the Italian Girl
in Algiers

Minnesota OPERA

TEACHER'S GUIDE

TABLE OF CONTENTS

Minnesota
OPERA

mnopera.org

imagineopera.org

2007–2008 SEASON

a
Masked Ball

GIUSEPPE VERDI
SEPTEMBER 22 – 30, 2007

the
**Italian
Girl**
in Algiers

GIOACHINO ROSSINI
NOVEMBER 10 – 18, 2007

**Romeo
&
Juliet**

CHARLES GOUNOD
JANUARY 26 – FEBRUARY 2, 2008

The Fortunes of
**King
Croesus**

REINHARD KEISER
MARCH 1 – 9, 2008

Rusalka

ANTONÍN DVOŘÁK
APRIL 12 – 20, 2008

FOR SEASON TICKETS, CALL 612.333.6669

Lesson Plan Title Page with Related Academic Standards

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K–12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Rossini – "I was born for opera buffa."	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	8, 9
2 – Rossini Opera Terms	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 a scene from *The Italian Girl in Algiers*	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 *The Italian Girl in Algiers* through the 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 – Creating your own sets and costumes for *The Italian Girl in Algiers*	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
6 – Who is Isabella? Compose a Biopoem.	Music 9.1.3.3.1 Music 9.1.3.3.2	8, 9

Minnesota
OPERA

The lessons in this Teacher 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 refers to the 0–3 (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: 9.1.1.3.1
> > > > > > 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.
> > > > > 9.1.1.3.2
> > > > > > 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.
> > > > > 9.1.1.3.3
> > > > > > 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: 9.1.1.4.1
> > > > > > 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.

Minnesota
OPERA

9.1.1.4.2

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.

9.1.1.4.3

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: 9.1.1.5.1

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.

9.1.1.5.2

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: 9.1.2.3.1

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

Minnesota
OPERA

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.

Minnesota
OPERA

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
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.

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.

Minnesota
OPERA

The Italian Girl in Algiers

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

    _____ VOCAL SCORE *The Italian Girl in Algiers* (G. Schirmer)

    _____ LIBRETTO *The Italian Girl in Algiers* (G. Schirmer)

    _____ CD *The Italian Girl in Algiers* [Erato; Horne, Ramey, Scimone (conductor)]

    _____ CD *The Italian Girl in Algiers* [Deutsche Grammophon; Baltsa, Raimondi, Abbado (conductor)]

    _____ DVD *The Italian Girl in Algiers* [TDK; Larmore, Ford, Campanella (conductor)]

    _____ DVD *The Italian Girl in Algiers* [Art Haus Musik; Soffel, Gambil, Weiklert (conductor)]

    _____ BOOK *The Cambridge Companion to Rossini* edited by Emanuele Senici

    _____ BOOK *L'italiana in Algeri Opera Journey's Mini Guide Series* by Burton Fisher

    _____ BOOK *Opera Composers: Works Performers* by András Batta

    _____ Teacher's Guide

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

Minnesota
OPERA

VOCAL SCORE (G. SCHIRMER)	DG CD (RAIMONDI)	ERATO CD (HORNE)	TDK DVD (LARMORE)	ART HAUS DVD (SOFFEL)
OVERTURE	OVERTURE	OVERTURE	OVERTURE	OVERTURE
PAGE 1	TRACK 1/1	TRACK 1/1	TRACK 2	TRACK 1
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 12	TRACK 1/2	TRACK 1/2	TRACK 3	TRACK 2
PAGE 18			TRACK 4	
PAGE 34	TRACK 1/3	TRACK 1/3	TRACK 5	TRACK 3
PAGE 38	TRACK 1/4	TRACK 1/4	TRACK 6	TRACK 4
PAGE 45	TRACK 1/5		TRACK 7	TRACK 6
PAGE 47	TRACK 1/6		TRACK 8	TRACK 7
PAGE 62	TRACK 1/7	TRACK 1/5	TRACK 9	TRACK 8
PAGE 65			TRACK 10	TRACK 9
PAGE 72	TRACK 1/8		TRACK 11	TRACK 10
PAGE 74	TRACK 1/9	TRACK 1/6		TRACK 11
PAGE 76	TRACK 1/10		TRACK 12	TRACK 12
PAGE 93	TRACK 1/11	TRACK 1/7		TRACK 13
PAGE 94			TRACK 13	
PAGE 95	TRACK 1/12	TRACK 1/8		TRACK 14
PAGE 98	TRACK 1/13		TRACK 14	TRACK 15
PAGE 104	TRACK 1/14			TRACK 16
PAGE 106	TRACK 1/15	TRACK 1/9	TRACK 15	TRACK 17
PAGE 111		TRACK 1/10	TRACK 16	TRACK 18
PAGE 117		TRACK 1/11	TRACK 17	TRACK 19
PAGE 124		TRACK 1/12		TRACK 20
PAGE 146	TRACK 1/16		TRACK 18	TRACK 21
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
PAGE 200	TRACK 2/1	TRACK 2/1	TRACK 19	TRACK 22

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.

Minnesota OPERA

VOCAL SCORE (G. SCHIRMER)	DG CD (RAIMONDI)	ERATO CD (HORNE)	TDK DVD (LARMORE)	ART HAUS DVD (SOFFEL)
PAGE 205	TRACK 2/2	TRACK 2/2	TRACK 20	TRACK 23
PAGE 206				TRACK 24
PAGE 207	TRACK 2/3	TRACK 2/3	TRACK 21	TRACK 25
PAGE 209	TRACK 2/4		TRACK 22	TRACK 26
PAGE 212	TRACK 2/5	TRACK 2/4	TRACK 23	TRACK 27
PAGE 214	TRACK 2/6		TRACK 24	TRACK 28
PAGE 216	TRACK 2/7		TRACK 25	TRACK 29
PAGE 217	TRACK 2/8		TRACK 26	TRACK 30
PAGE 226	TRACK 2/9	TRACK 2/5	TRACK 27	TRACK 31
PAGE 228	TRACK 2/10		TRACK 28	TRACK 32
PAGE 240	TRACK 2/11	TRACK 2/6	TRACK 29	TRACK 33
PAGE 242	TRACK 2/12		TRACK 30	TRACK 34
PAGE 259			TRACK 31	
PAGE 279	TRACK 2/13	TRACK 2/7	TRACK 32	TRACK 35
PAGE 279	TRACK 2/14		TRACK 33	TRACK 36
PAGE 284	TRACK 2/15	TRACK 2/8	TRACK 34	TRACK 37
PAGE 286		TRACK 2/9		TRACK 38
PAGE 288	TRACK 2/16		TRACK 35	TRACK 39
PAGE 300	– CUT –	– CUT –	– CUT –	– CUT –
PAGE 301	TRACK 2/17	TRACK 2/10	TRACK 36	TRACK 40
PAGE 302	TRACK 2/18		TRACK 37	TRACK 41
PAGE 305			TRACK 38	TRACK 42
PAGE 306			TRACK 39	TRACK 43
PAGE 319	TRACK 2/19	TRACK 2/11	TRACK 40	TRACK 44
PAGE 320	TRACK 2/20	TRACK 2/12	TRACK 41	TRACK 45
PAGE 328		TRACK 2/13	TRACK 42	TRACK 46
PAGE 347	TRACK 2/21	TRACK 2/14	TRACK 43	TRACK 47
PAGE 353	TRACK 2/22	TRACK 2/15		TRACK 48

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.
    ~ opera buffa and opera seria styles in opera
    ~ 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

Minnesota
OPERA

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

Minnesota
OPERA

TITLE OF LESSON

Lesson 2: Rossini Opera Terms

OBJECTIVE(S)

Students will understand some basic operatic terms related to Rossini.

MATERIAL(S)

- *The Cambridge Companion to Rossini*
- ROSSINI OPERA TERMS WORKSHEET (*see following page*)
- music dictionary (*not in Opera box*)
- internet access
- general library access

PROCEDURE(S)

Rossini's creative output, like every other artist, reflects the time period and culture in which he lived. 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 complete the ROSSINI OPERA TERMS WORKSHEET. See ROSSINI OPERA TERMS KEY for correct answers.

ASSESSMENT

Value is to be given for each correct answer. See ROSSINI OPERA TERMS KEY for details.

Minnesota
OPERA

Rossini Opera Terms KEY

DIRECTIONS

Research each term in reference books and on the internet. Answer each question by writing a short response to each question.

(1) FRENCH GRAND OPÉRA

- "In France, interest in *grand opéra* in the early 19ᵗʰ century was shared with *opéra comique*, a form and style inherited from the preceding period and one 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)

(2) GIACOMO MEYEBEER

- 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)

(3) BEL CANTO

- Literally "beautiful singing," the term refers to an Italian vocal technique of the 18ᵗʰ century. It has an emphasis on beauty of sound and brilliance of performance rather than dramatic expression or romantic emotion.

- Bellini, Donizetti and Rossini are composers who typify this style.

(4) GAETANO DONIZETTI

- lived 1797 – 1848; noted pieces: *Lucrezia Borgia, Lucia di Lamermoor, L'elisir d'amore, Don Pasquale*

- noted composer in the *bel canto* style

(5) VINCENZO BELLINI

- lived 1801 – 1835; noted pieces: *I Capuleti e i Montecchi, Norma, I puritani*

- noted composer in the *bel canto* style

(6) 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.

(7) 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.

Rossini Opera Terms Worksheet

NAME _____

Lesson 2

DIRECTIONS

Research each term in reference books and on the internet. Answer each question by writing a short response to each question.

(1) FRENCH GRAND OPERA

(2) GIACOMO MEYERBEER

(3) BEL CANTO

(4) GAETANO DONIZETTI

(5) VINCENZO BELLINI

(6) ROSSINI CRESCENDO

(7) OPERA BUFFA

Minnesota OPERA

TITLE OF LESSON

Lesson 3: Acting out a scene from *The Italian Girl in Algiers*

OBJECTIVE(S)

Students will act out the Act I – Finale from *The Italian Girl in Algiers* to demonstrate the importance of acting and how it relates to the libretto and the drama.

MATERIAL(S)

• LIBRETTO *The Italian Girl in Algiers* (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 of *The Italian Girl in Algiers* 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 wherever 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.

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.

Minnesota
OPERA

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 *The Italian Girl in Algiers.* 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.

Minnesota
OPERA

TITLE OF LESSON

Lesson 4: Look at *The Italian Girl in Algiers* through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

- *THE ITALIAN GIRL IN ALGIERS* 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 *The Italian Girl in Algiers*.

(2) As a class, read through the *THE ITALIAN GIRL IN ALGIERS* 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 *THE ITALIAN GIRL IN ALGIERS* 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.

Minnesota
OPERA

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 *The Italian Girl in Algiers.* 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 *The Italian Girl in Algiers.* 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.

Minnesota
OPERA

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.

Minnesota
OPERA

Biographical, Historical, New Historical Criticism

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 *The Italian Girl in Algiers* 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 *The Italian Girl in Algiers* 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 *The Tales of Hoffmann* 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 *The Italian Girl in Algiers.* 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 *or* 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				

Minnesota
OPERA

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				

Minnesota
OPERA

TITLE OF LESSON

Lesson 5: Creating your own sets and costumes for *The Italian Girl in Algiers*

OBJECTIVE(S)

Students will design costumes and sets for their own (imaginary) production of *The Italian Girl in Algiers.*

MATERIAL(S)

• LIBRETTO *The Italian Girl in Algiers* (one copy per student)
• CD *The Italian Girl in Algiers* (either recording in the Opera Box will work for this lesson)
• CREATING YOUR OWN SETS AND COSTUMES FOR *THE ITALIAN GIRL IN ALGIERS* CHECKLIST AND RUBRIC *(one copy per student)*
• various art supplies *(not in Opera Box)*
• graphic design software (optional) *(not in Opera Box)*

PROCEDURE(S)

(1) Read the entire libretto of *The Italian Girl in Algiers.* 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 Mustafà's palace be different than the scene of the shipwrecked slaves?)
  – 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 *The Italian Girl in Algiers.* Students are to choose one of the options below:
  – Design sets for the each part of the opera (Act I and II).
  – Design costumes for all the principal characters.
  – Design sets 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 *THE ITALIAN GIRL IN ALGIERS* 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 *The Italian Girl in Algiers* and have the class compare and contrast the different ideas. Or, student work can be put on display for parents, etc.

Minnesota
OPERA

CREATING YOUR OWN SETS AND COSTUMES CHECKLIST

Lesson 5   NAME _____

DIRECTIONS

A. Read the libretto of *The Italian Girl in Algiers.* 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 Mustafà's palace be different than the scene of the shipwrecked slaves?)

   5. How does the music describe the setting of the drama?

B. Create designs – sets and/or costumes – for your own production of *The Italian Girl in Algiers.* Choose one of the options below:

   – Design sets for the each part of the opera (Act I and II).

   – Design costumes for all the principal characters.

   – Design sets 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.*

C. Upon completion of the design, prepare a short presentation describing your work. Follow the CREATING YOUR OWN SETS AND COSTUMES FOR *THE ITALIAN GIRL IN ALGIERS* 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?

Minnesota
OPERA

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				

Minnesota
OPERA

TITLE OF LESSON

Lesson 6: Who is Isabella?

OBJECTIVE(S)

Students will create a poem describing the character Isabella from *The Italian Girl in Algiers.*

MATERIAL(S)

• LIBRETTO *The Italian Girl in Algiers* (one per student)
• "WHO IS ISABELLA" BIOPOEM WORKSHEET (one per student) *see following page*

PROCEDURE(S)

(1) Give one handout of the WHO IS ISABELLA? BIOPOEM WORKSHEET 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

Minnesota
OPERA

Isabella

LINE 1	Isabella
LINE 2	Fun, confident, loving, sneaky
LINE 3	Taddeo
LINE 4	Lindoro
LINE 5	Who feels love, life, and excitement?
LINE 6	She needs adventure, silly men, adoring lovers
LINE 7	She fears getting caught, losing in love and being tied down.
LINE 8	She gives hope, freedom and love.
LINE 9	She longs to see Italy, marriage and husbands staying true to their brides.
LINE 10	Resident of Italy
LINE 11	Amore

"Who is Isabella?" Biopoem

Lesson 6   NAME _____

A biopoem is a biographical sketch of a person, real or fictional. In this lesson, you are to create a biopoem based on the the title character in the opera *The Italian Girl in Algiers.* Read through the example 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

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

Minnesota
OPERA

"Who is Isabella" Biopoem Worksheet

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

Minnesota
OPERA

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.

Minnesota
OPERA

L'ITALIANA IN ALGERI

(THE ITALIAN GIRL IN ALGIERS)

MUSIC BY GIOACHINO ROSSINI

LIBRETTO BY ANGELO ANELLI

WORLD PREMIERE AT THE TEATRO SAN BENEDETTO, VENICE, MAY 22, 1813

SUNG IN ITALIAN

CAST OF CHARACTERS

ISABELLA, AN ITALIAN LADY . . . . .MEZZO-SOPRANO

LINDORO, A YOUNG ITALIAN SLAVE . . . . .TENOR

MUSTAFÀ, BEY OF ALGIERS . . . . .BASS

TADDEO, COMPANION OF ISABELLA . . . . .BARITONE

HALY, CAPTAIN OF THE ALGERIAN CORSAIRS . . .BASS-BARITONE

ELVIRA, WIFE OF MUSTAFÀ . . . . .SOPRANO

ZULMA, SLAVE AND CONFIDANTE OF ELVIRA . .MEZZO-SOPRANO

ALGERIAN CORSAIRS, ITALIAN SLAVES, PAPPATACI

SYNOPSIS AND MUSICAL EXCERPTS

OVERTURE

Like many Rossini overtures, this one is a familiar concert piece. It begins slowly and quietly, then becomes quick and lively, eventually settling on a familiar melody.

(1A) SINFONIA

(1B) SINFONIA

ACT I

Elvira confides in Zulma that she fears her husband, the Bey of Algiers, no longer loves her. Zulma tries to console her mistress, but to little avail as the grumbling Mustafà soon enters, professing his displeasure. The docile harem girls are longer of interest, nor is his detestable wife. An Italian lady is what he wants, one that is smart and confident.

(2) INTRODUZIONE (MUSTAFÀ, THEN OTHERS)

Del - le don - ne___ l'ar - ro - gan - za, il__ po - ter, il___ fa - sto in -

Minnesota
OPERA
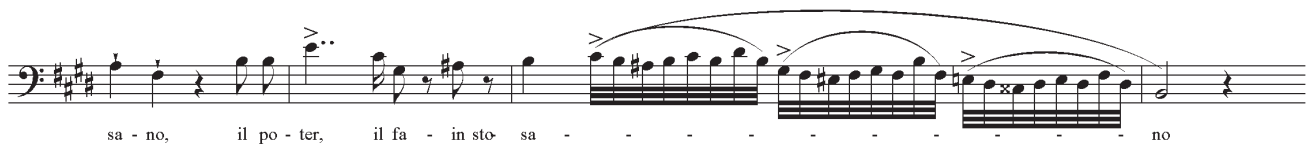
> **TRANSLATION: AS A MAN OF GREAT EXPERIENCE IN THE ART OF TAMING WOMEN …**

Meanwhile, the Bey's favorite slave, Lindoro, despairs. Far from his native soil and his Italian lover, he finds captivity in Algiers unbearable. (Like many bel canto arias, the piece is set in two parts, first slow, then fast.)

(3a) cavatina – cantabile: "languir per una bella" (lindoro)

Andantino

Lan - guir per u - na bel - la e star___ lon - tan, lon - tan_ da_ quel - - la, il è

più   cru - del tor - men - to, che_ pro - var___ pos - - sa un_ cor.

> **TRANSLATION: HOW SAD IT IS TO LANGUISH SO FAR FROM HOME, ALONE IN ANGUISH, SO FAR FROM MY BELOVED, FOREVER LONGING IN VAIN.**

(3b) cavatina – cabaletta: "contenta quest' alma" (lindoro)

Allegro

Con - ten - ta que - st'al - ma in mez - zo al - le pe - ne sol tro - va la cal - ma pen -

san - do al_suo be - ne, che sem - pre___ co - stan - te si_ ser - ba, si_____ ser - ba in_ a - mor.

> **TRANSLATION: IN SLAVERY AND LONELY, MY HEART KNOWS BUT ONE PLEASURE, ONE BLESSING, ONE ONLY, THE THOUGHT OF YOU, MY TREASURE, TO YOU, DEAR BELOVED, I SHALL BE FAITHFUL EVERMORE.**

Lindoro soon learns from his master that the Bey intends to pass off Elvira to him. In spite of Mustafà's flattering portrayal of his soon-to-be-ex, Lindoro hardly relishes the prospect of the impending marriage.

(4) duetto – "se inclinassi a prender moglie" (mustafà, then lindoro)

Se in cli - nassi a pren - der mo - glie ei vor - reb - ber tan - te cose, se in cli - nassi a pren - der mo - glie ci vor - reb - ber tant - te co - se.

> **TRANSLATION: IF A MAN DECIDES TO MARRY, IT'S A SERIOUS ENDEAVOR.**

In hot pursuit of her paramour Lindoro, Isabella lands her troubled airplane near the shores of Algeria. She bemoans her cruel fate.

Minnesota
OPERA

(5A) CAVATINA – CANTABILE: "CRUDA SORTE" (ISABELLA)

Cru - da sor - te! A - mor ti - ran - no! Questo è il pre - mio___ di mia___
fé non v'e or - ror, ter-ror, né af fan - no pa - ri a quel ch'io pro - vo in me.

> TRANSLATION: CRUEL FORTUNE, WHAT HAVE I DONE, O LOVE, THAT YOU PUNISH ME THIS WAY? THERE'S NO FEAR, NO FRIGHT, NO TERROR SUCH AS THAT I KNOW TODAY.

(5B) CAVATINA – CABALETTA: "GIÀ SO PER PRATICA ..." (ISABELLA)

Già___ so per pra-ti-ca qual___ sia l'ef - fet-to d'un sguardo lan-gui-do, d'un___ so-spi-ret-to... so a do-mar gli uo-mi - ni co-me si
fa, sì, sì, sì, sì, so a do-mar gli uo - mi - ni co - me si fa, sì, so a do - mar___ gli uomi - ni co - me si___ fa.

> TRANSLATION: I AM A WOMAN AND I KNOW PRECISELY HOW MEN RESPOND TO ME WHEN TREATED NICELY. I KNOW THE PROPER WAY OF TAMING MEN, INDEED I DO!

Isabella and Taddeo finds themselves marooned among the corsairs, who are all very aware of the Bey's interest in securing an Italian wife. In order to save her traveling companion from eternal servitude, she claims Taddeo is her uncle and both are taken into custody. Isabella is irked by Taddeo's amorous intentions toward her, and the irritable pair exchange harmless barbs as they await their uncertain fate.

(6) DUETTO – "AI CAPRICCI DELLA SORTE" (ISABELLA, THEN TADDEO)

Ai ca - pric - ci del - la sor - te io so far,___ io so far l'in-dif - fe - ren - te,

> TRANSLATION: FATE'S CAPRICES, LIFE'S MISFORTUNES, LEAVE ME ABSOLUTELY UNCONCERNED AND INDIFFERENT.

Elsewhere, Zulma tries to ease the tension between an equally unenthusiastic bridegroom and bride. To grease the deal, Mustafà offers a little money and safe passage back to Italy for Lindoro and Elvira, thus ridding himself of his annoying wife forever. Lindoro plans to detach himself as well, assuring Elvira there will be plenty of men in Italy who will find her desirable.

Mustafà receives the news that an Italian woman has been captured. He is thrilled by the news.

(7) ARIA – "GIÀ D'INSOLITO ARDORE NEL PETTO" (MUSTAFÀ)

Già d'in-so - li-to ardo - re nel pet - to a - gi-ta - re,av vam-pa - re mi sen - to: un i-

Minnesota OPERA

The Italian prisoner is brought in, and Mustafà is thrilled by her appearance. Isabella is hardly pleased with *his* looks and realizes the unpleasantness of the task before her. When Taddeo tries to push his way to her side, he is detained and sentenced to death by impalement. Lindoro and Isabella share a moment of quiet recognition. Isabella then remarks how she couldn't possibly marry a man who handles his wife as shamefully as Mustafà has treated Elvira. She also demands that the Bey cede his slave, Lindoro, to her.

— INTERMISSION —

ACT II

Zulma, Elvira, Haly and others are amused by Isabella's brash behavior when dealing with the Bey, but Mustafà has a plan to win her favor. Meanwhile, Isabella is momentarily angered by Lindoro's apparent willingness to marry Elvira, but he reassures her of his love. She will design their escape.

(8) ARIA — "OH COME IL COR DI GIUBILO" (LINDORO)

Allegro

Oh co - me il cor di giu - bi - lo e - sul - ta in que - sto i - stan - te! Tro-
var l'i - ra - ta a - man - te, pla - car sua cru - del - tà

In an effort to court favor with Isabella, Mustafà appoints her "uncle" *Kaimakan*, a Muslim protector. Taddeo hesitates, and then accepts the honor rather than face death by impalement.

(9) ARIA — "HO UN GRAN PESO SULLA TESTA" (TADDEO)

Allegro

Ho un gran pe-so sul-la te-sta; in que-st'a-bi-to, in quest'a-bi-to m'im-bro-glio. Se vi

Minnesota
OPERA

par la scu - sa o - ne - sta, Kai - ma - kan es - ser non vo - glio,

TRANSLATION: OH THIS TURBAN! WHAT A BURDEN! AND THIS SABER AND THIS ROBE IN TURKISH FASHION. IF YOU DO NOT MIND MY SAYING, I AM NOT TOO KEEN ON STAYING.

Isabella agrees to take coffee with the Bey, but is surprised when Elvira refuses to join them – in Italy, the wives exercise more control over their husbands. Mustafà, Lindoro and Taddeo observe from a distance as Isabella, knowing of their presence, prepares herself for the visit.

(10) ARIA – "PER LUI CHE ADORO" (ISABELLA)

Oh co - me il cor___ di___ giu - bi - lo e - sul - ta in___ que - sto i - stan - te! Tro-
var___ l'i - ra - ta a - man - - te, pla - car sua___ cru - del - tà

TRANSLATION: LOVE, I IMPLORE YOU, LEND ME YOUR RADIANCE. PLEASE, MAKE ME BEAUTIFUL, FOR HIM I ADORE. CLOTHE ME IN SPLENDOR, SHADOWS AND LIGHT, THE GLOW OF SUNSHINE, MYSTERY OF NIGHT, ADORN ME NOW IN SPLENDID ARRAY SO HE WILL LOVE ME.

Isabella pretends to be flattered by Taddeo's honored promotion, while Mustafà tries to clear the room with a pre-arranged signal – a sneeze – so that they can be alone. But Taddeo refuses to leave, vexing Mustafà who is further agitated when Isabella invites Elvira to join them.

Haly comments on the nature of Italian women.

(11) ARIA – "LE FEMMINE D'ITALIA" (HALY)

Le___ fem - mi - ne d'It - ta - lia son di - sin - vol - te e scal - tre, e___ san - no più del - l'al - tre l'ar - te di far - si a mar.

TRANSLATION: IN ALL MY YEARS OF TRAVEL TO NEAR AND FAR-OFF NATIONS, I'VE MADE MY OBSERVATIONS STUDYING WOMANKIND.

Taddeo confesses to Lindoro that he is the one Isabella truly loves, but Lindoro falsely assures him that her affections are reserved for the Bey. The Italian Girl intends to throw a grand banquet, and as a token of her affection, appoints Mustafà to the Order of the Pappataci, a position of merit. His cares need only be to eat, drink, sleep and stay silent while attended by beautiful women.

Zulma and Haly suspect it is all a hoax, but believe Mustafà needs to be taught a lesson. Isabella rallies the Italian slaves, who will pose as the fictitious Pappataci. She is confident the ruse will lead them back to their homeland.

Minnesota
OPERA

(12a) rondò — cantabile: "pensa alla patria" (isabella)

Andante

a piacere

Pen - sa al - la pa - tria, e in tre - pi - do, e in tre - pi - do il tuo do - ver a____

dem - pi, il tuo do - ve - re, il tuo do - ve - re a dem - - - - - - - - - - - - pi.

> TRANSLATION: THINK OF YOUR COUNTRY, AND FEARLESSLY PURSUE THE PATH OF GLORY.

(12b) rondò — cabaletta: "qual piacer! fra pochi istanti" (isabella)

Qual pia - cer! Fra po-chi i stan - ti fra po-chi stan - ti ri - ve - drem le pa - trie a - re - - - ne.

> TRANSLATION: FAITHFUL FRIENDS, I AM SO HAPPY. VERY SOON WE SHALL SEE OUR HOMELAND.

Mustafà is successfully initiated into the "clan" and becomes absorbed into the ritual of self-indulgence, allowing Isabella and Lindoro an opportunity to escape. Taddeo tries to raise the alarm, but Mustafà is helpless, for all of his corsairs are dead-drunk. He returns to Elvira, learning a valuable lesson – clever and independent women are not for him.

Minnesota
OPERA

Scene
The terms used to identify each section is the page found in the Schirmer vocal score included in the Opera Box. (VS)

Musical Description
The terms used here are the tempo markings in the score. The KEY given is decided by the tonality at the beginning of the scene.

Orchestration
Comments given here are general in nature and are intended to give the listener some insight into the use of the orchestra. This is another element Rossini uses to tell the story. Descriptions are not necessary from Rossini, but suggest our understanding of the orchestra at that time.

Themes
Identified here are significant melodies used throughout the opera. The names of the themes are based on common use found in standard scholarly books about Rossini and can be found in the Opera Box.

There are also other non-character themes that are noted throughout the opera.

Drama
This is the basic storyline. Main characters are given in shorthand:

Isabella, *an Italian lady* = I   Taddeo, *Isabella's traveling companion* = T   Haly, *captain of the corsairs* = H

Lindoro, *her lover* = L   Elvira, *Mustafà's wife* = E

Mustafà, *Bey of Algiers* = M   Zulma, *Elvira's slave and confidante* = Z

Related Information
These comments are interesting facts about Rossini and *The Italian Girl in Algiers* in a larger context, beyond the work itself. All citations come from the reference books found in the Opera Box.

The Italian Girl in Algiers
FLOW CHART

ACT I (VS PP. 1 – 46)

Scene	Act I (VS PP. 1 – 11)	(VS PP. 12 – 37)	(VS PP. 38 – 40)

Musical Description	Overture (PP. 1 – 13)
	Andante
	KEY: C major
	
	Andante
	KEY: C major
		SCENE ONE – *Mustafà's palace*
		
		No. 1: Introduction
		    Allegro
		    KEY: G major
		
		    Recitative
			No. 2: Cavatina
			    "How sad it is to languish"
			    Andante
			    KEY: E-FLAT major

Orchestration	This work was premiered without trombones, but current editions frequently include them.	P. 29 – the butterfly "fluttering" is colored by rising and falling chromatic accompaniment.	"Rossini's use of the solo horn is particularly striking." (Gossett, P. 37)
Themes	French Overture-like structure: slow (*Andante*) – fast (*Allegro*) Fast section contains two themes that form an "A-B-A, A-B-A" form.	P. 18 – When M enters, the music changes to a dotted rhythms, and the vocal line has much embellishment (added pomp to the leader).	
Drama		E is complaining to Z that her husband no longer loves her, but the harem of the eunuchs advise her to accept her destiny. M arrives and interrupts. E tries to regain his favor. M confesses he is tired of E. He orders E to marry L, while the pirates capture a new wife for him.	L sings about the woman he misses, since he has been trapped in Algiers, and longs for the day he can return home.
Related Information		As was common during this time period, composers typically did not write their own *secco* recitatives.	"Despite the lovely aura cast by this fiendishly difficult piece, however, Rossini seems rather unmoved by this silly young man." (Gossett, P. 37)

Scene	**Act I** *(continued)* (VS PP. 47 – 61)	(VS PP. 62 – 75)	(VS PP. 76 – 92)
Musical Description	No. 3: Duet "If a man decides …" *Allegro* KEY: G major	SCENE TWO – *The seashore* No. 4: Chorus and Cavatina (Introduction) *Allegro* KEY: C major (A) *Maestoso*; (B) *Allegro* KEY: F major	No. 5: Duet "Fate's caprices …" *Andante – Allegro vivace* KEY: G major
Orchestration			
Themes		P. 65 – I's entrance is textured with dotted rhythms (like M's entrance) adding weight to character. P. 65 – "Cruda sorte" was considered offensive for a revival in Vicenza (1813), so Rossini wrote "Cimentando i venti e l'onde" which may be preferred by a more "mature" artist.	P. 86 – 91 is a different edition than Baltsa/Raimondi CD found in the Opera Box.
Drama	M has decided to marry L off. L feels trapped and tries to turn down the proposal.	A storm has driven a ship onto the rocks. Pirates reach and take the booty and prisoners. I asks what she has done to deserve this. H learns that I and T are Italians as T says he is I's uncle. I and T are taken to M.	I shows that she can handle the "situation" and T is very nervous about it. They disagree but quickly make up I says that she will find a way and T remains nervous.
Related Information		"We know why I needs T … he is her traveling companion … and every proper Italian girl needed one. Though T dreams of marrying her one day … Rossini belies these dreams by portraying him as … stock buffo." (Gossett, P. 37)	

OPERA
Minnesota

| Scene | Act I *(continued)* ⟶ | | |
	(VS PP. 93 – 105)	(VS PP. 106 – 141)	(VS PP. 142– 199)
Musical Description	SCENE THREE – *Mustafà's palace* Recitative No. 6: Aria "All at once I'm aglow …" *Allegro* KEY: B-FLAT major	No. 7: Fianle (1) *Allegro* KEY: C major (2) *Andantino* KEY: E-FLAT major (3) *Allegro* KEY: C major	(4) *Andantino* KEY: G major (5) *Allegro* KEY: shifting (6) *Allegro vivace* KEY: C major
Orchestration			
Drama	Z tells E she must marry L but E still loves M. M tells L about a boat sailing to Italy and he can leave with E. H brings news to M about the shipwreck and the slaves. M orders all to gather to meet the Italian woman.	(1) Eunuchs hail M for his prowess with women. (2) M finally sees I and is enchanted. I is sure she will have an effect on M. (3) T enters and tells M that he is I's uncle. M orders T to be killed, but I intervenes and saves his life.	(4) E, Z and L enter and pledge devotion to M as they leave. L and I are surprised to see each other. M and others sing of their interaction. (5) I learns who M's wife is and learns M's intentions of having her marry L. I says M must change his ways and that L should be her slave. (6) All sing about the ensuing "madness" and the sounds in their heads.
Related Information		"The first-act finale concludes in utter confusion (recall that this passage, absent in Anelli's original libretto, was made to order for Rossini), each character comparing the state of mind to a percussion instrument … but each sound is absorbed into such a precise musical framework that the chaos seems and is planned in every detail." (Gossett, P. 38)	

OPERA
Minnesota

Scene	Act II (VS PP. 200 – 208)	(VS PP. 209 – 213)	(VS PP. 214– 226)

Musical Description	SCENE ONE – *Mustafà's palace*
	
	No. 8: Introduction
	  Allegro
	  KEY: A major
		No. 9: Cavatina
		  "What boundless joy …"
		  Allegro
		  KEY: C major
		  (often omitted)
			No. 10: Chorus, Recitative, Aria
			  Allegro
			  KEY: D major

Orchestration			
Drama	Eunuchs, H, E and Z comment that M is at the mercy of love. M invites I to have coffee with him. I laments that she finds L faithless, but they quickly reconcile and plan for escape.	L sings that he is happy to find I. M is hoping to get I alone because he thinks she is falling in love with him. T enters asking for help. To honor I, M bestows the title of Kaimakan to T.	Eunuchs welcome T as Kaimakan. T learns what a Kaimakan is and admits he is not the man for the job. M wants T to put him in I's good graces. T tries not to anger M and says he will be Kaimakan.
Related Information		Grand Kaimakan, "Protector of the Muslims," is a comical title. "… Rossini frequently allowed the *aria di sorbetto* of secondary characters … to be composed by associates, often the very musicians who prepared the *secco* recitative." (Gossett, P. 261)	

Scene	Act II *(continued)* (VS PP. 226 – 241)	(VS PP. 242 – 278)	(VS PP. 279 – 287)
Musical Description	SCENE TWO – *A grand apartment* No. 11: Cavatina Recitative *Andante grazioso* KEY: F major	No. 12: Quintet *Andantino* KEY: C major *Allegro* (3/4 time) KEY: G major implied *Allegro molto* KEY: C major	SCENE THREE – *Mustafà's palace* No. 13: Recitative and Aria *Allegro giusto* KEY: G major Recitative
Themes			This aria was not composed by Rossini.
Drama	I orders coffee for three but learns from E that M wants coffee with her alone. I finds that disgraceful and tells E that she should not act like a sheep. I orders everyone away except the slaves as she prepares her "plan." M calls for I. L says that she adores M but to court her gently. M orders T to leave I and him alone when he sneezes. I enters the room.	M presents T as Kaimakan to I and she accepts. M gives the cue to T to leave (he sneezes) but T doesn't leave. I and L laugh at M and T's folly. Coffee is served. I offers some to E, as M is the one who invited her. M is furious. All are agitated and confused.	H predicts M will lose his "contest" with I. H sings about the uniqueness of Italian women. T asks L if he can save I, which he responds by saying, "That's the plan." T learns the L is true lover. M enters and L and T tell him that I wants to honor him at a banquet and give him the rank of "Pappataci."
Related Information	"… for Milan he [Rossini] modified extensively the original version of the second act cavatina for I …" (Gossett, P. 85)		Pappataci translates inelegantly as "Chow information down and shut up!" It's also the name for a three-day fever,caused by the bite of a bloodsucking female sandfly. (Burgwyn, www.whyy.org/philaperforms/) *The Italian Girl in Algiers Viewer's Guide* by Diana Burgwyn.

The Italian Girl in Algiers
FLOW CHART

ACT II (VS PP. 288 – 366)

Scene	Act II *(continued)* ──────────────────────────▶		
	(VS PP. 288 – 301)	(VS PP. 302 – 319)	(VS PP. 320– 366)
Musical Description	No. 14: Trio *Allegro moderato* KEY: B-FLAT major Recitative	No. 15: Chorus, Recitative, Rondò *Allegro* KEY: A major Recitative	No. 13: Finale II (1) *Allegro giusto* KEY: F major (2) *Moderato maestoso* KEY: F major (3) *Allegro* KEY: D major (4) *Allegro* KEY: A minor (5) *Allegro* KEY: D major
Orchestration			ROSSINI CRESCENDO — an instrumental effect that gradually builds by adding number of instruments, dynamic levels and shortening note duration. During a "Rossini crescendo," text ceases to be important.
Drama	M is flattered with the title and asks what it means. T and L tell him that all he needs to do is eat, drink and sleep. T learns that I intends to rescue all the Italians by including them in the banquet. H learns from Z that E believes I, and that I is trying to get M to return to E. H questions why I has given liquor to the Eunuchs and slaves. They plan to enjoy watching M learn his lesson.	Italian slaves stand ready to escape. I tells the slaves that she trusts them with the plan. L grows pail as he has pity for I's danger. I encourages everyone to not be frightened and have courage. T continues to laugh and I orders him to leave. All think of their homeland. T is grateful for all of I's efforts to escape. M enters asking for I. T tells her that she is preparing the banquet.	(1) The chorus of pappataci enters, asks M to relax. T and L laugh at the sight. (2) T leads M in the oath of pappataci. I and L steal glances. L and T laugh at the situation, while I and M agree that M is a pappataci. (3) I, L and slaves leave. T notices and tells M but he doesn't want to hear. T realizes that he must leave with them. (4) M sees everyone leaving and understands that he has been tricked. M tells E that he has learned his lesson and asks for forgiveness. (5) All sing that an woman can make anyone a fool.
Related Information		"In Restoration Naples, Isabella's "Pensa alla patria" was impossible, and Rossini replaces it with an aria that avoids all mention of patriotism, "Sullo stil de'viaggiatori." (Gossett, P. 95)	

OPERA Minnesota

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,

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

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 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

Minnesota
OPERA

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 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

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

– 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.

Minnesota
OPERA

TITLE	PREMIERE
Demetrio e Polibio	Rome, Teatro Valle, May 18, 1812
	dramma serio; libretto by Vincenza Viganò Mombelli
	after Pietro Metastasio's *Demetrio*
La cambiale di matrimonio	Venice, Teatro San Moisè, November 3, 1810
(The Bill of Marriage)	*farsa comica;* libretto by Gaetano Rossi,
	after Camillo Federici's play by the same title
L'equivoco stravagante	Bologna, Teatro del Corso, October 26, 1811
(The Absurd Misunderstanding)	*dramma giocoso;* libretto by Gaetano Gasparri
L'inganno felice	Venice, Teatro San Moisè, January 8, 1812
(The Happy Stratagem)	*farsa;* libretto by Giuseppe Foppa, after Giuseppe Palomba's
	libretto for Giovanni Paisiello's opera by the same title
Ciro in Babilonia, ossia La caduta di Baldassare	Ferrara, Teatro Comunale, March 14, 1812
(Cyrus in Babylon, also The Fall of Belshazzar)	*dramma con cori;* libretto by Conte Francesco Aventi
La scala di seta	Venice, Teatro San Moisè, May 9, 1812
(The Silken Ladder)	*farsa comica;* libretto by Giuseppe Foppa,
	after François-Antoine-Eugène de Planard's *L'Échelle de soie*
La pietra del paragone	Milan, Teatro alla Scala, September 26, 1812
(The Touchstone)	*melodramma giocoso;* libretto by Luigi Romanelli
L'occasione fa il ladro	Venice, Teatro San Moisè, November 24, 1812
(Opportunity Makes the Thief)	*burletta per musica;* libretto by Luigi Prividali
Il Signor Bruschino, ossia Il figlio per azzardo	Venice, Teatro San Moisè, January 27, 1813
(Mr. Bruschine, or A Son by Chance)	*farsa giocosa;* libretto by Giuseppe Foppa, after Alisan de
	Chazet and E.-T. Maurice Ourry's *Le fils par hazard*
Tancredi	Venice, Teatro La Fenice, February 6, 1813
	melodramma eroico; libretto by Gaetano Rossi, after Torquato
	Tasso's *Gerusalemme liberata* and Voltaire's *Tancrède*
L'italiana in Algeri	Venice, Teatro San Benedetto, May 22, 1813
(The Italian Girl in Algiers)	*dramma giocoso;* libretto by Angelo Anelli,
	originally set, under the same title, by Luigi Mosca
Aureliano in Palmira	Milan, Teatro alla Scala, December 26, 1813
(Aurelianus in Palmyra)	*dramma serio;* libretto by Gian Francesco Romanelli
Il turco in Italia	Milan, Teatro alla Scala, August 14, 1814
(The Turk in Italy)	*dramma buffo;* libretto by Felice Romani
Sigismondo	Venice, Teatro La Fenice, December 26, 1814
	dramma; libretto by Giuseppe Foppa

Minnesota
OPERA

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

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*

Torvaldo e Dorliska

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

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

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*

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

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

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

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

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

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*

La gazza ladra
(The Thieving Magpie)

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*

Armida

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

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

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

Mosè in Egitto
(Moses in Egypt)

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

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

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*

Ricciardo e Zoraide

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

Ermione

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

Minnesota
OPERA

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*

Minnesota
OPERA

Scenes from Minnesota Opera's 2007 production of L'italiana in Algeri

Gioachino Rossini worked well under pressure. That his staple of the repertory, *Il barbiere di Siviglia,* was composed in 21 days is common knowledge, but that's not the only masterpiece he wrote in a hurry. In 1813, Rossini was in Venice for the local premiere of his opera, *La pietra del paragone*, to be followed by a new work by Carlo Coccia. When Coccia's *La donna selvaggia* failed to materialize and *Pietra* experienced a slump in ticket sales, the Teatro San Benedetto had to scramble. Though Rossini was making a name for himself in *opera seria* (as evidenced by the successful premiere of *Tancredi* in February of that year), the Venetians enjoyed his comic side – all five of his one-act *farse* had been written for that city, known for its crucial role in the development of staged comedy during the previous century. In a panic, Rossini turned to text by Angelo Anelli, which had recently been set by composer Luigi Mosca in 1808 as *L'italiana in Algeri* (*The Italian Girl in Algiers*). Of course, this was hardly uncommon – Rossini and his colleagues, always in a pinch, frequently restaged the same source material and libretti (*Barbiere* is one famous example, first adapted by Giovanni Paisiello).

There were modifications, however, including the elimination of several numbers. Lindoro loses an aria just before the Act I finale, "Bella, da voi lontano," only to gain one in Act II ("Oh come il cor di giubilo"), which replaces a duet for the two lovers, "Senza il caro suo tesoro," that is curiously absent (a feature of *Barbiere* as well, said to be indicative of Rossini's dramaturgy, though one could argue that the Act II trio, "Ah, quel colpo inaspettato," is an impassioned moment *a due*, albeit with Figaro still in the room). Taddeo is stripped of his Act I aria, "Manco mal, son vivo ancora," that precedes (and draws attention from) Isabella's grand entrance number, "Cruda sorte," during which the newly strengthened prima donna catalogues her enviable power over men to additional text not in Mosca. This is later proven by her Act II cavatina, "Per lui che adoro," as she knowingly declares her beauty while her three admirers lustfully observe from a distance. This

piece was also tacked on as a showpiece for Rossini's favored soprano (prior to Isabella Colbran). The formidable Marietta Marcolini – 12 years his senior – was rumored to be his lover and perhaps the inspiration for the Italian Girl's indomitable spirit. And evidence exists that Rossini may not have written all the music himself, again quite typical for the frenzied business of producing opera in those days. Certainly he had help with the recitatives and probably jobbed out Haly's Act II *aria di sorbetto*, "La femmine d'Italia," as no one would be paying attention to the stage at the critical moment of the evening when

Minnesota OPERA

street venders would be selling frozen ices inside the theater. Further alterations in Vicenzia and Milan yielded an alternate Act II aria for Lindoro ("Concedi, amor pietoso"), a new Act I aria for Isabella ("Cimentando i venti e l'onde") and reorchestration of "Per lui che adoro" (apparently the cellist at Milan's Teatro Re was not up to the challenge of the introduction's complicated obbligato solo, which had to be reassigned to the flute). In Naples (foreshadowing Verdi's *Un ballo in maschera* debacle), the touchy censors required the Act II *rondò* "Pensa alla patria, e intrepido il tuo dover adempi" ("Think of your country, and fearlessly do your duty") be substituted with "Sullo stil de' viaggiatori" ("In the guise of simple travelers") as any context of a unified Italy in those days was suspect. Similarly fearful Italian cities would simply change the text of the original aria to "Pensa alla sposa" ("Think of your wife").
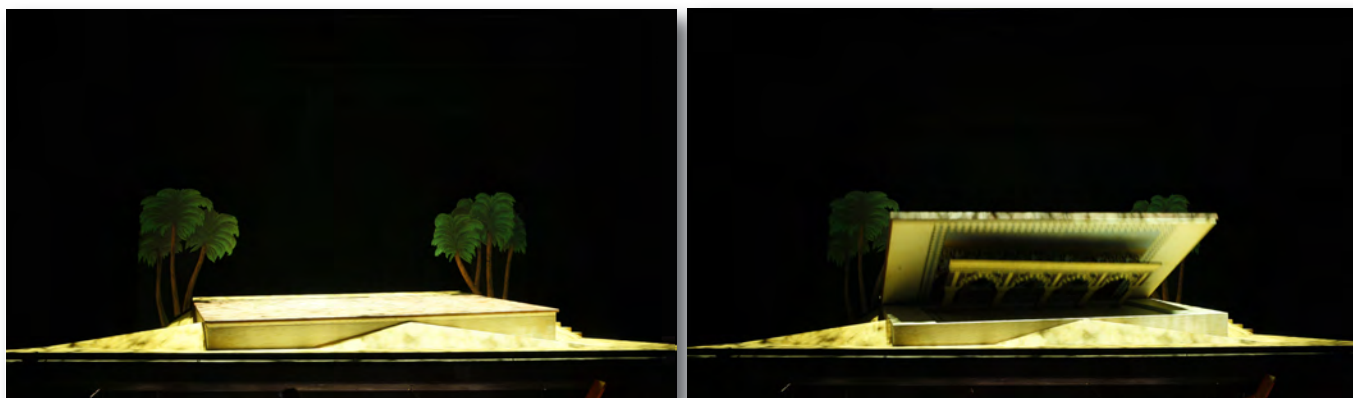
Musically, the difference between Mosca and Rossini is marked. Separated by only five years, the former is stuck in a Classical rut, moving ponderously along with little change in tempi or variation in forms. Rossini, on the other hand, was intimately familiar with the theatrical expectations of his audience from his childhood – his mother was a singer (and an interpreter of Mosca) – and his innovative score leaps off the page with verve, highly ornamented at every turn and propelled forward by the soon-to-be trademark "Rossini" crescendo (though credited with this device featuring a melody repeated with increasing volume and instrumentation, examples can be found in the earlier works of Mosca and Pietro Generali, among others). *L'italiana in Algeri* was a hit from the start and soon eclipsed Coccia's belated premiere of *Donna*, relegating it to the mere obligatory three performances). Rossini would later remark: "… [the Venetians] have shown themselves to be crazier than me!"

Though the words to this second *Italiana* adhere closely to the first, the text modifications are also somewhat of a mystery – they could have been the hand of resident librettist (and frequent Rossini collaborator) Gaetano Rossi, or from a distance, that of Anelli himself, who held a similar position in Milan. The sources of the story are just as enigmatic. Anelli was somewhat of a Classicist, providing text for an earlier generation of composers that included Giovanni Simone Mayr, Niccolò Piccinni and Stefano Pavesi. He was likely familiar with the far more serious legend of Roxelane, a beautiful slave of the 16th-century Turkish autocrat Suleiman the Great. A native of Rohatyn, then part of Poland, she was captured by Crimean Tartars and eventually found her way into Suleiman's harem. She convinced

Minnesota
OPERA

the sultan to send his wife and first-born son to rule one of the provinces, where the boy was later strangled by a man named Mustapha. In another daring move, she became Suleiman's new wife, bearing five children including the next Turkish leader, Selim. Another, less brutal theory is based on more current events – a young, aristocratic Milanese woman, Antonietta Frapolli had been abducted by Algerian pirates in 1805 and placed in the seraglio of Mustapha-ibn-Ibrahim. Her return several years later became a newsworthy occurrence.

Like other light-hearted works of the day (most notably *Barbiere*), one can also see signs of the tried-and-true Italian *commedia dell'arte*. Taddeo, the amorous buffoon whose love remains unrequited, is ultimately derived from the stock character Pulcinella {often portrayed as a hunchback or otherwise disfigured, he is operatically evidenced in a much later opera, *Pagliacci* (1892) by Ruggero Leoncavallo}. Lindoro (a proper *commedia* name also used as the pseudonym of Almaviva in *Barbiere*) is the noble young lover paired with his *innamorata* Isabella (Rosina in *Barbiere*), who shares some of her smart ways and impertinence with the female servant-character Columbina (Susanna in *Le nozze di Figaro*). And Mustafà bears a striking resemblance to the typically grotesque, ridiculous older man in vain pursuit of a young, pert and unattainable woman (Bartolo in both

COMMEDIA DELL'ARTE

An improvised Italian comedy dating from the 15th century featuring familiar scenarios and masked stock characters. The commedia eventually traveled to France and is probably most familiar by its players' French names (i.e. Arlecchino becomes Harlequin).

Beaumarchais-derived works). To be sure, the *femme fatale* Isabella has been described as a female Don Giovanni, another product of the Italian comedy – it's hardly an accident that the rejected and demoralized woman of the opera bears the name "Elvira."

Ultimately, *L'italiana in Algeri* is a product of the era's thirst for rescue opera and Turkish settings. Much like the Orient was for later 19th-century composers, the Ottoman Empire was *the* exotic locale for 18th- and early 19th-century artists.

Previously, Europeans had some bad blood for the "infidels," stemming from the Crusades and resulting in the expulsion of the Moors from Spain and Sicily. Falling under Turkish control, much of the Barbary coast, which includes Morocco and Algeria, was controlled by pirates of the Mediterranean, wreaking havoc upon European seafarers [it should be noted Isabella is traditionally shipwrecked (rather than the ingenious airplane arrival used in this production) on the shores of Algiers before being captured by Haly and his bandits]. Consolidating power in the Middle East and Northern Africa, the Ottomans took their revenge on Eastern and Central Europe, besieging Vienna more than once with one campaign led by the aforementioned Suleiman in 1529, and another close call occurred in 1683. By the time of Mozart-era Joseph II, the tables turned once more as he and Russian empress Catherine the Great encroached upon the Turks in 1788, then Napoleon would take his turn, invading Egypt and Syria a decade later.

Coupled with translations of *The Arabian Nights* and François Pétis de la Croix's *Turkish and Persian Tales*, the colorful, seemingly indulgent culture quite foreign to Europeans, became a frequent subject of interest, particularly with the

incorporation of magic into its fantastic stories and the loose sexuality associated with the seraglio. French painters swarmed to the south – Eugène Delacroix journeyed to Tangier in 1832, a watershed moment in his development of color theory, and Horace Vernet [whose then-mistress and model Olympe Pélissier (as portrayed in the artist's *Judith and Holofernes*) would become Rossini's second wife] made several trips to Africa's northern coast and the Middle East. Artists had the myopic view that Arab customs and behavior hadn't changed for thousands of years, and therefore, used what they observed to portray Biblical scenes as well as vibrant contemporary subjects. Due to cultural beliefs, finding models to pose often presented a problem and gaining access to a harem proved equally challenging. Many of these artist-travelers later were forced to paint from memory.

There are scores of examples of *turquerie* in the musical world as well. Venice, the birthplace of public opera in the 17th century, was a relic of Byzantium and considered the gateway to the Orient. The "civilized" Europeans were frequently juxtaposed with the "barbaric" Arabian people. Reinhard Keiser wrote *Mumumeth II* in 1696 following exploits of the famed Turkish despot (a subject later treated by Rossini) and the composers Vivaldi, Scarlatti, Handel, Hasse, Jommelli, Paër and Mayr all have Middle Eastern-themed works in their repertoires. François Rebel and François Francoeur's *Scanderberg* (1735) involves Albania's struggle for independence from Ottoman rule. André-Modeste Grétry's international success, *Zémire et Azor* (1771; the familiar tale of "Beauty and the Beast," also set by a number of composers including Louis Spohr in 1819), is set in Persia and his *La caravane du Caire* (1783) takes place in Egypt. Charles-Simon Favart, father of France's *opéra comique* wrote *Soliman II ou les trois sultanes* in 1761, spawning various interpretations of the fair Roxelane including a movement in Franz Joseph Haydn's *Symphony No. 63*. Haydn also used a drama by Venetian playwright Carlo Goldoni for his *Lo speziale* that is highlighted by a dual wedding ceremony in Turkish disguise (à la Mozart's *Così fan tutte*) as well as modeling his harem farce *L'incontro improvviso* (like *Abduction* and *Italiana*, the opera also features a foreign "rescue") after Christoph Willibald Gluck's *La rencontre imprévue.* Goldoni also wrote *L'impresario di Smira* (1775), which details a rich Turk who establishes an Italian opera company that is later ruined by the conceit of his singers.

Harem operas became *de rigueur*, in particular narratives with the captured heroine's virtue in imminent peril and immodest titles, such as *The Sultan, or A Peep into the Seraglio* (1775) by Englishman Isaac Bickerstaffe, demonstrates the public's titillation with such things. Four Rossini operas have Occidental themes (*Italiana, Il turco in Italia, Maometto II, Semiramide*), and others employ Muslim characters and disguises [*Turco* (1814), in fact was a resetting of a text previously set by the Viennese composer Franz Joseph

Seydelmann in 1788 and Mozart-student Franz Süssmayr in 1794 to text by *La clemenza di Tito* librettist Caterino Mazzolà – hoping for a repeat of *Italiana*, the Milanese audience did not find Rossini's new opera to be the mere inversion they were expecting]. The partitura for *Italiana* even calls for *batterie turque* – colorful Janissary percussion that features cymbals, triangle, bells and drums – an Ottoman military tattoo used to keep the soldiers in step. The marching band was also utilized to psychologically terrorize the enemy. The vogue for all things Turkish also brings to mind examples in the œuvre of Wolfgang Amadeus Mozart – *The Abduction from the Seraglio, Thamos, König in Ägyten, Zaïde* and *L'oca del Cairo* – written in the wake of Ottoman conflict. Even *The Magic Flute* has Egyptian overtones (and includes the stock character of the harem-keeper Monostatos). Interest in the Muslim world continued beyond Rossini, as seen in Giacomo Meyerbeer's *Semiramide riconosciuta* (1819), *L'esule di Granata* (1821) and *Il crociato in Egitto* (1824); Gaetano Donizetti's *Zoraide in Granata* (1822) and *Alahor in Granata* (1826); Vincenzo Bellini's *Zaira* (1829) and Giuseppe Verdi's *Il corsaro* (1848), to name a few. It should be noted, though the Orient offered ample circumstance for visual stimulation with respect to scenery and costumes, composers made little aural attempt to recreate authentic Middle Eastern music; rather their interpretation of it through a Westerner's eyes is what we hear today.

Rescue opera was a vogue that originally developed in pre-revolutionary France, and the genre's most familiar exponent is Ludwig von Beethoven's *Fidelio*, based on a French source, *Léonore, ou l'amor conjugal* (1798), previously set by Pierre Gaveaux. Grétry also excelled in this dramatic medium. His *Richard Cœur-de-lion* takes place following the Crusades (English King Richard III has been captured by the French), and in "Beauty and the Beast," Zémire saves Azor from perpetual ugliness. Among the more famous of the countless French examples are Luigi Cherubini's *Lodoïska* (1791) and *Les deux journées* (1800) and Henri-Montan Berton's *Les rigueurs du cloître* (1790). One can see elements of rescue opera in a number of German and Italian works, including *The Magic Flute* and even Rossini's *Barbiere*. Statistics reveal that in the late 18th and early 19th centuries, one in every seven operas produced in Germany was of this nature. The plottings are generally quite simple, but what's intriguing, as we move from the misogynist attitudes of the Enlightenment toward the more egalitarian beliefs of French Revolution, is the percentage of determined, bold and attractive *females* who save the day.

More commonly based on serious subjects, rescue opera of the comic sort can border on silliness, and Rossini employs all of his signature tricks-of-the-trade to incite laughter, including patter aria, signature crescendi, nonsensical (and unprecedented) noise making (in the cacophony of the Act I finale one hears "din-din," "bom-bom," cra-cra" and "tac-tac" in reference to the sounds of a bell, a cannon, a bird and a hammer the protagonists hear inside their heads) and the absurd order of the Pappataci, an expression that conjures memories of Mozart's inane dimwitted bird-family, the Papageni. An Italian word meaning "to guzzle and be silent," the term may have evolved from Anelli's Freemasonistic leanings (silence being one of the secretive society's virtues), but it also sums up the opera quite neatly, if not being somewhat chauvinist – an organization that favors sedentary men eating, drinking and sleeping while women do all the work. Isabella merely shrugs it off as we learn her fatalistic mantra early in the opera (echoed by a 20th-century *chanteuse*): "Sarà quel che sarà …" – whatever will be, will be.

Minnesota
OPERA

HISTORY AND POLITICS

- As a result of the ongoing American War of 1812, British forces under Henry Protor defeat a United States contingent planning an attack on Fort Detroit.

- Napoleon I of France forces Pope Pius VII to sign a second concordat and sanction the 1809 French annexation of the papal states.

- Frederick William II of Prussia signs an offensive and defensive alliance with Russia. He later declares war on France.

- U.S. troops under James Wilkinson seize the Spanish-held city of Mobile (in Alabama).

- The British ship *Peacock* is sunk by an American ship off the coast of Guiana.

- Britain signs a treaty with Sweden guaranteeing not to oppose the union of Norway with Sweden.

- U.S. troops capture York (now Toronto), the seat of government in Ontario, from the British.

- Napoleon defeats a Russian and Prussian army at Grossgorschen near Lutzen (Germany).

- Worn out by recent defeats, the allies sign a 40-day armistice with Napoleon at Pleischwitz (Germany). Despite heavy losses, Napoleon's troops have succeeded in pushing the allied armies back to Silesia.

- Previously held by France as a result of the Napoleonic Wars, Madrid is evacuated by the French.

- The East India Company's monopoly of trade in India is abolished.

- Representatives of Napoleon and the allies meet in Prague to discuss peace.

- Taking advantage of the war in Europe, the Ottoman forces occupy Serbia and destroy the forces of Karageorges, the Serbian independence leader.

- While the Spanish are busy reconquering Chile, Simon Bolivar reoccupies Venezuela and its capital, Caracas.

- In revenge for white encroachment on their land, Creek Indians raid Fort Mims (in Alabama) and massacre over 500 people. In retaliation, US troops later destroy the Indian village of Tallushautchee in the Mississippi valley.

- In South Africa a Griqua republic is proclaimed at K l a a r w a t e r (Griquatown) on the north side of the Orange River. The Griqua are people of Khoisan and Boer ancestry, who settled as horsemen, ranchers and hunters north of Cape Colony.
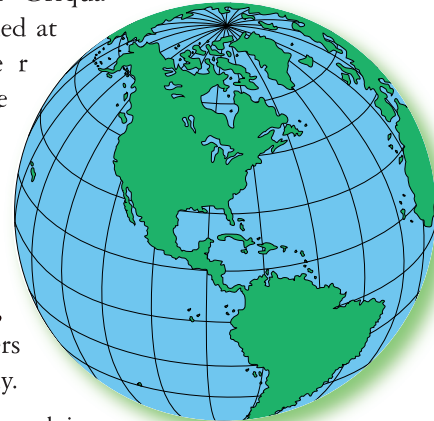
- José María Morelos proclaims Mexican independence from Spain at the Congress of Chilpancingo.

- Having liberated Spain from French occupation, British troops under Wellington invade southern France.

- Napoleon returns to Paris after seeing his meagre troops cross the Rhine. Of an army 450,000 strong, there are no more than 50,000 survivors.

- The British announce a blockade of Long Island Sound, leaving only the New England coast open to the United States for shipping.

ART, MUSIC, AND LITERATURE

- Jane Austen publishes *Pride and Prejudice*.

- Gioachino Rossini's opera *Tancredi* opens in Venice to great acclaim.

- Georg Büchner (author of *Wozzek*, later set to music by Alban Berg in 1925) is born.

- Lord Byron writes *The Giaour.*

- Adelbert von Chamisso writes *Peter Schlemihl* (later one of the sources for Jacques Offenbach's opera *The Tales of Hoffmann* in 1881).

- Italian poet Alessandro Manzoni writes *Inni sacri.*

- Percy Bysshe Shelley writes *Queen Mab.*

- Joseph Mallord William Turner paints *Frosty Morning.*

- The London Philharmonic Society is founded.

- André-Ernest-Modeste Grétry, French composer, dies.

- Giuseppe Verdi is born.

- Richard Wagner is born.

Minnesota
OPERA

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.

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

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.

Minnesota OPERA

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.
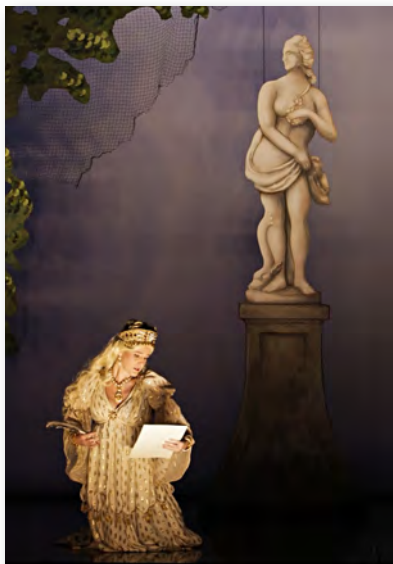

*A scene from The Minnesota Opera's
1994 production of Handel's* Julius Caesar

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 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.
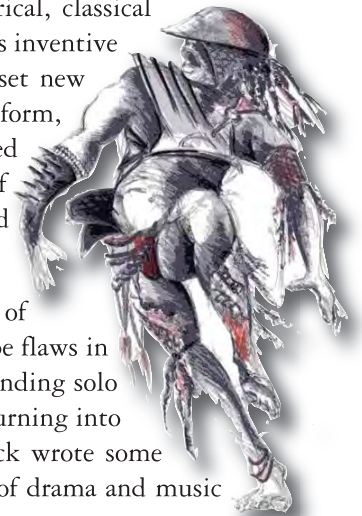
Another German, CHRISTOPH WILLIBALD GLUCK, arrived in England on the heels of Handel's last London operas, and later moving to Vienna, he began to see what he found to be flaws in the conventional Italian opera of the day. Singers had taken control of the productions, demanding solo arias and sometimes 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

Minnesota
OPERA

*Costume sketch for Minnesota Opera's
2010 production of Gluck's* Orfeo ed Euridice

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.

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

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

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

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

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

Minnesota
OPERA

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.

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

FERDINANDO PAER came to prominence during the first empire of Napoleon 1 – 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).

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

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.

Minnesota
OPERA

Early 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

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

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 particular 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.

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

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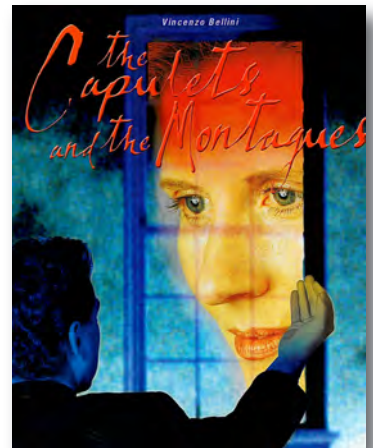
GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific manner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

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

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

Minnesota OPERA

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.
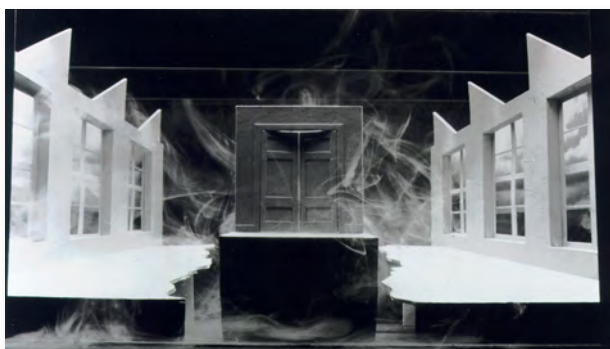
Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRA-MAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera 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.

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

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.

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

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

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 Périchole* (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
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 Scapigliatura 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.

Minnesota
OPERA

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.

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

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 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).

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

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
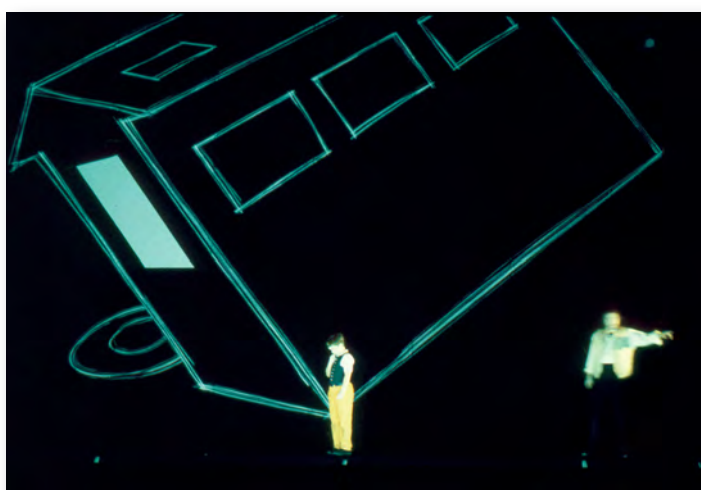
DARIUS MILHAUD 1892–1974

PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976

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

Minnesota OPERA

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-Bleue* (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).

Minnesota
OPERA

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–

*A scene from Minnesota Opera's
1998 American premiere of Antheil's* Transatlantic

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 Bleecker Street* (1954). Another American composing at about the same time was

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

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), *Postcards 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).

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), *Ahknaten* (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

Minnesota
OPERA

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

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 such new works

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
2003 American premiere of Ruders'
The Handmaid's Tale

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

Minnesota
OPERA

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-feet 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

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

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

Transatlantic, Poul Ruders' *The Handmaid's Tale*, Laurent Petitgirard's *Joseph Merrrick 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*.

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 Bonynge, 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.

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.

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

Minnesota
OPERA

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/Carmina 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

Minnesota OPERA

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, Ahoy! (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, Ahoy! (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)
§ † Horspfal (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

Minnesota
OPERA

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
Lohengrin 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

Minnesota
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, COMPRIMARIOS (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 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.
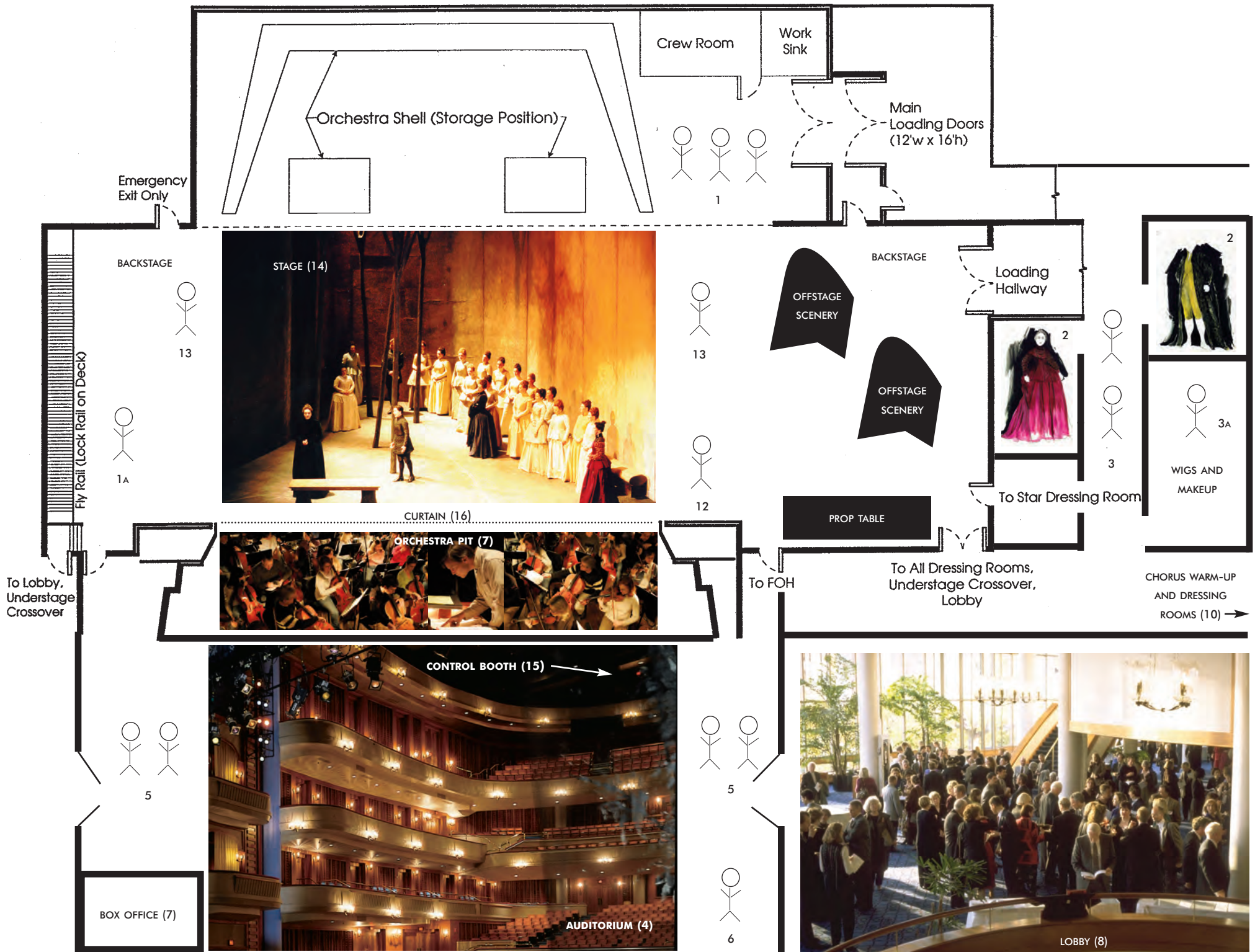
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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.

Crew Room

Work Sink

Orchestra Shell (Storage Position)

Main Loading Doors (12'w x 16'h)

1

Emergency Exit Only

BACKSTAGE

STAGE (14)

BACKSTAGE

Loading Hallway

2

13

13

OFFSTAGE SCENERY

OFFSTAGE SCENERY

2

Fly Rail (Lock Rail on Deck)

1A

12

3

3A

WIGS AND MAKEUP

To Star Dressing Room

CURTAIN (16)

PROP TABLE

To Lobby, Understage Crossover

ORCHESTRA PIT (7)

To FOH

To All Dressing Rooms, Understage Crossover, Lobby

CHORUS WARM-UP AND DRESSING ROOMS (10) →

CONTROL BOOTH (15)

5

5

6

BOX OFFICE (7)

AUDITORIUM (4)

LOBBY (8)

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).

DON CARLOS   1

2   DON CARLOS

THE CAPULETS AND THE MONTAGUES
1   2

1   2
LA CLEMENZA DI TITO

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.

PELLÉAS ET MÉLISANDE
3

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.

LA BOHÈME   4
1

4   LUCIA DI LAMMERMOOR
5

DON CARLOS
6   6

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 MERRY WIDOW
1

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.

LUCIA DI LAMMERMOOR
1

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

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	(*air, English and French; ariette, 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.: 'theatrical action', 'theatrical plot'*). 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.

Minnesota
OPERA

CABALETTA	A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a *cantabile*, 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 (*It: '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	(*It: '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	(*It: dramma lirico*). Modern term for opera, not necessarily of a lyrical character. The English term "lyrical drama" is used in the same way.

Minnesota
OPERA

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 eighteenth century (as opposed to the modern term opera seria, 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	(*It.: 'theatrical celebration'*). 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	(*It: 'flowering', 'flourish'; plural fioriture*). 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	(*Ger: 'action in music'*). Term used by Wagner to describe the libretto for *Lohengrin* and *Tristan und Isolde*; 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.

Minnesota
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 *Comus*, 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 undiscriminating 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, messa di voce, 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 *Show Boat*, 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 Dramma per musica or Melodramma.
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 (*Faust, Carmen*, and *Manon*) 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.

Minnesota
OPERA

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	(*It: 'in speaking style'*). 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.

Minnesota
OPERA

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 *prelude*.
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:
Opera: Dead or Alive, by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970.
New Grove Dictionary of Opera, edited by Stanley Sadie. London: MacMillan Press Limited, 1992.
New York City Opera Education Department, Edmonton Opera

Minnesota
OPERA

ADAGIO	Slowly and smoothly.
AD LIBITUM	As you please; freely.
AFFECTUOSO	Expressively; tenderly; lovingly.
AGITATO	Agitated.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.
ALLARGANDO	Slowing and broadening.
ALLEGRETTO	Fairly lively; not as fast as allegro.
ALLEGRO	Lively; fast.
A MEZZO VOCE	With half the voice.
ANDANTE	Going; moving; at a moderate rate.
ANDANTINO	Sightly faster than andante.
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.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.
ASSAI	Very; very much.
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.

BAR	A vertical line across the stave that divides the music into units.
BUFFO, BUFFA	Comic.
CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
CANTABILE	Songlike; singingly.
CANTATA	A choral piece generally containing scriptural narrative texts.
CON BRIO	With spirit.
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.
COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
CRESCENDO	Gradually getting louder.
DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
DIMINUENDO	Gradually getting softer.
DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
DOLOROSAMENTE	Sadly; grievingly.

Minnesota
OPERA

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

Minnesota
OPERA

POLYTONAL	The use of several tonal schemes simultaneously.
PORTAMENTO	A continuous gliding movement from one tone to another.
PRESTO	Very fast; lively; quick.
QUAVER	An eighth note.
RALLENTANDO	Gradually slower.
RITARDANDO	Gradually slower.
RITENUTO	Held back; slower.
RITORNELLO	A short recurrent instrumental passage between elements of a vocal composition.
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.
ROULADE	A florid vocal embellishment sung to one syllable.
RUBATO	A way of playing or singing with regulated rhythmic freedom.
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.
SEMPLICE	Simply.
SEMPRE	Always.
SENZA	Without.
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.
SFORZANDO *sf*	With accent.
SORDINO	Muted.

SOSTENUTO	Sustained.
SOTTO	Under; beneath.
STACCATO	Detached; separated.
STRINGENDO	Hurried; accelerated.
STROPHE	Music repeated for each verse of an aria.
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.
TACET	Silent.
TEMPO	Rate of speed.
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).
TRISTE	Sad.
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.
VELOCE	Rapid.
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.
VIVACE	Brisk; lively.

Minnesota
OPERA

BIBLIOGRAPHY – ROSSINI AND THE ITALIAN GIRL IN ALGIERS

Malcom Boyd
editor
Music and the French Revolution.
Cambridge: Cambridge University Press, 1992.

Rodolfo Celletti
A History of Bel Canto.
Oxford: Clarendon Press, 1991.

David Charlton
Grétry and the Growth of Opéra-Comique.
Cambridge: Cambridge University Press, 1986.

Azio Corghi
L'italiana in Algeri (edizione critica).
Pesaro: Fondazione Rossini Pesaro, 1981.

James Harding
The Great Composers: Rossini.
New York: Thomas Y. Crowell Col., 1971.

Bernard Lewis
Islam and the West.
Oxford: Oxford University Press, 1993.

R. Morgan Longyear
"Notes on the Rescue Opera."
Music Quarterly, xlv (1959), 49–66.

Gladys Malvern
Blithe Genius: The Story of Rossini.
New York: Longmans, Green and Co., Inc., 1959.

Eve R. Meyer
"*Turquerie* and Eighteenth-Century Music."
Eighteenth-Century Studies, 1973, 474-488.

Charles Osborne
The Bel Canto Composers.
Portland, Oregon: Amadeus Press, 1994.

Richard Osborne
Rossini.
Boston: Northeastern University Press, © 1986.

Gioachino Rossini
L'avant scène opéra no. 157: L'italienne à Algeri.
Paris: L'éditions premières loges, 1986.

Emanuele Senici
editor
The Cambridge Companion to Rossini.
Cambridge: Cambridge University Press, © 2004.

Lynne Thornton
The Orientalists: Painter-Travellers.
Paris: Poche Couleur ACR Edition, 1994.

Herbert Weinstock
Rossini. A Biography.
New York: Limelight Editions, 1987.

BIBLIOGRAPHY – OPERA IN GENERAL

Dennis Arundell
The Critics at the Opera.
New York: Da Capo Press, 1980.

Cyrus H. Biscardi
The Storybook of Opera.
New York: Facts on File Publications, 1986.

James Camner   *How to Enjoy Opera.*
                                New York: Doubleday, 1981.

Terence Dwyer   *Opera in Your School.*
                                London: Oxford University Press, 1964.

Roger Englander   *Opera: What's All the Screaming About?*
                                New York: Walker & Co., 1983.

David Ewen   *Opera.*
                                New York: Franklin Watts, Inc., 1992.

David Ewen   *Opera: Its Story Told Through the Lives and Works of its Foremost Composers.*
                                New York: Franklin Watts, Inc., 1972.

Jean Grundy Fanelli   *Opera for Everyone: A historic, social, artistic, literary and musical study.*
                                Oxford: The Scarecrow Press, Inc., 2004.

Rudolph Fellner   *Opera Themes and Plots.*
                                New York: Simon and Schuster, 1958.

Philip Gossett   *Divas and Scholars: Performing Italian Opera.*
                                Chicago: University of Chicago Press, 2006.

Philip Gossett   *The New Grove Master of Italian Opera: Rossini, Donizetti, Bellini, Verdi, Puccini.*
                                New York: W.W. Norton Press, 1983.

George Jellinger   *History through the Opera Glass.*
                                White Plains (New York): Pro/Am Music Resources, Inc., © 1994.

Donald Jay Grout   *A Short History of Opera. Third edition.*
                                New York: Columbia University Press, 1988.

Michael Hurd   *Young Person's Guide to Opera.*
                                New York: Roy Publishers. Inc., 1968.

Alan Kendall   *The Chronicle of Classical Music.*
                                London: Thames and Hudson, Ltd., 1994.

Peter Kline   *Enjoying the Arts/Opera.*
                                New York: Richards Rosen Press, Inc., 1977.

Ronald E. Mitchell   *Opera: Dead or Alive.*
                                Madison: University of Wisconsin Press, 1970.

Ethan Mordden   *Opera Anecdotes.*
                                New York: Oxford University Press, © 1985.

Michael Raeburn   *The Chronicle of Opera.*
                                London: Thames & Hudson, Ltd., 1998.

Jane Rosenberg   *Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children
                                (with introduction by Luciano Pavarotti).*
                                New York: Thames & Hudson, Inc., 1989.

Minnesota
OPERA

| Dorothy and | *The Fabulous World of Opera.* |
| Joseph Samachson | New York: Rand McNally and Co., 1962. |

Harold C. Schonberg — *The Lives of the Great Composers.*
New York: W. W. Norton & Co., 1981 (revised edition).

Michael Walsh — *Who's Afraid of Opera?*
New York: Simon & Schuster, © 1994.

John Warrack and — *The Oxford Illustrated History of Opera.*
Ewan West — Oxford: Oxford University Press, 1992.

William Weaver — *Golden Century of Italian Opera.*
New York: Thames and Hudson Inc., 1980.

Herbert Weinstock and — *The World of Opera.*
Wallace Brockway — New York: Random House, Inc., 1966.

DISCOGRAPHY

Koth, Wunderlich, Bohme
Jochum; Bavarian State Opera Orchestra and Chorus
DEUTSCHE GRAMMOPHON

Schafer, Bostridge, Petibon, Paton, Ewing, Löw, Kurosaki
Christie; Les Arts Florissants
ERATO

Reichmann, Kenny, Watson, Schreier, Gamlich, Salminen
Harnoncourt; Chor des Opernhauses Zürich and Mozartorchester des Opernhauses Zürich
TELDEC

Wagner, Gruberova, Winbergh, Reinprecht, Pogatschnig, Battle, Heigl
Solti; Vienna Philharmonic and Vienna State Opera Chorus
DECCA

VIDEOGRAPHY

Horne, Montarsolo, Monk, Ahlstedt
DEUTSCHE GRAMMOPHON

Larmore, Ford, Alaimo, Corbelli, Campanella
ARTHAUS MUSIK

Minnesota
OPERA

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

1. _____ _____ wrote the libretto to the first *Italian Girl in Algiers,* which premiered in Milan in 1808, and _____ _____ composed the music. [3]

2. _____ _____ may have revised the libretto to the second version of *The Italian Girl in Algiers*, which was set by Gioachino Rossini for its Venetian premiere in 1813. [3]

3. The story is based, in part, on the actual abduction of _____ _____ in 1805, and also the tale of _____, who became the wife of Sulieman the Great. [3]

4. Rossini was born in _____, Italy and died in _____, France. [2]

5. Algeria was then a part of the _____ Empire, which today is confined to the country of Turkey. In the 19th Century, Northern Africa and the Middle East were considered the _____, a term that now refers to China and the Far East. [3]

6. The five voice types commonly used in opera are _____, _____, _____, _____, and _____. [4]

7. The strong will of soprano _____ _____, the first Isabella, may have influenced the character of the opera's title role. It is rumored that she and Rossini may have been romantically involved. [3]

8. L'_____ *in Algeri* means *The Italian Girl in Algiers.* [1, 3]

9. The _____ dell'arte refers to an improvised comedy with stock characters, from which Isabella, Lindoro, Taddeo and Mustafà are adapted. [3]

10. Rossini's serious opera, _____, premiered the same year and in the same city as *The Italian Girl in Algiers*. It was his first great success. [3]

11. The _____ leads the _____ and the singers on stage. [4]

12. The _____ instructs the performers how to act on stage. [4]

13. The _____ is made up of Algerian corsairs and Italian slaves. [1, 4]

Answers can be found in the following articles:

[1] *Synopsis and Musical Excerpts*
[2] *Rossini Biography*
[3] *Background Notes*
[4] *Glossary of Opera Terms*

Minnesota
OPERA

CROSSWORD PUZZLE

DOWN

2. The _____ to *The Italian Girl in Algiers* is a familiar concert piece. [1]
3. The opera is sung in this language. [1]
4. Mustafà is the _____ of Algiers, an honorary title given to the ruler of a Turkish province. [1]
5. The opera is divided into two _____. [1]
8. At the end of the opera, all the Italians are able to _____ their imprisonment. [1]
10. _____ is distressed because her husband no longer loves her. [1]
11. Atypical for the majority of operas, the title role is sung by a _____-soprano. [1]
14. A(n) _____ is a set piece of an opera that is sung. [1, 4]
17. At the end of Act II, Mustafà is appointed to the fictitious fellowship of the _____. [1]
19. In Act I, Taddeo is threatened to be executed by _____. [1, 4]
20. _____ secures an Italian girl for Mustafà. [1]
21. Mustafà tries to marry off Elvira to _____. [1]
23. Haly's troupe of bandits are called the _____. [1]
24. _____ has come to Algiers in search of her paramour, Lindoro. [1]
27. In Act II, Isabella agrees to take _____ with Mustafà. [1]
28. The opera premiered in this Italian city, known for its canals. [3]

ACROSS

1. The last name of the composer of *The Italian Girl in Algiers*. [2, 3]
6. _____ pretends to be Isabella's uncle to avoid being put to death. [1]
7. Last name of Rossini's first wife, who was also a famous opera singer. [2]
9. At the end of the opera, the Italian _____ are freed. [1]
12. In the Act II coffee scene, Taddeo's cue to leave the room is a _____. [1]
13. To flatter Isabella, Mustafà appoints her "uncle" to the position of _____. [1]
15. Mustafà wants Lindoro and Elvira to _____ in order to get his wife out of his life forever. [1]
16. This Italian word is used to acknowledge appreciation of a male singer's performance. [4]
18. Rossini's first name is _____. [2, 3]
22. _____ is Elvira's confidante. [1]
25. Originally, Isabella is shipwrecked in Algiers but in this production she lands in a(n) _____. [1, 3]
26. *The Italian Girl in Algiers* is a(n) _____ _____, a comic work. [1, 3]
29. Searching for Lindoro, Taddeo and Isabella are _____ in Algiers. [1]
30. _____ desperately wants an Italian wife. [1]
31. The first name of Rossini's second wife. [2, 3]
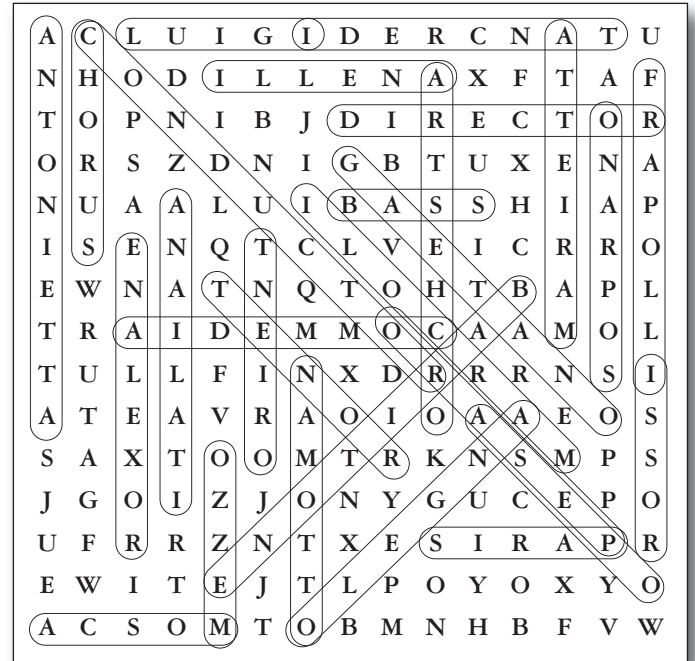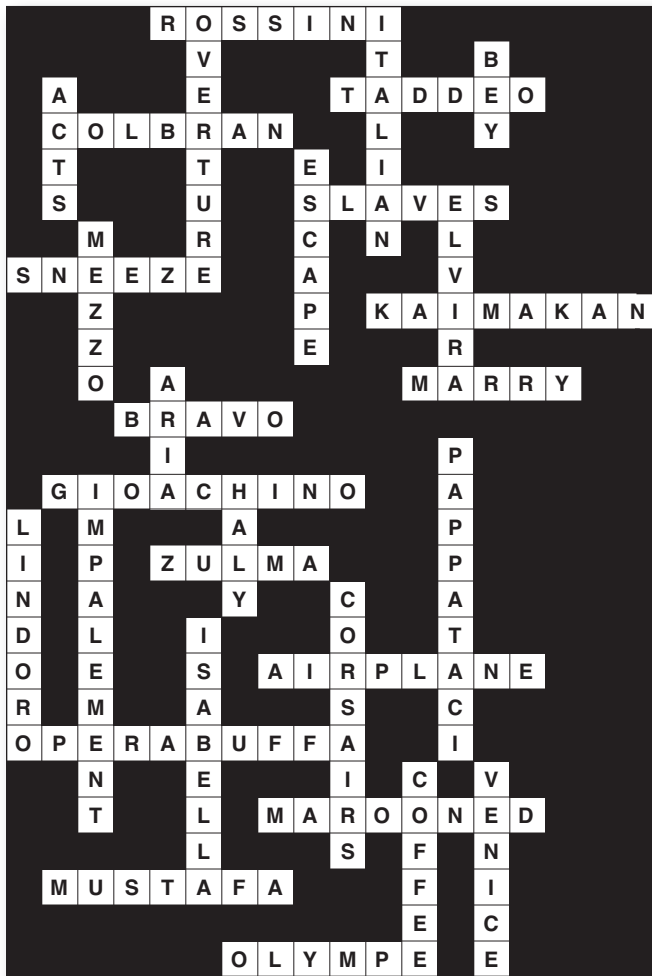
Answers can be found in the following articles:

[1] *Synopsis and Musical Excerpts*
[2] *Rossini Biography*
[3] *Background Notes*
[4] *Glossary of Opera Terms*

Minnesota
OPERA

WORD SEARCH ANSWERS

1. Angelo Anelli; Luigi Mosca
2. Gaetano Rossi
3. Antonietta Frapolli; Roxelane
4. Pesaro; Paris
5. Ottoman; Orient
6. soprano, mezzo, tenor, baritone, bass
7. Marietta Marcolini
8. *italiana*
9. commedia
10. *Tancredi*
11. conductor; orchestra
12. director
13. chorus

Minnesota
OPERA

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)

      _____ VOCAL SCORE *The Italian Girl in Algiers* (G. Schirmer)

      _____ LIBRETTO *The Italian Girl in Algiers* (G. Schirmer)

      _____ CD *The Italian Girl in Algiers* [Erato; Horne, Ramey, Scimone (conductor)]

      _____ CD *The Italian Girl in Algiers* [Deutsche Grammophon; Baltsa, Raimondi, Abbado (conductor)]

      _____ DVD *The Italian Girl in Algiers* [TDK; Larmore, Ford, Campanella (conductor)]

      _____ DVD *The Italian Girl in Algiers* [Art Haus Musik; Soffel, Gambil, Weiklert (conductor)]

      _____ BOOK *The Cambridge Companion to Rossini* edited by Emanuele Senici

      _____ BOOK *L'Italiana in Algeri Opera Journey's Mini Guide Series* by Burton Fisher

      _____ BOOK *Opera Composers: Works Performers* by 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.

Minnesota
OPERA

Minnesota
OPERA