	TRACK 24	TRACK 2/14
PAGE 606	TRACK 2/12		TRACK 25	TRACK 2/15
PAGE 618			TRACK 26	TRACK 2/16

TITLE OF LESSON

Lesson 1: Rossini – “I was born for *opera buffa*.”

OBJECTIVE(S)

Students will learn about the life and times of Rossini.

MATERIAL(S)

- reference books about Rossini (*The Cambridge Companion to Rossini*)
- ROSSINI – “I WAS BORN FOR OPERA BUFFA” TIMELINE RESEARCH CHECKLIST (*see following page*)
- general reference books about 19th-century Europe (*not in Opera Box*)
- internet access (*not in Opera Box*)
- poster board (*not in Opera Box*)

PROCEDURE(S)

- (1) Divide class into groups. Assign research topics related to Rossini to each group. Direct the class to research their specific topics and prepare a presentation for the rest of the class based on their findings. *The nature and scope of the presentations is at the discretion of the teacher.*

Suggested topics:

- political and social culture of Italy during Rossini’s lifetime (1792–1868)
- scientific and technological achievements during Rossini’s lifetime.
- social life and class divisions in Italy and Europe during Rossini’s lifetime.
- artistic and musical life in Italy and all of Europe from 1792 to 1868.
 - ~ the popularity of *opera buffa* and *opera seria*
 - ~ literary and artistic trends

- (2) Offer some guided (in-class) research time with students. Depending on students’ ability to conduct research, additional guidance might be needed.
- (3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.
- (4) Student groups will give oral presentations based on their topic. Each group should create five questions about their topic that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class is to take notes during each presentation to prepare for a class-constructed test.
- (5) Put all questions together from each group and give test.

ASSESSMENT(S)

Assign value for class participation and group cooperation. In addition, assign value to each of the following activities:

- demonstration of checklist completed
- all group members participating in presentation
- correct number of facts, clearly written, for piece of timeline
- evidence of note-taking during all presentations

ROSSINI – “I WAS BORN FOR OPERA BUFFA” RESEARCH CHECKLIST

GROUP MEMBERS _____

TOPIC _____

Each item must be completed to earn full point value.

____ POINTS POSSIBLE
FOR EACH ITEM

RESEARCH CHECKLIST

- | | |
|---|--------------------|
| ____ List 20 facts related to the topic and how they relate to Rossini. | ____ POINTS EARNED |
| ____ Organize all facts into chronological order. | ____ POINTS EARNED |
| ____ Write 3 sentence descriptions of each fact to be put on timeline. | ____ POINTS EARNED |
| ____ Proofread all sentences prior to putting them on the timeline. | ____ POINTS EARNED |
| ____ Put each fact on the timeline for public display. | ____ POINTS EARNED |

CLASS PRESENTATION CHECKLIST

- | | |
|---|--------------------|
| ____ Prepare an outline of class presentation. | ____ POINTS EARNED |
| ____ Based on this outline, create 5 questions that your group feels address the most important points of the presentation. | ____ POINTS EARNED |
| ____ Submit 5 questions to teacher prior to presentation. | ____ POINTS EARNED |
| ____ Assign speaking parts for each group member. | ____ POINTS EARNED |
| ____ Practice speech. | ____ POINTS EARNED |
| ____ Give presentation. | ____ POINTS EARNED |
| ____ Put piece of timeline on wall. | ____ POINTS EARNED |

TOTAL

Cinderella OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 2: Opera in Europe

OBJECTIVE(S)

Students will understand the basic operatic trends in Italy, France and other parts of Europe during the lifetime of Rossini (1792–1868).

MATERIAL(S)

- *The Cambridge Guide to Rossini*
- **OPERA IN EUROPE WORKSHEET** (one copy per student) (*see following page*)
- Internet access
- general library access

PROCEDURE(S)

Rossini's creative output, like every other artist, reflects the time period and culture they live in. This lesson is for students to gain a basic knowledge of the culture, operatic tendencies and other elements of European society during 1792–1868.

- (1) In small groups or individually, students are to research the terms given on the **OPERA IN EUROPE WORKSHEET**.
- (2) Collect worksheets. Answers are to be in short paragraph form. See **OPERA IN EUROPE KEY** for correct answers.

ASSESSMENT(S)

Value is to be given for each correct answer. See **OPERA IN EUROPE KEY** for details.

OPERA IN EUROPE 1792–1868

DIRECTIONS

Research each term using *The Cambridge Guide to Rossini*, other reference books and the Internet. Write answer in the form of a short paragraph.

FRENCH GRAND OPERA

GIACOMO MEYERBEER

BEL CANTO

GAETANO DONIZETTI

VINCENZO BELLINI

ROSSINI CRESCENDO

OPERA BUFFA

OPERA IN EUROPE 1792–1868 (KEY)

DIRECTIONS

Research each term using *The Cambridge Guide to Rossini*, other reference books and the Internet. Write answer in the form of a short paragraph.

FRENCH GRAND OPERA

- “In France, interest in *grand opéra* in the early 19th century was shared with the *opéra comique*, a form and style inherited from the preceding period and that gradually developed into the lyric opera of Gounod (*Faust*, 1859) and Ambroise Thomas (*Mignon*, 1866), both showing Italian influence.” (*Harvard Concise Dictionary of Music*, p. 352)
- “Far from being the result of a free creative flowering, nineteenth-century French opera, perhaps more than any other art form, was governed by a complex set of codes and practices, and by a system of production that intruded on every level of composition, preparation and performance.” (Lacombe, p. 1)

GIACOMO MEYERBEER

- 1791–1864, noted pieces: *Robert le diable*, *Les Huguenots*, *Le prophète*, *L'Africaine*.
- “This aesthetic [French Grand Opera] was concerned solely with stirring the feelings of the audience, which constituted an end in itself. In that sense, it reached its apex in the works of Meyerbeer.” (Lacombe, p. 255)

BEL CANTO

- Translates as “beautiful singing”
- “Italian vocal technique of the 19th century, with its emphasis on beauty of sound and brilliance of performance rather than dramatic expression or romantic emotion.” (*Harvard Concise Dictionary of Music*, p. 47)

GAETANO DONIZETTI

- 1797–1848, noted pieces: *Lucrezia Borgia*, *Lucia di Lammermoor*, *L'elisir d'amore*, *Don Pasquale*.
- Noted composer in the bel canto style.

VINCENZO BELLINI

- 1801–1835, noted pieces: *Norma*, *La sonnambula*, *I puritani*
- He was an Italian opera composer, known for his melodic lines and considered the father of the specific bel canto operatic style.

ROSSINI CRESCENDO

- An instrumental effect that gradually builds by adding numbers of instruments, dynamics levels and shortening note duration. During a [Rossini crescendo] text ceases to be important.

OPERA BUFFA

- Comic opera
- An opera or other dramatic work with a large admixture of music, on a light or sentimental subject, with a happy ending, and in which comic elements are present.

Cinderella OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 3: Acting out a scene from *Cinderella*

OBJECTIVE(S)

Students will act out the **Act I – Finale** from *Cinderella* to demonstrate the importance of acting and how it relates to the libretto and the drama.

MATERIAL(S)

- libretto of *Cinderella* (one copy per student)
- ACTING EVALUATION WORKSHEET (one copy per student) (see following page)

PROCEDURE(S)

- (1) Students are to read all or a portion of the **Act I – Finale** from *Cinderella* libretto.
- (2) In small groups, students will act out the **Act I – Finale** excerpt of the opera. Encourage students to pay close attention to the physical gesture that can be added to the text. Exact reading of text must also be included (no ad lib will be acceptable). Students should carefully read each line and attempt to apply physical gestures where ever possible. Allowances may be made for students to use note cards and “props.”
- (3) Each group will perform their selected scene for the rest of the class serving as an audience. The class should take notes on the effectiveness of each performance. Students should be able to make specific comments regarding physical movement and vocal articulation. Discuss the rubric prior to performances. Remarks should be written on the ACTING EVALUATION WORKSHEET. (see the following page)
- (4) After all performances are completed, have a class discussion as to the effectiveness of each one. This lesson can be taught following various activities that may involve the study of drama and history of acting. This lesson can be maximized when used as reinforcement of prior activities.

ASSESSMENT(S)

Value should be given to quality of the reviews of peers, class participation in discussion and acting performance.

ADDITIONAL COMMENT(S)

This lesson can be taught following various activities that may involve the study of drama and history of acting. This lesson can be maximized when used as reinforcement of prior activities.

Videotaping the performances and presenting them on a public access or school channel may provide valuable public relations.

ACTING EVALUATION WORKSHEET

Lesson 3

NAME OF OBSERVER _____

NAME OF PERFORMERS _____

DIRECTIONS

Closely observe your peers as they perform from the Act I – Finale from *Cinderella*. Look for the following elements in their performance. Be consistent and fair with each group.

- (1) What was the single most effective gesture used by the group?

- (2) Did the group performing “follow” each line of the text? Did they physically reinforce everything they were saying?

- (3) Did the performers make eye contact with each other and/or audience?

- (4) Was the voice of the performers used to create variety and emotion in the scene?

- (5) Give one suggestion to the group to improve their performance.

Cinderella OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 4: Looking at *Cinderella* through different “lenses.”

OBJECTIVE(S)

Students will comprehend the drama of *Cinderella* through various literary theories. (It is suggested that this lesson follow some other preliminary work on the story of *Cinderella*.)

MATERIAL(S)

- *CINDERELLA THROUGH THE LENSES WORKSHEET AND RUBRICS* (one copy per student) (*see following pages*)
- various costumes and props for student presentations (*not in Opera Box*)

PROCEDURE(S)

- (1) Break class into smaller groups and assign each group a “lens” in which to analyze *Cinderella*.
- (2) As a class, read through the *CINDERELLA THROUGH THE LENSES WORKSHEET*. Give additional explanation (as needed) to the class describing the various perspectives.
- (3) Assign worksheet and possible class time for work.
- (4) Create a space for the student groups to present their work. Students not presenting will serve as an audience taking notes on each presentation. These notes will be used in the assessment.

ASSESSMENT(S)

Each student will be assessed individually and as a member of their assigned group. Value given to group participation and class presentation will follow the *CINDERELLA THROUGH THE LENSES WORKSHEET AND RUBRICS*.

Upon the completion of all presentations, each student is to compose a persuasive essay supporting one of the lenses as superior to the others. All lenses are to be used and cited as supporting material of the argument.

CINDERELLA THROUGH LENSES WORKSHEET AND RUBRICS

Lesson 4

NAME _____

DIRECTIONS

Read through each description of the various literary theories or “lenses” used to understand literature. In your small group, read through your assigned lense and find examples of this perspective in the libretto of *Cinderella*. After your group has collected enough examples in the libretto, create a 10-minute presentation explaining your position. Use a short example of the libretto to act out (with appropriate costumes and props) to demonstrate your position. During the other class presentations, take notes on how each lens is represented in *Cinderella*. These notes are to be used in a final persuasive essay supporting one theory. Follow the checklist and rubric to help you complete all the tasks.

Marxist Literary Theory

ASSUMPTIONS

1. The German philosopher Karl Marx argued that the way people think and behave in any society is determined by basic economic factors.
2. In his view, those groups of people who owned and controlled major industries could exploit the rest of the population through conditions of employment and by forcing their own values and beliefs onto other social groups.
3. Marxist criticism applies these arguments to the study of literary texts.

STRATEGIES

1. Explore the way different groups of people are represented in texts. Evaluate the level of social realism in the text – how is society portrayed.
2. Determine the ideological stance of the text-what world view does the text represent.
3. Consider how the text itself is a commodity that reproduces certain social beliefs and practices. Analyze the social effect of the literary work.

Reader-Response Criticism

ASSUMPTIONS

1. An author’s intentions are not reliably available to readers; all they have is the text.
2. Out of the text, readers actively and personally make meaning.
3. Responding to a text is a process, and descriptions of that process are valuable.

STRATEGIES

1. Move through the text in super-slow motion, describing the response of an informed reader at various points.
2. Or describe your own response moving through the text.
3. React to the text as a whole, embracing and expressing the subjective and personal response it engenders.

Postcolonial Literary Theory

ASSUMPTIONS

1. Colonialism is a powerful, destructive historical force that shapes not only the political futures of the countries involved, but also the identities of colonized and colonizing people.
2. Successful colonialism depends on a process of “othering” the people colonized. That is, the colonized people are seen as dramatically different from and lesser than the colonizers.

3. Because of this, literature written in colonizing cultures often distorts the experiences and realities of colonized people. Literature written by colonized people often includes attempts to articulate more empowered identities and reclaim cultures in the face of colonization.

STRATEGIES

1. Search the text for references to colonization or current and formerly colonized people. In these references, how are the colonized people portrayed? How is the process of colonization portrayed?
2. Consider what images of “others” or processes of “othering” are present in the text. How are these “others” portrayed?
3. Analyze how the text deals with cultural conflicts between the colonizing culture and the colonized or traditional culture?

Feminist Criticism

ASSUMPTIONS

1. The work doesn’t have an objective status, an autonomy; instead, any reading of it is influenced by the reader’s own status, which includes gender or attitudes toward gender.
2. Historically the production and reception of literature has been controlled largely by men; it’s important now to insert a feminist viewpoint in order to bring to our attention neglected works as well as new approaches to old works.
3. Men and women are different: they write differently, read differently and write about their reading differently. These differences should be valued.

STRATEGIES

1. Consider the gender of the author, the characters: what role does gender or sexuality play in this work?
2. Specifically, observe how sexual stereotypes might be reinforced or undermined. Try to see how the work reflects, or distorts or recuperates the place of women (and men) in society.
3. Imagine yourself as a woman reading the work.

Psychological Criticism

ASSUMPTIONS

1. Creative writing (like dreaming) represents the (disguised) fulfillment of a (repressed) wish or fear.
2. Everyone’s formative history is different in particulars, but there are basic recurrent patterns of development for most people. These patterns and particulars have lasting effects.
3. In reading literature, we can make educated guesses about what has been repressed and transformed.

STRATEGIES

1. Attempt to apply a developmental concept to the work (or the author or the characters). For example: the Oedipal complex, anal retentiveness, castration anxiety, gender confusion.
2. Relate the work to psychologically significant events in the author’s life.
3. Consider how repressed material maybe expressed in the work’s pattern of imagery or symbols.

Biographical, Historical, New Historical Criticism

ASSUMPTIONS

1. Meaning is contextual.
2. The context for a literary work includes information about the author, his or her historical moment and the systems of meaning available at the time of writing.
3. Interpretation of the work should be based on an understanding of its context.

STRATEGIES

1. Research the author's life, and relate that information to the work.
2. Research the author's time (the political history, intellectual history, economic history, etc.) and relate that information to the work.
3. Research the systems of meaning available to the author and relate those systems to the work.

CHECKLIST

- ☐ Individually read the *Cinderella* libretto. Make citations in the text when you find examples of your theory.
 - ☐ In your small group, discuss your findings.
 - ☐ Prepare a 10-minute presentation* that includes the following:
 - An explanation of the purpose of your lens in general
 - A thorough analysis of how *Cinderella* can be seen through your lens including at least 5 quotations found in the libretto supporting your theory.
 - An explanation of how the imagery is used to explicate/illuminate your lens's interpretation.
 - Identify a small portion of one or two scenes from *Cinderella* which demonstrate how the lens can be used to interpret the action/characters. Assign the roles to the groups members to be acted out during the presentation. Use appropriate costumes/props for the presentation.
 - An explanation of which themes are highlighted through the use of your lens
- * Follow the PRESENTATION RUBRIC for parameters of the presentation.
- ☐ Take notes on the other presentations. Highlight how each lens can be identified in the libretto.
 - ☐ Write a persuasive essay supporting one theory as the best way to describe the opera *Cinderella*. Use your notes from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for parameters for your writing.

PRESENTATION RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
COLLABORATION WITH PEERS	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group.	Often listens to, shares with and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
SPEAKS CLEARLY	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
PROPS	Student uses several props (could include costumes) that show considerable work/creativity and that make the presentation better.	Student uses 1 prop that shows considerable work/creativity and that make the presentation better.	Student uses 1 prop that makes the presentation better.	The student uses no props <i>or</i> the props chosen detract from the presentation.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
LISTENS TO OTHER PRESENTATIONS	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
SCORE				

ESSAY RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
POSITION STATEMENT	The position statement provides a clear, strong statement of the author's position on the topic.	The position statement provides a clear statement of the author's position on the topic.	A position statement is present, but does not make the author's position clear.	There is no position statement.
EVIDENCE AND EXAMPLES	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.
ACCURACY	All supportive facts and statistics are reported accurately.	Almost all supportive facts and statistics are reported accurately.	Most supportive facts and statistics are reported accurately.	Most supportive facts and statistics were inaccurately reported.
GRAMMAR AND SPELLING	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1 – 2 errors in grammar or spelling that distract the reader from the content.	Author makes 3 – 4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.
CAPITALIZATION AND PUNCTUATION	Author makes no errors in capitalization or punctuation, so the essay is exceptionally easy to read.	Author makes 1 – 2 errors in capitalization or punctuation, but the essay is still easy to read.	Author makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Author makes several errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.
SCORE				

TITLE OF LESSON

Lesson 5: "That was a great performance and I know why!"

OBJECTIVE(S)

Students will learn about applying objective and subjective statements toward a musical performance. Students will apply this knowledge of criticism by writing a critique of a performance. *Ideally this lesson should be used in conjunction with attending a live performance.*

MATERIAL(S)

- Both *Cinderella* DVDs (the DVD excerpts cited in this lesson plan refer to these items)
- "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" OBJECTIVE/SUBJECTIVE CHART (*see following page*)
- Various reviews from newspapers and magazines of opera, concerts, musicals, theater, movies and other media. (*not in Opera Box*)

Depending on your particular subject area, you may choose to focus on different aspects of reviewing. For example, a music class might choose to limit themselves and only look at musical reviews.

PROCEDURE(S)

- (1) Play an excerpt from *Cinderella*. Suggested excerpts would be A) a complete act, or B) shorter excerpts, such as:
Bartoli/Dara, DECCA DVD
 - DVD Chapters 11–15 (Act I, scene two)
 - DVD Chapters 20–23 (Act II, scene two)
- (2) After listening or viewing, ask students to make objective and subjective statements about the performance. Chart and categorize the class comments into two categories, objective and subjective.

DISCUSSION POINTS

- Differences between objective and subjective statements
 - Which is easier to make, subjective or objective statements?
 - Which type of statement provides more information about a performance for a potential listener?
- (3) Explain that the role of any critic (and all musicians!) is to balance the differences between the two. *A possible extension for this lesson could be to have students conduct research on the professional critic.*
 - (4) Assign students to find and read three reviews from a newspaper, magazine or online source. Students are then to analyze the reviews, identifying the subjective and objective attributes. They will put their answers on the "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" OBJECTIVE/SUBJECTIVE CHART.
 - (5) Students are to share findings with the class; question students about their findings.
 - (6) In class, have students write a review about a common, singular topic. For example, have everyone write about their experiences passing in the halls between periods or eating in the cafeteria. Discuss the subjective and objective elements involved.
 - (7) Assign students to write a review outside of class. This review could be based on the performance the class will attend.

ASSESSMENT(S)

OPTION ONE

Evaluation shall include the successful completion of the reviews found, analyzed and written. Class participation should also be included.

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed, and written. In addition, students are to fill out another “**THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!**” **WORKSHEET** evaluating an additional excerpt from *Cinderella*. Suggested excerpts are Act I, scene one, (DISC 1, CHAPTERS 14–18) or Act II, scene two (DISC 2, CHAPTERS 8–16). Class participation should also be assessed.

ADDITIONAL COMMENT(S)

Encourage students to write a review about a live performance of another ensemble within the school or a professional group. A group of students could also review a new movie. Also, if possible, inquire if some of these reviews could be included in a school or local newspaper.

THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!

SUBJECTIVE/OBJECTIVE CHART

Lesson 5

NAME _____

DIRECTIONS

After listening to a piece of music, create a list of five (5) objective statements regarding the overall performance itself, the quality of the piece(s) and the performers. Then make a list of five (5) subjective statements regarding the same criteria. In the “criteria” box, identify what you are (sub) objectifying.

CRITERIA		CRITERIA		CRITERIA	
OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE
1		1		1	
2		2		2	
3		3		3	
4		4		4	
5		5		5	

TITLE OF LESSON

Lesson 6: Creating your own sets and costumes for *Cinderella*

OBJECTIVE(S)

Students will design costumes and sets for their own (imaginary) production of *Cinderella*.

MATERIAL(S)

- LIBRETTO *Cinderella*
- CD *Cinderella* (either recording in the Opera Box will work for this lesson)
- **CREATING YOUR OWN SETS AND COSTUMES FOR CINDERELLA CHECKLIST AND RUBRIC** (*one copy per student*)
- various art supplies (*not in Opera Box*)
- graphic design software (*not in Opera Box*)

PROCEDURE(S)

- (1) Read the entire libretto of *Cinderella*. Students may follow along to a CD recording of the opera. As a class discuss the following questions:
 - What time period does the opera take place?
 - What location are the various acts in?
 - Describe the characters. What clothing would they be wearing in each situation?
 - What would the lighting be in each scene? (i.e. Would the lighting in Don Magnifico's house be different than the lighting in Don Ramiro's palace?)
 - How does the music describe the setting of the drama?
- (2) In small groups or individually, students are to create designs – sets and/or costumes – for their own production of *Cinderella*. Students are to choose one of the options below:
 - Design sets for Acts I or II
 - Design costumes for all the principal characters
 - Design set and costumes for either Act I or II
 - Build an actual costume or set piece for one of the principal characters.

* *Set design should include lighting considerations and entrances and exits for the characters.*
 * *Costume designs should include swaths of cloth to accompany the drawings.*
- (3) Upon completion of the design, students are to prepare a short presentation describing their work. Students are to follow the **CREATING YOUR OWN SETS AND COSTUMES FOR CINDERELLA CHECKLIST AND RUBRIC** to help them prepare their presentations.

ASSESSMENT(S)

All design items are to be turned in at the time of student presentation. In each presentation, students are to answer all the listed on the **CHECKLIST AND RUBRIC**.

ADDITIONAL COMMENT(S)

The potential to expand this lesson is great. For example, after completing the student designs, watch the DVDs of *Cinderella* and have the class compare and contrast the different ideas. Or, student work can be put on display for parents, etc.

CREATING YOUR OWN SETS AND COSTUMES FOR CINDERELLA CHECKLIST AND RUBRIC

Lesson 6

NAME _____

DIRECTIONS

- A. Read the libretto of *Cinderella*. You may follow along with a CD recording. Be able to answer these questions:
1. What time period does the opera take place?
 2. What location are the various acts in?
 3. Describe the characters. What would they be wearing in each situation?
 4. What would the lighting be in each scene? (i.e. Would the lighting in Magnifico's house be different than the lighting for Ramiro's palace?)
 5. How does the music describe the setting of the drama?
- B. Create designs – sets and/or costumes – for your own production of *Cinderella*. Choose one of the options below:
- Design sets for Act I or II
 - Design costumes for all the principal characters
 - Design a set or costumes for either Act I or II
 - Build an actual costume or set piece for one of the principal characters.
- * *Set design should include lighting considerations and entrances and exits for the characters.*
- * *Costume designs should include swaths of cloth to accompany the drawings.*
- C. Upon completion of the design, prepare a short presentation describing your work. Follow the CREATING YOUR OWN SETS AND COSTUMES FOR CINDERELLA CHECKLIST AND RUBRIC to help prepare your presentation.

CHECKLIST

What is your design option?

FOR SET DESIGNS:

- ☐ Identify all entrances and exits
- ☐ Include lighting cues

FOR COSTUME DESIGNS:

- ☐ Label each character and scene where a costume is used
- ☐ Include cloth swaths with each costume design

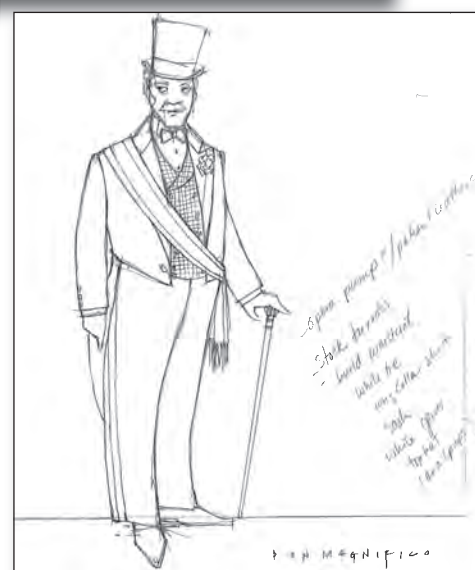
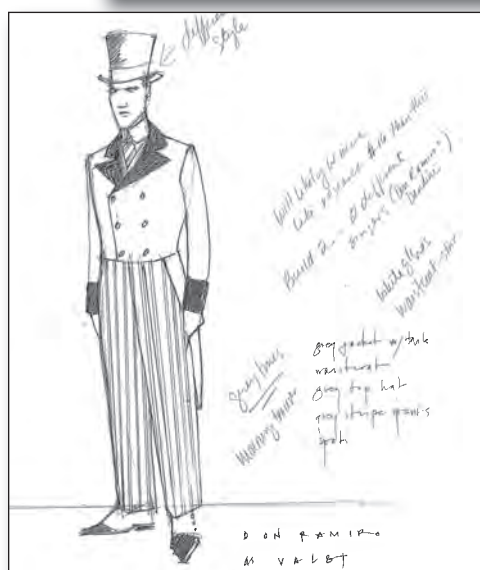
QUESTIONS TO BE ANSWERED DURING DESIGN PRESENTATION:

1. Where did you get your inspiration for your designs?
2. Where does each design occur in the opera?
3. What you trying to convey with your design? Or, how does what you created enhance the story being told onstage?

DESIGN PRESENTATION RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
PROPS	Student uses several props (could include costume) that show considerable work/creativity and that make the presentation better.	Student uses 1 prop that shows considerable work/creativity and that make the presentation better.	Student uses 1 prop that makes the presentation better.	The student uses no props OR the props chosen detract from the presentation.
VOCABULARY	Uses vocabulary appropriate for the audience. Extends audience vocabulary by defining words that might be new to most of the audience.	Uses vocabulary appropriate for the audience. Includes 1–2 words that might be new to most of the audience, but does not define them.	Uses vocabulary appropriate for the audience. Does not include any vocabulary that might be new to the audience.	Uses several (5 or more) words or phrases that are not understood by the audience.
CONTENT	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
SPEAKS CLEARLY	Speaks clearly and distinctly all (100–95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100–95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94–85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
SCORE				

James Schuette, costume designer



Minnesota
OPERA

TITLE OF LESSON

Lesson 7: Who is Cinderella?

OBJECTIVE(S)

Students will create a poem describing the character Cenerentola/Cinderella.

MATERIAL(S)

- LIBRETTO *Cinderella* (one per student)
- WHO IS CINDERELLA? BIOPOEM WORKSHEET (one per student) *see following page*

PROCEDURE(S)

- (1) Give one handout of the WHO IS CINDERELLA? BIOPOEM WORKSHEET per student and the *Cinderella* libretto per student. Read through the directions and explain that a “biopoem” is a biographical sketch of a real or fictional person.
- (2) Assign students to complete the worksheet.

ASSESSMENT(S)

Value will be assigned to the successful completion of the assignment and creativity. Suggested point value is one point per request item (24 total). Two examples are given.

LINE 1	First name	{1 PT.}
LINE 2	Four traits that describe the character	{4 PTS.}
LINE 3	Relative (brother, sister, cousin, etc.) of _____	{1 PT.}
LINE 4	Who loves _____	{1 PT.}
LINE 5	Who feels _____ (three items)	{3 PTS.}
LINE 6	Who needs _____ (three items)	{3 PTS.}
LINE 7	Who fears _____ (three items)	{3 PTS.}
LINE 8	Who gives _____ (three items)	{3 PTS.}
LINE 9	Who would/would not like to see _____ (three items)	{3 PTS.}
LINE 10	Resident of _____	{1 PTS.}
LINE 11	Last name (think up a last name for your character if there isn't one)	{1 PT.}

EXAMPLE (on student worksheet)

Based on Emily Dickinson

LINE 1	Emily
LINE 2	Untraveled, eccentric, wealthy, recluse
LINE 3	Lavinia, your younger sister, your refuge.
LINE 4	A lover of nature, correspondence, words and white dress
LINE 5	Who feels inner passion, need for solitude and loss.
LINE 6	Regular rhythm, similar sounds, and dashes are your needs
LINE 7	But disappointment, relationships, and publication your fears.
LINE 8	You have given your letters, your insights, your love.
LINE 9	But would you like to see your works published, your public life, your emotions explored?
LINE 10	Resident of your beloved Amherst, Massachusetts.
LINE 11	Dickinson

EXAMPLE

LINE 1	Cinderella
LINE 2	Kind, loving, romantic, hopeful
LINE 3	Your overbearing stepfather, Don Magnifico
LINE 4	Don Ramiro, Prince of Salerno
LINE 5	Hope for love, sadness at her stepsisters, forgiveness
LINE 6	Relief from her work, happiness in her life, a miracle
LINE 7	Her stepfamily Don Magnifico, Tisbe, Clorinda
LINE 8	Who gives of herself, her forgiveness, her hand in marriage
LINE 9	Who wants to see the inside of the ball, her new husband, the end of her old life
LINE 10	Don Ramiro's castle ... eventually!
LINE 11	Ramiro

BIOPOEM INSTRUCTIONS

Lesson 7

NAME _____

DIRECTIONS

A biopoem is a biographical sketch of a person, real or fictional. In this lesson, read the libretto of *Cinderella* to discover who Cinderella is and create a biopoem to describe her. Read through the example below to help guide through the lesson.

LINE 1	First name	{1 PT.}
LINE 2	Four traits that describe the character	{4 PTS.}
LINE 3	Relative (brother, sister, cousin, etc.) of _____	{1 PT.}
LINE 4	Who loves _____	{1 PT.}
LINE 5	Who feels _____ (three items)	{3 PTS.}
LINE 6	Who needs _____ (three items)	{3 PTS.}
LINE 7	Who fears _____ (three items)	{3 PTS.}
LINE 8	Who gives _____ (three items)	{3 PTS.}
LINE 9	Who would/would not like to see _____ (three items)	{3 PTS.}
LINE 10	Resident of _____	{1 PTS.}
LINE 11	Last name (think up a last name for your character if there isn't one)	{1 PT.}

EXAMPLE

Based on Emily Dickinson

LINE 1	Emily
LINE 2	Untraveled, eccentric, wealthy, recluse
LINE 3	Lavinia, your younger sister, your refuge.
LINE 4	A lover of nature, correspondence, words and white dress
LINE 5	Who feels inner passion, need for solitude and loss.
LINE 6	Regular rhythm, similar sounds, and dashes are your needs
LINE 7	But disappointment, relationships, and publication your fears.
LINE 8	You have given your letters, your insights, your love.
LINE 9	But would you like to see your works published, your public life, your emotions explored?
LINE 10	Resident of your beloved Amherst, Massachusetts.
LINE 11	Dickinson

BIOPOEM WORKSHEET

LINE 1	
LINE 2	
LINE 3	
LINE 4	
LINE 5	
LINE 6	
LINE 7	
LINE 8	
LINE 9	
LINE 10	
LINE 11	

TITLE OF LESSON

Lesson 8: Understanding the libretto

OBJECTIVE(S)

Students will learn about the characteristics of an opera libretto.

MATERIAL(S)

- LIBRETTO *Cinderella* (PP. 44–45) (one copy per student)
- DVD *Cinderella* (Bartoli/Dara DECCA DVD)

PROCEDURE(S)

- (1) Give a copy to each student of the *Cinderella* LIBRETTO ACT II, SCENE THREE (PP. 44–45). From the reading, they are to prepare themselves to discuss the merits of the text. Discussion questions:

- Is the libretto an effective piece of poetry?
- How “real” are the characters and situations?
- Do you feel that something is missing? What?

**This reading could be given as an assignment prior to the lesson.*

- (2) Ask the students suggest what to include or exclude to make the story more complete or satisfying. Depending on time, they could rewrite part or all of the scene.

- (3) Show Act II, SCENE THREE of *Cinderella* (Bartoli/Dara – DECCA – CHAPTERS 24–26) and discuss the merits of the drama. Discussion questions:

- Do the students think that the story with the music is more or less effective?
- Is the drama more or less effective with the addition text that they wrote?
- Does the music “fill in” for the missing text?

Convey to the students that opera composers are very much concerned with the audience’s ability to understand the text. They are similar to a pop singer, playwright or movie director in that fashion. But, composing in this art form requires adjustments to the text that another art form may not need to deal with. For example, singing something generally takes longer than to speak it, or when you are dealing the very large voice ranges as in opera, there is a point at which the diction is lost. Plus, in opera, you have the use of the orchestra. There can be much “said” instrumentally that does not need to be sung on stage. These examples don’t mean that opera is any more or any less of an art form – it’s just what opera is.

ASSESSMENT(S)

Option 1 – Students are to write an essay arguing the merits of an opera libretto. They should one of two positions: either an opera libretto can stand on its own, or that it is only part of the whole and needs the music to be complete. Value should be placed on the quality of the essay. See UNDERSTANDING THE LIBRETTO RUBRIC on following page.

Option 2 – Students are to compose music to the libretto text and the additional text that they wrote. For the sake of time, suggest that they only set a small part from the scene. This can be done in groups with classmates performing the various roles. They are to perform their compositions for the rest of the class.

ADDITIONAL COMMENT(S)

The **Option 2** assessment doesn’t need to be only for music students. On the contrary, encourage non-music students to attempt this project!

UNDERSTANDING THE LIBRETTO RUBRIC

Lesson 8

NAME _____

DIRECTIONS

- (1) Read the excerpt of *Cinderella* libretto from the Act II, scene three. Notice the flow and pace of the text and make notes to be able to answer the following questions:
 - Is the libretto an effective piece of poetry?
 - How “real” are the characters and situations?
 - Do you feel that something is missing? What?
- (2) Rewrite part of the libretto to make it seem more complete. Highlight your additions.
- (3) Watch the DVD of Act II, scene three from *Cinderella* and prepare to answer the following questions:
 - Do the students think that the story with the music is more or less effective?
 - Is the drama more or less effective with the addition text that they wrote?
 - Does the music “fill in” for the missing text?

(4) OPTION ONE

You are to write an essay arguing the merits of an opera libretto. You should take one of two positions: either an opera libretto can stand on its own, or that it is only part of the whole and needs the music to be complete. Value will be given based on the quality of the essay. See UNDERSTANDING THE LIBRETTO RUBRIC for grading criteria.

OPTION TWO

You are to compose music to a portion of the libretto AND the additional text that you wrote. You may use other classmates as performers and/or as musicians. You are to perform your new composition for the rest of the class. Remember that your composition needs to still convey the story and drama to your audience. Your additional text is to be an “enhancement” of the original. See UNDERSTANDING THE LIBRETTO RUBRIC for grading criteria.

UNDERSTANDING THE LIBRETTO RUBRIC

Lesson 8

NAME _____

DIRECTIONS

OPTION ONE – Compose a persuasive essay

You are to write a persuasive essay taking one of two positions: “an opera libretto can stand on its own” or “an opera libretto is only part of a whole and it needs music to be complete.” The essay should contain reasoned arguments (based on your classroom experience) and good grammar.

POINTS	3	2	1
GRAMMAR	Excellent! Zero mistakes spelling and syntax.	Good. 3–5 mistakes in spelling and syntax.	Poor. 6 or more mistakes in spelling and syntax.
SUPPORTING STATEMENTS	Great! You have used 4 or more solid statements supporting your position.	Good. You used 2 or 3 statements supporting your position.	Poor. You barely used 1 statement supporting your position.
EFFECTIVENESS OF YOUR POSITION	Wonderful! Your position is argued with great conviction.	Good. Your position is convincing and logical.	Poor. Your position is not argued with any conviction.
TOTAL POINTS			

OPTION TWO – Compose a new piece of opera including your additional text

You are to compose a new section of *Cinderella* and include your original text. Your new piece should still convey the story and drama, but be enhanced with your new text. Use classmates as performers and/or musicians. You will perform your new creation in front of the class. Hint: Be creative! Think “outside the box.” Use props and other things around you to create opera.

POINTS	3	2	1
CREATIVITY	Highly unique – uses props and other items to enhance the story.	Unique – uses some props to enhance the story.	Not unique – no use of props or other items to enhance story.
CLARITY OF TEXT	Very clear – audience understood all text, audience not distracted.	Clear – audience understood most of the text, audience rarely distracted.	Unclear – audience didn’t understand most of the text, distracting.
EFFECTIVENESS OF THE PERFORMANCE	Very effective – audience engaged in a strong story.	Effective – audience was engaged in the story.	Ineffective – audience was not engaged.
TOTAL POINTS			

TITLE OF LESSON

Lesson 9: Rossini's *Cinderella* and the evolution of a story

OBJECTIVE(S)

By comparing versions of *Cinderella*, students will gain an understanding of how a story evolves as a result of time period, intended audience and the art form in which it is told.

MATERIAL(S)

- LIBRETTO *Cinderella* (one copy per student)
- Various versions of the *Cinderella* story (see Step 2 for list of titles)

PROCEDURE(S)

- (1) Give one copy of the CINDERELLA EVOLUTION ASSIGNMENT SHEET to each student, giving an overview of the assignment and time to read through the assignment.
- (2) Divide the students into groups. Each group will be comparing Rossini's *Cinderella* to an earlier or later telling of the *Cinderella* fairytale. Students should choose one of the following versions:

- *Aschenputtel* (story) – Brothers Grimm
- *Cendrillon* (story) – Charles Perrault
- *Cinderella* (ballet) – Prokofiev
- *Cinderella* (musical) – Rodgers and Hammerstein
- *Cinderella* (cartoon, musical) – Disney
- *Confessions of an Ugly Stepsister* (novel) – Gregory Maguire
- *Ever After* (movie) – Andy Tennant

It is not expected that students will compare stories in their entirety, particularly with longer sources, instead they should search out a few select scenes which best illustrate their points.

- Groups should create a 5–10 minute presentation answering the following questions:
 - The differences/similarities are a result of the time period in which it was written.
 - The differences/similarities are a result of the art form for which it was written.
 - The differences/similarities are a result of the audience for whom it was written.

Students not actively presenting should take notes as they will be expected to use the presented information as part of short essay.

- (3) Finally, having watched all of the presentations, students will individually write a 500-word essay based on their own work and the presentations of their fellow students hypothesizing on the reasons why artists from all genres continue to retell the story of *Cinderella*.

ASSESSMENT(S)

Students will be assessed as part of their group based on their presentation and individually based on their essay. The CINDERELLA EVOLUTION ASSIGNMENT PRESENTATION RUBRIC and CINDERELLA EVOLUTION ASSIGNMENT ESSAY RUBRIC are provided as possible assessments.

CINDERELLA EVOLUTION ASSIGNMENT SHEET

Lesson 9

NAME _____

DIRECTIONS

The story of Cinderella is one of the West's most enduring fairy tales. From novel to ballet, from opera to cartoons, versions can be found for nearly every conceivable art form, and elements of the story shift with each retelling. Yet key aspects remain.

Your assignment is to compare and contrast Rossini's *Cinderella* with another version of the *Cinderella* story. By focusing on two key aspects of the story as a point of comparison, in a group you will give a 5–10 minute presentation describing your findings.

KEY ASPECTS

- Cinderella the down-trodden – scenes serving to illustrate the state of Cinderella's life
- The Transformation – Cinderella is transformed from rags to splendor
- The Ball – the Prince and Cinderella meet, others are shocked by the mysterious woman
- The Discovery (or slipper scene) – The Prince and Cinderella are united

YOUR ASSIGNMENT

- (1) Decide as a group what secondary source you are interested in working with and approve the source with your teacher. It can be any telling of the story.
- (2) Brainstorm on the important elements of your chosen source. Then discuss the elements you saw in the four scenes from *Cinderella* and decide on the two best key aspects for comparison with your source.
- (3) Create a presentation that illustrate the answers to the questions below. Use appropriate examples to highlight your comments.
 - What characters are present in the scenes?
 - In what time period is it set?
 - Is your source satirical?
 - If so, key aspects may be twisted or removed. What purpose does their manipulation serve?
 - Are the differences/similarities a result of the time period in which it was written?
 - Are the differences/similarities a result of the art form for which it was written?
 - Are the differences/similarities a result of the audience for whom it was written?

A few suggestions for your presentations:

- Divide up the workload and schedule any necessary times to work outside class.
- Assume that the audience does not know your group's second source. Provide any examples from that source needed for your argument via visual aid or thorough description. Be sure to let your teacher know if you will require video/audio or other equipment for your presentation.
- Be sure it doesn't just become a list of differences and similarities. If things have changed or stayed the same, there is a reason for it. Try and figure out what that reason is!

CINDERELLA EVOLUTION ASSIGNMENT PRESENTATION RUBRIC

NAME _____

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
PROPS	Student uses several props (could include costume) that show considerable work/creativity and that make the presentation better.	Student uses 1 prop that shows considerable work/creativity and that make the presentation better.	Student uses 1 prop that makes the presentation better.	The student uses no props OR the props chosen detract from the presentation.
COLLABORATION WITH PEERS	Almost always listens to, shares with, and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others in the group. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others in the group. Often is not a good team member.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99–90%) of the time.	Stays on topic some (89%–75%) of the time..	It was hard to tell what the topic was.
TIME-LIMIT	Presentation is 5–10 minutes long.	Presentation is 4 minutes long.	Presentation is 3 minutes long.	Presentation is less than 3 minutes OR more than 11 minutes.
SCORE				

CINDERELLA EVOLUTION ASSIGNMENT ESSAY RUBRIC

NAME _____

CATEGORY	4	3	2	1
FOCUS OR THESIS STATEMENT	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.
EVIDENCE AND EXAMPLES	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.
GRAMMAR AND SPELLING	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1–2 errors in grammar or spelling that distract the reader from the content.	Author makes 3–4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.
CAPITALIZATION AND PUNCTUATION	Author makes no errors in capitalization or punctuation, so the essay is exceptionally easy to read.	Author makes 1–2 errors in capitalization or punctuation, but the essay is still easy to read.	Author makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Author makes several errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.
SCORE				

TITLE OF LESSON

Lesson 10: Character and Voice in Opera

OBJECTIVE(S)

Students will think objectively about how elements beyond script and visuals impact how a character is perceived, and learn about the voice types used in Rossini's *Cinderella*.

MATERIAL(S)

- CD *Cinderella* (Deutsche Grammophon recording is suggested)
- CHARACTER AND VOICE IN OPERA WORKSHEET (one copy per student)

PROCEDURE(S)

As the in-class portion of this lesson plan is a guided discussion, the teacher should be sure to familiarize themselves with the opera. Prior to the lesson, it is suggested that the teacher read through the libretto and listen to the audio selections, with particular focus on the characters.

EXAMPLES:	CHARACTER	DISC	TRACK	TITLE	START TIME	STOP TIME
(ideally)	Prince	2	5	"Sì, ritrovarla io giuro"	0'0"	1'40"
	Cinderella	2	7	"Una volta c'era un re"	0'0"	1'30"
	Alidoro	1	10	"Là del ciel ..."	0'0"	1'45"
	Don Magnifico	1	5	"Miei ramolli ..."	0'0"	2'00"
	Clorinda, Tisbe	1	2	"No, no, no: non v'è"	0'30"	end of track

- (1) Begin by creating, with the help of the class, a list of the characters in *Cinderella* focusing on their personalities. The class will almost assuredly be familiar with the characters from the Disney movie version of the fairytale, but unless one has studied the opera, some explanation of the Rossini opera characters (i.e. Alidoro => fairy god-mother), as well as new characters such as Dandini, should be given.
- (2) Play a portion each of the examples listed above. On the provided worksheets the students will fill in their impressions of the character singing each selection.
- (3) Discuss as a class:
 - How is the character feeling: anxious, happy, angry, sad ... etc?
 - What kind of person does the voice make you visualize physically: large, small, young, old, gruff, pretty?
 - What kind of personality would the singing character have: friendly, nurturing, wise, aggressive?
 - Based on these impressions and what they know of the *Cinderella* characters, which character is singing the current selection?
- (4) Further discussion questions:
 - Ask the students which character they thought sang the first selection and why.
 - After briefly getting a couple of guesses, reveal the correct answer.
 - Knowing who the character is, have the students listen to the example again, focusing on why Rossini would have written the role for that voice part.
 - Discuss their impressions after the second listening.

(5) Repeat steps for the remaining examples.

(6) Individually students are to compose a 500-word essay supporting your position on which voice types should be cast in certain roles.

ASSESSMENT(S)

Students will be assessed individually based on classroom participation, completing the CHARACTER AND VOICE IN OPERA WORKSHEET and their ability to apply the concepts discussed in their persuasive essay.

CHARACTER AND VOICE IN OPERA WORKSHEET

Lesson 10

NAME _____

DIRECTIONS

As you listen to the examples use this sheet to note your impressions of the character singing.

EXAMPLES

- How is the character feeling: anxious, happy, angry, sad ... etc?
- What kind of person does the voice make you visualize physically: large, small, young, old, gruff, pretty?
- What kind of personality would the singing character have: friendly, nurturing, wise, aggressive?

Based on these impressions and what you now know of the *Cinderella* characters, which character is singing the current selection?

CHARACTERS IMPRESSIONS	CINDERELLA CHARACTER
(1)	
(2)	
(3)	
(4)	
(5)	

ASSIGNMENT — PERSUASIVE ESSAY

You are a composer and have just finished a modern adaptation of the *Cinderella* Story. You have the financial backing and could pick your cast from any singers in the world (from opera, rap or pop music), but your producer has the right to override you. Write a letter to the producer (1–2 pages) with your choices for Cinderella, the stepsisters, and the prince, explaining why only they have the voice for the role.

You will be assessed using the CHARACTER AND VOICE IN OPERA WORKSHEET RUBRIC.

CHARACTER AND VOICE ESSAY RUBRIC

NAME _____

CATEGORY	4 ABOVE STANDARDS	3 MEETS STANDARDS	2 APPROACHING STANDARDS	1 BELOW STANDARDS
FOCUS OR THESIS STATEMENT	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.
EVIDENCE AND EXAMPLES	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.
GRAMMAR AND SPELLING	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1–2 errors in grammar or spelling that distract the reader from the content.	Author makes 3–4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.
SUPPORT FOR POSITION	Includes 3 or more pieces of evidence that support the position statement. The writer anticipates the reader's concerns, biases or arguments and has provided at least 1 counter-argument.	Includes 3 or more pieces of evidence that support the position statement.	Includes 2 pieces of evidence that support the position statement.	Includes 1 or fewer pieces of evidence.
SCORE				

Create your own Opera Box Lesson Plan and send it to us.

OPERA BOX LESSON PLAN

NAME(S)	SCHOOL
	PHONE/EMAIL
TITLE OF LESSON	CLASS AND GRADE LEVEL

OBJECTIVE(S)

MATERIAL(S)

PROCEDURE(S)

ASSESSMENT(S)

ADDITIONAL COMMENT(S)

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

LA CENERENTOLA, OSSIA LA BONTÀ IN TRIONFO (CINDERELLA, OR GOODNESS TRIUMPHANT)

MUSIC BY GIOACHINO ROSSINI

LIBRETTO BY JACOPO FERRETTI

BASED ON CHARLES PERRUAULT'S TALE *CENDRILLON* (1697), CHARLES-GUILLAUME ÉTIENNE'S LIBRETTO *CENDRILLON* (1810) AND FRANCESCO FIORINI'S LIBRETTO *AGATINA* (1814).

WORLD PREMIERE AT TEATRO VALLE, ROME, JANUARY 25, 1817

SUNG IN ITALIAN WITH ENGLISH CAPTIONS

CAST OF CHARACTERS

ANGELINA, KNOWN AS CINDERELLA,
DON MAGNIFICO'S STEP-DAUGHTER MEZZO-SOPRANO
DON RAMIRO, PRINCE OF SOLERNO TENOR
DANDINI, HIS VALET BASS
ALIDORO, PHILOSOPHER, DON RAMIRO'S TUTOR BASS
DON MAGNIFICO, BARON OF MONTE FIASCONE BASS-BARITONE BUFFO
CLORINDA, DAUGHTER OF DON MAGNIFICO SOPRANO
TISBE, DAUGHTER OF DON MAGNIFICO MEZZO-SOPRANO

SYNOPSIS AND MUSICAL EXCERPTS

ACT I

Scene one – A room in the manor of Don Magnifico Cinderella makes coffee by the fire while her two snippy stepsisters exchange nasty comments. Tisbe is busily doing her hair while Clorinda primps herself. While she does the household chores, Cinderella sings a song.

CINDERELLA: UNA VOLTA C'ERA UN RE

Andantino

U - na vol - ta c'era un re, che a star so - lo, che a star so - lo s' anno -
Once u - pon a time a king, tired of liv - ing, bored with liv - ing all a -

jò; cer - ca cer - ca, ri - tro - vò: ma il vo - lean - spo - sa - re in tre.
lone, looked for one to share his own: but he found three who — sought his — ring.

Her sadly hued, minor key “folk song” tells of a king who chooses a bride not because of her wealth and position, but because of her goodness and innocence. The stepsisters are irritated by the song, but Cinderella continues in spite of them.

A knock at the door finally interrupts her. Upon opening it, Cinderella finds a beggar, who is really Alidoro, the Prince's tutor, in disguise. The Prince is searching for a bride, and Alidoro has disguised himself in order to evaluate the true nature of the women in Don Magnifico's household. The sisters rebuke his request for food and drink, but Cinderella quietly slips him some bread and coffee.

Courtiers enter suddenly, announcing the Prince's imminent arrival. The stepsisters are thrown into a whirlwind as they primp themselves for the royal visit. The commotion awakens their father, Don Magnifico who, after expressing some irritation, details his unusual dream.

DON MAGNIFICO: MIEI RAMPOLLI FEMMININI

Allegro

Miei ram - pol - li, miei ram - pol - li fem - mi - ni - ni,
I have daugh - ters, I have daugh - ters, fe - male off - spring!

vi ri - pu - dio, vi ri - pu - dio; mi ver - go - gno!
I de - ny you, I dis - own you, I am fu - rious!

In the dream, Don Magnifico becomes a donkey with feathers and flies to the top of a church steeple. He interprets this as the coming of good fortune – each of his daughters will marry a prince and he, himself, will assume a position of great importance. News of the Prince's visit only confirms his convictions.

The real prince, Don Ramiro, arrives alone and unannounced, disguised as his own valet, Dandini. He and Cinderella catch each other's eye and immediately fall in love.

DON RAMIRO, CINDERELLA: UN SOAVE NON SO CHE

DON RAMIRO (to himself)
Andante grazioso

Un so - a - ve non so che in que - gli oc - chi scin - til -
I know not what seemed so sweet in the spar - kle of her -

lò. Un so - a - ve non so che in que -
eye. I know not what seemed so sweet, in the

CENERENTOLA (to herself)

gl'oc chi - scin - til - lò. Io vor - rei sa - per per -
spar - kle of her eye. How my heart be - gan to

chè il mio cor mi pal - pi - tò Io vor - rei sa - per per -
beat, I was faint, I won - der - why. How my heart be - gan to -

chè il mio cor mi pal - pi - tò
beat, I was faint, I won - der - why.

Their idyll is interrupted by the arrival of the “false” prince, Dandini. Dandini has been asked by Ramiro to pose as the Prince to better ascertain the quality of the women in this household, one of whom Alidoro assured Ramiro is worthy of his hand. Dandini’s entrance is grandiose and he is clearly enjoying his assumed role as the master. He describes his dilemma: his aging father insists that he propagate the princely line – in short, he must marry soon or be disinherited. A ball is planned for the evening – the “Prince” will judge all the beautiful eligible women there and make his choice.

DANDINI: COME UN’ APE NE’ GIORNI D’APRILE

Allegro moderato

Come un' a - pe ne' gior - ni d'a - pri - le va vo - lan - do leg - gie - rae scher - zo - sa
As a bee in the sweet days of A - pril, light - ly fly - ing, so play - ful, ex - cit - ed,

The stepsisters leave for the ball. Cinderella begs her stepfather to allow her to go too, but he cruelly rebukes her while at the same time trying to ingratiate himself to the “Prince” and his entourage.

CINDERELLA: SIGNOR, UNA PAROLA

Allegro

Sig - nor, un - na pa - ro - la, una pa - ro - la: Sig - nor in casa, in ca - sa di quel
Oh, Sir, One word I beg you, only lis - ten. Oh, Sir in that great Prin ce's roy - al

a tempo

Prin - ci - pe, un' o - ra, un' o - ra - so - la por - ta - te - mia bal - lar, in ca - sa di quel Prin - ci - pe,
re - silence, one ho - ur, one ho - ur - on - ly, al - low me, too, to dance, in that great roy - al re - si - dence,

Alidoro, having slipped out during the commotion of the “Prince’s” arrival, now reappears. He proclaims that, according to the town ledger, *three* eligible daughters live at this estate. Don Magnifico stammers, then quickly states that the third daughter is, in fact, dead. Dandini, Ramiro, Magnifico, and the rest depart for the palace.

Left alone with Cinderella, Alidoro informs her that she will indeed go to the ball. He surprises her with a gown and jewels, and receives her promise not reveal her secret.

ALIDORO: VASTO TEATRO È IL MONDO

Va - sto te - a - tro è il mon - do, siam tut - ti com - me dian - ti, si può fra bre - vi i -
 All of the world — is a thea - tre, where all of us are ac - tors, and mo - ments may b -
 stan - ti ca - rat - te - re can - giar, — ca - rat - te - re can - giar, ca - rat - te - re can - giar.
 fac - tors that change the roles we — play, — we — change the roles we play the — char - ac - ters we play.

Scene two – A room in Don Ramiro's country house “Prince” Dandini gives Magnifico a chance for advancement at the court. If he can successfully sample thirty barrels of wine and remain standing on his feet, the position of court vintner is his. Magnifico astounds the courtiers with his drinking prowess and, having been awarded the noble position, makes his first proclamation: wine will no longer be mixed with water.

DON MAGNIFICO: NOI DON MAGNIFICO

Noi Don Ma - gni - fi - co
 We, Don Ma - gni - fi - co
 Ques - to in ma - ju - sco - le
 That should be in cap - i - tals.

Meanwhile, Dandini and Ramiro compare notes. The Magnifico sisters are both odious and it is hard to imagine why Alidoro promoted them as potential spouses. In a conspiratorial duet, the two devise a test.

RAMIRO (THEN DANDINI): ZITTO, ZITTO, PIANO, PIANO

Vivace

Zit - to, zit - to: pia - no, pia - no: sen - za stre - pi - to e ru -
 Whis - per to me: soft - ly, soft - ly: with no noise and with dis -

mo - re, zit - to, zit - to: pia - no, pia - no: sen - za stre - pi - to e ru -
 cre - tion. Whis - per to me: soft - ly, soft - ly: with no noise and with dis -

mo - re. Del - le du - e qual è l'u - mo - re? e - sat - tez - za e ve - ri - tà
 cre tion, of the two, what's your im - pres - sion? Tell the truth and be ex - act.

Clorinda and Tisbe enter. “Prince” Dandini describes the situation: as he can only marry one of them, would the other consent to marrying his squire, the still-disguised Ramiro? Both sisters are repulsed by the idea of marrying beneath their station, even when Ramiro pleads with them. Their outrage is interrupted by the arrival of an anonymous beauty in the company of Alidoro. All present remark on her incredible likeness to the ash-girl servant, Cinderella, including Ramiro who is once again smitten. She addresses the party guests.

CINDERELLA: SPREZZO QUEI DON CHE VERSA

Maestoso *a piacere*

Sprez - zo quei don che ver - sa for -
 Naught do I care for for - tune that

tu na ca pric - cio - sa:
 fick le Fate may prof - fer:

m'of - fra, chi mi vuol spo - sa, rispetto, amor, bon - tà
 he whom I wed must of - fer true kindness, his love res - pect,

Dinner is served as all bemuse the complicated scenario.

ACT II

Scene one – A room in Don Ramiro's country house Don Magnifico reviews past events. In spite of this recent upset, he is certain that one of his daughters is still a contender for the Prince's hand. He dreams of further honors bestowed upon him once he has become a royal grandparent.

DON MAGNIFICO: SAI QUALUNQUE DELLE FIGLIE

Allegro

Sia qua - lun - que del - le fi - glie, che fra po - co andrà sul tro - no, ah! non
Come; which - ev - er one, my daugh - ters, sits up - on the throne to - mor - row, don't a -

la - sei, ah non la - sei in ab - ban - do - no, ah non la - sei, ah non la - sei in ab - ban - do - no,
ban - don, don't a - ban - don in his sor - row, don't a - ban - don in his sor - row, don't a - ban - don,

Dandini, still posing as the Prince, has found that he too is attracted to the mysterious beauty. He makes his intentions known to Cinderella, but, although honored, she still prefers his servant. Ramiro, who has been hiding, joyfully comes forth. Cinderella does not immediately reveal her identity – if he truly loves her, he will seek her out. She gives him one of two bracelets and tells him to find the mate. She then departs.

RAMIRO: SÌ, RITROVARLA IN GIURO

a piacere

Si, ri - tro - var - la io giu - ro. A - mor, a - mor mi - muo - ve:
Once more I vow I will find her. 'Tis love, 'tis love, has sent me.

Ramiro takes on an air of determination and announces to Dandini that the gig is up – they will now assume their real identities. He gathers his courtiers and summons his coach, ready to find this unknown beauty that looks so much like the woman he loves. Alidoro appears and informs the audience of his plans to make the situation right.

Don Magnifico happens upon Dandini and demands a decision: which daughter will it be? After toying with him, Dandini reveals his true identity. Magnifico blusters but to no avail.

DANDINI: UN SEGRETO D'IMPORTANZA

Allegro

Un se - gre - to d'im - por - tan - za, un ar - ca - no in - te - res -
There's a sec - ret of im - por - tance, full of in - trigue, sus pence

san - te io vi de - vo, in vi de - vo pa - le - sar;
and myst'ry, I am rea - dy, I am rea - dy to re - veal:

Scene two – A room in Don Magnifico's manor Cinderella is back at the fireplace, dressed in rags, and singing her sad folk song. Magnifico and his daughters return, angry over what has just transpired at the ball. Their ire is further aggravated by Cinderella's likeness to the beautiful rival.

The Prince, in pursuit of the other bracelet, becomes stranded after his carriage breaks down in the middle of a raging storm. It just so happens to be in front of the Magnifico household, although the Prince does not realize it until he and Dandini are safely inside. Immediately he recognizes Cinderella as the woman from the ball and matches the bracelet to the one on her arm.

SEXTET: DANDINI, RAMIRO, CINDERELLA, MAGNIFICO, CLORINDA, TISBE: QUESTO È UN NODO AVVILUPPATO

RAMIRO



DANDINI



Que - sto è un no - do av - vi - lup - pa - to, que - sto è un grup - po rin - trec -
Here's a knot with ma - ny tan - gles, it de - ceives with end - less



Que - sto è un no - do av - vi - lup - pa - to, que - sto è un grup - po rin - trec - cia - to,
Here's a knot with ma - ny tan - gles, it de - ceives with end - less an - gles,



cia - to, que - sto è un grup - po, que - sto è un grup - po rin - trec - cia - to,
an - gles, it de - ceives you, it de - ceives with end - less an - gles,

In their grave disappointment, Magnifico and his daughters behave badly. Cinderella asks that the Prince pardon them.

CINDERELLA: AH SIGNOR, S'È VER CHE IN PETTO

Andantino



Ah si - gnor, s'è ver che in pet - to qual - che a - mor - per — me ser -
Ah my — lord, if — you — do love me, let — that love be — all trans -



ba - ta, com - pa - ti - te, per - do - na - te, e — tri - on - fi la bon - tà.
cend - ing, be for - giv - ing, con - des - cending; good — shall tri - umph ev' - ry - where

The Prince will not, and he and Cinderella leave together. Alidoro enters and advises Magnifico and his daughters to quickly change their tune. The Prince will demand a large dowry, which Magnifico has long since spent on dresses for his daughters. The family will be left destitute. Magnifico and Clorinda stomp away but Tisbe resolves to accept the situation. “I prefer humble pie to plain starvation.”

CLORINDA: SVENTURATA MI CREDEA

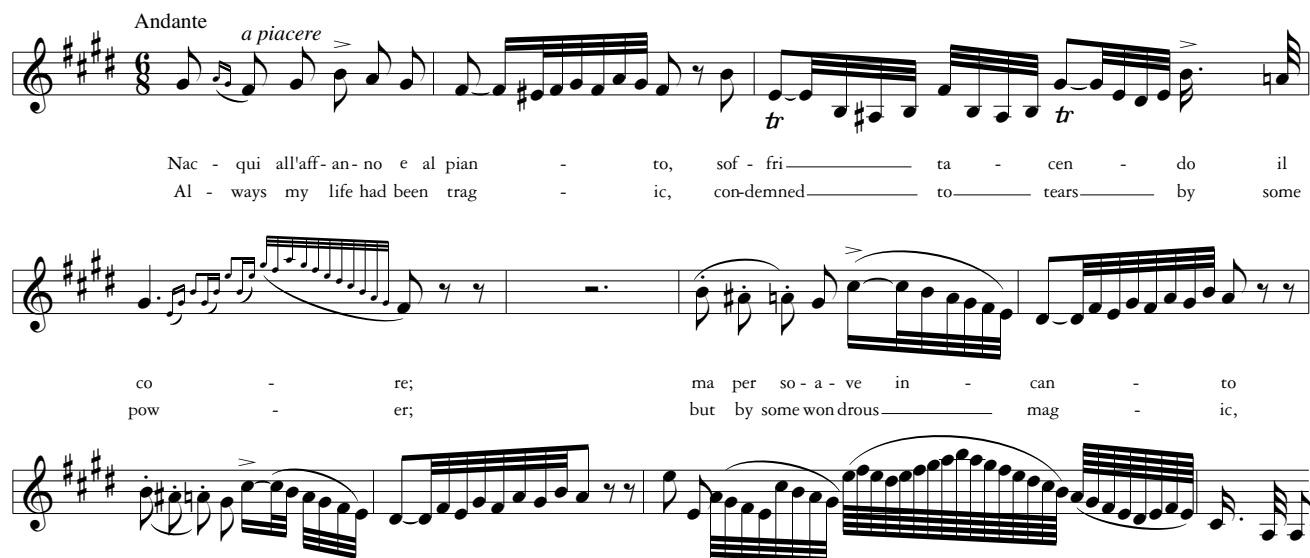


Musical score for Clorinda's aria "Sventurata mi credea". The tempo is marked "Larghetto". The melody is in G major, 4/4 time. It features a series of eighth-note runs and triplet figures. The lyrics are in Italian and English.

Sven - tu - ra - ta! sven - tu - ra - ta, sven - tu - ra - ta! mi - cre - de - a co - man - dar,
 Mor - tal an - guish! Mor - tal anguish, mor - tal anguish! I - ex - pect - ed to - com - mand

Scene three – The throne room in Don Ramiro's palace The courtiers proclaim that fortune's wheel has turned with the arrival of the new princess. Cinderella enters begowned and bejeweled on the arm of her new husband. Magnifico, Clorinda and Tisbe, now realizing the errors of their ways, beg forgiveness. Cinderella asks her husband for the royal privilege of revenge – her revenge being that they be pardoned. All rejoice as goodness triumphs.

RONDÒ FINALE: CINDERELLA, ALL: NACQUI ALL'AFFANNO E AL PIANTO



Musical score for the Rondò Finale. The tempo is marked "Andante" and the mood is "a piacere". The melody is in G major, 6/8 time. It features a series of eighth-note runs and triplet figures. The lyrics are in Italian and English.

Nac - qui all'aff - an - no e al pian - to, sof - fri - ta - cen - do il
 Al - ways my life had been trag - ic, con - demned - to - tears - by some
 co - re; ma per so - a - ve in - can - to
 pow - er; but by some won drous - mag - ic,
 dell' e - tà mi - a - nel - fio - re, come un ba - le - no - ra - pi - do
 just as my youth came to - flow - er, lightning has - struck - me - sud - den - ly,

Cinderella
FLOW CHART
ACT I
VOCAL SCORE PP. 1–67

Scene	OVERTURE	No. 1: Introduction SCENE ONE
Musical Description	<p><i>Maestoso</i> (p. 1) KEY: E-FLAT major</p> <p><i>Allegro vivace</i> (p. 3) KEY: E-FLAT major</p>	<p><i>Allegro con brio</i> (p. 16) KEY: G major</p> <p><i>Andantino</i> (p. 21) KEY: D minor</p> <p><i>Moderato</i> (p. 26) KEY: B-FLAT major</p> <p><i>Allegro con brio</i> (p. 33) KEY: G major</p>
Themes and Orchestration	<p>Usual type overture, slow-fast with three major melodic parts.</p> <p>1 – P. 3 (2) 2 – P. 6 (5) 3 – P. 11 (10)</p> <p>The fast climax melody is from the end of the first-act finale</p>	<p>No opening chorus, a typical feature of comedies of that time.</p>
Drama		<p>Tisbe and Clorinda adorn themselves with flowers and practice a dance.</p> <p>Cinderella sings to herself of a virtuous prince to the displeasure of her stepsisters.</p> <p>Alidoro comes begging.</p> <p>Courtiers arrive and tell the sisters of Prince Ramiro and his plan to choose a bride. The stepsisters start to scheme to Ramiro's amusement.</p>
Related Information	<p>"Rossini's contribution to the operatic overture stems from his desire to stimulate, entertain, surprise, and sometimes, to shock. ... The opening bar of this overture is extraordinarily unexpected: it sounds as though half the orchestra is missing." (ENO GUIDE, p. 31)</p>	<p>"They [characters in the opera] <i>can</i> all be played buffo, of course; but the opera is not called <i>melodramma giocoso</i> for nothing: opera buffa would be quite a different matter." (ENO GUIDE, p. 38)</p>

Cinderella
FLOW CHART

ACT I
VOCAL SCORE PP. 68–117

Scene	No. 2: Cavatina – Don Magnifico SCENE TWO	No. 3: Duet – Ramiro, Cinderella SCENES THREE–FOUR
Musical Description	<p>Recitative (p. 68)</p> <p>Cavatina <i>Allegro</i> (p. 73) KEY: C major</p>	<p>Recitative <i>Maestoso</i> (p. 91) KEY: E major</p> <p>Duet <i>Andante grazioso</i> [slow] (p. 96) <i>Allegro</i> [fast] (p. 103) KEY: A major</p>
Themes and Orchestration	<p>“In fact, Rossini prepared essentially none of the <i>secco</i> recitatives in his most famous comic operas ... <i>La Cenerentola</i>, nor in semiserious or serious operas ...” (<i>Divas and Scholars</i>, Gossett, p. 249)</p>	<p>Cinderella enters singing her “song” from the opening scene.</p> <p>“(The change from slow to fast tempo, with a psychological change between – in this case, breaking from the ‘asides’ of love to routine conversations – form one of the chief means by which such an opera as this progresses naturally within a scene.)” (ENO GUIDE, p. 19)</p>
Drama	<p>Clorinda gives money to Cinderella to pay the courtiers. The stepsisters argue about who should tell their father about the ball.</p> <p>Don Magnifico enters in his nightclothes and tells about his dream.</p> <p>Don Magnifico learns of the ball and becomes excited about the prospect.</p>	<p>Alidoro laments Don Ramiro’s situation about needing to marry.</p> <p>Cinderella enters and both she and Ramiro are enchanted by each other. Cinderella tells Ramiro her family background as the stepsisters call for her. They reluctantly leave each other.</p>
Related Information	<p>“The following <i>cavatina</i> (in this sense an entrance aria) in one section without change of tempo, is the first big solo number of the opera.” (ENO GUIDE, p. 18)</p>	

Cinderella
FLOW CHART

ACT I
VOCAL SCORE PP. 118–207

Scene	No. 4: Cavatina – Dandini SCENES FIVE–SIX	No. 5: Quintet
Musical Description	<p>Recitative (p. 118)</p> <p><i>Allegro moderato</i> (p. 122)</p> <p>KEY: F major</p> <p>(A-FLAT major at “Pre pieta ...” (p. 129)</p>	<p>Recitative (p. 152)</p> <p><i>Allegro</i> (p. 160)</p> <p>KEY: C major</p> <p><i>Moderato</i> (p. 176)</p> <p>KEY: E-FLAT major</p> <p><i>Andante</i> (p. 180)</p> <p>KEY: A-FLAT major</p> <p><i>Allegro vivace</i> (p. 185)</p> <p>KEY: C major</p>
Themes and Orchestration	<p>“... a faster tempo and a new tune take over as Dandini grows still more confident, and the girls likewise feel sure of their conquest.” (ENO GUIDE, p. 21)</p>	<p>Cinderella’s motive as she asks to be taken to the ball (p. 160) returns when she asks again (p. 171). Her florid vocal line describes her excitement of such a spectacular event.</p>
Drama	<p>Ramiro, waiting for Dandini who will be in disguise, finally meets Don Magnifico.</p> <p>Dandini enters, dressed as the prince. The stepsisters present themselves and think they each have captured his heart. Ramiro warns Dandini not to take the joke too far.</p>	<p>Dandini enters with great pomposity. Cinderella asks to be taken to the ball but Magnifico tries to send her away.</p> <p>Alidoro enters and asks about a third daughter. Magnifico says she has died. All sing about the situation.</p>
Related Information		<p>“The whole number has, moreover, a unified key-structure just as would be found in an instrumental movement of comparable length.” (ENO GUIDE, p. 21)</p>

Cinderella
FLOW CHART

ACT I
PP. 208–380

Scene	No. 6: Aria* – Alidoro SCENE SEVEN	No. 7: Finale I SCENE EIGHT–TEN	No. 7: Finale I <i>continued</i> SCENES ELEVEN–STRETTA
Musical Description	Recitative (p. 208) <i>Allegro maestoso</i> (p. 212) KEY: E-FLAT major	Recitative (p. 218) Chorus and Aria <i>Allegro</i> (p. 228) KEY: D major	A. <i>Vivace</i> (p. 257) KEY: G major B. <i>Moderato</i> (p. 289) KEY: C major C. <i>Vivace</i> (p. 297) KEY: E-FLAT major D. <i>Andante maestoso</i> (p. 306) KEY: G major E. <i>Allegro</i> (p. 318) KEY: B-FLAT major F. <i>Vivace</i> (p. 327) KEY: D major
Themes and Orchestration	The melody of the aria is in the orchestra with the voice singing monotone.		
Drama	Cinderella and Alidoro remain after the others leave. He surprises her by stating that she will go to the ball after all.	Magnifico demonstrates his drinking abilities and goes to the wine cellar. Ramiro and Dandini discuss Tisbe and Clorinda. After Ramiro leaves, Dandini flirts with the two sisters. Magnifico dictates a proclamation to not mix water with wine.	(A) Quietly, Dandini tells Ramrio that the two sisters are awful but they continue on in their disguises. Dandini tells the sisters that he will marry one and the other can marry Ramiro. They object. (B) Alidoro enters along with a mysterious young lady. (C) Cinderella enters and all are intrigued. (D) She unveils herself. (E) The sisters and Magnifico think it's Cinderella. (F) All exit for supper.
Related Information	*This is one of three pieces composed by Luca Agolini for the premiere (the other two are the chorus that opens Act II and Clorinda's <i>aria di sorbetto</i> that occurs just before the second finale). Rossini later wrote a more difficult aria ("Là del ciel") for a revival of the opera in 1820. See the appendix of the vocal score for more information. This second aria is not performed on any of the recordings found in the Opera Box, but will be performed for the Minnesota Opera's production.		

Cinderella
FLOW CHART

ACT II
PP. 381–455

Scene	No. 8: Aria* – Chorus of Cavaliers SCENE ONE	No. 9: Aria* – Don Magnifico	No. 10: Recitative and Aria – Ramiro SCENE TWO
Musical Description	<i>Allegro spiritoso</i> (p. 381) KEY: A major	Recitative (p. 389) <i>Allegro</i> (p. 399) KEY: D major * sometimes referred to as Don Magnifico's 'dictation' aria	Recitative (p. 415) <i>Allegro</i> (p. 426) * <i>Andantino</i> (p. 429) ** <i>Allegro vivace</i> (p. 431) *** KEY: C major
Themes and Orchestration			See pp. 94–97 in <i>The Cambridge Companion to Rossini</i> for an excellent analysis of this aria.
Drama	The courtiers are happy for the arrival of the mystery guest and laugh at Don Magnifico and his two daughters.	Don Magnifico and his daughters are still confused by the mystery guest but they are still confident that one of them will win the Prince's hand. Don Magnifico is excited about the power he will have at court and his ability to take bribes.	Ramiro is struck at how the mystery guest and Cinderella look alike. He hides when Dandini comes in chasing Cinderella. She declares her love and gives Ramiro one of two bracelets. Ramiro ends the charade and swears he will find the matching bracelet.
Related Information	* Composed by Luca Agolini, this scene is sometimes performed at different places in the opera or not at all. It is not performed on the Decca DVD.	The Naxos compact disc contains some cuts in the recitative.	"An aria in three sections ... [*] first expressing determination, in almost marital music, [**] then passing to a gentler strain as he contemplates the bracelet, ... [***] then again resolute." (ENO Guide, p. 24)

Cinderella
FLOW CHART

ACT II
VOCAL SCORE PP. 456–487

Scene	No. 11: Duet – Dandini, Magnifico SCENE THREE	No. 12: Canzone – Cinderella SCENES FOUR–SIX
Musical Description	<p>Recitative (p. 446)</p> <p><i>Allegro</i> (p. 452)</p> <p>KEY: G major</p>	<p>Recitative (p. 472)</p> <p>Canzone</p> <p><i>Andantino</i> (p. 474)</p> <p>KEY: F major</p> <p>No. 13: Storm</p> <p><i>Allegro</i> (p. 482)</p> <p>KEY: D minor (ending in D major)</p>
Themes and Orchestration		Cinderella's canzone is the same as in the opening of Act I. (p. 24)
Drama	<p>Alidoro explains his plan for the Prince's coach to break down in front of the baron's house so when Ramiro goes in seeking shelter, he will see Cinderella.</p> <p>Dandini complains about being an "ex-prince."</p> <p>Don Magnifico enters and presses (who he still thinks is) the Prince on which daughter he will choose. Dandini tells him that he is not the real prince.</p>	<p>Alidoro is pleased that the plan is working.</p> <p>Cinderella, back home, sings a song while she reflects on her bracelet.</p> <p>Don Magnifico and the sisters enter and stare at Cinderella. Clordina wants to hit Cinderella because she is so upset. They order Cinderella to make some food.</p> <p>A storm rises.</p>
Related Information		

Cinderella
FLOW CHART

ACT II
VOCAL SCORE PP. 488–597

Scene	No. 14: Sextet SCENES SEVEN–EIGHT	No. 15: Aria – Clorinda* SCENE NINE
Musical Description	<p>Recitative (p. 488) Sextet <i>Maestoso</i> (p. 492) KEY: E-FLAT major</p> <p><i>Andantino</i> (p. 524) KEY: G major</p> <p><i>Vivace</i> (p. 539) KEY: E-FLAT major</p>	<p>Recitative (p. 576)</p> <p><i>Larghetto</i> (p. 580) KEY: B-FLAT major</p>
Themes and Orchestration		
Drama	<p>Dandini enters the baron’s house as the royal carriage has broken down. Don Magnifico still thinks one of his daughters will be chosen by the Prince. Cinderella is surprised to see who the real prince is and Ramiro notices the bracelet.</p> <p>Ramiro threatens Don Magnifico if he doesn’t stop bullying Cinderella. Cinderella asks Ramiro for forgiveness. Ramiro declares Cinderella is the one he has chosen. Cinderella tries to embrace her family but is still rejected.</p>	<p>Alidoro enters and suggests to the sisters, after learning that he was the beggar they turned away, should apologize to Cinderella.</p> <p>Clorinda reflects on her previous actions.</p> <p>Tisbe decides that eating humble pie is better than starvation.</p>
Related Information	<p>“The skeleton scores of Rossini’s operas are largely free from errors or even uncertainties. The clarity of the composer’s thought, even in complex ensembles, is extraordinary. The internal voices in a sextet such as ‘Quest’è un nodo avviluppato’ ... are written with precision and conviction, even though they are entered in ink.” (<i>The Cambridge Companion to Rossini</i>, Gossett, p. 77)</p>	<p>*Clorinda’s aria is often omitted. It is not performed on any of the recordings.</p>

Cinderella
FLOW CHART

ACT II
VOCAL SCORE PP. 598–634

Scene	No. 16: Finale II – Chorus and Scene of Cinderella
Musical Description	<p><i>Allegro</i> (p. 598) KEY: A major</p> <p><i>Andante</i> (p. 605) KEY: E major</p> <p><i>Allegro</i> (p. 608) KEY: E major</p>
Themes and Orchestration	<p>“The final item of the opera now follows. It is a long, brilliant aria with chorus – that is, with the unified support of all the other characters as well as the chorus proper.” (ENO Guide, p. 27)</p>
Drama	<p>Courtiers are joyous for their new queen. Cinderella asks for a favor of revenge – the revenge of forgiveness of her family.</p> <p>Cinderella sings that through love she has found joy. All greet her.</p>
Related Information	<p>“Rossini used the aria “Ah, non potrain resistere,” or parts of it, four times: (1) as Count Almaviva’s aria “Cessa di più resistere” in Act II of <i>Il barbiere di Siviglia</i>; (2) in <i>Le nozze di Teti e di Peleo</i>; (3) as an aria for Rosina in performances of <i>Il barbiere di Siviglia</i> in Bologna in the summer of 1816; (4) in the closing scene of <i>La Cenerentola</i>.” (<i>The Cambridge Companion to Rossini</i>, Osborne, p. 126)</p>

b Pesaro, February 29, 1792; d Passy, November 13, 1868

The most prominent Italian composer of the first half of the 19th century, Gioachino Rossini transformed the form and content of Italian opera. Though best known for his comic works – and for music that is sensuous, brilliant and rhythmically vital – Rossini’s contribution to stage works of mixed genres is equally important, making him Verdi’s most significant forerunner.

Born into the closely knit community of Pesaro, Italy, at a time of war and political upheaval in Europe, Rossini was brought up by parents who were both working musicians. His father, a horn player and teacher at Bologna’s prestigious Accademia Filarmonica, was also an ardent and outspoken Republican who was imprisoned briefly by the Austrians. Rossini’s mother, despite her lack of musical training, was a reasonably successful soprano. Rossini entered Bologna’s Liceo Musicale at the precocious age of 14 and began composing as early as 1802–1803. Shortly after finishing his studies, he obtained a commission for a one-act farce, *La cambiale di matrimonio*, for the Venetian Teatro San Moisè. Further commissions from Venice yielded more successes, and by the time *La pietra del paragone* had premiered in 1812, the 20-year-old Rossini was without a doubt the leading composer in Italy.



A scene from Minnesota Opera's 2006 production of *La donna del lago*



A scene from Minnesota Opera's 2000 production of *Semiramide*

Rossini seemed equally confident in both serious and comic veins. *Tancredi* was a major landmark in opera seria and *L'italiana in Algeri* was the same for opera buffa – both were composed in 1813. In 1815 he had the good fortune to be secured by Domenico Barbaja, impresario for the Neapolitan theaters, and significantly developed his style and technique over the next seven years. One of the Teatro San Carlo’s assets was Isabella Colbran, a soprano who specialized in opera seria; as a result Rossini wrote many works specifically for her voice. She was to become his mistress and later his first wife.

Rossini’s contract with Barbaja allowed him to accept commissions elsewhere on the Italian peninsula, but by 1822, the composer showed signs of his patience wearing thin; during the contract period he had written a total of 19 operas. The composer later



A scene from Minnesota Opera's 2007 production of
The Italian Girl in Algiers

performances during Rossini's lifetime); it was also Rossini's last. He retired at age 37.

After a short return to Italy, Rossini found himself back in Paris pursuing a lifetime annuity granted by Charles x but revoked by the new government of Louis-Philippe. What was to be a short stay turned into six years of litigation, and while his wife and father remained at Isabella's estate in Italy, Rossini formed a new romantic attachment with Olympe Pélissier. When his estranged wife died in 1846, they married soon after.

The Rossinis eventually set up house in an apartment on the Rue de la Chaussée d'Antin and also built a villa in the Paris suburb of Passy. Their famous *samedi soirs* were initiated in 1858

– on Saturday evenings Rossini's salon became a meeting place for composers, artists and friends. The evening would have a prearranged musical program, mostly of Rossini's own compositions with the composer at the piano and many young singers making their debuts. The last occurred September 26, 1868; Rossini's chronic ill health finally overcame him, and he died two months later. Rossini was buried in Paris' Père Lachaise cemetery among the graves of his fellow composers Cherubini, Chopin and Bellini. In 1887 his remains were brought to the city of Florence – a procession of more than 6,000 mourners attended the re-interment in Santa Croce.

quipped, "If he had been able to do so, Barbaja would have put me in charge of the kitchen as well."

Rossini was released from his Neapolitan contract that year. The Viennese tour that followed proved enormously successful for the composer, whose works were now familiar all over Europe. Returning to Italy, Rossini signed another contract with La Fenice in Venice for what would become one of his greatest and grandest opera serias, *Semiramide*.

With Italy and Austria conquered, Rossini turned his attention to France and England. A contract was signed in London, but it appears no opera was ever produced. In Paris Rossini accepted the directorship of the Théâtre Italien for two years (1824–1826) and oversaw the remounting and revisions of a number of his works. For the coronation of Charles x, he composed a new opera, *Il viaggio a Reims*, and a year later he refashioned an earlier opera seria, *Maometto II*, into *Le siège de Corinthe* for the Paris Opéra. He would present three more works at that theater: *Moïse et Pharaon* (reworked from the earlier *Mosè in Egitto*), *Le Comte Ory* (incorporating music from *Il viaggio a Reims*) and *Guillaume Tell*. Cast in the newly evolving form of French *grand opéra*, *Guillaume Tell* is a lengthy four-act work complete with ballet. It proved to be exceedingly popular (the opera had over 500



A scene from Minnesota Opera's 1998 production of La Cenerentola

GIOACHINO ROSSINI – CATALOGUE OF OPERAS

TITLE

Demetrio e Polibio

La cambiale di matrimonio

(The Bill of Marriage)

L'equivoco stravagante

(The Absurd Misunderstanding)

L'inganno felice

(The Happy Stratagem)

Ciro in Babilonia, ossia La caduta di Baldassare

(Cyrus in Babylon, also The Fall of Belshazzar)

La scala di seta

(The Silken Ladder)

La pietra del paragone

(The Touchstone)

L'occasione fa il ladro

(Opportunity Makes the Thief)

Il Signor Bruschino, ossia Il figlio per azzardo

(Mr. Bruschino, or A Son by Chance)

Tancredi

L'italiana in Algeri

(The Italian Girl in Algiers)

Aureliano in Palmira

(Aurelianus in Palmyra)

Il turco in Italia

(The Turk in Italy)

Sigismondo

PREMIERE

Rome, Teatro Valle, May 18, 1812

dramma serio; libretto by Vincenza Viganò Mombelli
after Pietro Metastasio's *Demetrio*

Venice, Teatro San Moisè, November 3, 1810

farsa comica; libretto by Gaetano Rossi,
after Camillo Federici's play by the same title

Bologna, Teatro del Corso, October 26, 1811

dramma giocoso; libretto by Gaetano Gasparri

Venice, Teatro San Moisè, January 8, 1812

farsa; libretto by Giuseppe Foppa, after Giuseppe Palomba's
libretto for Giovanni Paisiello's opera by the same title

Ferrara, Teatro Comunale, March 14, 1812

dramma con cori; libretto by Conte Francesco Aventi

Venice, Teatro San Moisè, May 9, 1812

farsa comica; libretto by Giuseppe Foppa,
after François-Antoine-Eugène de Planard's *L'Échelle de soie*

Milan, Teatro alla Scala, September 26, 1812

melodramma giocoso; libretto by Luigi Romanelli

Venice, Teatro San Moisè, November 24, 1812

burletta per musica; libretto by Luigi Prividali

Venice, Teatro San Moisè, January 27, 1813

farsa giocosa; libretto by Giuseppe Foppa, after Alisan de
Chazet and E.-T. Maurice Ourry's *Le fils par hazard*

Venice, Teatro La Fenice, February 6, 1813

melodramma eroico; libretto by Gaetano Rossi, after Torquato
Tasso's *Gerusalemme liberata* and Voltaire's *Tancredi*

Venice, Teatro San Benedetto, May 22, 1813

dramma giocoso; libretto by Angelo Anelli,
originally set, under the same title, by Luigi Mosca

Milan, Teatro alla Scala, December 26, 1813

dramma serio; libretto by Gian Francesco Romanelli

Milan, Teatro alla Scala, August 14, 1814

dramma buffo; libretto by Felice Romani

Venice, Teatro La Fenice, December 26, 1814

dramma; libretto by Giuseppe Foppa

Elisabetta, regina d'Inghilterra
(Elizabeth, Queen of England)

Torvaldo e Dorliska

Il barbiere di Siviglia (Almaviva, ossia L'inutile precauzione)
(The Barber of Seville (Almaviva, or The Useless Precaution))

La gazzetta, ossia Il matrimonio per concorso
(The Gazette or The Marriage by Contest)

Otello, ossia Il moro di Venezia
(Othello, or The Moor of Venice)

La Cenerentola, ossia La bontà in trionfo
(Cinderella, or Goodness Triumphs)

La gazza ladra
(The Thieving Magpie)

Armida

Adelaide di Borgogna, ossia Ottone, re d'Italia
(Adelaide of Burgundy, or Ottone, King of Italy)

Mosè in Egitto
(Moses in Egypt)

Adina, o Il califfo di Bagdad
(Adina, or The Caliph of Bagdad)

Ricciardo e Zoraide

Ermione

Naples, Teatro San Carlo, October 4, 1815
dramma; libretto by Giovanni Federico Schmidt,
after Carlo Federici's play based on Sophia Lee's *The Recess*

Rome, Teatro Valle, December 26, 1815
dramma semiserio; libretto by Cesare Sterbini

Rome, Teatro Argentina, February 20, 1816
commedia; libretto by Cesare Sterbini, after Pierre-Augustin
Beaumarchais' *Le Barbier de Séville* and Giuseppe Petrosellini's
libretto for Giovanni Paisiello's *Il barbiere di Siviglia*

Naples, Teatro dei Fiorentini, September 26, 1816
dramma; libretto by Giuseppe Palomba, after Carlo Goldoni's
play by the same title; revised by Andrea Leone Tottola

Naples, Teatro del Fonda, December 4, 1816
dramma; libretto by Francesco Berio di Salsa,
after Shakespeare's *Othello*

Rome, Teatro Valle, January 25, 1817
dramma giocoso; libretto by Jacopo Ferretti, after Charles
Perrault's *Cendrillon* and probably both Charles-Guillaume
Étienne's libretto for Niccolò Isouard's *Cendrillon* and Felice
Romani's libretto for Stefano Pavesi's *Agatina*

Milan, Teatro alla Scala, May 31, 1817
melodramma; libretto by Giovanni Gherardini,
after Jean-Marie-Théodore Baudouin d'Aubigny and
Louis-Charles Caigniez's *La pie voleuse*

Naples, Teatro San Carlo, November 11, 1817
dramma; libretto by Giovanni Federico Schmidt,
after Torquato Tasso's *Gerusalemme liberata*

Rome, Teatro Argentina, December 27, 1817
dramma; libretto by Giovanni Federico Schmidt

Naples, Teatro San Carlo, March 5, 1818
azione tragico-sacra; libretto by Andrea Leone Tottola,
after Padre Francesco Ringhieri's *Sara in Egitto*

Lisbon, Teatro de San Carlos, June 22, 1826
farsa; libretto by Marchese Gherardo Bevilacqua-Aldobrandini,
derived from Felice Romani's *Il Califfo e la schiava*

Naples, Teatro San Carlo, December 3, 1818
dramma; libretto by Marchese Francesco Berio di Salsa,
after Niccolò Forteguerri's *Il Ricciardetto*

Naples, Teatro San Carlo, March 27, 1819
azione tragica; libretto by Andrea Leone Tottola,
after Jean Racine's *Andromaque*

Eduardo e Cristina

Venice, Teatro San Benedetto, April 24, 1819
dramma; libretto by Giovanni Federico Schmidt, originally set to Stefano Pavei's *Odoardo e Cristina* – revised by Andrea Leone Tottola and Marchese Gherardo Bevilacqua-Aldobrandini

La donna del lago
(The Lady of the Lake)

Naples, Teatro San Carlo, October 24, 1819
melodramma; libretto by Andrea Leone Tottola after Sir Walter Scott's *The Lady of the Lake*

Bianca e Falliero, ossia Il consiglio dei tre
(Bianca and Falliero, or The Council of Three)

Milan, Teatro alla Scala, December 26, 1819
melodramma; libretto by Felice Romani, after Antoine-Vincent Arnault's *Les vénitiens, ou Blanche et Montcassin*

Maometto II

Naples, Teatro San Carlo, December 3, 1820
dramma; libretto by Cesare della Valle, after Voltaire's *Mahomet, ou Le Fanatisme*

Matilde di Shabran
(Matilde of Shabran)

Rome, Teatro Apollo, February 24, 1821
melodramma giocoso; libretto by Jacopo Ferretti after François Benoît Hoffmann's libretto for Étienne Nicolas Méhul's *Euphrosine, ou Le Tyran corrigé*, itself derived from Voltaire

Zelmira

Naples, Teatro San Carlo, February 16, 1822
dramma; libretto by Andrea Leone Tottola, after Dormont de Belloy's *Zelmire*

Semiramide

Venice, Teatro La Fenice, February 3, 1823
melodramma tragico; libretto by Gaetano Rossi, after Voltaire's *Sémiramis*

Il viaggio a Reims, ossia L'albergo del giglio d'oro
(The Journey to Reims, or The Golden Lily Inn)

Paris, Théâtre Italien, June 19, 1825
dramma giocoso; libretto by Luigi Balocchi, after Madame de Staël's *Corinne, ou L'Italie*

Le siège de Corinthe
(The Siege of Corinth)

Paris, Opéra, October 9, 1826
tragédie lyrique; libretto by Luigi Balocchi and Alexandre Soumet, a refashioning of Duca di Ventignano's libretto for *Maometto II*

Moïse et Pharaon, ou Le passage de la Mer Rouge
(Moses and Pharaoh, or The Passage of the Red Sea)

Paris, Opéra, March 26, 1827
opéra; libretto by Luigi Balocchi and Étienne de Jouy, a refashioning of Andrea Leone Tottola's libretto for *Mosè in Egitto*

Le Comte Ory
(The Count Ory)

Paris, Opéra, August 20, 1828
opéra {oc}; libretto expanded from a play by Eugène Scribe and Charles-Gaspard Delestre-Poirson, making large use of numbers from *Il viaggio a Reims*

Guillaume Tell
(William Tell)

Paris, Opéra, August 3, 1829
opéra; libretto Étienne de Jouy, Hippolyte-Louis-Florent Bis, and Armand Marrast, after Friedrich von Schiller's *Wilhelm Tell*

Gioachino Rossini composed *La Cenerentola, ossia La bontà in trionfo* (*Cinderella, or Goodness Triumphant*) during an especially busy period that followed the premiere of *Il barbiere di Siviglia* in February 1816 at Rome's Teatro Argentina. He was still under contract at the Neapolitan Royal Theaters and had to return for the production of two further works, *La gazetta* (September 26, 1816) and *Otello* (December 4, 1816). The Naples theater impresario, Domenico Barbaja, had the good sense to give Rossini some latitude in their agreement, and the composer had (unwisely) made another commitment in Rome, this time to the rival Teatro Valle's impresario, Pietro Cartoni, to start the Carnival season on December 26. As *Otello* had just opened earlier that month, Rossini was in a tight spot, since no libretto had been written, nor had a subject even been chosen.

At first he and librettist Jacopo Ferretti turned to *Ninette à la cour*, a French comedy inspired by the licentious behavior of infamous womanizer François I (who also would become the model for Giuseppe Verdi's Duke of Mantua). And much like *Rigoletto* would later do, *Ninette* became a touchy issue with the especially prickly Roman censors (though it was later set as *Francesca di Foix* by Gaetano Donizetti for Naples). As the deadline was quickly approaching, Cartoni, Rossini and Ferretti sat up late one night brainstorming over hot toddies. After 20 various suggestions, Ferretti proposed *Cenerentola*, which seemed to peak Rossini's interest. The librettist traded his cocktail for some black coffee and worked up a scenario that very night.

Of course, all parties knew of a *Cenerentola* that had premiered in Milan just two and a half years before – Rossini had two operas produced at the Teatro alla Scala during the same season and happened to be there in April 1814 when the work had its premiere. The opera in question was *Agatina, ovvero la virtù premiata* by Stefano Pavesi, itself a copy of Nicolò Isouard's *Cendrillon*, which had recently opened in Paris. All of this was commonplacel, as copyright had yet to become a legal issue – one only had to live with verbal charges of plagiarism and general discontent among the parties involved. The enterprising Rossini would raid and eclipse Pavesi a total of five times during his career, in each instance producing a vastly superior work.

Time was of the essence. Cartoni managed to postpone the opening to the end of January, but the production was still a formidable undertaking, with both composition and rehearsals to take place in just one month. Ferretti may have had an extant libretto from which to pillage, but Rossini also had a few shortcuts at his disposal. Another composer, Luca Agolini, was brought in to compose the recitatives and moreover to contribute two arias, Clorinda's *aria di sorbetto*, "Sventurata! mi credea," and Alidoro's "Vasto teatro è il mondo" (revised by Rossini in 1821 to become "Là del ciel nell'arcano profondo"), and the chorus "Ah! della bella incognita." Rossini also ravaged his other operas for material – from the failed *La gazetta* (which likely wouldn't be seen again) he borrowed the overture, and from *Barbiere* he assimilated the notoriously difficult (and often cut) Almaviva cabaletta from the end of Act II, "Ah, il più lieto," which he had composed





for the celebrated tenor Manuel García. Transposed and embellished further, the aria became the title character's brilliant rondò finale "Non più mesta."

The cast was quite tense on opening night – rehearsals had been fast and furious – and much like *Il barbiere di Siviglia*, *La Cenerentola* was greeted with hostility. The composer was hardly concerned, predicting that within a year the new opera would be popular around the world. He wasn't far off the mark, and in posterity *La Cenerentola* would become his second most popular opera after *Barbiere* (though *Guillaume Tell* had a huge following in 19th-century France). Perhaps still smarting from the initial failure of these two comic works, Rossini's interest in opera buffa began to wane – *Adina* (1818) is a mere one-act farce and *Le Comte Ory* (1829) is modeled after the French style. Even in *Cenerentola* we already

begin to see seeds of change toward something a little more somber – the sentimental and serious young lovers in pursuit of one another, the doleful timbre of Angelina's recurrent *romanza* by the fire, "Una volta c'era un re," and the stoically wise and vaguely magical maneuverings of the enlightened *filosofo* Alidoro all reach beyond the transparent playfulness of buffa style.

Literary Antecedents

But where is the classic tale by Charles Perrault? What happened to the glass slipper, fairy godmother, pumpkin carriage and helpful rodents? As it turns out, by the first decade of the 19th century Perrault's story had already undergone significant revision. Influenced by the Enlightenment, Pavesi and Isouard's operas replaced the ethereal godmother with Alidor/Alidoro, the Prospero-like philosopher who sagely guides the two lovers' union and transformation by way of prudent advice. It's true the magic elements exist only by the slightest implication in *La Cenerentola*, something that already had started to fade in Isouard and Pavesi's works – their only supernatural effect is a subtle red rose that renders Cendrillon/Agatina unrecognizable. By dispensing with that component completely, Ferretti and Rossini introduce the possibility that Angelina could be recognized by her family at the prince's ball, adding a touch of veracity, tension, and later, abuse.

Though Angelina's insistent song about a bygone king who finds his modest bride suggests a "tale-within-a-tale," *La Cenerentola* becomes something more substantial, a comedy of manners with some real gravity – a *commedia sentimentale* rather than a simple *conte de fées*. Still, some humorous traditions had to be preserved. Hardly evil (though at times not very pleasant) Don Magnifico is a benign replacement as the bumbling and oft-drunken stepparent, coming straight out of the Italian *commedia dell'arte*. His control and squander of money (and Angelina's fortune) draws an interesting parallel to Dr. Bartolo in *Barbiere*, though his task is much easier. He is able to snatch Cenerentola's dowry by way of their sketchy familial relationship rather than the more time-consuming (and in Bartolo's case, fruitless) task of courtship. Dandini shares his more devious traits with the stock player Brighella, and his masquerade as well as the doubly disguised Angelina and Ramiro at the prince's ball are further *commedia* tricks. Patter song, a requisite of the opera buffa genre, is obliged by not one, but two arias given to Don Magnifico as well as a marvelous duet, where he faces off with his buffo adversary,

Dandini. In spite of the rapid fire of Magnifico's notes, the even dramatic pacing is another aspect of the work as being both real and human – there is no fretful stroke of midnight to bring the party to a sudden end. Angelina demands the prince play according to *her* terms – she coquettishly initiates the contest of the search to determine if his love is genuine.

Finally, there is the absence of the glass slipper, which some say might not have been glass at all. According to those sources, the French word for glass, *verre*, was mistranslated from its near-homonym, *vair*, or “squirrel fur.” This theory has since been debunked by the latter's utter lack of elegance (remember Perrault's story was originally set during the era of Louis XIV), not to mention the fur's elasticity, which could more easily adapt to a variety of foot sizes. The inflexible, more petite glass slipper reinforces a stereotype of the feminine ideal – the smaller the foot, the more beautiful (and in some cultures, the more submissive) the woman. The reason they decided to omit it? Roman decency forbade the exposure of a woman's bare ankle in the drama's penultimate scene. Ferretti and Rossini had to settle for two matching bracelets.

Isouard, Pavesi and Rossini's operas turn the story away from fantasy and emphasize its virtue – *virtù*, which is, in fact, spotlighted in the title of the second work and *bontà* (goodness) in the third. By the mid-century, Samuel Richardson's *Pamela, or Virtue Rewarded* (1740) had become enormously popular



throughout Europe and was tremendously influential on all the various art disciplines. Pamela is a servant in the house of B—, and it becomes quite clear early in the novel she is a person of exceptional character. Unfortunately, she attracts the attention of her mistress' son, who retains Pamela's services after his mother's death. Mr. B—'s inappropriate behavior creates discord in the household and puts the title character's reputation to the test. After a series of awkward episodes, Pamela earns her master's respect by way of her letters (which he secretly reads) and her steadfast unwillingness to submit to his amorous advances. B— acquires a greater respect for his maid, and crossing all social barriers, the couple eventually marries. As the foundations of the modern novel began to congeal, Richardson's fiction ignited a great literary controversy, with “Pamelists” and “Antipamelists” in heated debate. As a retort, John Fielding wrote two parodies, *Shamela* (1741) which detailed the debauched activities of its title character, and *Joseph Andrews* (1742), spinning Pamela's trials and surname into a male sibling version of her moral integrity trapped within a burlesque and chaotic world. In part to settle this dispute, Richardson wrote a more tragic sequel, *Clarissa* (1748), which involves the detention, rape and death of its honorable heroine.

Among *Pamela*'s many stage and operatic adaptations is a libretto by *buffa* master (the “Italian Molière”) Carlo Goldoni, set to music by Niccolò Piccinni in 1760. First appearing as a play entitled *Pamela, ossia la virtù premiata* (an appellation later borrowed in part by Pavesi, who would become Piccinni's student), the opera *La buona figliuola* tells a similar story of a low-bred, orphaned girl, Cecchina. Her employer's brother, the Marchese della Conchiglia, is fixated on the young maid in spite of his sister's misgivings. For her part, the marchesa cannot marry her boyfriend, the Cavaliere Armidoro, if her brother marries outside his class. Though Pamela (and Cenerentola) marry above their station, things turn out in

a tidy fashion for Cecchina – she is identified as a long-lost descendant of a German baron (by a birthmark on her arm, yet another commedia dell’arte trick), and everyone lives happily ever after. Piccinni’s opera was immensely successful and was mounted all over Europe, becoming the most popular opera buffa of the century, even surpassing Giovanni Battista Pergolesi’s *La serva padrona* (1733). *La Cenerentola* is thought to be a deliberate homage the earlier work’s original title, *La Cecchina*.

To complete the circle, a similar tale, *Griselda*, was treated by both Giovanni Boccaccio and Perrault, and set as an opera by Piccinni in 1793. This story also involves the cruel testing of a young maiden, this time the patience and dedication of a shepherdess, by her princely husband. The original tale was adapted by Apostolo Zeno into a libretto, which was set by a number of composers, including Antonio Vivaldi (1735), in a version revised by a young Goldoni (Jules Massenet would also set the story as late as 1901). It precedes Richardson’s novel and is believed to have provided some inspiration for the enlightened, reasonable, virginal and virtuous woman that so captivated the 18th-century imagination.

Cinderella through the ages

It appears every culture and nearly every continent has its own Cinderella story, identifiable by the following criteria: a family member in a miserable state, the intervention of a helper (usually supernatural), a glimpse at a better life, recognition by some object and improvement of the condition (usually a perfect union, such as marriage). Considered the oldest Cinderella story, the folk tale *Yeh-Shen* comes from the Chinese T’ang dynasty (618–907 C.E.). Yeh-Shen is orphaned and treated poorly by her stepfamily. She befriends a fish with whom she shares her precious bits of food. When the stepmother finds out, the fish is killed, but the bones prove their magic – they supply Yeh-Shen with the necessary garments to attract a husband at the village festival. She does quite well, capturing the attention of the king himself, but when spotted by her stepfamily, she escapes down the hillside, losing one of her shoes. As one might expect, the shoe later betrays her true identity.

Based on the 1895 collection of Zimbabwe Kaffir folk tales, John Steptoe’s *Mufaro’s Beautiful Daughters* tells the story of two sisters, one bad and one good. When Mufaro intends to offer one of his daughters to the king as a bride, the wicked one, Manyara, tries to gain an advantage by leaving before the appointed hour. As she scurries across the forest at night, she ignores tests of charity. The good daughter, Nyasha, leaves on schedule, encounters and successfully completes the same tests, and approaching the palace, passes her sister running the other way, screaming. On the throne Manyara has seen a monster, but when Nyasha enters, she finds the snake, Nyoka, who protected her garden from predatory animals. The snake is transformed into the king and they live happily ever after.

Several Native American legends allude to a “rough faced girl,” who is mistreated by her sisters. In the end she ends up with the valiant warrior, not because of beauty but due to her display of honesty and merit. In Russia, Vasilisa’s stepfamily sends her into the woods on an impossible errand – to the hut of the notorious Baba Yaga, the cannibalistic old crone of lore – expecting, of course, she will never return. Vasilisa manages to stay alive by demonstrating her resourcefulness and eventually wins her freedom. Having now mastered some marketable skills, she supports herself by weaving cloth, which attracts the attention of the Tsar, whom she eventually weds.





The earliest Italian version of Cinderella appears to be Giambattista Basile's *Pentamerone* (1634–1636), which predates Perrault's story and is strikingly similar – the French author may have had this collection in his mind when he crafted his *Cendrillon*. A touch more graphic, Basile's *La gatta Cenerentola* incorporated a murder into his tale – Zezolla/Cenerentola is encouraged by her loving governess to break her evil stepmother's neck with the lid of a chest after drawing her into a trap. The rest of the story follows the expected pattern. With Zezolla's assistance the governess becomes the new stepmother and brings to the household her previously undisclosed six daughters, who all mistreat their new stepsister. The conduit of magic is a fig tree her father brings back from

Sardinia – by housing the Dove of the Fairies, the tree produces the necessary transport and clothing for a series of royal feasts. After meeting the king for a third time, Zezolla loses her slipper, and when the king summons all the women of the realm before him, the shoe magically finds its owner.

Charles Perrault came along later in the century, publishing his *Les histoires ou Contes du temps passé* in 1697. It is generally assumed that these are drawn from popular tradition, though *Cendrillon* and the other *contes* in the collection can be traced to earlier works by Basile and Boccaccio and to the Völsungasaga and classical mythology. Nearly every story ends with a *moralité*, a moral message. *Cendrillon* has two: (1) always value graciousness over beauty (2) there is advantage to good breeding and common sense (and always respect your godparents). In addition to being didactic, the tales served as propaganda for the national language – the vulgar oral tradition of the illiterate was elevated to the more aristocratic written French of the nobility. A curious aspect of Perrault's tales is that they were not necessarily conceived for children, but as *divertissements*, after dinner amusements for members of Louis XIV's royal entourage. When crafted with a more subtle flare, fairy tales also could be used for political critique.

Closer to Rossini's day, folk tales would have a new revival. Brothers Jakob and Wilhelm Grimm assembled and published their *Household and Nursery Tales* at the beginning of the 19th century. A comforting sense of *Volk* was craved by the German people as the horrors of Napoleonic conquest and occupation drew to a close. Again, it seems as though Grimms' *Tales* were not necessarily meant for a younger audience – in the brothers' original edition, nearly every story includes either suggestions of sex and incest or overtly grotesque violence. The Grimms were scientific rather than fictitious in their mission to compile German folklore, a spoken ritual once spun out at the



spinning wheel, in the fields or around the fire. At first Wilhelm and Jakob demanded literary fidelity, but perhaps envisioning a greater audience for the *Tales*, Wilhelm became more prudish in subsequent editions while retaining much of the brutality. For instance, the stepsisters of Aschenputtel (Cinderella) cut off their toes and shave their heels in order to cram their feet into the tiny slipper. Their deception is exposed on the way to the palace when the prince notices their feet bleeding. Later, after the royal wedding feast has taken place, two doves peck out their eyes, quite literally emphasizing the brothers' recurrent theme of "an eye for an eye." In other Grimm fantasies, the protagonist doesn't always fare so well, but in the end compassion is usually rewarded while villainy is punished with a vengeance. The stories were intended to be cautionary and the lessons are typically harsh. It's hardly a surprise the *Tales* found their way to the nursery, not as much for entertainment as for preparing 19th-century youngsters for the hard peasant life that awaited them. There is also the added benefit (if sometimes a vain one) that the diligently persistent moral messages may curb poor behavior – terrible things happen to rotten children.



The Grimms' version of *Cinderella* replaces the fairy godmother with a magic hazel tree, which houses helpful (and later punitive) turtledoves. The ball occurs over a three-day period, and though Aschenputtel gets to dance with the prince each night, she dashes off before he can learn her name. On the third night, he coats the steps with a sticky substance, hoping to ensnare her as she flees. He only gets the slipper, which in this case is gold. The sisters' self-mutilation happens to each in turn as the prince makes his rounds in search of the mystery woman, who turns out to be Aschenputtel.

Although it might be possible to connect the Italians Pavesi and Rossini and the Maltese-born, Italian-trained Isouard to Basile's *Pentamerone* (Isouard suggests an Italian setting by using such names as Monte Fiascone and Dandini), Perrault's *Contes* are generally assumed to be the antecedent of these staged works. The first known operatic treatment was a one-act vaudeville by Jean-Louis Laruelle (Paris, 1759). Later, both Massenet (*Cendrillon*; 1899) and Prokofiev (his *Zolushka* ballet; 1945) went in that direction, as did Pauline García Viardot, daughter of Manuel and sister to Maria Malibran. Both daughters would become great interpreters of Rossini's *La Cenerentola*, but when it came time to produce her own work on the same subject (*Cendrillon*; 1904), Viardot settled for a hybrid of the two traditions since she felt the

need to incorporate the fairy godmother and glass slipper into a setting that more closely follows that of Rossini. The ballroom scene intrigued waltz king and *Die Fledermaus* composer Johann Strauss, who had begun a Cinderella ballet (*Aschenbrödel*), but died before it was completed.

On the Grimm side, German opera would be most affected – a subgenre known as *Märchenoper* developed in the early 19th century in the works of Carl Maria von Weber and Heinrich Marschner, among others. A parallel also can be drawn to the works of Richard Wagner as many of his subjects relied on the folk tradition, and the composer specifically drew from the Grimms' *Märchen von einem, der auszog das Fürchten zu lernen* for parts of *Siegfried*. A resurgence of *Märchenoper* occurred at the turn of the century, most notably in the works of Engelbert Humperdinck. *Hänsel und Gretel* (1893) is the most famous example; others include *Die sieben Geislein* (1895) and *Königskinder* (1910). A general trend into the early 20th century also showed an interest in the fantastic world and a disregard of historical or contemporary subjects previously enjoyed by 19th-century audiences, evidenced by musical settings of Carlo Gozzi's *Turandot* [set by both Ferruccio Busoni (1917) and Giacomo Puccini (1926)], and by *Le rossignol* (Igor Stravinsky; 1914) and *Die Frau ohne Schatten* (Richard Strauss; 1919), to name a few.

Opera in Rossini's day

In 1815, Domenico Barbaia secured Rossini's services under a multi-year contract to compose for the Neapolitan theaters (which included the San Carlo, Nuovo, Fondo and Fiorentini). The theater manager reaped the rewards of his efforts after Rossini's eventual success, *The Barber of Seville*, the following year. During this period a number of Rossini operas had their premiere in Naples, including *Armida*, *Mosè in Egitto*, *Ermione*, *La donna del lago* and *Zelmira*. *La Cenerentola*, however, did not – Rossini wisely had a clause in his contract that allowed him a certain amount of time away from Naples so that he could compose and remount his works in other cities throughout Italy. Still, Barbaia worked him hard, requiring two new operas a year, and the revival of older works.

Barbaia was not only an astute impresario, but also a gambling tycoon. Opera houses, at the beginning of the 19th century, were subsidized by legalized gambling, and part of Rossini's salary included proceeds from the tables. Located in the theater's foyer, the tables often provided a tempting diversion for opera patrons who attended the opera not only for musical entertainment but for social activity. Inside the theater, the scene was very different from what it is today – people ate, drank and talked to and about one another during the performances. In fact, the original horseshoe shaped design of the theater was intended so that the audience could watch each other as well as what was going on the stage. The boxes, which were often owned by patrician families in perpetuity, had private rooms behind them lavishly furnished to provide a “home away from home.”

The opera itself was constructed around this need for socialization. The lengthy overtures allow for the numerous late arrivals and dinners in the private boxes. Solo numbers, to which audiences would actually stop to listen, were spread out uniformly, alternating with recitative and ensembles. During the second act, an *aria di sorbetto* (“sherbet aria”), sung by a secondary character late in the opera, was often inserted so that ice cream vendors had a chance to sell their goods. In *La Cenerentola*, Clorinda's aria, “Sventurata mi credea” is the *aria di sorbetto* (as is often cut in modern performances).

During the Bel Canto period, the singer was paramount. Often they were engaged by a particular theater long before an opera had been composed or a subject even considered. Composers frequently had to suit a particular role to a certain singer, staying within a certain range, and focusing on their strengths. The singer was free to embellish their arias at will – a practice that irritated Rossini so much that he was careful to write out and enforce his own embellishments as much as possible. Artists would sometimes insert an aria of their own choosing, not composed by the opera's composer at all, but a piece that showed off the singer's impressive technique. These became known as “suitcase arias.”

If a particular singer did not suit them, or if a performance was substandard to their tastes, the audience was known to riot. This could include catcalls, fistfights, or even the throwing of food. Rather than booing, opera patrons would blow across the opening of their wine bottles, creating a hollow, haunting sound. As a result, a failed premiere became known as a *fiasco* from the Italian word for wine bottle, *fiasco*. (In *La Cenerentola*, Don Magnifico, the baron of Montefiascone, and a magnificent wine drinker, derives his name from the same word). Rossini would draw varying sizes of wine bottles in his letters to describe the degree in which a work had failed. Although this practice fell out of favor, Giuseppe Verdi would still use the term to describe operas that had not had successful premieres well into the 19th century.



WORLD EVENTS IN 1817

The year of La Cenerentola's premiere

HISTORY AND POLITICS

- ❖ Uthman dan Fodio, the scholar-warrior and instigator of the Islamic reformation of the Hausa states in West Africa, dies.
- ❖ Russian fur traders, who have abused the hospitality of the Hawaiian Islands for over a dozen years, are banished by King Kamehameha.
- ❖ Radama I, the Merina king of Madagascar, whose rule was confined to a tiny mountainous area, secured the aid of the British governor of nearby Mauritius and took control of the island's main port. He then expelled the French from Madagascar, leaving them only the island of Sainte-Marie.
- ❖ Karageorges returns to Serbia from exile in Austria. Karageorges, the former leader of the Serbian independence movement, hoped to overthrow the increasingly unpopular Serbian leader, Milos Obrenovic, but is assassinated on the orders of his rival.
- ❖ Serbia is granted partial autonomy by the Ottomans.
- ❖ The prince regent of England is stoned while passing through St. James Park. Protestors demand votes for all men over 18, and no property qualifications for Members of Parliament, only "talent and virtue".
- ❖ In response to the riot at Spa Fields in London the previous year, a series of Coercion Acts are passed in Berlin; these include the temporary suspension of habeas corpus and an extension of the 1798 act against seditious meetings.
- ❖ A delegation of Manchester spinners and weavers – called blanketeers on account of the blankets they carry – attempts to march to London to present its economic and political grievances to the prince regent. The march is halted by troops and its leaders are imprisoned.
- ❖ An expedition organized in Britain and the USA under Francisco Xavier Mina lands on the Gulf coast of Mexico with the aim of overthrowing the royalist Spanish regime. Mina is later defeated and executed.
- ❖ Some 200 slaves in Maryland riot, attacking Whites.



WORLD EVENTS IN 1697

The year Cinderella was written by Charles Perrault

HISTORY AND POLITICS

- ❖ Western Mongolia is conquered by the Chinese.
- ❖ Gold is discovered in Brazil.
- ❖ Appointed director of the French Senegal Company, André Brue attempts to establish trading posts in the valley of the Senegal.
- ❖ In the West Indies, Spain loses to France the western part of Hispaniola (now Haiti).
- ❖ Frederick Augustus, Elector of Saxony, is elected king of Poland and takes the name Augustus II.
- ❖ Imperial troops under the brilliant commander Eugene of Savoy defeat the Turks at the battle of Zenta. At the peace of Karlowitz which ended the war of the Holy League (Austria, Poland, and Venice) against Turkey, Austria gained Croatia, Hungary, Transylvania, and Slavonia; much later the Austro-Hungarian Empire (1867–1918), or the dual Kingdom of Austria-Hungary, was formed.
- ❖ The treaty of Ryswick ends the war between France and the Grand Alliance. Louis XIV recognizes William III's right to the English throne. France gives up its territories gained in 1688 but retains Alsace and Strasbourg. The treaty also ends King William's war in the colonies, returning to England the territories on Hudson Bay that were seized by French forces.
- ❖ Charles XI, who confiscated large areas of land belonging to the aristocracy and transformed Sweden into an absolute monarchy, dies and is succeeded as king by his son Charles XII. Charles XI worked to strengthen the Swedish kingdom and to integrate its vassal Denmark into Swedish affairs.
- ❖ Continuing their expansion eastwards through the vast territories of Siberia, the Russians reach and conquer the Kamchatka peninsula.
- ❖ Peter the Great embarks on a two-fold diplomatic mission to western Europe, travelling incognito, in order to observe more closely the people and places he visited. On his return he introduced shorter sleeve lengths at the Russian court and the shaving of beards. The Raskolniki (Old Believers), who refused to part with their beards, were taxed.

- ❖ Pola Salavarreta is captured and shot as a republican agent in the public square in Bogota, Colombia. While working as a seamstress in the houses of Spanish royalist women, she passed on the information which she heard to Colombian rebels.
- ❖ Following his victories over the Spanish in Rio de la Plata, Argentina, General José de San Martín embarks on a campaign to liberate Chile.
- ❖ Mississippi becomes the 20th state in the union.
- ❖ A war starts in earnest between U.S. troops and Seminole Indians, who, in the previous year, refused to leave land between Georgia and Florida.
- ❖ James Monroe of the Democrat-Republican party was inaugurated as the fifth president of the U.S., having defeated Rufus King of the Federalist party by an electoral vote of 183 to 34.
- ❖ The Rush-Bagot Treaty between the United States and Great Britain limited the number of warships on the Great Lakes to four for each nation, with none weighing more than 100 tons. The treaty set a precedent for peaceful relations between the U.S. and Great Britain (who was in possession of Canada at the time).
- ❖ Simón Bolívar establishes an independent government of Venezuela.

BUSINESS AND COMMERCE

- ❖ The Australian pioneer and wool merchant Elizabeth Macarthur retires from the management of Elizabeth Farm, the first great Australian estate. After taking over the business from her husband in 1809, she built up the merino flocks and travelled throughout Australia, expanding sales into the British market and establishing New South Wales as a major wool-producing area.
- ❖ *The Principles of Political Economy and Taxation*, by David Ricardo, an English banker and classical economist, was published. Ricardo held that an increase in wages does not necessitate an increase in prices, that profits were inversely affected by rising or falling wages, and that profits throughout society were dictated by the cost of production of its most expensive item, food.
- ❖ Articles of association were drawn up for the Bank of Montreal, the first bank to be established in Canada. The charter was officially granted in 1822.

SCIENCE AND TECHNOLOGY

- ❖ James Parkinson describes a condition, then-known as “shaking palsy”, which affects both men and women in late adult life. No one, including Parkinson, is able to trace its cause.
- ❖ Jean André Deluc, a Swiss-born geologist and meteorologist, dies. His best-known invention was the dry pile, a kind of voltaic battery, used by physicists in electrical experiments. Deluc also discovered that the density of water was greatest at 40° F.
- ❖ Berzeius discovers selenium and lithium.

RELIGION, PHILOSOPHY, AND LEARNING

- ❖ George Hegel, who became professor of philosophy at Heidelberg University the year before, publishes his *Encyclopedia of the Philosophical Sciences*.
- ❖ At the festival of Wartburg – organized by Jena University students to celebrate both the 300th anniversary of the Reformation and the battle of Leipzig – reactionary texts and military effigies are burnt.
- ❖ Jainism suffers a split when Swami Bhikkanaji Maharaja and his followers in India separate from the Sthanakavasis, who still are among the Jains, to form the Jain sect known as Terapanthis. Their chief characteristics were a systematized body of doctrine, organization under a religious head, discipline, and severe penances of sinners.
- ❖ Elizabeth Fry, with the help of prominent friends, founds the Society for the Reformation of Prison Discipline. Her immediate tasks were London’s Newgate prison and the treatment of female prisoners everywhere. Her labors led eventually to prison reforms in England and western Europe.
- ❖ Juan Llorente, a former secretary of the inquisition, publishes his *History of the Inquisition in Spain*.

LITERATURE AND THEATER

- ❖ The “romantic” poet John Keats publishes his first anthology of poems.
- ❖ Lord Byron publishes his tragic poem *Manfred*.
- ❖ *Thanatopsis*, the first poem by William Cullen Bryant, is published, and instantly becomes famous. While pursuing a career as a lawyer, Bryant began to establish himself as one of America’s foremost poets.
- ❖ Henry David Thoreau, American author, is born.

SCIENCE AND TECHNOLOGY

- ❖ Daniel Defoe writes *An Essay Upon Projects*, recommending the income tax.
- ❖ French mathematician Abraham Demoivre is elected Fellow to the Royal Society.

RELIGION, PHILOSOPHY, LEARNING

- ❖ François Fenelon, who was made archbishop of Cambrai two years before, publishes his *Explanations of the Maxims of the Saints*.
- ❖ The Jesuit Antonio Vieira dies. A vigorous opponent of slavery, he sailed up the rivers of Brazil spreading Christianity.
- ❖ Spanish Jesuits found the first mission in California, at Loreta.
- ❖ The Vatican requires that all Jesuit missions in China not practice Confusionism.
- ❖ Judge Samuel Sewall of Boston’s Old South Church, who had held court during some of the Salem witchcraft trials that had begun in 1692, confessed to his guilt in condemning the alleged witches.
- ❖ William Wotton writes *Reflections on Ancient and Modern Learning*.

LITERATURE AND THEATER

- ❖ Charles Perrault publishes a collection of eight fairy tales entitled *Contes de ma mère l’Oie*. They include *The Sleeping Beauty*, *Red Riding Hood*, *Bluebeard* and *Cinderella*.
- ❖ Antoine François Prévost, French novelist, is born.
- ❖ Richard Savage, English author, is born.
- ❖ Sir John Vanbrugh writes *The Relapse of Virtue in Danger*, a comedy.

- ❖ Jane Austen, English novelist, dies.
- ❖ Madame de Staël, a French writer, dies. Her salon attracted the brightest dignitaries of the day. Her works include *Delphine and Corinne*, and a treatise extolling the virtues of German romanticism *De l'Allemagne* [On Germany]. She was considered the most influential woman in Europe.

VISUAL ARTS

- ❖ John Constable paints *Flatford Mill*.
- u Charles Daubigny, French painter, is born.
- u Braccia Nuova begins building the Vatican Museum, Rome (completed in 1821).

MUSIC

- ❖ Mauro Clementi composes *Gravitas ad Parnassum*, studies for the piano.
- ❖ Gioachino Rossini premieres *La gazza ladra* in Milan and *La Cenerentola* in Rome.

DAILY LIFE

- ❖ Opening of the Waterloo Bridge in London (replaced in 1945).
- ❖ Construction begins on the Erie Canal, designed to link the Great Lakes with the Atlantic.

VISUAL ARTS

- ❖ Antonio ("Canaletto") Canale, Italian painter, is born.
- ❖ William Hogarth, English painter, is born.
- ❖ Last remains of the Maya civilization are destroyed by the Spanish in the Yucatan.

MUSIC

- ❖ Johann Joachim Quantz, German flautist and composer, is born.
- ❖ John Blow's anthem, "I Was Glad When They Said," is written for and given at the opening of Wren's Choir of St. Paul's Cathedral in London.
- ❖ The birth of opera in Florence celebrates its centennial.

DAILY LIFE

- ❖ The word "American" was used for the first time to describe a European colonist in the New World, rather than its native inhabitant, by Cotton Mather, the Congregational Clergyman in Boston.
- ❖ The sedan chair is a popular means of transportation.
- ❖ The Court of Versailles becomes a model for European courts.
- ❖ Whitehall Palace, London, burns down.

In the beginning ...

JACOPO PERI 1561–1633

CLAUDIO MONTEVERDI 1567–1643

Although often considered an Italian innovation, OPERA had its debut in Ancient Greece, where drama frequently incorporated singing, declamation and dance to tell a narrative tale. Ecclesiastical music dramas of the Middle Ages were also important precursors. But the operatic art form familiar to us today has its roots in Florence, between 1580 and 1589, where a group of musicians, poets and scholars explored the possibility of reviving tragic drama of the ancients.

The circle was known as the CAMERATA and consisted of writers, theorists and composers, including GIULIO CACCINI, OTTAVIO RINUCCINI and VINCENZO GALILEI (father of the famed astronomer). Their efforts exacted musical compositions that took special care to accentuate the dramatic inflection of their chosen text, to evoke its precise emotional shading and to find the ideal marriage between words and music. JACOPO PERI, a rival of Caccini and a collaborator with Rinuccini, produced the first known (but no longer existing) opera, *Dafne*, in 1597.

The Camerata met at the home of the nobleman GIOVANNI DE' BARDI. Thus, no sooner had opera had made its first appearance than it became a court activity, which fit the social and political conditions of the day. As a result of Bardi's influence, these composers were hired by the Grand Duke of Tuscany Ferdinand I, who gave them their first wide exposure. When his daughter, Marie de' Medici, married Henry IV of France, Peri's *Euridice* was produced at the ceremony, and Italian opera gained its first international premiere. Even though *Euridice* was a simply staged production accompanied by a small group of strings and flute, in 1600 this type of musical drama was considered revolutionary.

CLAUDIO MONTEVERDI'S *Orfeo* (1607) is the most significant opera of this period, more so than those works of the Florentines. The boldness of his harmonies and the richness of his orchestration dramatically developed the art form, and this work, along with *L'incoronazione di Poppea* (1642) are still popular pieces performed today.

Opera in Venice

FRANCESCO CAVALLI 1602–1676

ANTONIO CESTI 1623–1669

The new art form quickly spread to other Italian cities. By 1636, the first public opera house was opened in Venice and opera became quite popular among the people. *Le nozze di Teti e di Pele*, the first of FRANCESCO CAVALLI's thirty-plus operas for the Venetian stage, premiered two years later. Competing with Monteverdi and ANTONIO CESTI (who took a post in Innsbruck after producing only two works for Venice), Cavalli quickly rose to the top.

At the same time, Italian stage designers were fast improving their techniques and were able to produce stupendous special effects, a happy coincidence for the new operatic art form. The use of the proscenium arch allowed the spectator to view the stage from a narrower angle, thus producing a better illusion of perspective. The proscenium also hid elaborate flying apparatus, and allowed for quick and seamless scene changes with drops from the top and flaps from the side wings. Spectacular stage effects became a speciality of French opera, and with the inclusion of ballet, became the part of established style of France by the 18th century.



A scene from Minnesota Opera's
1971 production of Monteverdi's
L'incoronazione di Poppea

North of Italy, Hamburg composer REINHARD KEISER (1694 – 1739) became the director of one of the first public opera houses in Germany. He often set libretti by Venetian librettists.

Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632–1687

HENRY PURCELL 1658/59–1695

GEORGE FRIDERIC HANDEL 1685–1759

CHRISTOPH WILLIBALD GLUCK 1714–1787



*A scene from Minnesota Opera's
2008 production of Keiser's The Fortunes of King Croesus*

In 1646, Giovanni Battista Lulli arrived in France from Florence and tried to establish Italian opera in the French Court. He was unsuccessful because the reigning monarch, Louis XIV, preferred dance. Nonetheless, JEAN-BAPTISTE LULLY, as he became known, rose in royal favor by composing ballets for the king and eventually gained control of the Académie Royale de Musique, the official musical institution of France. Through Lully's influence in this important position, and by way of his own compositions, a distinctive French operatic form began to emerge and thrive on its own.

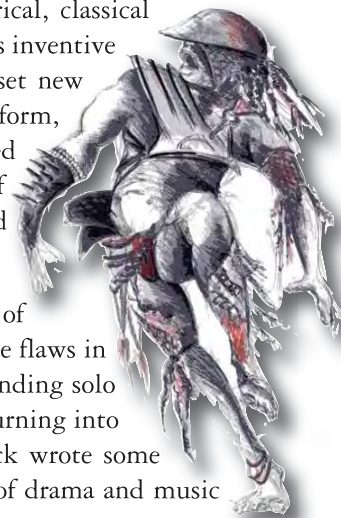
The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL's *The Fairy Queen* (1692) is one popular example from this period.

Purcell's first opera, *Dido and Aeneas* (1689), is his only opera in the Italian style and continues to be occasionally revived in modern times.

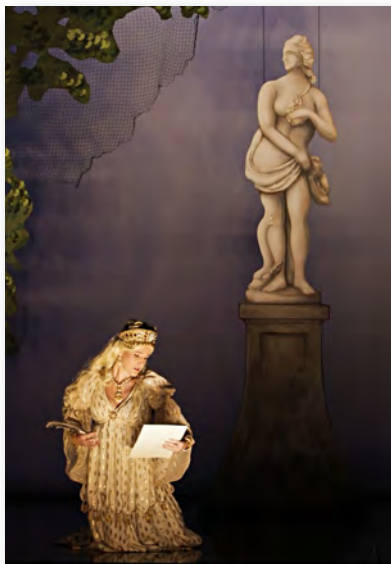


*A scene from The Minnesota Opera's
1994 production of Handel's Julius Caesar*

A major player in the early part of the 18th century was GEORGE FRIDERIC HANDEL, who began his career in Hamburg. As early as 1711, Handel enjoyed success in England and would remain there for the next forty years. During that time, he wrote 35 operas (many in the Italian style), most of which focused on historical, classical or romantic subjects. His inventive musical style began to set new standards for the art form, and his works redefined the dramatic potential of opera as a vital and vivid experience.



Another German, CHRISTOPH WILLIBALD GLUCK, arrived in England on the heels of Handel's last London operas, and later moving to Vienna, he began to see what he found to be flaws in the conventional Italian opera of the day. Singers had taken control of the productions, demanding solo arias and sometimes adding their own pieces to show off their vocal technique. Operas were turning into a collection of individual showpieces at the sacrifice of dramatic integrity. Although Gluck wrote some operas which shared these flaws, one work, *Orfeo ed Euridice* (1762), reasserted the primacy of drama and music



A scene from Minnesota Opera's 2009 production of Argento's *Casanova's Homcoming* (which included a scene from Metastasio's opera seria *Demofonte* (1733))

by removing the *DA CAPO* (repeated and embellished) part of the aria, by using chorus and instrumental solos only to reinforce the dramatic action, and by not allowing the singers to insert their own music. Gluck completed his career in Paris, where he became a master of French opera's serious form, the *TRAGÉDIE LYRIQUE*.

During the 18th century, opera began to fall into two distinct categories: *OPERA SERIA* and *OPERA BUFFA*. Opera seria (serious opera) focused on historical, religious or Greco-Roman subjects. The glorification of saints, kings and gods went hand-in-hand with the grandiose baroque style and the spectacular stage effects of court opera. Librettist Pietro Metastasio provided 28 libretti that continued to serve composers again and again well into the 19th century. Opera buffa (comic opera) had its roots with the popular audience, each country specializing in its own distinct form. In France, CHARLES-SIMON FAVART's operas of the 1740s parodied the serious *tragédie lyriques* of Lully (the Opéra-Comique, the Paris theater for comic opera, would later be named after him). In Naples, Italy, the *INTERMEZZI* (short comic works inserted in between acts of a serious opera), of GIOVANNI BATTISTA PERGOLESI paved the way to the development of opera buffa in the latter half of the 18th century. His masterpiece, *La serva padrona* (1733), is considered a milestone in the development of comic opera.

Opera during the Classical Period

GIUSEPPE SARTI 1729–1802

FRANZ JOSEPH HAYDN 1732–1809

GIOVANNI PAISIELLO 1740–1816

DOMENICO CIMAROSA 1749–1801

ANTONIO SALIERI 1750–1825

VICENTE MARTIN Y SOLER 1754–1806

WOLFGANG AMADEUS MOZART 1756–1791

Two composers are invariably linked to the Classical Period – FRANZ JOSEPH HAYDN and WOLFGANG AMADEUS MOZART. Of the former, few of his operas are produced today even though he wrote over 25, most of which were created and performed for his employer, Prince Nikolaus Esterházy. Mozart's operas, however, remain in repertory as some of the most frequently produced works. Of the five most favorite – *The Abduction from the Seraglio* (1782), *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), *The Magic Flute* (1791) – two are *SINGSPIELS* (a popular German form, replacing sung recitative with spoken dialogue), two opera buffas and one opera “semi-seria.” Two opera serias (the form Mozart preferred, incidently) frame his adult career – *Idomeneo* (1781) was his first mature opera and *La clemenza di Tito* (1791) was his last commission.

Lesser composers of this period include ANTONIO SALIERI (born in Legnago, settling later in Vienna), who served the court of Emperor Joseph II. Through the emperor's influence with his sister, Marie Antoinette, Salieri made headway in Paris as well, establishing himself as a worthy successor of Gluck in the serious vein of his *tragédie lyriques*. Returning to Vienna in 1784, Salieri found himself in strict



A scene from Minnesota Opera's 1996 production of Mozart's *Don Giovanni*



Artist rendering of Minnesota Opera's 2008 production of Mozart's *The Abduction from the Seraglio*

competition with other leading composers of the day, GIOVANNI PAISIELLO and VINCENTE MARTÍN Y SOLER. These two composers were known partly from their brief service to Catherine the Great of Russia, along with several other advanced Italian composers including GIUSEPPE SARTI and DOMENICO CIMAROSA.

After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

In the decades following the French revolution, FRENCH GRAND OPERA developed extensively, moving from a private entertainment for royalty to an art form eagerly consumed by the upwardly mobile bourgeoisie. Opera in France at the turn of the 19th century was dominated by expatriate Italian composers. First and most notable was LUIGI CHERUBINI, who established residence in Paris in 1785. Eventually rising to the position of director of the national conservatory, he virtually ceased composing operas in 1813. The most lasting work in his oeuvre is *Médée* of 1797.

FERDINANDO PAER came to prominence during the first empire of Napoleon I – he was engaged as the Emperor's *maître de chapelle* in 1807 and later became the director of the Opéra-Comique. Just before Napoleon's abdication, Paer assumed directorship of the Théâtre Italien, a post he held until it was yielded to Rossini in 1824. None of his many operas survive in the modern repertory, although the libretto he wrote for one, *Leonora* (1804), served to inspire Ludwig van Beethoven's only opera, *Fidelio* (1805). GASPARE SPONTINI was another Italian who moved to Paris and eventually

ran the Théâtre Italien, a theater devoted to producing Italian works in their native language. Most popular among his repertoire were *La Vestale* (1807) and *Fernand Cortez* (1809).

French grand opera came into its own through the efforts of two composers: DANIEL-FRANÇOIS-ESPRIT AUBER and GIACOMO MEYERBEER. Collaborating with Eugène Scribe (whose plays would later serve as inspiration for a number of Verdi operas), Auber produced *La muette de Portici* (1828), the first definite *grand opéra* of this period, which proved extremely popular with French audiences. Characteristic of the genre was a five-act framework that incorporated spectacular stage effects, large crowd scenes and a ballet. A specific, mannered formula for the drama's unfolding was also inherent in the art form.

Meyerbeer brought grand opera to fruition first with *Robert le diable* (1831), then with *Les Huguenots* (1836), and with these works, also established a close relationship with Scribe. Two later works of note include *La prophète* (1849) and *L'Africaine* (1865), also cast in the grand opera schema.



Paris Opéra – Palais Garnier (completed in 1875; still in use)
The old Opéra on the Salle de la Peteliér, birthplace of
French Grand Opera, burned down in 1873



Today's Opéra National de Paris
at the Place de la Bastille (completed in 1989)

Early 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

Back in Italy, opera saw the development of a distinctive style known as BEL CANTO. Bel canto (literally “beautiful singing”) was characterized by the smooth emission of tone, beauty of timbre and elegance of phrasing. Music associated with this genre contained many TRILLS, ROULADES and other embellishments that showed off the par-



*A scene from Minnesota Opera's
2000 production of Rossini's Semiramide*

Opéra, several of which show tendencies of the French grand opera style. *William Tell* was his last opera – Rossini retired at age 37 with 39 more years to live.

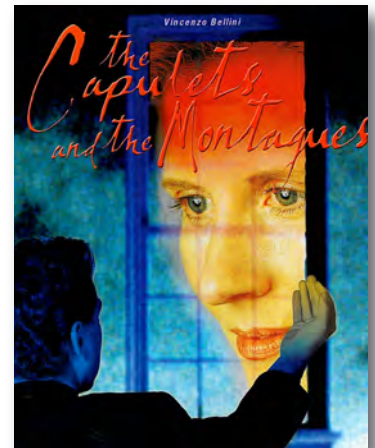
GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-



*Set model for Minnesota Opera's
2010 production of Donizetti's Roberto Devereux*

ner with more elongated “numbers” (arias, duets, ensembles) alternated with recitative (essentially dialogue set to music, intended to move the action along). In Mozart's day, these recitative would be played by a harpsichord or fortepiano (sometimes doubled with cellos and basses) and was known as RECITATIVO SECCO. As Rossini's style progressed, the orchestra took over playing the recitatives which became known as RECITATIVO ACCOMPAGNATO. The practice continued into Verdi's day.

*Promotional material for
Minnesota Opera's
2001 production of Bellini's
The Capulets and the
Montagues*



ticular singer's technique. Traditionally, a bel canto aria begins with a slow, song-like CANTABILE section followed by an intermediate MEZZO section with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with “suitcase” arias of the singers' own choosing, much to the consternation of the composer.

GIOACHINO ROSSINI was the first and perhaps best known of the three composers associated with this style. In his early years, between 1813 and 1820, Rossini composed rapidly, producing two or three operas a year. The pace slowed after he moved to France in 1824 – there he produced five works for the Paris



*A scene from Minnesota Opera's
2004 production of Donizetti's Lucrezia Borgia*

Three Masters of Opera

GIUSEPPE VERDI 1813–1901

RICHARD WAGNER 1813–1883

GIACOMO PUCCINI 1858–1924

GIUSEPPE VERDI's roots began in bel canto but the composer transformed the Italian style into a more fluid, less structured form. With a legacy of 26 operas, Verdi is never out of the repertory and four of these (*Rigoletto*, 1851; *Il trovatore*, 1853; *La traviata*, 1853; *Aida*, 1871) are some of the most familiar of the art form.

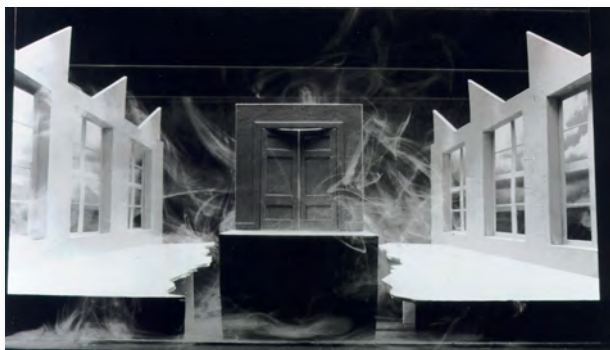
Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera one step further, he crafted his own libretti out of Nordic legends and created spectacular operatic moments. Wagner also greatly expanded the orchestra and developed his own particular brass instruments for greater impact. A Wagnerian singer

is one with great stamina – they must sing over a large orchestra in an opera that can be up to four hours long.

Italian opera's successor to Verdi turned out to be GIACOMO PUCCINI. With a gift of popular melody and musical economy, his operas *La bohème* (1896), *Tosca* (1900) and *Madame Butterfly* (1904) remain at the top of the standard repertory.



A scene from Minnesota Opera's 1998 production of Verdi's Aida



Set model for Minnesota Opera's 1992 production of Wagner's The Flying Dutchman



Costume sketch for Minnesota Opera's 1994 production of Verdi's Il trovatore



A scene from Minnesota Opera's 2004 production of Puccini's Madame Butterfly



A scene from Minnesota Opera's 2002 production of Verdi's Don Carlos

Minnesota
OPERA

Later French Opera

HECTOR BERLIOZ 1803–1869

CHARLES-FRANÇOIS GOUNOD 1818–1893

JACQUES OFFENBACH 1819–1880

EDOUARD LALO 1823–1892

CAMILLE SAINT-SAËNS 1835–1921

LÉO DELIBES 1836–1891

GEORGES BIZET 1838–1875

JULES MASSENET 1842–1912

GUSTAVE CHARPENTIER 1860–1956

The grand opera schema continued into the latter half of the 19th century in such works as HECTOR BERLIOZ's *Les Troyens* (composed 1856–58), and CHARLES-FRANÇOIS GOUNOD's *Faust* (1859) and *Roméo et Juliette* (1867). An element of realism began to slip into the French repertoire, seen in works by GEORGES BIZET (*Carmen*, 1875) and GUSTAVE CHARPENTIER (*Louise*, 1897). JACQUES OFFENBACH revolutionized the art of comic operetta in such works as *Orphée aux enfers* (1858), *La belle Hélène* (1864) and *La Périochole* (1868). Other composers of this period include CAMILLE SAINT-SAËNS (*Samson et Dalila*, 1877), EDOUARD LALO (*Le Roi d'Ys*, 1875) and JULES MASSENET (*Manon*, 1884; *Werther*, 1892; *Cendrillon*, 1899).



A scene from Minnesota Opera's
2009 production of Gounod's *Faust*



A scene from Minnesota Opera's
2009 production of Bizet's *Les pêcheurs de perles*



A scene from Minnesota Opera's
2008 production of Gounod's *Roméo et Juliette*

Verismo in Late 19th-century Italy

RUGGERO LEONCAVALLO 1857–1919

PIETRO MASCAGNI 1863–1945

UMBERTO GIORDANO 1867–1948

A realist vein began to penetrate Italian opera toward the end of the 19th century, influenced in part by naturalism in French literature of the period and by the writings of an Italian literary circle, the *SCAPIGLIATURA*. Translated as the “dishevelled ones,” the Scapiigliatura displayed their distaste for bourgeois society in works of gritty realism, often bordering on the morbid and the macabre. Nearly all the members of the group (lead by GIOVANNI VERGA) led tragic lives ending in early death by alcoholism and suicide.

Operas to come out of the resulting VERISMO school include PIETRO MASCAGNI's *Cavalleria rusticana* (1890), RUGGERO LEONCAVALLO's *Pagliacci* (1892) and UMBERTO GIORDANO's *Mala vita* (1892). Other works are attributed to this movement by nature of their rapid action with passionate tension and violence quickly alternating with moments of great sentimentality.

Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975

Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 – 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to be elevated to the same par as London, Paris and



A scene from Minnesota Opera's 1978 production of Prokofiev's *The Love for Three Oranges*

Vienna by her descendent, Nicholas I (ruled 1825 – 1855). Of native Russian composers, the first to come to prominence was MIKHAIL GLINKA with *A Life for the Tsar* (1836), and later, *Ruslan and Lyudmila* (1842). PYOTR TCHAIKOVSKY, now known more for his ballets and symphonies, was a prolific composer of opera. His best works include *Eugene Onegin* (1879), *Mazepa* (1884) and *The Queen of Spades* (1890). Other Russian composers of the latter 19th century include NIKOLAY RIMSKY-KORSAKOV (*The Snow Maiden*, 1882; *The Tsar's Bride*, 1899; *The Golden Cockerel*, 1909) and MODEST MUSORGSKY (*Boris Godunov*, 1874).

Russian opera continued into the 20th century with works by SERGEI PROKOFIEV composed *The Love for Three Oranges* (1921) and *The Gambler* (1929), among others. His crowning achievement, written toward the end of his life, was *War and Peace* (1948), based on the novel by Leo Tolstoy. DMITRI SHOSTOKOVICH's most notable work is *Lady Macbeth of the Mtsensk District* (1934). Both artists suffered censure from the Soviet government.

Into the 20th Century

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971

ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

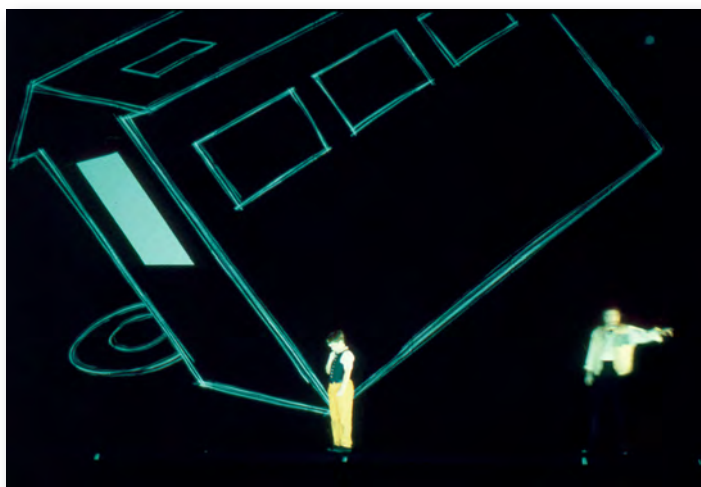
PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



A scene from Minnesota Opera's 2001 production of Leoncavallo's *Pagliacci*



A scene from Minnesota Opera's 1996 production of Debussy's *Pelléas et Mélisande*

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A scene from Minnesota Opera's
2010 production of Strauss' *Salome*

CLAUDE DEBUSSY's impressionist score for *Pelléas et Mélisande* (1902) paved the way for the radical changes in 20th-century opera. Also based on a Symbolist text by Maurice Maeterlinck was PAUL DUKAS' *Ariane et Barbe-Blene* (1907), an opera about the notorious Bluebeard and his six wives. But causing the most sensation was RICHARD STRAUSS' *Salome* (1905), which pushed both tonality and the demands on the singers to the limits. He followed that opera with an even more progressive work, *Elektra* (1909), drawn from the Greek tragedy by Sophocles.

Important innovations were taking place in Vienna. ARNOLD SCHOENBERG made a complete break with tonality in his staged MONODRAMA *Erwartung* (1909), giving all twelve tones of the chromatic scale equal importance. He codified this approach in his TWELVE-TONE SYSTEM where a theme is created with a row of notes using

all twelve notes of the chromatic scale. This "row" can be played in transposition, in reverse, upside-down, or in any combination of the three. Schoenberg also evolved a particular style of singing, SPRECHSTIMME, an intoned speech halfway between singing and speaking.

Sprechstimme was well suited to the expressionist nature of operas being produced at this time. Schoenberg's student, ALBAN BERG, employed it in *Wozzeck* (1925) and used the serialized twelve-tone method in his opera *Lulu* (1937). Another avant-garde composer, PAUL HINDEMITH, created a series of expressionist one-act operas that shocked audiences of the day: *Murder, Hope of Women* (1921), *Das Nusch-Nuschi* (1921) and *Sancta Susanna* (1922). Two later operas include one based on a short story by E.T.A. Hoffmann (*Cardillac*, 1926) and a satire on modern social behavior (*News of the Day*, 1929). At about the same KURT WEILL was causing an uproar with his new works: *The Threepenny Opera* (1928), *The Rise and Fall of the City of Mahagonny* (1930) and *Der Silbersee* (1933). The up-and-coming Nazi party did not favor his works, and he was forced to leave the country, eventually to settle in America.

In Paris, Russian IGOR STRAVINSKY was shocking audiences and causing riots with his ballet music. His early operas include *The Nightingale* (1914) and *Mavra* (1922). *Oedipus Rex* (1927) is representative of his first neoclassical works, using forms from the 18th century with modern tonality and orchestration. His later (and longest) opera, *The Rake's Progress* (1951), is a culmination of this neoclassical style. French composer DARIUS MILHAUD was extremely prolific in all genres of music. In opera, he produced the one-act *Le pauvre matelot* (1927) and a large-scale work in the tradition of grand opera, *Christophe Columbe* (1930). Later in his life he composed *La mère coupable* (1966), based on the Beaumarchais Figaro trilogy (which includes *The Barber of Seville* and *The Marriage of Figaro*).



A scene from Minnesota Opera's
1999 production of Britten's *The Turn of the Screw*

In England, BENJAMIN BRITTEN emerged as one of Britain's foremost composers of opera since Henry Purcell. Out of his 16 original works for the stage the most popular include *Peter Grimes* (1945), *Billy Budd* (1951), *Gloriana* (1953) and *The Turn of the Screw* (1954).

20th- and 21st-century American Composers of Opera

VIRGIL THOMSON 1896–1989
GEORGE ANTHEIL 1900–1959
SAMUEL BARBER 1910–1981
GIAN CARLO MENOTTI 1911–2007
CARLISLE FLOYD 1926–
DOMINICK ARGENTO 1927–
CONRAD SUSA 1935–
PHILIP GLASS 1937–
JOHN CORIGLIANO 1938–
JOHN ADAMS 1947–

Paris in the 20s served to inspire the next generation of composers, several of which were expatriates from America. GEORGE ANTHEIL was the first American composer to have an opera premiered in Europe – his work, *Transatlantic*, was written in France but premiered in Frankfurt in 1930. Compatriot VIRGIL THOMSON studied with famed teacher Nadia Boulanger and later produced *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947), both to texts by Gertrude Stein. SAMUEL BARBER stayed on American soil, studying at the newly founded Curtis Institute in 1935. He went on to compose *Vanessa* (1958), and to open the new Metropolitan Opera House at Lincoln Center, *Antony and Cleopatra* (1966).

On *Vanessa*, Barber collaborated with another composer, GIAN CARLO MENOTTI, who wrote the libretto. Also the author of 25 libretti for his own operas, Menotti is best known for *The Medium* (1946), *The Consul* (1950), *Amahl and the Night Visitors* (1951) and *The Saint of Bleeker Street* (1954). Another American composing at about the same time was CARLISLE

FLOYD, who favored American themes and literature. His most important works include *Susannah* (1955), *Wuthering Heights* (1958), *The Passion of Jonathan Wade* (1962) and *Of Mice and Men* (1970).

During the sixties and seventies, THE MINNESOTA OPERA was the site of many world premieres of lasting significance: CONRAD SUSA's *Transformations* (1973) and *Black River* (1975), and DOMINICK ARGENTO's *The Masque of Angels* (1964), *Postcard from Morocco* (1971), *The Voyage of Edgar Allen Poe* (1976), *Miss Havisham's Wedding Night* (1981) and *Casanova's Homecoming* (1985; revived in 2009). Other Argento works of merit include *Miss Havisham's Fire* (1979) and *The Aspern Papers* (1988).



A scene from Minnesota Opera's
1989 production of Glass' *The Juniper Tree*

Other composers currently at the fore include PHILIP GLASS, JOHN CORIGLIANO and JOHN ADAMS. The Minimalist music of Philip Glass has won popular acclaim among even non-opera-going audiences – his oeuvre includes *Einstein on the Beach* (1976), *Abknaten* (1984), and most recently, *The Voyage* (1992), commissioned by the Metropolitan Opera to commemorate the 500th anniversary of Columbus' discovery of America. The Met also commissioned *The Ghosts of Versailles* from JOHN CORIGLIANO in 1991 – like Milhaud's opera of 1966, its text involves Beaumarchais' third part of the Figaro trilogy with the playwright himself appearing as the lover of 18th-century Queen of France Marie-





A scene from Minnesota Opera's
2005 production of Adams' *Nixon in China*

as POUL RUDERS' *The Handmaid's Tale* (Royal Danish Opera; 2000), BRIGHT SHENG'S *Madame Mao* (Santa Fe Opera; 2003), DANIEL CATÁN'S *Salsipuedes* (Houston Grand Opera; 2004), RICHARD DANIELPOUR'S *Margaret Garner* (Michigan Opera Theatre; 2005), RICKY IAN GORDON'S *The Grapes of Wrath* (Minnesota Opera; 2007), JONATHAN DOVE'S *The Adventures of Pinocchio* (Opera North, Leeds; 2008), HOWARD SHORE'S *The Fly* (Los Angeles Opera; 2009), JAKE HEGGIE'S *Moby Dick* (Dallas Opera; 2010), KEVIN PUTS' *Silent Night* (Minnesota Opera; 2011) and DOUGLAS J. CUOMO and JOHN PATRICK SHANLEY'S *Doubt* (Minnesota Opera; 2013).



A scene from Minnesota Opera's Pulitzer Prize-winning
2011 world premiere of Puts' *Silent Night*

Costume sketch for Minnesota Opera's
2009 American premiere of Dove's *The Adventures of Pinocchio*

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Antoinette. JOHN ADAMS' focus on contemporary events lead him to compose *Nixon in China* (1987) and *The Death of Klinghoffer* (1991).

Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER'S *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN'S *Florencia en el Amazonas* (1996) by Houston Grand Opera, MYRON FINK'S *The Conquistador* (1997) presented by San Diego Opera, ANTHONY DAVIS' *Amistad* (1997) presented by Lyric Opera of Chicago and *Central Park* (1999) by Glimmerglass Opera, a trilogy of short operas set by three composers. Recent seasons included

s u c h
n e w
w o r k s



A scene from Minnesota Opera's
2003 American premiere of Ruders'
The Handmaid's Tale



Minnesota Opera combines a culture of creativity and fiscal responsibility to produce opera and opera education programs that expand the art form, nurture artists, enrich audiences and contribute to the vitality of the community.

Minnesota Opera's roots were planted in 1963 when the Walker Art Center commissioned Dominick Argento to compose an opera (*The Masque of Angels*) for its performing arts program, Center Opera. Center Opera focused on the composition and performance of new works by American composers, and, under the influence of the Walker Art Center, emphasized visual design. The company grew steadily, and in 1969 became an independent entity, changing its name in 1971 to The Minnesota Opera.

Throughout the first 12 years of its history, The Minnesota Opera was known as a progressive, "alternative" opera production company, a complement to the traditional orientation of the annual Metropolitan Opera tour and the productions of the St. Paul Opera. In 1976, The Minnesota Opera merged with the St. Paul Opera, adding a focus on traditional repertory to its program of contemporary opera.



Set design for Minnesota Opera's
1971 production of Dominick Argento's
Postcard from Morocco

In January 1985, The Minnesota Opera entered a new era with the opening of the Ordway Center for the Performing Arts in St. Paul, one of the nation's most respected performance halls. Today, the company presents its entire season at the Ordway.

In September 1990, the company moved its scenic and costume shops, rehearsal facilities and administrative offices to the 51,000 square-foot Minnesota Opera Center, which comprises three renovated warehouses on the Mississippi riverfront in Minneapolis. Winner of a 1990 Preservation Alliance of Minnesota Award, the Minnesota Opera Center is one of the finest opera production facilities in the nation and has served to strengthen the company both artistically and institutionally.

Throughout the 1990s, the company gained a national reputation for its high-quality, innovative productions of standard repertoire operas like *Aida*, *Carmen* and *Turandot*, which were seen on stages across the nation, and firmly established Minnesota Opera's reputation as a lead coproducer in the industry. In that decade, Minnesota Opera also grew institutionally, launching an artistic development campaign to establish a foundation for the expansion of its season and increased artistic quality.

In 1997, the company launched its Resident Artist Program to bridge the gap between an artist's academic training and their professional life on the world stage. The RAP is acclaimed for its exceptional, intense and individualized training as well as the elite group of young artists it produces. Alumni have earned engagements at prestigious houses such as the Metropolitan Opera, the Salzburg Festival and Covent Garden.

In 2000, Artistic Director Dale Johnson articulated a new artistic vision for the company inspired by bel canto ("beautiful singing"), the ideal upon which Italian opera is based. Bel canto values, which emphasize intense emotional expression supported by exquisite technique, inform every aspect of the company's programs, from repertoire selection, casting and visual design to education and artist training. As one manifestation of its philosophy, Minnesota Opera is committed to producing one work from the early 19th-century Bel Canto period each season, attracting luminary singers like Bruce Ford, Vivica Genaux, Brenda Harris and Sumi Jo to its stage.



A scene from Minnesota Opera's 1984 production of
Peter Schickele's *The Abduction of Figaro*



Minnesota Opera is also recognized for its progressive and far-reaching educational programs. Residencies in schools, opera education classes and pre-performance discussions are building an audience for tomorrow and enhancing the enjoyment of audiences today.

Throughout its history, Minnesota Opera has attracted international attention for its performances of new operas and innovative productions of masterworks. Among its most renowned world and American premieres are: Dominick Argento's *Postcard from Morocco*, *The Voyage of Edgar Allan Poe* and *Casanova's Homecoming*, William Mayer's *A Death in the Family*, Libby Larsen's *Frankenstein*, *The Modern Prometheus*, Oliver Knussen and Maurice Sendak's *Where the Wild Things Are*, Conrad Susa's *Transformations* and *Black River*, PDQ Bach's *The Abduction of Figaro*, Robert Moran's *From the Towers of the Moon*, Gioachino Rossini's *Armida*, Evan Chen's *Bok Choy Variations*, George Antheil's *Transatlantic*, Poul Ruders' *The Handmaid's Tale*, Laurent Petitgirard's *Joseph Merrick dit Elephant Man*, Saverio Mercadante's *Orazi e Curiazi*, Ricky Ian Gordon's *The Grapes of Wrath*, Reinhard Keiser's *The Fortunes of King Croesus*, Jonathan Dove's *The Adventures of Pinocchio*, Kevin Puts' Pulitzer Prize-winning *Silent Night* and Douglas J. Cuomo's *Doubt*.



A scene from Minnesota Opera's 2000 production of
Gioachino Rossini's *Semiramide*

Building on the legacy of its commitment to new work and following the overwhelming success of its commission of *The Grapes of Wrath* in 2007, Minnesota Opera launched the New Works Initiative, a landmark program designed to invigorate the operatic repertoire through the production and dissemination of new commissions and revivals of contemporary American works. The seven-year, \$7 million program includes an international coproduction (*The Adventures of Pinocchio*, 2009), three revivals (*Casanova's Homecoming* in 2010; *Wuthering Heights* in 2011 and *The Dream of Valentino* in 2013) and three commissions (*Silent Night* in 2011; *Doubt* in 2013 and *The Manchurian Candidate* in 2015).

On the Minnesota Opera stage, talented national and internationally known artists are brought together to create productions of the highest artistic integrity, emphasizing the balance and total integration of theatrical and musical values. Throughout the past five decades, the company has presented such artists as Tim Albery, Isabel Bayrakdarian, John Lee Beatty, Harry Bicket, Richard Bonyng, William Burden, John Conklin, Roxana Constantinescu, David Daniels, Bruce Ford, Elizabeth Futral, Vivica Genaux, Colin Graham, Denyce Graves, Greer Grimsley, Nancy Gustafson, Brenda Harris, Jason Howard, Judith Howarth, Robert Indiana, Robert Israel, Sumi Jo, Kelly Kaduce, Antony McDonald, Catherine Malfitano, Daniel Massey, Johanna Meier, Suzanne Mentzer, Erie Mills, Sherrill Milnes, Julia Migenes, Fernando de la Mora, James Morris, Suzanne Murphy, Maureen O'Flynn, Susanna Phillips, Ashley Putnam, Patricia Racette, James Robinson, Neil Rosenshein, William Shimell, James Valenti, David Walker and Keith Warner.



A scene from Minnesota Opera's
2001 production of Carl Orff's *Carmina burana*

Minnesota Opera, now the 13th largest opera company in the nation with an annual budget of \$10.2 million (Fiscal Year 2012), is guided by President and General Director Kevin Ramch and Artistic Director Dale Johnson.

Today Minnesota Opera is enjoying unprecedented stability and unity of mission, working toward its vision to create a new, dynamic opera company model based upon innovation, world-class artistic quality and strong community service.

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MINNESOTA OPERA REPERTOIRE – 1963–2014

- 2013–2014**
Manon Lescaut (Puccini)
Arabella (Strauss)
Macbeth (Verdi)
The Dream of Valentino (Argento)
Die Zauberflöte (Mozart)
- 2012–2013**
50TH ANNIVERSARY SEASON
Nabucco (Verdi)
Anna Bolena (Donizetti)
§ † *Doubt* (Cuomo)
Hamlet (Thomas)
Turandot (Puccini)
- 2011–2012**
Così fan tutte (Mozart)
§ † *Silent Night* (Puts)
Werther (Massenet)
Lucia di Lammermoor (Donizetti)
Madame Butterfly (Puccini)
- 2010–2011**
Orfeo ed Euridice (Gluck)
La Cenerentola (Rossini)
Maria Stuarda (Donizetti)
La traviata (Verdi)
Wuthering Heights (Herrmann)
- 2009–2010**
Les pêcheurs de perles (Bizet)
Casanova's Homecoming (Argento)
Roberto Devereux (Donizetti)
La bohème (Puccini)
Salome (R. Strauss)
- 2008–2009**
Il trovatore (Verdi)
Die Entführung aus dem Serail (Mozart)
Faust (Gounod)
* *The Adventures of Pinocchio* (Dove)
Il barbiere di Siviglia (Rossini)
- 2007–2008**
Un ballo in maschera (Verdi)
L'italiana in Algeri (Rossini)
Roméo et Juliette (Gounod)
* *Croesus* (Keiser)
Rusalka (Dvořák)
- 2006–2007**
La donna del lago (Rossini)
Les contes d'Hoffmann (Offenbach)
§ † *The Grapes of Wrath* (Gordon)
Lakmé (Delibes)
Le nozze di Figaro (Mozart)
- 2005–2006**
Tosca (Puccini)
Don Giovanni (Mozart)
* *Orazi e Curiazi* (Mercadante)
* *Joseph Merrick dit Elephant Man* (Petitgirard)
- 2004–2005**
Madama Butterfly (Puccini)
Maria Padilla (Donizetti)
Carmen (Bizet)
Nixon in China (Adams)
- 2003–2004**
Rigoletto (Verdi)
Lucrezia Borgia (Donizetti)
Passion (Sondheim)
Die Zauberflöte (Mozart)
- 2002–2003**
Die lustige Witwe (Lehár)
Norma (Bellini)
Der fliegende Holländer (Wagner)
La traviata (Verdi)
* *The Handmaid's Tale* (Ruders)
- 2001–2002**
Lucia di Lammermoor (Donizetti)
La clemenza di Tito (Mozart)
La bohème (Puccini)
Little Women (Adamo)
Don Carlos (Verdi)
- 2000–2001**
Turandot (Puccini)
I Capuleti ed i Montecchi (Bellini)
Street Scene (Weill)
Il barbiere di Siviglia (Rossini)
Pagliacci/Carmine burana (Leoncavallo/Orff)
♣ *The Barber of Seville* (Rossini)
- 1999–2000**
Der Rosenkavalier (R. Strauss)
Macbeth (Verdi)
Semiramide (Rossini)
Le nozze di Figaro (Mozart)
♣ *The Marriage of Figaro* (Mozart)
- 1998–1999**
Otello (Verdi)
Madama Butterfly (Puccini)
The Turn of the Screw (Britten)
Faust (Gounod)
♣ *Madame Butterfly* (Puccini)
- 1997–1998**
Aida (Verdi)
La Cenerentola (Rossini)
* *Transatlantic* (Antheil)
Tosca (Puccini)
♣ *Cinderella* (Rossini, Massenet)
- 1996–1997**
La traviata (Verdi)
Die Zauberflöte (Mozart)
The Rake's Progress (Stravinsky)
Carmen (Bizet)
♣ *Carmen* (Bizet)
- 1995–1996**
La bohème (Puccini)
Don Giovanni (Mozart)
Pelléas et Mélisande (Debussy)
Les contes d'Hoffmann (Offenbach)
♣ *The Bohemians* (Puccini)
- 1994–1995**
Turandot (Puccini)
Il barbiere di Siviglia (Rossini)
Rigoletto (Verdi)
§ † *Bok Choy Variations* (Chen and Simonson)
♣ *Figaro's Revenge* (Rossini, Paisiello)

- § World Premiere
* American Premiere
† Commissioned by The Minnesota Opera
or by The Minnesota Opera Midwest Tour
▲ Tour production
♣ Outreach/Education tour
• New Music-Theater Ensemble production

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1993–1994
Julius Caesar (Handel)
 * *Diary of an African American* (Peterson)
Il trovatore (Verdi)
 § *The Merry Widow and The Hollywood Tycoon* (Lehár)
 ▲ *Don Giovanni* (Mozart)

1992–1993
Der fliegende Holländer (Wagner)
 * *Armida* (Rossini)
Madama Butterfly (Puccini)
The Pirates of Penzance (Gilbert & Sullivan)

1991–1992
Tosca (Puccini)
Les pêcheurs de perles (Bizet)
Le nozze di Figaro (Mozart)
 § † *From the Towers of the Moon* (Moran & La Chiusa)
 ▲ *The Magic Flute* (Mozart)
Carousel (Rodgers & Hammerstein)

1990–1991
Norma (Bellini)
The Aspern Papers (Argento)
Carmen (Bizet)
Così fan tutte (Mozart)
 ▲ *Così fan tutte* (Mozart)
 ▲ *Swing on a Star* (Winkler)

1989–1990
La bohème (Puccini)
A Midsummer Night's Dream (Britten)
Roméo et Juliette (Gounod)
 § † *Frankenstein, The Modern Prometheus* (Larsen)
My Fair Lady (Lerner & Loewe)
 • § *Snow Leopard* (Harper & Nieboer)
 ▲ *Madame Butterfly* (Puccini)
Where the Wild Things Are (Sendak/Knussen)

1988–1989
Don Giovanni (Mozart)
Salome (R. Strauss)
The Mikado (Gilbert & Sullivan)
The Juniper Tree (Glass & Moran)
Show Boat (Kern & Hammerstein)
 § † • *Without Colors* (Wellman & Shiflett)
 § † • *Red Tide* (Selig & Sherman)
 § † • *Newest Little Opera in the World* (ensemble)
 ▲ *Cinderella* (Rossini)
 ▲ *Tintypes* (Kyte, Marvin, Pearle)

1987–1988
Die Fledermaus (J. Strauss)
Rigoletto (Verdi)
Rusalka (Dvorak)
 • *Cowboy Lips* (Greene & Madsen)
 § † • *Fly Away All* (Hutchinson & Shank)
 • *Book of Days* (Monk)
Oklahoma! (Rodgers & Hammerstein)
 ▲ *Carmen* (Bizet)
 ▲ *Jargonauts, Aboy!* (McKeel)

1986–1987
Les pêcheurs de perles (Bizet)
The Postman Always Rings Twice (Paulus)
Ariadne auf Naxos (R. Strauss)
South Pacific (Rodgers & Hammerstein)
 ▲ *Hansel and Gretel* (Humperdinck)
 § † ▲ *Jargonauts, Aboy!* (McKeel)

1985–1986
 * *Where the Wild Things Are/Higglety Pigglety Pop!* (Knussen/Sendak)
La traviata (Verdi)
L'elisir d'amore (Donizetti)
The King and I (Rodgers & Hammerstein)
 § † *Opera Tomorrow*
 ▲ *The Fantasticks* (Schmidt)
 ▲ *The Magic Flute* (Mozart)
 § † ▲ *The Music Shop* (Wargo)

1984–1985
 * *Animalen* (Werle)
 § † *Casanova's Homecoming* (Argento)
The Magic Flute (Mozart)
 ▲ *La bohème* (Puccini)
 ▲ *Meanwhile, back at Cinderella's* (Arlan)

1983–1984
Hansel and Gretel (Humperdinck)
Madama Butterfly (Puccini)
La Cenerentola (Rossini)
 § *The Abduction of Figaro* (PDQ Bach)
 ▲ *The Boor* (Argento)
 ▲ *Chanticleer* (Barab)
 ▲ *Don Pasquale* (Donizetti)

1982–1983
Hansel and Gretel (Humperdinck)
Lucia di Lammermoor (Donizetti)
 § *A Death in the Family* (Mayer)
Kiss Me, Kate (Porter)
 ▲ *The Barber of Seville* (Rossini)
 ▲ *The Frog Who Became a Prince* (Barnes)
 ▲ *Zetabet* (Barnes)

1981–1982
Hansel and Gretel (Humperdinck)
The Village Singer (Paulus)
Gianni Schicchi (Puccini)
The Barber of Seville (Rossini)
 § *Feathertop* (Barnes)
 § *The Mask of Evil* (Mollicone)
 ▲ *Hansel and Gretel* (Humperdinck)
 § *Rosina* (Titus)

1980–1981
The Merry Widow (Lehar)
Black River (Susa)
Carmen (Bizet)
A Water Bird Talk (Argento)
 § *Miss Havisham's Wedding Night* (Argento)
 ▲ *The Marriage of Figaro* (Mozart)
 ▲ *The Threepenny Opera* (Weill)

1979–1980
The Abduction from the Seraglio (Mozart)
The Pirates of Penzance (Gilbert & Sullivan)
La bohème (Puccini)
 § † *Rosina* (Titus)
 ▲ *A Christmas Carol* (Sandow)

1978–1979
The Love for Three Oranges (Prokofiev)
 § *The Jealous Cellist* (Stokes)
The Passion According to St. Matthew (J.S. Bach)
La traviata (Verdi)
The Consul (Menotti)
 ▲ *Viva la Mamma* (Donizetti)

1977–1978
 * *Christopher Columbus* (Offenbach)
The Mother of Us All (Thomson)
The Marriage of Figaro (Mozart)
 § *Claudia Legare* (Ward)

1976–1977
The Bartered Bride (Smetana)
The Passion According to St. Matthew (J.S. Bach)
Candide (Bernstein)
Mahagonny (Weill)

1975–1976
 § † *Black River* (Susa)
El Capitan (Sousa)
Così fan tutte (Mozart)
 § † *The Voyage of Edgar Allan Poe* (Argento)

1974–1975
 § † *Gallimaufry* (Minnesota Opera)
 § *Gulliver* (Blackwood, Kaplan, Lewin)
The Magic Flute (Mozart)
Albert Herring (Britten)

1973–1974
El Capitan (Sousa)
Transformations (Susa)
Don Giovanni (Mozart)
 § † *The Newest Opera in the World* (Minnesota Opera)

1972–1973
The Threepenny Opera (Weill)
Postcard from Morocco (Argento)
The Barber of Seville (Rossini)
 § † *Transformations* (Susa)

1971–1972
 § † *Postcard from Morocco* (Argento)
 § † *The Business of Good Government* (Marshall)
The Good Soldier Schweik (Kurka)
The Marriage of Figaro (Mozart)

1970–1971
 § † *Christmas Mummeries & Good Government* (Marshall)
 § † *Faust Counter Faust* (Gessner)
The Coronation of Poppea (Monteverdi)
The Mother of Us All (Thomson)

1969–1970
 § † *Oedipus and the Sphinx* (Marshall)
 * *Punch and Judy* (Birtwistle)
 * *17 Days and 4 Minutes* (Egk)
 § † *The Wanderer* (Paul and Martha Boesing)

1968–1969
Così fan tutte (Mozart)
 § † *Horspjal* (Stokes)
The Wise Woman and the King (Orff)

1967–1968
The Man in the Moon (Haydn)
A Midsummer Night's Dream (Britten)

1966–1967
The Mother of Us All (Thomson)
The Sorrows of Orpheus (Milhaud)
 * *The Harpies* (Blitzstein)
Socraties (Satie)
Three Minute Operas (Milhaud)

1965–1966
The Abduction from the Seraglio (Mozart)
The Good Soldier Schweik (Kurka)

1964–1965
The Rape of Lucretia (Britten)
The Wise Woman and the King (Orff)

1963–1964
 § † *The Masque of Angels* (Argento)
The Masque of Venus and Adonis (Blow)
Albert Herring (Britten)

- § World Premiere
- * American Premiere
- † Commissioned by The Minnesota Opera or by The Minnesota Opera Midwest Tour
- ▲ Tour production
- Outreach/Education tour
- New Music-Theater Ensemble production

THE STANDARD REPERTORY

EIGHTEENTH CENTURY

Wolfgang Amadeus Mozart 1756–1791
The Abduction from the Seraglio 1782
The Marriage of Figaro 1786
Don Giovanni 1787
Così fan tutte 1790
The Magic Flute 1791

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827
Fidelio 1805

Gioachino Rossini 1792–1868
The Barber of Seville 1816
La Cenerentola 1817

Gaetano Donizetti 1797–1848
The Elixir of Love 1832
Lucia di Lammermoor 1835
Don Pasquale 1843

Vincenzo Bellini 1801–1835
Norma 1831

Richard Wagner 1813–1883
The Flying Dutchman 1843
Tannhäuser 1845
Lobengrin 1850
Tristan und Isolde 1865
Die Meistersinger von Nürnberg 1868
The Ring Cycle 1876
—*Das Rheingold, Die Walküre, Siegfried and Götterdämmerung*
Parsifal 1882

Giuseppe Verdi 1813–1901
Rigoletto 1851
Il trovatore 1853
La traviata 1853
La forza del destino 1862
Don Carlos 1867
Aida 1871
Otello 1887
Falstaff 1893

Charles-François Gounod 1818–1893
Faust 1859
Roméo et Juliette 1867

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880
Les contes d'Hoffmann 1881

Georges Bizet 1838–1875
Carmen 1875

Modest Musorgsky 1839–1881
Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893
Eugene Onegin 1879

Engelbert Humperdinck 1854–1921
Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919
Pagliacci 1892

Pietro Mascagni 1863–1945
Cavalleria rusticana 1890

TWENTIETH CENTURY

Giacomo Puccini 1858–1924
Manon Lescaut 1893
La bohème 1896
Tosca 1900
Madama Butterfly 1904
Turandot 1926

Claude Debussy 1862–1918
Pelléas et Mélisande 1902

Richard Strauss 1864–1949
Salome 1905
Elektra 1909
Der Rosenkavalier 1911
Ariadne auf Naxos 1912

Alban Berg 1885–1935
Wozzeck 1925
Lulu 1937

Benjamin Britten 1913–1976
Peter Grimes 1945
Albert Herring 1947
Billy Budd 1951
The Turn of the Screw 1954

THE ELEMENTS OF OPERA

Often called “all the arts in one” opera includes the Aristotelian elements of drama: theme, spectacle, plot, diction, movement and music. A production is truly successful only when these components work together. Many individuals are engaged to accomplish this purpose.

IN THE BEGINNING

A subject is selected by a **COMPOSER**. It may be mythical, biblical, historical, literary or based on current events. A **LIBRETTIST** is employed to adapt the story into poetic verse and the composer then writes the music (or **SCORE**).

THE OPERA COMPANY

An opera company's **ARTISTIC DIRECTOR** agrees to stage the work. In many cases, an opera has already been written and staged many times.

ADMINISTRATION

The company's **MARKETING** department sells tickets and the **DEVELOPMENT** department raises funds through donations to cover the costs of the production. The **FINANCE** department controls costs and balances the production's budget. The **EDUCATION** department prepares the audience for what they are going to see on stage.

CASTING

The opera company's **ARTISTIC DIRECTOR** selects performers from auditions. These performers are divided into **PRINCIPALS**, **COMPRI-MARIOS** (singers in secondary roles), **CHORISTERS**, and players for the **ORCHESTRA**. Often in a production, **SUPERNUMERARIES** are employed (people who act but do not sing). Sometimes the opera has a **BALLET** which requires dancers, or a **BANDA** which requires orchestra members to play on stage.

SETS AND COSTUMES

A design team is assembled consisting of a **STAGE DIRECTOR**, **SET DESIGNER** and **COSTUME DESIGNER**. They agree on a visual concept for the opera and sets and costumes are created.

REHEARSAL

The production goes into **REHEARSAL**. Principals, choristers and the orchestra often rehearse separately until the director begins staging. The **CONDUCTOR** of the orchestra attends staging rehearsals which are accompanied by a **RÉPÉTITEUR**, or rehearsal pianist. The orchestra joins the singers for the first time at the **SITZPROBE**. During **TECH WEEK**, sets and lighting are put into place at the theater. Several **DRESS REHEARSALS** (with the performers in costume and the orchestra in the pit) occur before the first performance of the opera. Sometimes these rehearsals are attended by a select audience.

THE PREMIERE

The first presentation of the opera to the general public is known as the **PREMIERE**. Long before the curtain goes up, preparations are being made.

6:00 PM Continuity

STAGEHANDS (1) set the scenery for the first act of the production.

6:15 PM Makeup calls

PRINCIPALS and **COMPRIMARIOS** (2) begin to arrive at the theater to be put into costume by **DRESSERS**, then are wigged by the **WIGMASTER** (1A) and made up with theatrical makeup.

6:30 PM House opens

Opera patrons are admitted to the **AUDITORIUM** (4) and seated by **USHERS** (5). The **HOUSE MANAGER** (6) oversees the activities in the front of the house, including the ushers and concession sales. The **BOX OFFICE MANAGER** (7) takes care of any last minute ticket purchases. Patrons may remain in the **LOBBY** (8) to attend an informational session of *Opera Insights*, led by the Opera's music staff.

6:45 PM Notes

The **STAGE DIRECTOR** may give last minute instructions to the cast before the performance begins.

7:00 PM Warm-ups

PRINCIPALS and **COMPRIMARIOS** (2) warm-up in their dressing rooms.

7:15 PM Chorus and orchestra warm-ups

The **CHORUS** (10), who have already put on their costumes, warms up with the **CHORUSMASTER**. The **ORCHESTRA** warms up in the **ORCHESTRA PIT** (11).

7:25 PM Places

The **PRODUCTION STAGE MANAGER** (12) calls places. Two other **STAGE MANAGERS** (13) are posted stage left and stage right to cue the entrances of the singers and choristers.

7:28 PM Orchestra tune

The principal oboe gives a concert "A" to which the **ORCHESTRA** tunes. The **SURTITLE PROMPTER** (15) cues the preshow titles. The **CONDUCTOR** shakes the **CONCERTMASTER's** hand and mounts the podium.

7:30 PM Curtain

The house lights goes out, and the **FLYMAN** (1A) raises the **CURTAIN** (16). The show begins.

8:25 PM Intermission

The audience returns to the **LOBBY** (8) for refreshments while the **STAGEHANDS** (1) reset the **STAGE** (14) for the next act.

10:15 PM Curtain calls

The performance ends, and the **STAGE DIRECTOR**, **DESIGNERS**, **CONDUCTOR** and **SINGERS** get to take a bow for all their hard work.

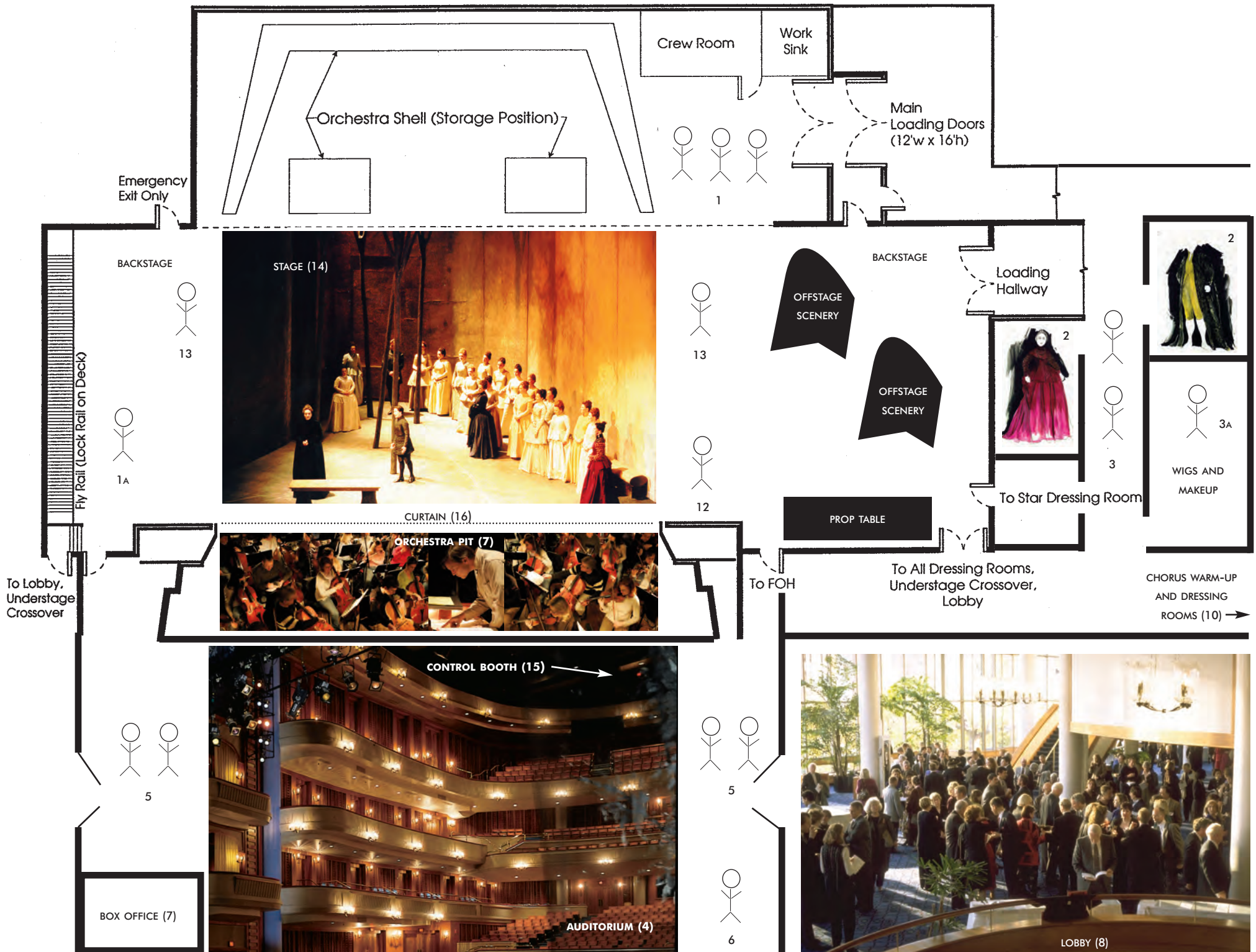
STAGEHANDS move scenery and props and handle lighting. **DRESSERS** help the cast into their often elaborate costumes.

PRINCIPALS sing the major roles. **COMPRIMARIOS** sing minor named roles. **CHORISTERS** make up the rest of the singing cast and are prepared by the **CHORUSMASTER**.

The **CONDUCTOR** leads the orchestra. The **STAGE DIRECTOR** instructs the cast where to move onstage. He or she generally stays only for the **PREMIERE**.

The **ORCHESTRA** rehearses several times independently from the singers. The first rehearsal during which singers and orchestra perform together is called a **SITZPROBE**. The **CONCERTMASTER** is the first violin and is responsible for "bowing" the string parts so the performers all move their bows together.

The **PRODUCTION STAGE MANAGER** "calls" the show, announcing entrance and lighting cues. Two other **STAGE MANAGERS** assist in getting the cast and chorus on and off the stage. The **SURTITLE PROMPTER** cues the English translations projected above the stage from the control booth.



The most important part of the opera is the singers. They are categorized into six different voice types.

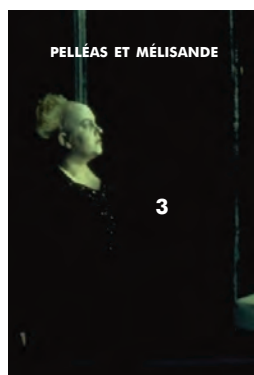
THE SOPRANO

High-voiced woman. Voted “Most Likely to Die Before the Curtain Goes Down.” Putty in the hands of the TENOR, BARITONE and occasionally even the MEZZO (especially if she is in pants).



THE MEZZO-SOPRANO

Middle- to lower-voiced woman. Nobody's pawn. May hook up with the BARITONE, unless she's playing a young man, in which case she usually gets the SOPRANO.



THE CONTRALTO

Lowest-voiced woman. Usually the mother, maid or duenna (an older woman charged with monitoring the virtue of the impressionable SOPRANO). Generally the CONTRALTO calls herself a MEZZO in order to get more work.

THE TENOR

High-voiced man. Whether comic or tragic, most often the misunderstood romantic role. Often kill themselves; almost always get the girl.



THE BASS AND BARITONE

Middle- to lowest-voiced man. Usually the bad guy, the father or guardian, or the hero's best friend. If he hooks up with another singer, it's usually a MEZZO.



THE FAT LADY

There is no fat lady in helmet and horns—that is a myth. It ain't over till the curtain goes down for the last time and everyone around you is clapping.



CLOCKWISE, LEFT TO RIGHT: ÉLISABETH; EBOLI; GIULIETTA, ROMEO; MIMI, RODOLFO; EDGARDO, ENRICO; LUCIA; HANNA; PHILIPPE, GRAND INQUISITOR; GENEVIÈVE; SERVILIA, ANONIO

Minnesota
OPERA

1 - SOPRANO; 2 - MEZZO; 3 - CONTRALTO;
4 - TENOR; 5 - BARITONE; 6 - BASS

ACOUSTICS	The science of sound; qualities which determine hearing facilities in an auditorium, concert hall, opera house, theater, etc.
ACT	A section of the opera, play, etc. usually followed by an intermission.
AREA LIGHTS	Provide general illumination.
ARIA	(<i>air</i> , English and French; <i>ariette</i> , French). A formal song sung by a single vocalist. It may be in two parts (binary form), or in three parts (see da capo) with the third part almost a repetition of the first. A short aria is an arietta in Italian, ariette or petit air in French.
ARIOSO	Adjectival description of a passage less formal and complete than a fully written aria, but sounding like one. Much recitative has arioso, or songlike, passages.
AZIONE TEATRALE	(It.: ' <i>theatrical action</i> ', ' <i>theatrical plot</i> '). A species of Serenata that, unlike many works in this genre, contained a definite plot and envisioned some form of staging.
ATONALITY	Lack of a definite tonal focus, all sharps and flats being applied in the score when necessary. With no key and therefore no sense of finality, such music sounds odd to the conservative ear, but with practice the listener can find pleasure in it.
ARTISTIC DIRECTOR	The person responsible for the artistic concept of the opera – the overall look and “feel” of the production.
BACKDROP	A large, painted surface at the rear of the stage, associated with old-fashioned stage settings, two-dimensional, but often striving with painted shadows and perspective to suggest a third dimension.
BACKSTAGE	The area of the stage not visible to the audience, usually where the dressing rooms are located.
BALLAD OPERA	A play with many songs; the number has ranged from fifteen to seventy-five. In the early eighteenth century its music was drawn from popular folk song or quite sophisticated songs appropriated from successful operas.
BANDA	A group of musicians who perform onstage or slightly offstage.
BARITONE	The male singing voice which is higher than a bass but lower than a tenor.
BAROQUE	A style of art and music characteristic in particular of the Louis XIV period in France and the Charles II period and after in England. Baroque pictorial art is associated with theatrical energy and much decoration but nevertheless respects classical principles. The music theater of the Baroque, highly pictorial, developed the opera seria, with comic intermezzi between the acts.
BASS	The lowest male singing voice.
BEL CANTO	Although meaning simply “beautiful song,” the term is usually applied to the school of singing prevalent in the eighteenth and nineteenth centuries (Baroque and Romantic) which gave much attention to vocal purity, control, and dexterity in ornamentation.
BRAVO (A) (I)	An acknowledgement of a good performance shouted during moments of applause (the ending is determined by the gender and the number of performers).
BRAVURA	Implying brilliance and dexterity (bravura singing, a bravura aria, etc.). Intended for display and the technical execution of difficult passages.

CABALETTA	A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a <i>cantabile</i> , often for vocal effect only but sometimes dramatically motivated).
CADENCE	A resting place or close of a passage of music, clearly establishing tonality.
CADENZA	An elaborate passage near the end of an aria, which shows off the singer's vocal ability.
CAMERATA	A group of musicians, poets and scholars who met in Florence in 1600 and created opera.
CANTILENA	Originally a little song, but now generally referring to smooth cantabile (<i>It</i> : 'singable,' or 'singing') passages.
CAVATINA	Originally an aria without a repeated section. Later used casually in place of aria.
CHORUS	A group of singers (called choristers) who portray townspeople, guests or other unnamed characters; also refers to the music written for these people.
CHORUS MASTER	Person who prepares the chorus musically (which includes rehearsing and directing them).
CLAQUE	A group attending performances in the larger opera houses and paid by leading singers to encourage and direct applause (a member of which is a claqueur).
COLORATURA	A voice that can sing music with many rapid notes, or the music written for such a voice.
COMMEDIA DELL'ARTE	Masked comedy or improvised Italian comedy of the sixteenth, seventeenth, and eighteenth centuries. A popular theatrical form with a sketched-out plot and stock characters, a pair of lovers without masks surrounded by comedians—Arlecchino, Brighella, Pantalone, Dottore, etc. Some of Mozart's and Rossini's operas retain the vestiges of these characters. Strauss, Busoni, and other recent composers have deliberately used them.
COMPRIMARIO	A small singing role, often a servant or other minor character.
CONDUCTOR	The person who supervises all musical detail, rehearsals and leads the orchestra and advises the artistic director about the hiring of singers and musical staff (also called the music director).
CONTRALTO	The lowest female singing voice.
COUNTERTENOR	The highest natural male voice, not a castrato. True male altos may be heard in choirs. The term falsettist is sometimes used but disputed.
CYCLORAMA	A curved curtain or wall enclosing the playing area of the stage and hiding the work areas behind it.
DA CAPO	(<i>It</i> : 'from the top, or back to the beginning'). A familiar direction in music. A da capo aria of the Baroque period repeats the first part of the aria, with different embellishments, after the singing of a contrasting second part.
DESIGNER	The person who creates the lighting, costumes or sets.
DIAPHRAGM	The muscle which separates the chest cavity from the abdominal cavity. It is used by singers for breath control and it allows them to "project" their voices to the back of the auditorium.
DIRECTOR	The person who instructs the singer/actors in their movements on stage and in the interpretation of their roles.
DOWNSTAGE	The front of the stage nearest the audience.
DRAME LYRIQUE	(<i>It</i> : <i>dramma lirico</i>). Modern term for opera, not necessarily of a lyrical character. The English term "lyrical drama" is used in the same way.


DRAMMA PER MUSICA	A term that refers to text expressly written to be set by a composer and by extension also to the composition. The term was the one most commonly used for serious Italian opera in the 18th century (as opposed to the modern term <i>opera seria</i> , with which it is in effect interchangeable).
DUET	Music written for two people to play or sing together.
EMBELLISHMENT	Decoration or ornament. A grace-note addition to the vocal line (also instrumental) of any kind, a four-note turn, or a trill.
ENSEMBLE	Three or more people singing at the same time, or the music written for such a group.
FALSETTO	The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal folds. The normal male voice sounds strained and effeminate in falsetto, but a natural alto or high tenor can produce effective vocal sound by this method. It is a singing mannerism to produce high tenor notes in falsetto.
FESTA TEATRALE	(<i>It.</i> : <i>'theatrical celebration'</i>). A title applied to a dramatic work. Feste teatrali fall into two quite distinct classes: opera and serenatas.
FINALE	The last musical number of an opera, or of an act of an opera.
FIORITURA	(<i>It.</i> : <i>'flowering'</i> , <i>'flourish'</i> ; plural <i>fioriture</i>). When a composition for the voice contains decorative writing such as scales, arpeggios, trills and gruppetti (the groups of notes sometimes known in English as 'turns'), it is described as 'florid' and the decorations themselves will be described collectively as 'fioritura'. It is a more accurate term than 'coloratura', which is frequently used as an alternative.
FLATS	Stretched canvas and wood panels on which scenery is painted.
FLIES	The space above a stage where scenery is "flown" when not in use. A counterweight system simplifies raising and lowering flats, larger set pieces, and back drops.
FULL DRESS REHEARSAL	The final rehearsal before opening night with all singers present in full costume.
GRAND OPERA	Traditionally, a serious epic or historical work in four or five acts which makes extensive use of the chorus and also includes a ballet. Also contains magnificent special effects.
GRID	Gridiron. Framework from which lines are hung and battens attached for the "flying" of scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.
HANDLUNG FÜR MUSIK	(<i>Ger.</i> : <i>'action in music'</i>). Term used by Wagner to describe the libretto for <i>Lobengrin</i> and <i>Tristan und Isolde</i> ; it has occasionally been used since.
INTERLUDE	A short piece of instrumental music played between scenes or acts to fill in delays brought about by scenery changes.
INTERMEZZO	An instrumental interlude played between acts, or short two-act comic opera played between the acts of an opera seria.
LEITMOTIV	A recurring musical figure used to identify a person, event or idea.
LEGATO	A smooth, flowing line. In vocal music it demands steadiness of emission and a sensitivity to phrasing.
LIBRETTO	The words of an opera.

MASKING	A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door and window openings are usually masked, often with realistic backings.
MASQUE	An entertainment popular in the late sixteenth century and throughout the seventeenth. A form of “total theater,” it combined music, scenic splendor, poetry, and some drama. Milton’s <i>Comus</i> , with music by Henry Lawes, is the most celebrated.
MELODRAMA	A basically serious play, frequently using comedy for relief, it only outwardly resembles tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for indiscriminating audiences, it uses much music to stimulate the emotions and much scenic effect to please the eye.
MÉLODRAME	In addition to being the French word for melodrama, this term refers to a technique, which became popular during the eighteenth century, of playing orchestral music under or between the phrases of spoken dialogue.
MELODRAMMA	Dramma per musica (drama for music) and Melodramma (sung drama) antedate by many years the term opera, now in general use for works of this kind.
MEZZA VOCE	Half-voice, with reference to a passage required to be sung softly throughout. A similar term, <i>messa di voce</i> , has the different meaning of beginning a tone softly, swelling it gradually, and then softening it again.
MEZZO-SOPRANO	The middle female singing voice, lower than soprano but higher than contralto.
MOTIVE	A short musical idea on which a melody is based.
MUSICAL PLAY	A convenient but inexact designation which has become popular in English-speaking countries to distinguish the more ambitious works in the popular field of lyric theater from (a) European operetta or imitations thereof, (b) musical comedy of the vaudevillian sort, and (c) opera, especially in New York where the form is supposed to belong to the Metropolitan and the New York City Opera Company and is somewhat provincially considered “poison at the box office.” David Ewen regards <i>Show Boat</i> , 1927, as the first work of the new genre, the musical play. By the 1930s, this term had become a catchall.
OPERA	A term now used to cover musical-dramatic pieces of all kinds except musical comedy and operetta, although comic opera comes very close to these forms. The seventeenth-century Italian term for opera was <i>Dramma per musica</i> or <i>Melodramma</i> .
OPERA BUFFA	A precise Italian definition, meaning Italian comic opera of the eighteenth and early nineteenth centuries. Musical numbers are strung along a continuum of dry recitative.
OPÉRA COMIQUE	French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater piece written with spoken dialogue between the musical numbers (<i>Faust</i> , <i>Carmen</i> , and <i>Manon</i>) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to through-composed works.
OPERA SERIA	Literally “serious opera.” An opera form of the seventeenth and early eighteenth centuries which uses historical, biblical or mythological subjects with a focus on revenge, danger and death.

OPERETTA	A loosely used term, often used interchangeably with comic opera, opéra bouffe, and musical comedy. In Italian it originally meant “little opera,” a short, light musical work. It has come to mean a full-length piece on a light subject, with musical numbers and spoken dialogue, and characterized by ingratiating tunes, decorative dances, colorful settings, social irresponsibility, a slender dramatic line, and the requirement of at least two well-trained voices.
ORATORIO	A musical-dramatic work originating in the twelfth century, now generally performed, in contradistinction to opera, without action, costumes, and scenery. They are invariably associated with sacred subjects.
ORCHESTRA PIT	The sunken area in front of the stage where the orchestra sits.
OVERTURE	An orchestral introduction to the opera, usually played before the acting begins.
PARLANDO	(<i>It: ‘in speaking style’</i>). An informal and realistic technique occasionally used in Italian opera, bringing singing close to speaking.
PORTAMENTO	An Italian singing term, asking the voice to glide from one note to another at some distance. An authentic and effective device, to be distinguished from the mannerism of scooping.
PRINCIPAL	A major singing role, or the singer who performs such a role.
PROSCENIUM	The stage opening, resembling a three-sided picture frame. Immediately behind it and concealing the acting areas is the curtain. The proscenium arch was originally created in the 1700s to conceal the machinery used to create special stage effects.
QUARTET	Four singers, or the music written for that group.
RECITATIVE	Musical singing in the rhythm of speech.
RECITATIVO ACCOMPAGNATO	A sung passage with orchestral accompaniment, lacking the formality of an aria, yet more declamatory and agitated than recitativo secco.
RECITATIVO SECCO	Dry recitative. A sung passage so close to everyday speech that although the pitches and time values are respected, a conversational quality prevails. A keyboard instrument generally supplies the sketchy accompaniment. Commonly used in Italian opera seria and opera buffa.
REPERTORY	A system of stage production in which a number of works are played, virtually in rotation, by a resident company throughout a season.
RÉPÉTITION	French term for “rehearsal.” A répétition générale is a dress rehearsal to which critics and guests are invited.
REVOLVE	Revolving stage. Turntable. A section of the stage floor (permanently established) or a circular construction on a central pivot which revolves, to change scenery or supply movement of objects as well as people.
RITORNELLO	A short instrumental piece, literally meaning repetition or refrain. In Monteverdi’s works it usually consists of a few bars played between the verses of a strophic song.
ROCOCO	In art, associated with the late Baroque period and the late eighteenth century. In contrast to the dignity, heaviness, and occasional pomposity of Baroque, Rococo art is playful, lighter in tone and color, and adorned with scrolls, acorns, and shells.
ROLE	The character that a singer portrays.

ROMANTICISM	The movement strongly associated with nineteenth-century Germany, but felt through all Europe and responsible for far-reaching changes in all forms of art. Rebels against the establishment (which was founded on a deep respect for the classics), the romanticists opposed authority and advocated freedom from formal regulations. They encouraged a subjective, strongly emotional approach as an antidote to classical decorum.
SCORE	The music of an opera or other musical work in which the parts for different performers appear vertically above one another.
SCRIM	A thin curtain, often painted. When lit from behind, one can see through it.
SERENATA	A dramatic cantata, normally celebratory or eulogistic in intent, for two or more singers with orchestral accompaniment. In dramaturgical respects the serenata most closely resembles the Baroque oratorio.
SINFONIA	A symphonic work the precedes an opera (English: overture); a shorter version is referred to as a <i>prelude</i> .
SINGSPIEL	A German form of comic opera with spoken dialogue.
SITZPROBE	A sit-down rehearsal where the performers sing with the orchestra for the first time.
SOPRANO	The highest female singing voice.
SPRECHSTIMME	A form of declamation halfway between speech and song. Instead of exactly notated pitch an approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing is found in the works of Schoenberg and Berg.
STAGE LEFT	The left side of the stage from the performer's perspective as s/he faces the audience.
STAGE RIGHT	The right side of the stage from the performer's perspective as s/he faces the audience.
STRETTA	An accelerated passage at the end of an aria, scene, or act.
TENOR	The highest male singing voice.
TESSITURA	Literally "texture." The approximate range of a role or an aria.
THROUGH-COMPOSED	Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or obviously recognizable recitative.
TRAGÉDIE LYRIQUE	A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the same period, which may exceed it in vocal expressiveness.
TRILL	A musical ornament requiring the rapid alternation of two adjacent notes.
TROUSER ROLE	Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.
UNDERSTUDY	A replacement for a particular role in case of illness or emergency (also called a "cover").
VERISMO	A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic subjects.
WANDELPROBE	Musical rehearsal which allows the conductor to hear what the singers sound like when they perform on the set.
WINGS	The sides of the stage where the performers wait before making their entrances.
Sources:	<i>Opera: Dead or Alive</i> , by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970. <i>New Grove Dictionary of Opera</i> , edited by Stanley Sadie. London: MacMillan Press Limited, 1992. New York City Opera Education Department, Edmonton Opera

ADAGIO	Slowly and smoothly.	BAR	A vertical line across the staff that divides the music into units.
AD LIBITUM	As you please; freely.	BUFFO, BUFFA	Comic.
AFFECTUOSO	Expressively; tenderly; lovingly.	CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
AGITATO	Agitated.	CANTABILE	Songlike; singingly.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.	CANTATA	A choral piece generally containing scriptural narrative texts.
		CON BRIO	With spirit.
ALLARGANDO	Slowing and broadening.	CONTINUO	A bass part (as for a keyboard or stringed instrument) that was used especially in baroque ensemble music; it consists of a succession of bass notes with figures that indicate the required chords. Also called figured bass, thoroughbass.
ALLEGRETTO	Fairly lively; not as fast as allegro.	COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
ALLEGRO	Lively; fast.	CRESCENDO	Gradually getting louder.
A MEZZO VOCE	With half the voice.		
ANDANTE	Going; moving; at a moderate rate.	DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
ANDANTINO	Slightly faster than andante.	DIMINUENDO	Gradually getting softer.
ANIMATO	With spirit; animated.		
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of smaller size, it shares the time value of the main note.	DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.	DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
ASSAI	Very; very much.	DOLOROSAMENTE	Sadly; grievingly.
A TEMPO	At the preceding rate of speed.		
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale impartially, does not use the diatonic scale and has no keynote or tonal center.		
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.		

DOMINANT	The fifth tone of the diatonic scale: in the key of C, the dominant is G.	MOSSO	Moved; agitated; lively.
FERMATA 	Pause sign; prolonged time value of note so marked.	MOTO	Motion; movement.
FORTE <i>f</i>	Loud.	OBBLIGATO	An elaborate accompaniment to a solo or principal melody that is usually played by a single instrument.
FORTISSIMO <i>ff</i>	Very loud.	OCTAVE	A musical interval embracing eight diatonic degrees: therefore, from C ¹ to C ² is an octave.
FURIOSO	Furious; violent.	ORNAMENTATION	Extra embellishing notes – appoggiaturas, trills, roulades, or cadenzas – that enhance a melodic line.
GIOCOSO	Playfully.	OVERTURE	An orchestral introduction to an act or the whole opera. An overture can appear only at the beginning of an opera.
GIUSTO	Strict; exact.	OSSIA	Or; or else; an alternate reading.
GLISSANDO	A rapid sliding up or down the scale.	PENTATONIC	A five-note scale, like the black notes within an octave on the piano.
GRANDIOSO	With grandeur; majestically.	PIACERE	To please.
GRAVE	Slow; heavy; solemn.	PIANO <i>p</i>	Soft.
GRAZIOSO	Elegantly; gracefully.	PIANISSIMO <i>pp</i>	Very soft.
LAMENTOSO	Mournfully.	PITCH	The property of a musical tone that is determined by the frequency of the waves producing it.
LARGHETTO	Somewhat less slowly than largo.	PIÙ	More.
LARGO	Broadly and slowly.	PIZZICATO	For bowed stringed instruments, an indication that the string is to be plucked with a finger.
LEGATO	Smoothly and connectedly.	POCO	Little.
LEGGIERO	Light; airy; graceful.	POLYPHONY	Literally “many voices.” A style of musical composition in which two or more independent melodies are juxtaposed in harmony; counterpoint.
LENTO	Slow.		
MAESTOSO	Majestic; stately; grand.		
MAESTRO	From the Italian “master”: a term of respect to conductors, composers, directors, and great musicians.		
MARCATO	Marked.		
MEZZO	Half; middle; medium.		
MISTERIOSO	With mystery.		
MODERATO	Moderately; at a moderate rate.		
MOLTO	Much; very.		
MORENDO	Dying away.		

POLYTONAL	The use of several tonal schemes simultaneously.	SOSTENUTO	Sustained.
PORTAMENTO	A continuous gliding movement from one tone to another.	SOTTO	Under; beneath.
PRESTO	Very fast; lively; quick.	STACCATO	Detached; separated.
QUAVER	An eighth note.	STRINGENDO	Hurried; accelerated.
RALLENTANDO	Gradually slower.	STROPHE	Music repeated for each verse of an aria.
RITARDANDO	Gradually slower.	SYNCOPATION	Shifting the beat forward or back from its usual place in the bar; it is a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
RITENUTO	Held back; slower.	TACET	Silent.
RITORNELLO	A short recurrent instrumental passage between elements of a vocal composition.	TEMPO	Rate of speed.
ROMANZA	A solo song that is usually sentimental; it is usually shorter and less complex than an aria and rarely deals with terror, rage and anger.	TONALITY	The organization of all the tones and harmonies of a piece of music in relation to a tonic (the first tone of its scale).
ROULADE	A florid vocal embellishment sung to one syllable.	TRISTE	Sad.
RUBATO	A way of playing or singing with regulated rhythmic freedom.	TWELVE-TONE	The 12 chromatic tones of the octave placed in a chosen fixed order and constituting with some permitted permutations and derivations the melodic and harmonic material of a serial musical piece. Each note of the chromatic scale is used as part of the melody before any other note gets repeated.
SEMITONE	One half of a whole tone, the smallest distance between two notes in Western music. In the key of C, the notes are E and F, and B and C.	VELOCE	Rapid.
SEMPLICE	Simply.	VIBRATO	A “vibration”; a slightly tremulous effect imparted to vocal or instrumental tone for added warmth and expressiveness by slight and rapid variations in pitch.
SEMPRE	Always.	VIVACE	Brisk; lively.
SENZA	Without.		
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.		
SFORZANDO <i>sf</i>	With accent.		
SORDINO	Muted.		

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DISCOGRAPHY

ANGEL CDMB 64183	Noni, Cadoni, de Gabarain, Alan, Wallace; Gui, Glyndebourne Festival Orchestra and Chorus
DEUTSCHE GRAMMOPHON 423861	Berganza, Alva, Capecchi, Montarsolo, Trama; Abbado, London Symphony Orchestra and Scottish Opera Chorus
LONDON 436902	Bartoli, Costa, Banditelli, Matteuzzi, Pertusi; Chailly, Bologna Teatro Comunale Orchestra and Chorus
SONY CLASSICAL S2K 46433	Ravaglia, Valentini-Terrani, Araiza, Dara, Trimarchi; Ferro, Capella Coloniensis and Cologne Radio Chorus

VIDEOGRAPHY

DECCA	Joyce DiDonato, Juan Diego Flórez Patrick Summers; Orchestra and Chorus of the Gran Teatre del Liceu
DECCA	Cecilia Bartoli, Raul Gimenez Christoph Eschenbach; Houston Grand Opera and Chorus
OPUS ARTE	Ruxandra Donose, Maxim Mironov Vladimir Jurowski; London Philharmonic Orchestra and the Glyndebourne Chorus

H	E	Y	F	S	A	O	A	D	N	I	R	O	L	C	E
A	E	D	A	C	A	I	A	B	R	A	B	P	L	O	F
L	S	L	I	B	R	E	T	T	O	A	I	C	E	T	T
O	N	A	R	P	O	S	O	Z	Z	E	M	G	R	T	W
P	I	T	Y	S	A	S	E	A	T	H	A	O	G	E	I
R	N	I	G	R	N	A	O	R	C	I	T	L	C	B	L
I	I	S	O	E	R	B	O	N	R	C	A	O	I	R	L
N	T	B	D	I	D	C	E	R	U	S	I	R	N	O	I
C	T	E	M	T	A	R	A	D	S	T	N	C	D	S	A
E	E	E	O	R	F	C	N	S	D	D	I	H	E	I	M
R	Z	R	T	U	E	O	L	T	A	B	L	E	R	D	T
A	I	O	H	O	C	I	V	N	A	M	L	S	E	A	E
M	N	F	E	C	P	T	D	L	R	N	E	T	L	I	L
I	O	R	R	P	E	I	L	O	A	T	B	R	L	R	L
R	D	F	E	E	N	O	T	I	R	A	B	A	A	A	M
O	T	R	E	I	S	S	I	L	E	P	S	C	O	R	E

1. The written text of the opera is called the _____.⁴
2. In Act I, the _____ announce the arrival of "Prince Ramiro."¹
3. _____, who was the impresario at the Teatro Valle, commissioned Rossini to write *Cinderella*.²
4. _____ is also called Angelina.¹
5. The Prince's _____ breaks down in front of Don Magnifico's house, in the middle of a raging _____.¹
6. Although he was an Italian composer, Rossini wrote several operas in this language.²
7. _____ also falls in love with Cinderella, while posing as the prince.¹
8. After he retired, Rossini helps further the careers of two other *bel canto* composers, _____ and _____.²
9. Near the end of the opera, _____ refuses to acknowledge Cinderella's good fortune, but her sister, _____, does, preferring "humble pie to plain starvation."¹
10. Cinderella's voice type is a _____.⁴
11. Dandini and Alidoro sing in this vocal range.⁴
12. There is no _____ in Rossini's opera, nor is there a _____.⁴
13. Rossini's second wife hosted the infamous Saturday evening soirées. Her name was Olympe _____.²
14. Near the end of the opera, Clorinda sings an _____, so named because ice cream was often sold in the theater at this point.³
15. Alidoro makes it possible for Cinderella to go to the _____.¹
16. Rossini's last opera, _____, contains a familiar overture, commonly known as the *Theme to the Lone Ranger*.²
17. The _____ provides musical accompaniment for an opera. It is lead by a _____ who reads from a _____.⁴
18. _____ disguises himself as his own valet.¹
19. _____ was the impresario at the San Carlo theater in Naples. He commissioned many works from Rossini.²

Answers can be found in the following articles:

¹ Synopsis and musical excerpts

² Rossini biography

³ Background Notes

⁴ Glossary of opera terms

CROSSWORD PUZZLE

DOWN

2. The name of Rossini's opera, *Cinderella*, in Italian. ¹
3. The florid style of singing that is associated with *bel canto*. ⁴
4. Town where Rossini was born. ²
6. _____ dreams that he is a donkey. ¹
7. The impresario, Pietro _____, allowed Rossini and Ferretti to stay in his house while they search for a subject for their new opera. ³
8. First name of Rossini's first wife, who was also a famous singer. ²
9. An _____ *buffa* has a comic plot. ⁴
10. His birthday occurred only once every four years. ²
12. Don Magnifico is also known as the Baron of Monte _____. ¹
14. The _____ in *Cinderella* is made up of men only. ⁴
18. Cinderella give Ramiro one of her _____ to use to find her. ¹
19. This theater had many premieres of Rossini operas while the composer was under contract there. ²
20. The city where 19-DOWN was located. ²
21. Cinderella's real name in the opera.
23. Domenico _____ was the impresario at the Teatro San Carlo. ^{2, 3}
26. The philosopher, _____, replaces the "fairy godmother" in Rossini's opera. ^{1, 3}

ACROSS

1. Theater where *Cinderella* premiered. ¹
5. City where one across was located. ¹
9. Librettist of *Cinderella*. ^{1, 3}
13. Rossini's *Cinderella* has two _____. ¹
15. _____ is the term used to describe the music of Rossini, Bellini and Donizetti. ⁴
17. An *aria di* _____ gave the audience a chance to buy ice cream during the show. ^{3, 4}
18. Dandini sings in this vocal range. ¹
19. _____ is primping herself at the beginning of the opera. ¹
22. _____ disguises himself as his valet so that he can observe the sisters undetected. ¹
24. _____ wrote the *Cinderella* tale with which we are most familiar. ^{1, 3}

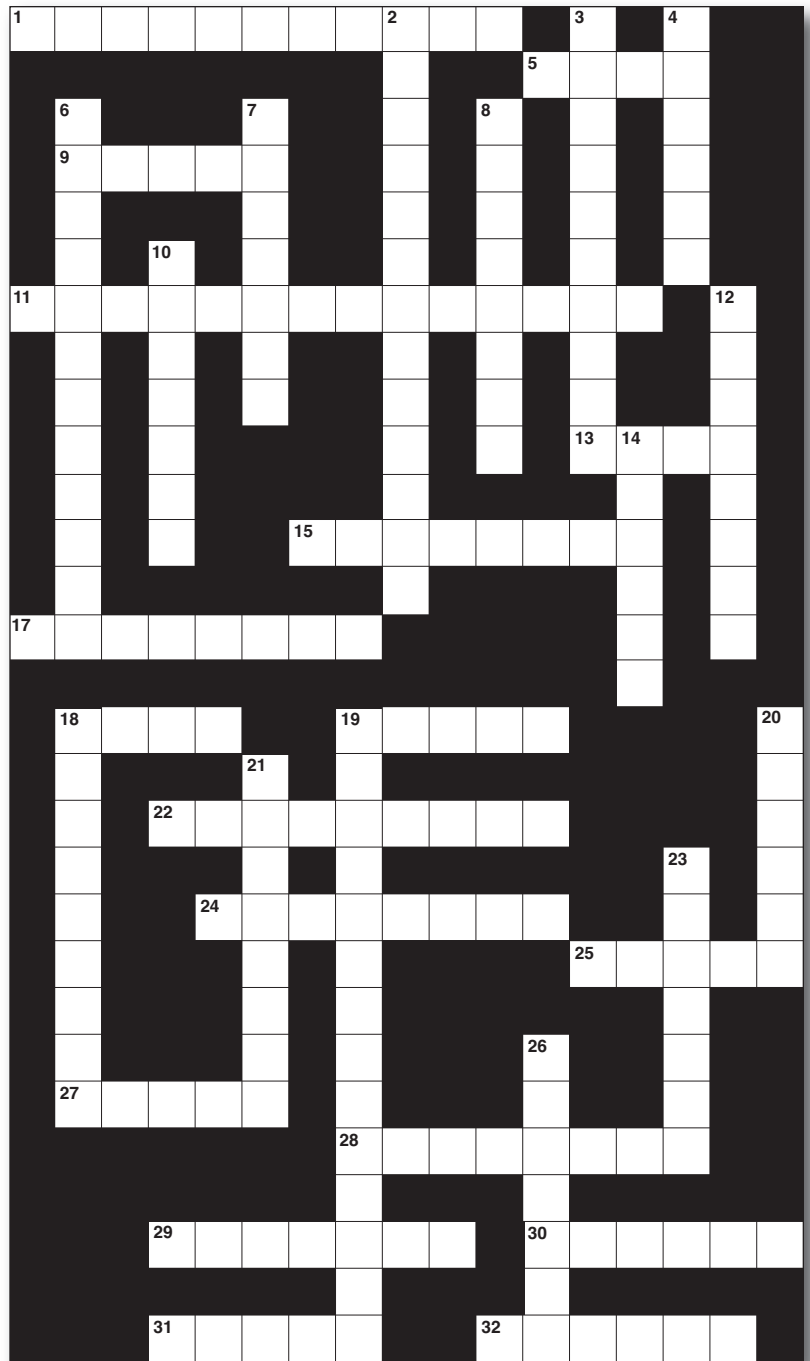
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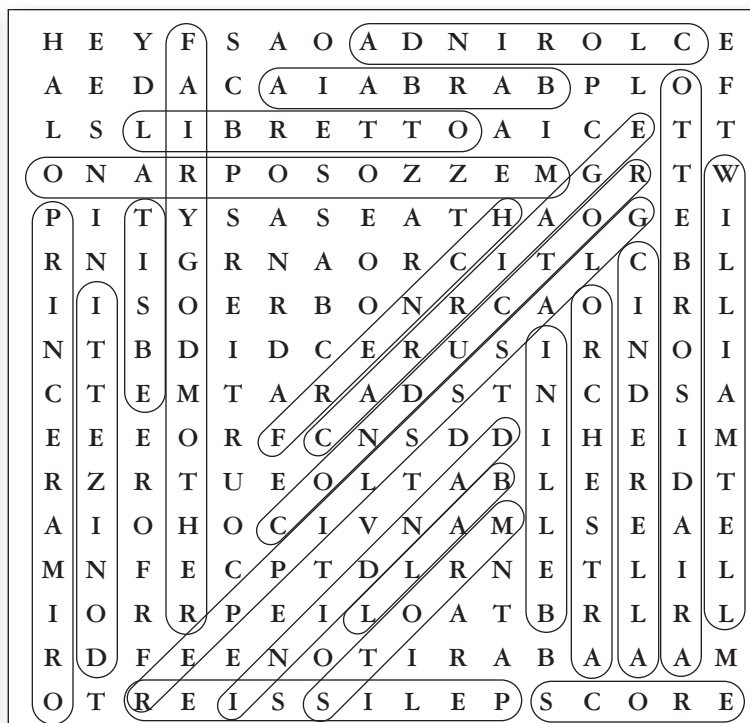
⁴ Glossary of opera terms



25. Rossini eventually settled in this city after he retired. ²
27. Rossini and Ferretti most likely got the idea for *Cinderella* after seeing another composer's version of the opera at the Teatro alla _____. ^{1, 3}
28. At the beginning of the opera, _____ is practicing some new dance steps. ¹
29. The last name of Rossini's first wife. ²
30. First name of Rossini's second wife. ²
31. Type of comic role, usually played by a bass (Don Magnifico, in this case). ^{3, 4}
32. Cinderella gives bread and _____ to Alidoro when he poses as a beggar. ¹

Minnesota
OPERA

ANSWERS



WORD SEARCH ANSWERS

- | | |
|-----------------------|---------------------------|
| 1. libretto | 12. fairy godmother; |
| 2. courtiers | glass slipper |
| 3. Pietro Cortoni | 13. Pelissier |
| 4. Cinderella | 14. aria di sorbetto |
| 5. carriage; storm | 15. ball |
| 6. French | 16. William Tell |
| 7. Dandini | 17. orchestra; conductor; |
| 8. Donizetti; Bellini | score |
| 9. Clorinda; Tisbe | 18. Prince Ramiro |
| 10. mezzo-soprano | 19. Domenico Barbaja |
| 11. bass | |



OPERA BOX TEACHER GUIDE EVALUATION

Cinderella

- 1 I teach this subject and grade level(s): _____
- 2 I found the Opera Box useful:
- YES NO
- 3 These are the items I used: (check all that apply)
- _____ *La Cenerentola* LIBRETTO (Opera Journey's Libretto Series)
- _____ *La Cenerentola* VOCAL SCORE (Ricordi – score is in two volumes)
- _____ DVD *La Cenerentola* (DiDonato, Flórez, Summers) (DECCA)
- _____ DVD *La Cenerentola* (Bartoli, Dara, Campanella) (DECCA)
- _____ CD *La Cenerentola* (DiDonato, Praticò, Zedda) (NAXOS)
- _____ CD *La Cenerentola* (Berganza, Alva, Abbado) (DEUTSCHE GRAMMOPHON)
- _____ BOOK *The Cambridge Companion to Rossini* (edited by Emanuele Senici)
- _____ BOOK *English National Opera Guide No. 1 – La Cenerentola* (edited by Nicholas John)
- _____ BOOK *The Bel Canto Operas* (Charles Osborne)
- _____ BOOK *Opera, Composers, Works, Performers* (András Batta)
- _____ Teacher's Guide
- 4 I wish I had the Opera Box for more time:
- YES NO
- 4A If you said YES, how much more time would you like to have? _____
- 5 Rental cost for the Opera Box was:
- LOW ACCEPTABLE HIGH
- 6 I used the material in this Opera Box to: (circle all that apply)
- Introduce my students to opera Continue my students' study of opera
- Prepare students prior to a performance Meet a Minnesota High Standard
- 7 Would you like to receive some training related to the content in the Opera Box?
- YES NO
- 8 Items I would like to see in future Opera Boxes: _____
- 9 I would attend a summer workshop about how to teach opera (with graduate credit available):
- YES NO
- 10 I used, or directed my students to, imagineopera.org website.
- YES NO
- 11 Please offer any further comments or suggestions on the back of this form.

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