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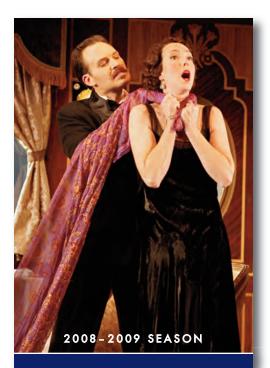


**OPERA BOX** 

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VERDI II trovatore

SEPTEMBER 20 - 28, 2008

MOZART Abduction from the Seraglio

NOVEMBER 1 - 9, 2008

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620 North First Street, Minneapolis, MN 55401

Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR Dale Johnson, Artistic Director

Dear Educator,

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

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

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

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

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

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

Sincerely,

Jamie Andrews Community Education Director Andrews@mnopera.org 612.342.9573 (phone) mnopera.org imagineopera.org



# The Abduction from the Seraglio OPERA BOX

# LESSON PLAN UNIT OVERVIEW WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K-I2	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Life and Times of Mozart	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 – How do you decorate a seraglio?	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	8,9
3 – Comparing and contrasting different performances of "Vivat Bacchus! Bacchus lebe!"	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	6, 7, 8, 9
4 – Looking at <i>The Abduction from the Seraglio</i> though different "lenses"	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8,9
5 – Acting out scenes from <i>The Abduction</i> from the Seraglio	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

PERA

LESSON TITLE	MINNESOTA ACADEMIC HIGH STANDARDS	NATIONAL STANDARDS FOR MUSIC EDUCATION
6 – Translating "Im Mohrenland gefangen war" ("In Moorish land was captive there") into other genres.	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Theater 9.1.1.4.1 Theater 9.1.1.4.2 Theater 9.1.1.4.3 Music 9.1.2.3.1 Music 9.1.2.3.2 Music 9.1.2.3.2 Music 9.1.2.3.3 Theater 9.1.2.4.1 Theater 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.2.1.3.1 Music 9.2.1.3.2 Music 9.2.1.3.3 Theater 9.2.1.4.1 Theater 9.2.1.4.2 Theater 9.2.1.4.3 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	1, 2, 4, 5, 6, 7, 8, 9
7 – That was a great performance and I know why!"	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	7, 8, 9



# OPERA BOX LESSON PLANS WITH RELATED STANDARDS

The lessons in this Teacher Guide are aligned with the current Minnesota Academic Standards, Arts  $\kappa$ -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-I2

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:

- I. 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 I: 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.
```



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 know technology when a	ledge of and use of the technical skills of the art form, integrating
ARTS AREA: Music	spircusic.
CODE: 9.1.2.3.1	
	Read and notate music using standard notation system such as
DENGINARK.	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.I.2.4.I	
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



	influence the arts an	teas.
ARTS ARE		
	9.1.3.3.1	
		Analyze how the personal, social, cultural and historical content influence the creation, interpretation or performance of mu- including the contributions of Minnesota American Indian tri- and communities.
	9.1.3.3.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of music.
ARTS ARE	A: Theater	
CODE:	9.1.3.4.2	
		Analyze how the personal, social, cultural and historical content influence the creation, interpretation or performance of mu- including the contributions of Minnesota American Indian tri- and communities.
	9.1.1.4.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of theater.
ARTS ARE	A: Visual Arts	
CODE:	9.1.3.5.1	
	BENCHMARK:	Analyze how the personal, social, cultural and historical conte influence the creation, interpretation or performance of mu including the contributions of Minnesota American Indian tri and communities.
	9.1.3.5.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of visual arts.
STRAND 2: Artisti	c Process: Create or	Make
		variety of contexts in the arts areas using the artistic foundations
ARTS ARE		,,
	9.2.1.3.1	
	, ,	Improvise, compose or arrange new musical compositions in variety of styles and contexts using available technology to prese the creations.
	9.2.1.3.2	
	BENCHMARK:	Revise a musical composition or arrangement based on artistic int and using multiple sources of critique and feedback.
	9.2.1.3.3	
		Justify an artistic statement, including how audience and occas influence creative choices.
ARTS ARE	A: Theater	
CODE:	9.2.1.4.1	
		Create a single, complex work or multiple works in theater such a

```
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.
```



#### NATIONAL STANDARDS FOR MUSIC EDUCATION

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



# Opera Box Content List

The Abduction from the Seraglio

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

\_\_\_\_\_ FULL SCORE The Abduction from the Seraglio (Dover)

- \_\_\_\_\_ VOCAL SCORE The Abduction from the Seraglio (Boosey & Hawkes)
- \_\_\_\_\_ LIBRETTO The Abduction from the Seraglio (G. Schirmer)
- \_\_\_\_\_ CD The Abduction from the Seraglio [ARCHIV PRODUKTION; Olsen, Orgonasova, Gardiner (conductor)]
- \_\_\_\_\_ CD The Abduction from the Seraglio [TELDEC; Kenny, Watson, Harnoncourt (conductor)]
- \_\_\_\_\_ DVD The Abduction from the Seraglio [DEUTSCHE GRAMMOPHON; Holtzman, Gruberova, Böhm (conductor)]
- BOOK Mozart: A Cultural Biography by Robert W. Gutman
- \_\_\_\_\_ BOOK Mozart and His Operas by Stanley Sadie
- 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.



# REFERENCE AND TRACKING GUIDE

# The Abduction from the Seraglio

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.

FULL SCORE (DOVER)	VOCAL SCORE (BOOSEY & HAWKES)	CD (TELDEC)	CD (ARCHIV PRODUKTION)	DVD (DEUTSCHE GRAMMOPHON)
OVERTURE	OVERTURE	OVERTURE	OVERTURE	OVERTURE
PAGE I	PAGE 3	TRACK I/I	TRACK I/I	TRACK 2
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 25	page 8	TRACK I/2	TRACK I/2	TRACK 3
PAGE 28	PAGE 9	TRACK 1/3		
PAGE 28	PAGE IO	TRACK 1/4	TRACK 1/3	TRACK 4
PAGE 48	PAGE 22	TRACK 1/5	TRACK 1/4	
PAGE 48	PAGE 22	TRACK 1/6	TRACK 1/5	TRACK 5
PAGE 58	PAGE 30	TRACK 1/7	TRACK 1/6	
PAGE 59	PAGE 32	TRACK 1/8	TRACK 1/7	track 6
page 68	page 36	TRACK 1/9	TRACK 1/8	
page 69	PAGE 37	TRACK I/IO	TRACK 1/9	TRACK 7
page 80	PAGE 4I	TRACK I/II	TRACK I/IO	
PAGE 80	PAGE 41	TRACK I/I2	TRACK I/II	TRACK 8
PAGE 90	PAGE 47	TRACK 1/13		
PAGE 90	page 48		TRACK I/I2	
PAGE 91	PAGE 49	TRACK I/I4	TRACK 1/13	TRACK 9
ACT TWO	АСТ ТЖО	ACT TWO	ACT TWO	ACT TWO
PAGE IOO	PAGE 57	TRACK 1/15	TRACK I/I4	TRACK IO



FULL SCORE	VOCAL SCORE	TELDEC CD	ARCHIV CD	DG DVD
PAGE 103	page 60	TRACK I/16	TRACK I/15	
PAGE 104	PAGE 61	TRACK I/17	TRACK 1/16	TRACK II
PAGE IIG	page 68	TRACK 2/1	TRACK I/17	
PAGE II6	page 69	TRACK 2/2		TRACK 12
PAGE 126	PAGE 75	TRACK 2/3	TRACK I/18	
				TRACK I 3 (NOT IN SCORE)
PAGE I27	page 76	TRACK 2/4	TRACK 1/19	TRACK 14
PAGE 164	NOT IN SCORE	TRACK 2/5	TRACK I/20	
page 164	page 87	TRACK 2/6	TRACK 2/I	
PAGE 165	PAGE 88	TRACK 2/7	TRACK 2/2	TRACK 15
PAGE 174	PAGE 92	TRACK 2/8	TRACK 2/3	
PAGE 174	PAGE 93	TRACK 2/9		TRACK 16
PAGE 182	PAGE 97	TRACK 2/10	TRACK 2/4	
PAGE 183	PAGE 98	TRACK 2/II	TRACK 2/5	TRACK 17
PAGE 193	PAGE IO2	TRACK 2/I2	TRACK 2/6	
PAGE 194	PAGE I04	TRACK 2/13	TRACK 2/7	
		TRACK 3/1 (not in score)		
PAGE 201	PAGE IO8	TRACK 3/2	TRACK 2/8	TRACK 18
ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE
				TRACK 19 (NOT IN SCORE)
PAGE 194	PAGE IO4 <sup>*</sup> (*OUT OF SEQUENCE)			TRACK 20
PAGE 236	PAGE I28	TRACK 3/3	TRACK 2/9	
PAGE 237	PAGE 129	TRACK 3/4	TRACK 2/10	
PAGE 248	PAGE 134	TRACK 3/5	TRACK 2/II	
PAGE 249	PAGE 135	TRACK 3/6		TRACK 21
PAGE 252	PAGE 138	TRACK 3/7	TRACK 2/I2	



FULL SCORE	VOCAL SCORE	TELDEC CD	ARCHIV CD	DG DVD
PAGE 252	PAGE 138	TRACK 3/8		
PAGE 253	PAGE 141	TRACK 3/9	TRACK 2/13	TRACK 22
PAGE 265	PAGE 148	TRACK 3/10	TRACK 2/14	
PAGE 266	PAGE 150	TRACK 3/11	TRACK 2/15	TRACK 23
PAGE 282	PAGE 161	TRACK 3/12	TRACK 2/16	
PAGE 283	PAGE 163	TRACK 3/13	TRACK 2/17	TRACK 24
PAGE 294	PAGE 170			TRACK 25



#### LESSON PLAN

#### TITLE OF LESSON

#### Lesson 1: Life and Times of Mozart

#### OBJECTIVE(S)

Students will understand the life, times and culture of Mozart.

#### MATERIAL(S)

- Reference books about Mozart (Mozart: A Cultural Biography; Mozart and His Operas)
- LIFE AND TIMES OF MOZART TIMELINE RESEARCH CHECKLIST
- General reference books about 18th-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 Mozart 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 Europe during Mozart's lifetime (1756 1791)
- scientific and technological achievements during Mozart's lifetime.
- social life and class divisions in Austria and Europe during Mozart's lifetime.
- artistic and musical life in Europe from 1756 to 1791.
  - ~ opera buffa and opera seria styles in opera
  - ~ use of sonata form
  - ~ 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
- correct number of facts, clearly written, for piece of timeline - all group members participating in presentation - evidence of note-taking during all presentations



# LIFE AND TIMES OF MOZART 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 Mozart. \_\_\_ 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



#### LESSON PLAN

#### TITLE OF LESSON

#### Lesson 2: How do you decorate a seraglio?

#### OBJECTIVE(S)

Students will make choices of art work that might be found in the homes of characters found in *The Abduction from the Seraglio.* 

#### MATERIAL(S)

- LIBRETTO The Abduction from the Seraglio (one copy per student)
- DVD The Abduction from the Seraglio (optional)
- Various collections of artwork (paintings, sculptures, etc.)
- How DO YOU DECORATE A SERAGLIO? WORKSHEET (one copy per student)

#### PROCEDURE(S)

- (1) As a prior assignment or as a class, read the libretto of *The Abduction from the Seraglio*. You may also view the DVD in class and have the students follow along with the libretto.
- (2) While students are reading the text, they should be taking notes of the clues they find regarding the personalities and context of each character. For example, where and when does the story take place? Who are the characters and why are they there what are they doing?
- (3) Based on the clues they have put together, students are to search various collections of art books (paintings, sculptures, etc.) to find pieces they might find in the personal homes of the characters. For example, Pasha Selim is originally from Spain but is an outcast who now lives in Turkey. He is also very wealthy and powerful and has a very forgiving heart. What artwork would describe this personality? Students should make take notes on the artwork found for a classroom discussion.
- (4) As a class, each student will show his or her example of the most defining piece of artwork found to the rest of the class. The student should be able to describe why the piece was chosen. The image should be shared with the class.

#### ASSESSMENT

Collect the HOW DO YOU DECORATE A SERAGLIO? WORKSHEET from each student to evaluate the detail of notes taken about each character.



# How do you decorate a seraglio?

#### LESSON 2

#### DIRECTIONS

(1) Read the libretto of *The Abduction from the Seraglio*, and from the clues found in the text, write down descriptions of the main characters. Descriptions can be about personality, lifestyle, occupation, etc. See the example below of Pasha Selim.

## PASHA SELIM

- Muslim
- Spanish by birth
- a Spanish exile who now lives in Turkey
- very wealthy and powerful
- forgiving heart

KONSTANZE

BLONDE

BELMONTE

PEDRILLO

OSMIN

(2) Based on these descriptions, find artworks (paintings, sculptures, etc.) that may be found in the personal homes of these characters. List the titles of the works and why you chose them in the corresponding boxes.

PASHA SELIM
KONSTANZE
BLONDE
BELMONTE
PEDRILLO
OSMIN

(3) Share your findings with the class.

# The Abduction from the Seraglio OPERA BOX

LESSON PLAN

TITLE OF LESSON

#### Lesson 3: Interpretations of "Vivat Bacchus! Bacchus lebe!"

#### OBJECTIVE(S)

Students will learn to compare and contrast musical elements from two recordings of the same piece.

#### MATERIAL(S)

- CD recordings of *The Abduction from the Seraglio* (both recordings are needed)
- INTERPRETATIONS OF "VIVAT BACCHUS! BACCHUS LEBE!" WORKSHEET (two copies per student) (see following page)
- Text of "Vivat Bacchus! Bacchus lebe!" and "Solche hergelauf'ne Laffen" from libretto\*
- Music of "Vivat Bacchus! Bacchus lebe!" and "Solche hergelauf'ne Laffen" \*

#### PROCEDURE(S)

- (1) Play the "Vivat Bacchus! Bacchus lebe!" excerpt for the class. [See ADDITIONAL COMMENTS below.] Students are to write down five facts and five opinions of the performance on the INTERPRETATIONS OF "VIVAT BACCHUS! BACCHUS LEBE!" WORKSHEET (*see following page*). You may need to prepare your students for this lesson by defining fact and opinion, especially when analyzing music. Ask students if they think there will be a noticeable difference between this recording and the next.
- (2) Play the other recording of "Vivat Bacchus! Bacchus lebe!" for the class. Again, students are to write down five facts and five opinions of this performance.
- (3) As a class discuss the similarities and differences between the two recordings. Suggested topics for discussion:
  - Determine the artistic merits of the two performances.
  - Determine if there personal preferences between the two.
  - Determine why there are differences (the singers are performing the same written music).
  - Which recording is more dramatic, musical or authentic, etc?

#### ASSESSMENT(S)

Play both performances of "Solche hergelauf'ne Laffen." Students are to create a list of five facts and five opinions for each performance. The students are to use the second copy of the handout for the assessment. They are then to write a persuasive essay describing the merits of one performance over the other. Their two lists of facts and opinions should be used in the essay.

#### ADDITIONAL COMMENTS

\* Depending on the musical level (and musical memory) of your students, a variation of this lesson could be to include a copy of the text from the libretto, vocal score or full score. This may help students focus on the music and notice the subtle details between the performances.



# INTERPRETATIONS OF "VIVAT BACCHUS! BACCHUS LEBE!"

LESSON 3

NAME

DIRECTIONS

Write down five facts and five opinions after you listen to the first performance of "Vivat Bacchus! Bacchus lebe!" Follow the same procedure after listening to the second performance. Remember that facts are objective. For example, a fact is "one plus one equals two." However, opinions are subjective, such as "I liked the first performance because it went fast."

IST PERF	IST PERFORMANCE		FORMANCE
FACT	OPINION	FACT	OPINION

Minnesota PFR

## The Abduction from the Seraglio OPERA BOX

LESSON PLAN

#### TITLE OF LESSON

Lesson 4: Looking at The Abduction from the Seraglio through different "lenses."

#### OBJECTIVE(S)

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

#### MATERIAL(S)

• THE ABDUCTION FROM THE SERAGLIO 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 Abduction from the Seraglio.

- (2) As a class, read through *THE ABDUCTION FROM THE SERAGLIO* 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 ABDUCTION FROM THE SERAGLIO* 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.



# THE ABDUCTION FROM THE SERAGLIO THROUGH THE LENSES

#### 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 Abduction from the Seraglio*. 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) in order to demonstrate your position. During the other class presentations, take notes on how each lens is represented in *The Abduction from the Seraglio*. These notes are to be used in a final persuasive essay supporting one theory. Follow the checklist and rubric to help you complete all the tasks.

#### Marxist Literary Theory

ASSUMPTIONS

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

#### STRATEGIES

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

#### Reader-Response Criticism

ASSUMPTIONS

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

#### STRATEGIES

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

#### Postcolonial Literary Theory

#### ASSUMPTIONS

1. Colonialism is a powerful, destructive historical force that shapes not only the political futures of the countries involved, but also the identities of colonized and colonizing people.



- 2. Successful colonialism depends on a process of "othering" the people colonized. That is, the colonized people are seen as dramatically different from and lesser than the colonizers.
- 3. Because of this, literature written in colonizing cultures often distorts the experiences and realities of colonized people. Literature written by colonized people often includes attempts to articulate more empowered identities and reclaim cultures in the face of colonization.

#### STRATEGIES

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

#### Feminist Criticism

#### ASSUMPTIONS

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

#### STRATEGIES

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

#### **Psychological Criticism**

ASSUMPTIONS

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

#### STRATEGIES

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



#### Biographical, Historical, New Historical Criticism

ASSUMPTIONS

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

STRATEGIES

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

#### CHECKLIST

- □ Individually read the *The Abduction from the Seraglio* 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<sup>\*</sup> that includes the following:
  - An explanation of the purpose of your lens in general
  - A thorough analysis of how *The Abduction from the Seraglio* 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 Abduction from the Seraglio* 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 Abduction from the Seraglio*. 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	i — 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 one prop that shows considerable work/creativity and that make the presentation better.	Student uses one prop that makes the presentation better.	The student uses no props <i>or</i> the props chosen detract from the presentation.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
LISTENS TO OTHER PRESENTATIONS	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
SCORE				



# ESSAY RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 — APPROACHING STANDARDS	I — 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				



LESSON PLAN

#### TITLE OF LESSON

#### Lesson 5: Acting out scenes from The Abduction from the Seraglio

#### OBJECTIVE(S)

Students will learn about the physical gestures and vocal inflection needed to create characterization on stage.

#### MATERIAL(S)

- The Abduction from the Seraglio libretto scenes eight and nine (one copy per student)
- "Props" (items for acting out the scene would be a ladder, items that would be used for a sea voyage, a passport.) (optional)

#### PROCEDURE(S)

- (1) Before you do this lesson in class, it is recommended that you read through this excerpt. There maybe a few words that your students will not understand. In addition, you will want to be comfortable with the roles and story that you will be asking your students to act out. Suggest to the class that a libretto is only the text of what is being sung and the translation is from those words. It is not meant to be a spoken play.
- (2) Give one copy of *The Abduction from the Seraglio* libretto PP. 21–22 to each student. Have students read and act the following roles: (This lesson must be done with all of these parts being acted out.)

#### THE CHARACTERS

Belmonte, a Spanish nobleman Konstanze, Belmonte's betrothed Pedrillo, Belmonte's valet Blonde, Konstanze's English maid Pasha Selim, a ruler Osmin, servant to the pasha Chorus of Janissaries

- (3) Students are to read through the excerpt, take notes and discuss the personalities of the characters. Then they are to read through it again, but they are to act out their roles in front of the classroom. Encourage students to add vocal inflection and gesture to their parts. Their choices will be discussed in the next step.
- (4) After they finish acting the excerpt, discuss the choices they made in creating their characters. What was done to differentiate the men from the women, nobility from the servants, the young and the old, etc? Why were these choices made? Is there a level of hierarchy being displayed here?
- (5) As a class, move the discussion to the acceptability of these gestures and inflections. You are moving the discussion toward stereotypes and preconceived ideas. Here are some suggested questions:
  - Are these choices and roles acceptable to our current sensibilities?
  - Are there some gestures and/or vocal inflections that are acceptable and others unacceptable?
  - Why do we have these stereotypes?



(6) For the final project, assign the students to create a list of observed gestures of the world around them, i.e. classmates, adults, parents, people on television. These gestures should be an obvious movement that gives a clear meaning to the observer. For example, someone who is waving his/her hand, bowing, pointing, and making a funny or angry face, all have meaning. Students are to tally the times they see the gesture repeated, and then create a list of the ten most interesting observations. For each of the ten most interesting, they are to write a paragraph explaining why these gestures were interesting and what they signify.

#### ASSESSMENT(S)

Value will be given for completion of each section of the lesson: class participation and list of observed gestures with supporting paragraphs.



## The Abduction from the Seraglio OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 6: Translating "Im Mohrenland gefangen war" ("In Moorish land was captive there") into other genres.

#### OBJECTIVE(S)

Students will understand the characteristics of this duet and translate those characteristics into other genres.

#### MATERIAL(S)

- CD The Abduction from the Seraglio (ARCHIV PRODUKTION with Olsen, Orgonsasova, Gardiner (conductor)
- LIBRETTO The Abduction from the Seraglio libretto (P. 17) (one copy of duet excerpt per student)
- TRANSLATING "IM MOHRENLAND GEFANGEN WAR" ("IN MOORISH LAND WAS CAPTIVE THERE") INTO OTHER GENRES RUBRIC

#### PROCEDURE(S)

- (1) As a class, read the text of "Im Mohrenland gefangen war" and discuss the following points:
  - What is the form of the text? Is it an solo, duet, etc.?
  - What is the overall meaning of the text?
  - Does the content of the text have meaning in today's society?
  - Is there a popular song that deals with the same emotions?
- (2) Students are to take the text of "Im Mohrenland gefangen war" and set it into another musical genre. For example, students may turn the text into a rap, country or pop song. Encourage the students to modernize the text.
- (3) Students are to perform their compositions with the other students serving as the audience.
- (4) Discuss as a class which performances were successful, and why or why not. Include discussion of the effectiveness of the text separate from the music.
- (5) As a class, listen to the CD recording of "Im Mohrenland gefangen war" (CD 2 TRACK 11). Compare and contrast the original setting and the student compositions. Discuss which setting is more effective, more entertaining and why.

#### ASSESSMENT(S)

The final class performance will be evaluated on the completeness of text and its understandability. The audience can provide feedback by determining the most creative and the most effective performance. Value will be given based on class participation. See TRANSLATING "IM MOHRENLAND GEFANGEN WAR" ("IN MOORISH LAND WAS CAPTIVE THERE") INTO OTHER GENRES RUBRIC for details.



# TRANSLATING "IM MOHRENLAND GEFANGEN WAR" ("IN MOORISH LAND WAS CAPTIVE THERE") INTO OTHER GENRES.

#### Lesson 6

NAME

DIRECTIONS

- (1) Read the text of "Im Morrsenland gefangen war" ("In Morish land was captive there") and discuss the following points:
  - What is the form of the text? Is it a solo, duet, etc.?
  - What is the overall meaning of the text?
  - Does the content of the text have meaning in today's society?
  - Is there a popular song that deals with the same emotions?
- (2) Pick a partner and translate the text into another genre. For example, you could turn this duet into a rap, country and western song, a church hymn, a piece of minimalism or Gregorian chant. You can modernize the word if you choose, but try to maintain the original meaning of the text.
- (3) Perform your composition for the class. You will be assessed by the criteria in the rubric below.
- (4) At the end, you will listen to the excerpt from *The Abduction from the Seraglio* and compare and contrast Mozart's composition to yours.

#### PRESENTATION RUBRIC

CATEGORY	4	3	2	I
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.
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.



# The Abduction from the Seraglio OPERA BOX

LESSON PLAN

#### TITLE OF LESSON

## Lesson 7: "That was a great performance and I know why!"

#### OBJECTIVE(S)

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

#### MATERIAL(S)

- The Abduction from the Seraglio CD or DVD (any recording found on the Opera Box will work)
- "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" WORKSHEET (one copy per student – *see following page*)
- Various reviews from newspapers and magazines of opera, concerts, musicals, theater, movies and other media. (*not in Opera Box*)

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

#### PROCEDURE(S)

- (1) Play an excerpt from *The Abduction from the Seraglio*. Suggested excerpts would be any complete act.
- (2) After listening or viewing, ask students to make objective and subjective statements about the performance. Chart and categorize the class comments into two categories, objective and subjective.

DISCUSSION POINTS

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



#### ASSESSMENT(S)

#### OPTION ONE

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

## OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed, and written. In addition, students are to fill out another "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" WORKSHEET evaluating an additional excerpt from *The Abduction from the Seraglio*. (The suggested *The Abduction from the Seraglio* excerpt is one of the excerpts not used in STEP (I) above. Class participation should also be assessed.

#### ADDITIONAL COMMENT(S)

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



# THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!

# SUBJECTIVE/OBJECTIVE CHART

Lesson	7	

NAME

#### DIRECTIONS

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

CRITERIA		CRITERIA CRITERIA			
OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE
I		I	I		
2		2	2		
3		3	3		
4		4	4		
5		5	5		
Minnesota					

PERA

# 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)

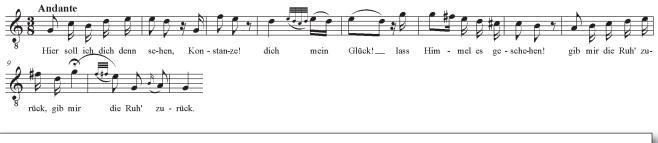


Synopsis and Musical Excerpts

ACT I

Konstanze, Blonde (her English maid) and Pedrillo, the valet of her fiancé Belmonte, have been taken captive by pirates and sold to Pasha Selim. After searching for months, Belmonte has learned they are being held captive inside the pasha's private cars aboard the Orient Express, which is ready to depart from Istanbul for Paris.

(1) ARIA: HIER SOLL ICH DICH DENN SEHEN (BELMONTE)

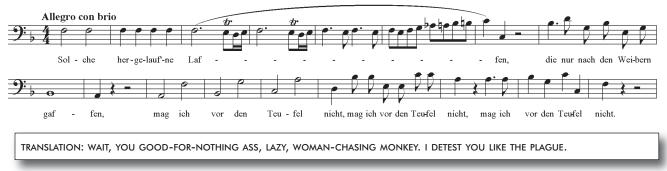


TRANSLATION: NOW AT LAST I SHALL SEE YOU, KONSTANZE, MY TREASURE. IF ALL MY PRAYERS ARE ANSWERED, YOU'LL SOON BE IN MY ARMS.

Belmonte finds Osmin, the overseer of the pasha's seraglio, and inquires after Pedrillo. Osmin becomes enraged, as Pedrillo is a rival for Blonde's affections, and enjoys special treatment from the pasha. When Pedrillo approaches and tries to make peace, Osmin can barely disguise his contempt.

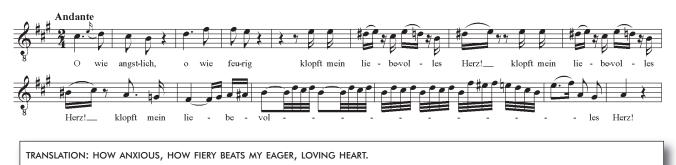


#### (2) ARIA: SOLCHE HERGELAUF'NE LAFFEN (OSMIN)



Though Selim has selected Konstanze as his favorite of the harem, Belmonte is reassured to learn that she is alive and still loves him.

#### (3) ARIA: O WIE ÄNGSTLICH (BELMONTE)



As they plan their escape, Pedrillo suggests that Belmonte pose as an architect (one of the pasha's favorite interests) but urges caution as Selim's watchdog, Osmin, is ever on the alert.

As the crowd at the train station cheers their ruler, Pasha Selim enters with Konstanze. Rather than force her love, he hopes she will come to him of her own free will, but Konstanze refuses to forget Belmonte. Selim finds her steadfast loyalty all the more alluring.

#### (4) ARIA: ACH ICH LIEBTE (KONSTANZE)



After Konstanze leaves, Pedrillo presents Belmonte as an architect, and Selim agrees to accept his services, though Osmin distrusts the foreigner.



#### ACT II

Later that evening, Blonde scolds Osmin for his rude behavior as she contrasts the treatment of Turkish and European girls.

(5) ARIA: DURCH ZÄRTLICHKEIT UND SCHMEICHELN (BLONDE)



TRANSLATION: WITH TENDERNESS AND COAXING, DEVOTED LOVE AND RAPTURE, A MAN WILL SURELY CAPTURE A GENTLE MAIDEN'S HEART.

Her independent streak both frustrates and attracts Osmin, but he is well aware of her already close relationship with Pedrillo. Osmin and Blonde spar until he angrily hurries out.

Konstanze is overcome by sadness.

(6) ARIA: TRAURIGKEIT WARD MIR ZUM LOSE (KONSTANZE)



Selim enters to woo her one more time, but with no luck. Though Konstanze has come to appreciate his finer qualities, she remains true to Belmonte even under the threat of torture.

(7) ARIA: MARTEN ALLER ARTEN (KONSTANZE)



Blonde and Pedrillo share a tender moment as he discloses the plan for escape.





TRANSLATION: WHAT A PLEASURE, WHAT WHAT RELIEF. NO MORE MISERY, NO MORE SORROW.

To facilitate the "abduction," Pedrillo plans to drug Osmin that evening.

#### (9) ARIA: FRISCH ZUM KAMPFE! (PEDRILLO)



TRANSLATION: LET US GO THEM. WE WILL SHOW THEM. ONLY COWARDS ARE AFRAID. SHOULD I TREMBLE? SHOULD I WAVER? SHOULD I RISK MY NECK TO SAVE HER?

Though Osmin's religion forbids liquor (and he naturally distrusts his rival), Pedrillo nonetheless convinces him to drink the (tainted) wine.

(10) DUET: VIVAT BACCHUS (PEDRILLO, THEN OSMIN)

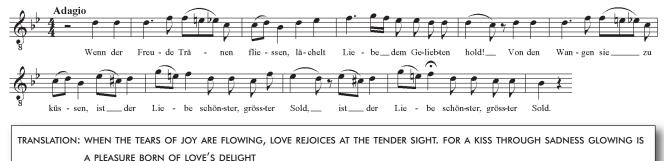


TRANSLATION: VIVA BACCHUS! LONG LIFE BACCHUS! BACCHUS WAS A WORTHY MAN!

The ruse works, and Osmin becomes incapacitated.

Meanwhile, Belmonte is joyfully reunited with Konstanze.

(II) ARIA: WENN DER FREUDE TRÄNEN FLIESSEN (BELMONTE)

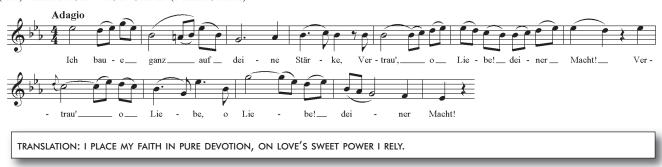


Though both he and Pedrillo momentarily suspect their lovers may have been untrue, they are soon reassured of the women's devotion.



#### ACT III

Belmonte nervously prepares for their getaway. He gathers strength from his love for Konstanze.



(12) ARIA: ICH BAUE GANZ (BELMONTE)

Pedrillo signals them with a song.

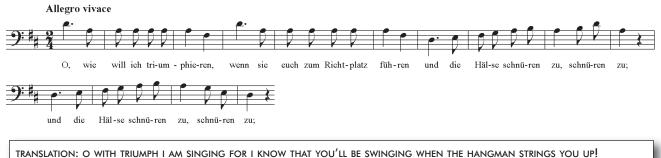
(13) ROMANCE: IN MOHRENLAND GEFANGEN WAR (PEDRILLO)



TRANSLATION: IN MOORISH LAND A LOVELY MAID WAS BOUND BY LOCK AND KEY. WHITE WAS HER SKIN AND BLACK HER HAIR, LONG DID SHE WEEP IN DEEP DESPAIR.

By the time Blonde and Konstanze belatedly arrive, Osmin has awakened. He sounds the alarm, and both couples are taken into custody. Osmin informs Selim of their treachery and delights in the prospect of punishing his adversaries, even when bribed by Belmonte for their release.

(14) ARIA: O, WIE WILL ICH TRIUMPHIEREN (OSMIN)



Afraid of what might happen, Belmonte and Konstanze agree to die together, should that be the pasha's sentence.



#### (15) DUET: MEINETWEGEN SOLLST DU STERBEN! (BELMONTE, THEN KONSTANZE)



TRANSLATION: BY MY RASHNESS YOU WILL PERISH, AH, KONSTANZE, CAN I BEAR IT? CAN I DARE TO LIFT MY EYES? I HAVE DESTROYED YOU, O CRUEL PAIN.

Likewise, Pedrillo and Blonde are afraid of Osmin's wrath. The four are brought before Selim who discovers Belmonte's true identity. To their surprise, Selim reveals that he was once the enemy of Belmonte's father, who banished the pasha from Spain. Yet rather than take revenge on his enemy by punishing Belmonte and company, Pasha Selim shows mercy, having realized that love cannot be coerced and frees them all, to Osmin's outrage.





# The Abduction from the Seraglio FLOW CHART

ACT I

	Scene	Overture	scene one No. 1: Aria	SCENE TWO No. 2: Song and Duet
	Musical Description	<ul> <li>(A) Presto (PP. 3 - 5) KEY: C major</li> <li>(B) Andante (PP. 5 - 6) KEY: C minor</li> <li>(C) Presto (PP. 6 - 7) KEY: C major</li> </ul>	(1) <i>Andante</i> (pp. 8 – 9) KEY: C major	(2) <i>Andante</i> (pp. 10 – 21) KEY: G minor/D major
OPERA	Themes and Orchestration	The overture is constructed in an Italian overture fashion (fast-slow-fast). The orchestration calls for a piccolo, cymbals, triangle and bass drum that are intended to give the music a Turkish flavor. The "Turkish style" is not really music from Turkey (even though the extra percussion was actually used instead), it is based on what European composers from the Classical Era thought Turkish music sounded like, with an emphasis on the military Janissary bands. The B section of the overture ( <i>Andante</i> ) major key, in No. 1 – "Heir sol lich will be dich denn sehen."	This is a major key version of the B section of the overture.	The song the Osmin sings is structured in a simple verse and chorus. At the end of the chorus section, Belmonte tries to interject. As Osmin changes his direction of the song to Belmonte, the tempo increases to <i>Allegro</i> (P.12) and the spoken interjections move into a recitative style. Mozart is increasing the drama of the scene with the use of recitative.
FLOW CHART	Drama		Belmonte sings of his desire to reunite with Konstanze.	Osmin brings a ladder and sings a song about how to not lose a lover. Belmonte interrupts Osmin asking if the accomodations they are in front of belong to Pasha Selim. Osmin becomes furious when the name of Pedrillo is mentioned.
4ART 40	Related Information	The noted and probably false quote from Jo is attributed to this opera.	oseph II ("Too many notes, my dear Mozart")	

# The Abduction from the Seraglio FLOW CHART

ACT I

	Scene	scene three No. 3: Aria	scenes four and five No. 4: Aria	scene six No. 5: Chorus
	Musical Description	(4) Allegro con brio (PP. 22 – 29) КЕҮ: F major	(5) Recitative (PP. 30 – 36) <i>Andante</i> KEY: A major	(5) <i>Allegro</i> (pp. 37 – 40) KEY: C major
) Minnesota	Themes and Orchestration	This piece could be called a binary exit aria that is often contrapuntal. The CODA is intended to be comical with the addition of the "Turkish" music as it adds to its "craziness." Osmin's music (P. 29) will return in the finale of Act III (P. 167)	"Both melody and orchestra are suffused with feeling as well as detailed imitation of the lover's symptoms." (Sadie, P. 56) You can image hearing the heart beating in the repeated short three beats in the strings.	The music is in the "Turkish" style.
	Drama	<ul> <li>Pedrillo enters and asks Osmin if the</li> <li>Pasha has returned. Osmin states his</li> <li>displeasure of Perdillo – he just doesn't</li> <li>like him!</li> <li>(4) Osmin sings about how much he</li> <li>detests Pedrillo and how he can't be</li> <li>tricked.</li> </ul>	<ul> <li>Belmonte sees Pedrillo, and Pedrillo tell him that they were captured by pirates and then enslaved by Pasha Selim. He also says, that along with Blonde, Konstanze is with him and she has become the chosen one of Pasha Selim.</li> <li>(5) Belmonte sings of his longing for Konstanze.</li> </ul>	The chorus announces the arrival of Pasha Selim.
	Related Information			This chorus might have been cut by Mozart but has been restored and is usually performed today.

Scene	scene seven No. 6: Aria	ACTS I – II SCENES EIGHT – TEN No. 7: Terzet	Act II SCENE ONE No. 8: Aria
Musical Description	<ul> <li>(7) Adagio (P. 41)</li> <li>KEY: B-FLAT major</li> <li>(8) Allegro (P. 41 - 46)</li> </ul>	(9) <i>Allegro</i> (рр. 49 – 56) КЕҮ: С minor	(10) Andante grazioso (PP. 57 – 59) KEY: A major
Themes and Orchestration	<ul> <li>(8) In the <i>Allegro</i>, Konstanze's mood changes from melancholy to anger and is demonstrated by the coloratura lines.</li> <li>"This emphatic utterance tells us that Konstanze is a considerable character."</li> </ul>	The finale is built in a typical comic manner with excitement building as the tempo increase.	"Her <i>Andante</i> aria is the epitome of Mozartean elegance." (Sadie, P. 57) The aria is written for only string accompaniment.
Drama	<ul> <li>(Sadie, P. 57)</li> <li>Pasha Selim asks Konstanze why she is so sad and states that he could order her love him but doesn't. She says that he will be angered at the answer, but he assures her that he will not be.</li> <li>(7) Konstanze sings about her sadness from being away from her beloved.</li> <li>She asks for more time to forget her sorrow, and asks Selim, being the forgiving person he is, to grant her more time.</li> </ul>	<ul> <li>Selim is taken by her love and says he relates to her because he too knows love. Pedrillo enters and introduces Belemonte to him as an architect. Selim is pleased and asks that his needs be taken care of until the next day.</li> <li>Pedrillo and Belmonte are happy as the first step to escape has been taken. Belmonte wants to see Konstanze but is cautioned as "here everything is eyes and ears."</li> <li>(9) Pedrillo and Belmonte try to go into the palace but are stopped by Osmin.</li> </ul>	Blonde, Osmin's slave whom he has been romantically pursuing, tells hir that ordering her around is not the way to win a European girl. She sings about how tenderness and devotion can win a girl's heart.
Related Information	Cavalieri'; this and another bravura showed	1781): 'I have sacrificed Konstanze's aria a litt case in the same act, 'Martern aller Arten', cam and her protector, the court composer Salieri."	e willingly from the astute Mozart,

The Abduction from the Seraglio

FLOW CHART			
Scene	scene one <i>(continued)</i> No. 9: Duet	ACT II SCENE TWO No. 10: Recitative and Aria	Act II scene three No. 11: Aria
Musical Description	(11) <i>Allegro</i> (p. 61 – 68) KEY: E-FLAT major	(12) Recitative – Adagio (pp. 69 – 70) Aria – Andante con moto (pp. 70 – 74) KEY: G minor	(13) <i>Allegro</i> (pp. 75 – 86) KEY: C major
Themes and Orchestration	Osmin low E-flat (P. 62) is musically mocked by Blonde when she sings a low A-flat (P. 63)	To musically heighten Konstanze's intense emotion, Mozart writes her recitative during the style of opera seria. Konstanze can be heard "sighing" in the violins during the recitative section of the aria, a common technique used by Mozart. The aria is colored by the use of a basset horns in the orchestra.	The aria starts with a longer-than- usual march, similar to the introduction, that includes the full orchestra.
Drama	As Osmin and Blonde argue, he orders her to love him instantly and she laughs in his face. (11) Osmin warns her not to flirt with Pedrillo. He declares that the English are crazy to allow their women so much freedom. Blonde enjoys her carefree ways.	<ul> <li>Blonde is empathetic to Konstanze's sadness.</li> <li>(12) Konstanze sings of her sadness and loss.</li> <li>Blonde encourages Konstanze to not lose hope. Pasha Selim sees them.</li> </ul>	Selim asks Konstanze if she is ready to love him, which she is not. She tells him that she is not afraid of his power and will accept any punishment. She sing about defying the pain of torture and being set free by death.
Related Information		The placement of this second aria by Konstanze is demanding for the performer as directly follows her other aria. "The aria ["Marten aller Arten"] constitutes an amply scaled portrait in which Mozart draws with strong outlines, brushes on brilliant color, and through gesture of power and dignity, transforms the hitherto subdued and enduring Konstanze into a true daughter of Ilia, the Trojan princess who stepped forward to die in her beloved's place." (Gutman, P. 596)	

# The Abduction from the Seraglio

		ACT II	
Scene	scene four No. 12: Aria	scene five No. 13: Aria	SCENE SIX
Musical Description	(14) <i>Allegro</i> (рр. 88 – 92) КЕҮ: G major	(15) Allegro con spirito (PP. 93 – 96) KEY: D major	(16) <i>Allegro</i> (pp. 97 – 101) KEY: C major
Themes and Orchestration	This aria is "a rondo with a melody from the flute concerto K314." (Sadie, P. 58)	This aria in a martial, spirited style, with text of bravery, colors Pedrillo's nervousness and uneasiness of the events that are about to unfold.	
Drama	Selim is still baffled by Konstanze's stance. He decides to try cunning to get his way. * Blonde enters and sees no one. She feels sorry for Konstanze and feels that men don't deserve such devoted women. *	Pedrillo sings an aria about the need to be brave and to carry on.*	Pedrillo entices Osmin to drink wine with him that is laced with a sleeping potion. They sing a duet to Bacchus and Osmin falls asleep.
	Pedrillo enters and tells* Blonde of the escape plan.		
	Blonde sings about the end of her grief.		
Related Information	* These two short lines of dialogue are referred to as SCENES FOUR – SIX respectively in the full score and libretto.	* SCENE SEVEN (aria) and EIGHT in full score and libretto.	

# The Abduction from the Seraglio FLOW CHART

- OPERA

		ACT II – III	
Scene	scene seven No. 15: Aria	No. 16: Quartet	Act III scenes one – three   No. 17: Aria
Musical Description	(17) <i>Adagio</i> (pp. 104 – 107) KEY: B-FLAT major	<ul> <li>(18) Allegro (PP. 108 – 112) KEY: D major</li> <li>(19) Andante (PP. 112 – 118) KEY: G minor</li> <li>(20) Allegro (PP. 118 – 126) KEY: A major</li> </ul>	(21) <i>Andante</i> (pp. 127 – 134) KEY: E-FLAT major
Themes and Orchestration	"Belmonte's aria of <i>galanterie</i> is a slow gavotte [ <i>Adagio</i> ] and then a serenade- like minuet [ <i>Allegretto</i> ] announced by the wind and embellished with wide- ranging passage-work." (Sadie, P. 58)	<ul> <li>"The first mature Mozart ensemble to incorporate dramatic development" (Sadie, P. 58)</li> <li>(20) "Blonde withholds it [forgiveness], singing in compound time against the simple time of others (a device Mozart might have picked up from opéra comique). (Sadie, P. 58-59)</li> </ul>	"Her <i>Andante</i> aria is the epitome of Mozartean elegance." (Sadie, P. 57 The aria is written for string accompaniment only.
Drama	Belmonte and Konstanze finally see each other. Pedrillo tells Blonde about Osmin. Belmonte sings about his beloved.	<ul> <li>(18) Konstanze and Belmonte, Blonde and Pedrillo all sing of the joy of escape.</li> <li>(19) Belmonte and Pedrillo have anxiety over Konstanze and Blonde's rumored infidelity. Blonde hits Pedrillo on the ear which causes both men to understand their mistake.</li> <li>(20) The men ask for forgiveness and the women oblige – there will be no more suspicion.</li> </ul>	Pedrillo prepares the escape. Belmonte learns that everything is ready for the escape. Pedrillo tells him to sing to help them not blow their cover. Belmonte sings about the power of true love.
Related Information	* SCENE NINE in full score and libretto		

The Abduction from the Seraglio

- OPERA

FLOW CHART 45

		FLOW CHART	
	_	ACT III	
Scene	SCENE FOUR No. 18: Romance	scene five No. 19: Aria	scene six – seven No. 20: Recitative and Duet
Musical Description	(22) no indication given (PP. 135 – 137) KEY: B minor	(23) Allegro vivace (PP. 138 – 147) KEY: D major	(24) <i>Adagio</i> (pp. 148 – 160) KEY: B-FLAT major
Themes and Orchestration	The song is accompanied by pizzicato strings which create a guitar like effect. The song is structured in verse form; however, it does not resolve harmonically by the end.	Osmin's aria is a rondo that shows off his lowest notes (D below the bass clef staff). The aria is colored with a piccolo but has no trumpets, cymbals or "Turkish" music.	Belmonte and Konstanze's eternal lor is symbolized musically by the "serenely extended arabesques" found in the later part of the duet.
Drama	Pedrillo enters and starts singing at midnight. His song refers to their escape. Pedrillo and Belmonte put the ladder next to Konstanze's room and then Blonde's room. The women get out of their rooms.	Osmin and a mute hear noises and finds the four slaves escaping. He calls for guards to capture them. Belmonte tries to bribe Osmin but to no avail. Osmin sings about his excitement to finally kill the slaves.	Selim hears the noise from outside. Osmin enters and tells him about the escape. The four are brought in, and Belmonte tells Selim that he can set an ransom as he is from a wealth family. From this, Selim discovers Belmonte's father is responsible for his exile. Selin will give orders to torture them. Konstanze and Belmonte sing of their fate and that death will finally bring them together.
Related			0

# The Abduction from the Seraglio FLOW CHART

		luction from the Seraglio FLOW CHART
	SCENE EIGHT AND NINE	ACT III SCENE NINE (continued)
Scene	SCENE EIGHT AND NINE	No. 21: Finale Vaudeville *
Musical Description		<ul> <li>(25) Andante (PP. 163 – 166)</li> <li>KEY: F major/D minor</li> <li>(26) Più andante (PP. 166 – 167)</li> <li>KEY: F major/D minor</li> <li>(27) Andante sostenuto (PP. 168 – 173)</li> <li>KEY: F major – C major</li> </ul>
Themes and Orchestration		<ul> <li>* "In a vaudeville, each of the characters, one after the other, sings a stanza to the same melody, often folk-like, every stanza ending with a refrain in which all join in." (Gutamn, P. 597)</li> <li>(26) Turkish music returns as Osmin describes his torture from Act I (P. 29).</li> <li>(27) Returning to the key of C major, the "Turkish" style closes out the opera with similar music from the overture.</li> </ul>
Drama	Pedrillo learns that he will be covered in oil and put on a spit. Blonde is content to die. Selim asks if they are ready to die and they say, "yes," but to be better than Belmonte's father, he sets them free. Osmin is upset that Blonde will be leaving too, but Selim tells him that if you can't win something through kindness, it's better to not win it at all.	<ul> <li>(25) The four slaves sing a verse hailing Selim's mercy.</li> <li>(26) After Blonde tells Osmin that he deserves what he got, Osmin regrets not roasting them earlier.</li> <li>(27) All sing to praise the mercy of Pasha Selim.</li> </ul>
Related Information	<i>"The Abduction from the Seraglio</i> , rich in Voltairean irony as a renegade, Pasha Selim gives a Spanish Catholic a lesson in magnanimity" (Gutman, P. 28)	"Even as it endangers the dramatic whole, the music, paradoxically through it creation for a specific group of remarkable singers, turns the actors in this serious comedy into humans a little larger than life but of universal appeal." (Sadie, PP. $60 - 61$ )

FLOW CHART 47

#### WOLFGANG AMADEUS MOZART

#### b Salzburg, January 27, 1756; d Vienna, December 5, 1791

Child wonder, virtuoso performer and prolific creative artist, Mozart is the first composer whose operas have never been out of repertory. His prodigious talents were apparent very early in his life; by the age of four he could reproduce on the keyboard a melody played to him, at five he could play the violin with perfect intonation and at six he composed his first minuet.

A musician himself, Wolfgang's father, Leopold, immediately saw the potential of his son's talents. With the mixed motives of religious piety and making a tidy profit, Leopold embarked on a series of concert tours showing off the child's extraordinary talents. Often playing with his sister Maria Anna ("Nannerl"), herself an accomplished musician, young Wolfgang charmed the royal courts of Europe, from those of Austrian Empress Maria Theresa, French king Louis xv and English king George III, to the lesser principalities of Germany and Italy.



A scene from Minnesota Opera's 2007 production of The Marriage of Figaro

As Mozart grew older, his concert tours turned into a search for permanent employment, but this proved exceedingly difficult for a German musician in a market dominated by Italian composers. Although many of his early operas were commissioned by Milanese and Munich nobles (*Mitridate, Ascanio in Alba, Lucio Silla, La finta giardiniera*), he could not rise beyond *Konzertmeister* of the Salzburg archbishopric. When the new prince archbishop, Count Hieronymus



A scene from Minnesota Opera's 2011 production of Così fan tutte

Colloredo, was appointed in 1771, Mozart also found he was released for guest engagements with less frequency. Though his position improved and a generous salary was offered, the composer felt the Salzburg musical scene was stifling for a man of his enormous talent and creativity.

Things came to a head in 1781 immediately after the successful premiere of Mozart's first mature work, *Idomeneo*, in Munich. The archbishop, then visiting Vienna, insisted the composer join him there. Never did Mozart better understand his position in the household than during that sejour, when he was seated at the dinner table below the prince's personal valets and just above the cooks. He requested to be permanently discharged from his duties, and after several heated discussions his petition was granted, punctuated by a parting kick in the pants.

Now completely on his own for the first time, Mozart embarked on several happy years. He married Constanze Weber, sister to his childhood sweetheart Aloysia, and premiered a new work, *Die Entführung aus dem Serail (The Abduction from the Seraglio)*, at the Burgtheater. Mozart also gave concerts around Vienna, presenting a number of new piano concertos and symphonies. His chief concern was to procure a position at the imperial court. A small commission came his way from the emperor for a one-act comedy, *Der Schauspieldirektor (The Impresario)*, given in the same evening as Antonio



Salieri's *Prima la musica e poi le parole (First the music, then the words),* to celebrate the visit of the emperor's sister, Marie Christine, and her husband, joint rulers of the Austrian Netherlands.

The Marriage of Figaro, Mozart's first true masterpiece for the imperial court, premiered at the Burgtheater in 1786 and went on to Prague the following year where it was a huge success. Don Giovanni premiered in Prague in 1787 to great acclaim, but its Vienna premiere in 1788 was coolly received. By this time, Mozart had received a minor Imperial posting, Kammermusicus, which required him to write dances for state functions. The position was hardly worthy of his skills and generated only a modest income, a weighty concern now that debts had begun to mount. Joseph II



A scene from Minnesota Opera's 2004 production of The Magic Flute

September 6, and *The Magic Flute* was completed in time to open September 30. The *Requiem*, however, remained unfinished, and as Mozart's health began to fail, the composer feared he was writing his own death mass. In December Mozart died at the age of 35 and was given a simple funeral by his impoverished widow, then buried in a mass grave on the outskirts of Vienna.



*Final scene from Minnesota Opera's* 2002 *production of* La clemenza di Tito

commissioned another opera from Mozart, *Così fan tutte*, which premiered January 26, 1790. The emperor was too ill to attend the opening and died the following month. His brother, Leopold II, assumed leadership, and Mozart hoped to be appointed *Kapellmeister* – instead he merely received a continuance of his previous position.

Crisis hit in 1791. Constanze's medical treatments at Baden and the birth of a second child pushed their finances to a critical point. Mozart's friend and fellow Freemason, the impresario Emanuel Schikaneder, suggested he try his luck with the suburban audiences at his Theater auf der Wieden. Composition of *The Magic Flute* began early that summer but had to be halted when two generous commissions came his way: a requiem for an anonymous patron (who hoped to pass it off as his own composition), and an *opera seria* to celebrate the new emperor's coronation as King of Bohemia. *La clemenza di Tito* premiered



Minnesota PFR/

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

# WOLFGANG AMADEUS MOZART - CATALOGUE OF OPERAS

TITLE	PREMIERE
Apollo et Hyacinthus	Salzburg, Benedictine University, May 13, 1767 <i>latin intermezzo</i> ; libretto by Rufinus Widl
La finta semplice (The Pretended Simpleton)	Salzburg, Archbishop's Palace, May 1, 1769 <i>opera buffa;</i> libretto by Carlo Goldoni, originally set by Salvatore Perillo, revised by Marco Coltellini
Bastien und Bastienne	Vienna, Dr. Anton Mesmer's house, ?September/October 1768 Singspiel; libretto by Friedrich Wilhelm Weiskern, Johann Müller and Johann Andreas Schachtner, after Marie-Justine Benoîte Favart, Charles-Simon Favart and Harny de Guerville's Les amours de Bastien et Bastienne
Mitridate, re di Ponto (Mitridate, King of Ponto)	Milan, Regio Ducal, December 26, 1770 <i>dramma per musica;</i> libretto by Vittorio Amedeo Cigna-Santi after Giuseppe Pavini's Italian translation of Jean Racine's <i>Mithridate</i>
Ascanio in Alba	Milan, Regio Ducal, October 17, 1771 <i>festa teatrale;</i> libretto by Giuseppe Parini
Il sogno di Scipione (The Dream of Scipio)	?Salzburg, Archbishop's Palace, May 1772 <i>azione teatrale;</i> libretto by Pietro Metastasio, originally set by Angelo Predieri, after Cicero
Lucio Silla	Milan, Regio Ducal, December 26, 1772 <i>dramma per musica;</i> libretto by Giovanni de Gamerra
<i>La finta giardiniera</i> (The Pretended Garden-Girl)	Munich, Salvator, January 13, 1775 <i>opera buffa;</i> librettist unknown; attributed to Giuseppe Petrosellini
Il re pastore (The Shepherd King)	Salzburg, Archbishop's Palace, April 23, 1775 <i>serenata;</i> libretto by Pietro Metastasio
Zaide	(uncompleted; composed in Salzburg, 1779-80) <i>Singspiel;</i> libretto by Johann Andreas Schachtner, after F. J. Sebastiani's <i>Das Serail</i>
Idomeneo, re di Creta (Idomeneo, King of Crete)	Munich, Residenz, January 29, 1781 <i>dramma per musica;</i> Gianbattista Varesco, after Antoine Danchet's <i>Idomenée</i>
Die Entführung aus dem Serail (The Abduction from the Seraglio)	Vienna, Burgtheater, July 16, 1782 Singspiel; after Christoph Friedrich Bretzner's libretto for Belmont und Constanze, revised by Gottlieb Stephanie the younger



*L'oca del Cairo* (The Goose of Cairo)

Lo sposo deluso (The Deluded Bridegroom)

Der Schauspieldirektor (The Impresario)

Le nozze di Figaro (The Marriage of Figaro)

Don Giovanni

*Così fan tutte* (All Women do the Same)

*La clemenza di Tito* (The Clemency of Titus)

*Die Zauberflöte* (The Magic Flute) unperformed, composed 1783 *opera buffa;* libretto by Gianbattista Varesco

unperformed, composed 1783 opera buffa; librettist unknown, after Le donne rivali

Vienna, Schönbrunn Palace, February 7, 1786 *Singspiel;* libretto by Gottlieb Stephanie the younger

Vienna, Burgtheater, May 1, 1786 opera buffa; libretto by Lorenzo da Ponte, after Pierre-Augustin Beaumarchais' *La folle journée, ou Le mariage de Figaro* 

Prague, National Theatre, October 29, 1787 *opera buffa;* libretto by Lorenzo da Ponte

Vienna, Burgtheater, January 26, 1790 *opera buffa;* libretto by Lozenzo da Ponte

Prague, National Theater, September 6, 1791 *opera seria;* libretto by Pietro Metastasio, revised by Caterino Mazzolà

Vienna, Theater auf der Wieden, September 30, 1791 *Singspiel;* libretto by Emanuel Schikaneder



n March 16, 1781, Mozart arrived in Vienna, his home base for the next ten years. It was not his first visit - he had traveled to the Austrian capital on other occasions as a *wunderkind*, dazzling its Hapsburg rulers with his amazing piano technique. As to his abilities as a composer, the royal sovereigns were a little more skeptical. Empress Maria Theresa had privately communicated to her son Archduke Ferdinand, then governor of the empire's enclave of Lombardy, her doubts over Mozart's ability as a potential kapellmeister. One suspects she had the same conversation with her other son, Leopold, one-time Grand Duke of Tuscany, whom the young Wolfgang had once petitioned unsuccessfully - for a job. Indeed, some members of the Austrian power structure were so biased against German composers that Leopold's wife, Maria Luisa, would later make a nasty remark following the premiere of La clemenza di Tito, calling it porcheria tedesca - German trash. The Hapsburgs, crucial to the development of 18th-century opera seria, had their hands deep within the peninsula and preferred their composers to be Italian.



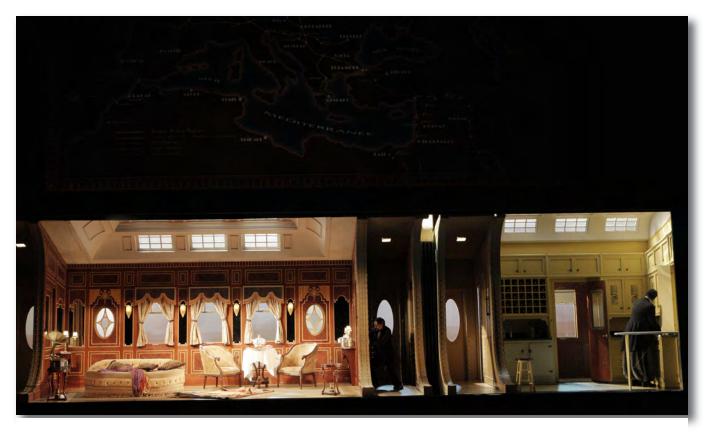


scenes from Minnesota Opera's 2008 production of The Abduction from the Seraglio

But by the time of Mozart's arrival, Maria Theresa was dead, leaving her first son Joseph in charge. The new emperor had an exceptional interest in music and took a personal role in running the court theaters. The now-adult Wolfgang Amadeus thought he could easily expect a position in the vibrant Viennese musical scene, especially after his extremely successful premiere of Idomeneo earlier that year in Munich. There was one problem - the composer was still in the service of Salzburg's prince archbishop, Count Hieronymus Colloredo, and his whole reason for being in the city was to serve his master, who had temporarily transplanted the Salzburg court, responding to his own father's illness. After a lengthy excused absence (with pay) to produce Idomeneo, Mozart was expected to resume his duties and his position in the Colloredo household, where he would be considered slightly higher than the cooks, but below that of the valets. The archbishop relished trotting out his talented virtuoso to enhance his own reputation, but the composer burned at the indignity of having to wait in the antechamber until summoned to perform, a common practice of the day.

When not in the prince's service, Mozart made every attempt to attract the emperor's ear, which was not an easy task. The twice-widowed Joseph rarely held social functions, and musical

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life in Vienna tended to play out in private homes, often with the emperor in attendance. So Mozart hit the salon circuit in hopes of making a connection, which often conflicted with his paid duties (his contract forbade public performances). As the princely visit was coming to a close, the composer tried to find any excuse to extend his stay in Vienna (again, with pay), but one of the archbishop's footmen set a trap. Rather than employing the expected reason (i.e. collecting fees for lessons and settling his outstanding accounts), the servant argued, why not simply say that he was unable to secure a coach seat, at that time in high demand? When the lie was exposed, a highly irregular shouting match between the brash young man and his royal benefactor quickly ensued. Mozart submitted his resignation several times, but the prince's secretary, Count Arco, remembered Leopold Mozart's many years of service and made every attempt to smooth over the situation. Nonetheless, the count's own rage exploded when he discovered a direct communication to the archbishop detailing the efforts Arco had made on Mozart's behalf, some of which were not entirely in line with courtly protocol. This led to the now-notorious expulsion, punctuated by parting kick-in-the-rear, an ignominy the composer would not soon forget.

Back in Salzburg, Wolfgang's domineering father could not have been pleased as he gradually received this distressing news from Vienna – he was, after all, still in charge of Wolfgang's finances, issuing him an "allowance" as the need arose – and feared penury for both of them (or so he would say). Life in the service of the archbishopric had been good enough for *him*, one time holding the positions of both fourth violinist and valet. Fueled by slanderous (and often incorrect) letters from his friends in Vienna, Papa Mozart fired off a series of deprecating missives, assailing his son's character. With newly found maturity, the younger Mozart defended his actions, and in spite of his joblessness, still managed to send home a little money, though he made it clear this would not continue indefinitely. Responding to "the voice of nature" as much as genuine affection, he was about to take a wife. Constanze Weber would not have been his father's first choice – in fact he expressed his horror at such a match, for the Weber sisters had a somewhat tattered reputation and were accompanied by a conniving and disagreeable mother. Caecilia Weber insisted on a sort of prenuptial agreement requiring Wolfgang to pay a lifetime indemnity if he failed to go through with the match, a contract Constanze tore up





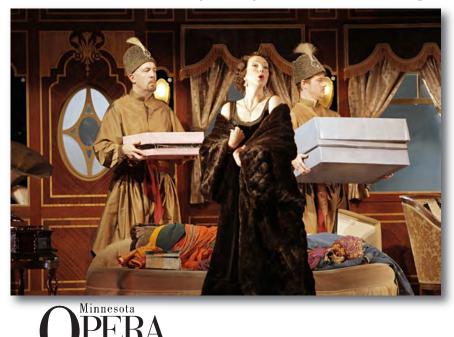
before his very eyes (though there is evidence the whole event may have been staged to enhance the appearance of true affection). As Mozart had craved from the day he left Munich, the filial bonds between a controlling parent and an obedient son were finally broken when he married without his father's consent, which arrived begrudgingly one day after the ceremony.

But where would the young composer find work? Emperor Joseph's permanent music staff was full circa 1781, headed by the Hofmusikgraf Count Franz Xaver Orsini-Rosenberg, Hofkapellmeister Giuseppe Bonno, Hofcompositeur Christoph Willibald Gluck (largely honorary at this point) and Kapellmeister der italienischen Oper Antonio Salieri, but with the resignation or death of any one of them, everyone would move up a notch, and a spot could become available (this wouldn't actually occur until 1788). Still, it wasn't as though Mozart had gone completely unnoticed. For several years, the emperor had been running a German opera company, in part to generate national pride and to defray the expense of Italian singers. Such a notion had been tried before, but without lasting success (as seen in the ill-fortune of Reinhard Keiser's Hamburg Opera House circa *King Croesus* in the early 18<sup>th</sup> century). Italian opera seria simply had become too popular in Germany, and composers who wrote in the Italian style, such as Johann

Adolf Hasse, Carl Heinrich Graun, Niccolò Jommelli and Tommaso Traetta all found lucrative commissions or appointments in the numerous German principalities. Though German singspiel would develop into a legitimate art form by the end of the century, its loose early principals often led to absurd and dramatically weak plots, sometimes merely *commedia dell'arte* skits with musical interludes. Between the demise of the Hamburg Opera (1738) and the end of the Seven Years War (1763), opera sung in German produced only sporadic, unorganized experiments. Unlike France and Italy, Germany lacked a conservatory system that could yield a cohesive style for both composition and performance. Thankfully, the quality of German literature in the plays of Gotthold Ephraim Lessing and the works of Johann Wolfgang von Goethe (also an opera librettist) gave rise to melodrama in the native language. Though ruled by the spoken word, the hybrid genre of melodrama was nonetheless just a heartbeat away from true singspiel.

Even after the National Theater was established in 1778, 33 out of the 48 operas performed during its short five-year history were simply Italian and French works in German translation [although the august Salieri would be called upon

to contribute to the repertoire, producing the "Lustspiel" Der Rauchfangkehrer (The Chimney Sweep) in 1781]. Johann Gottlieb Stephanie ran the theater, and it may have been his past association with Mozart, rather than a direct inquiry from Joseph or Rosenberg-Orsini, that paved the way for a commission. As was the custom, the impresario appropriated an extant libretto, Belmont und Konstanze, that had been written by Christoph Friedrich Bretzner and previously set to music by Johann André for a Berlin premiere. (This was not uncommon -Bretzner's libretto would be set again for a Stuttgart premiere with music by





Christian Ludwig Dieter in 1784, among other adaptations)

Mozart's new opera was intended to be part of the celebrations surrounding a state visit by Russian crown prince Paul Petrovich (son of Catherine the Great) and his wife. As the premiere approached, however, the program began to change, to Mozart's distress. Gluck's health had been waning and it was decided to recognize his lifetime achievements by remounting three of his most popular works: *Iphigénie en Tauride* (in German translation), *Alceste* and *Orfeo ed Euridice* (both in the original Italian – so much for German nationalism).

Mozart was instead engaged, as in the past, as a mere performer, providing sideshow entertainment for the assembled royalty. (In one notable incident, Mozart was compelled to compete on the keyboard with Muzio Clementi before the emperor and the Russian crown princess Maria Fedorovna. Joseph wagered on Mozart and won the bet, rewarding the clavier player with a sum equal to half of his Salzburg salary). *The Abduction from the Seraglio (Die Entführung aus dem Serail)*, as the opera was now titled to distance it from its predecessor (Bretzner having accused Mozart of plagiarism), was

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now programmed later in the season. On the positive side, the extra time gave the composer a leisurely pace to craft his opera, and he and Stephanie made considerable changes to the libretto. Bretzner's four acts were reduced to three, Pedrillo's voice was switched to a tenor while Osmin became a bass, women were added to the chorus and the denouement was adjusted to emphasize Selim's act of Christian mercy by giving him a Spanish-Catholic background (in the original, the pasha countermands his execution order when he learns Belmonte is his own long-lost son).

In the construction of *Abduction*, Mozart took full advantage of the loose formal requirements of singspiel, which was, in its day, more akin to a Broadway musical than a strict opera seria. Hoping to show off his abilities as a composer of the more distinguished art form, he employs a graver style for the story's somber moments. Konstanze's lengthy aria "Traurigkeit ward mir zum Lose" is preceded by accompanied recitative, as is the duet Konstanze and Belmonte sing when they face death together ("Meinetwegen sollst du sterben!") and Belmonte's love song "O wie ängstlich." Similarly, two others (Belmonte's devotional number "Ich baue ganz auf deine Stärke" and Konstanze's testament to constancy "Marten aller Arten") are preceded by extensive introductory orchestral ritornelli, almost taking the form of a concert aria. Mozart was clearly trying prove that German opera could be taken seriously.



"Oriental" themes flourished throughout the 18<sup>th</sup> century in Vienna, where its residents enjoyed their croissant (literally "crescent," a symbol of the Ottoman Empire) with their Turkish coffee. Several themes typify exotic opera of this era: the comic and the grotesque (revealed by the foreign characters), religious differences, liberty (the lack thereof) and sexual license. The mystery of the harem and fantasies of the seductive odalisque women (whose only purpose were to serve their masters and maintain their beauty) coupled with a violent military history that went back to the Crusades led Europeans to believe the "infidels" were more amorous, indulgent and impulsive than themselves. Imagined exoticism drew a veil between the two cultures – setting this production on the Orient Express, a "theater on wheels," running from Istanbul (formerly Constantinople, the capital of the Byzantine empire until conquered by the Ottomans in 1453 and situated in both Europe and the Middle East) to Paris provides an apt parallel to another era when European fascination with the "exotic" Orient ran high.

Mozart's opera joined a myriad of Oriental-themed works, which had become even more popular with Viennese audiences as they approached the centenary of the famous siege in 1683 when the Turks bombarded the city gates. Exotic settings and characters can be found throughout Europe as early as 1686 in Johann Wolfgang Franck's *Cara Mustapha* (to a text by *Croesus*-librettist Lukas von Bostel) with *Muhummeth II* (1693) by Keiser, *Bajazet* (1735) by Antonio Vivaldi, *Tamerlano* by George Frideric Handel and *Solimano* (1753) by Hasse to follow. Later in Vienna Gluck's *La rencontre imprévue* (1763), Grétry's *Zémire et Azor* (1771) and Giovanni Paisiello's *L'arabo cortese* (1769) and *La Dardané* (1772) revisited the "Oriental" theme. Rescue scenarios were still topical and even industry-related; indeed, life imitated art when the entire Maltese opera



company was taken captive by Barbary Coast pirates in 1782. Mozart's own incomplete first attempt at exotic singspiel, *Zaide (Das Serail)*, followed this trend, and is the work he had brought to Vienna to show to Stephanie, but it was far too serious. (After his death, his widow Constanze sold it to André's son, a music publisher who completed the 15 existing numbers with his own finale). Hardly the stereotypical barbarian, the "noble Turk" of *Zaide* would emerge to become a familiar theme as Western military superiority advanced and the Ottoman empire's power began to diminish: *Tito* librettist Caterino Mazzolà wrote a *Un turco in Italia* for the 1789 season, and later, Gioachino

Rossini would do the same in 1815. With this trendy new attitude, Mozart's *Abduction* was fashioned to the apex of public taste, complete with (European-born) Pasha Selim's clement act of forgiveness, juxtaposed against Osmin's comically unwavering lack of couth: the perfect expression of Emperor Joseph's enlightened government.

Like some (but not all) composers of the day, Mozart was careful to include some *türkische Musik* as well. Though the Eurocentric melodies are hardly authentic, Mozart used a number of techniques to evoke the exoticism of the "Oriental" setting: from the simple tunes of alternating thirds in Osmin's rage-filled music, to Moorish tendencies in Pedrillo's pizzicato troubadour romance "In Mohrenland," to the quick pace, simple harmony and repeating accompaniment in their duet "Vivat Bacchus." Most prominent, Janissary percussion (cymbals, triangle and bass drum often accented by the piccolo) is employed in the overture, Act I chorus and Act III finale. Other aspects of the "Turkish" style include the use of grace notes, rapid contrasts between major and minor keys, distinctive chromatic intervals, duple meters and a lively tempo (although Mozart made little to no attempt to recreate actual Turkish music). The composer was no stranger to the Near East. In "Mozart in Turkey" (*Cambridge Opera Journal*, 12, 3, 219–235), Benjamin Perl identifies Turkish idioms in *Lucio Silla* (1773), the finale of the fifth violin concerto (1779), the *alla turca* movement in the piano sonata in A major (1783), Monostatos' aria "Fin ch'han dal vino" (1787), the Don's licentiousness compared to that of a harem-keeping



middle-eastern with his underling, Leporello, guardian of its contents (symbolized by the *catalogo* of conquests).

*Abduction*'s libretto was developed out of many Orient-themed literary sources, from love and rescue motifs found in Boccaccio's *Il Decamerone* and *Filocolo* to Jean-François Marmontel's *Contes moraux* (1761), Isaac Bickerstaff's *The Sultan, or A Peep into the Seraglio* (1775) and Charles Dibdin's *The Captive* (1769). Marmontel's tale focuses on Soliman II, the mystery of the seraglio and its ruler's eventual preference for the *nez à la Roxelane*, which belongs to an uppity young harem girl who eventually becomes sultana as she brings forth and softens his



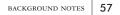
emotionalism. The details were also adapted by Frenchman Charles-Simon Favart into an *opéra comique* libretto in 1761 (from which Mozart borrowed his vaudeville ending) and into the opera *Soliman den andra, eller De tre sultaninnorna* (1789) by Joseph Martin Kraus. Mozart's student, Franz Xaver Süssmayr would come to write an opera on this subject in 1799 (he also wrote a *Synfonia turchesca*). Bickerstaff's play and subsequent opera features a tyrannical eunuch by the name of Osmyn and a blonde, British slave girl; and *The Captive* involves the eventual liberation of Zorayda by the Spaniard Ferdinand (also operatically adapted in *La schiava liberata* in 1777 with text by Gaetano Martinelli to music by Jommelli). Another more recent discovery is the possible connection to an obscure French play *Les époux esclaves ou Bastien et Bastienne à Alger* (1755) that includes shipwrecked Spanish lovers, a plot to escape, a Muslim ruler and servant, and a magnanimous ending.

In spite of a convoluted literary heritage, an overwhelming number of arias and an overabundance of notes (at least, according to the motion picture *Amadeus*), *The Abduction from the Seraglio* was an instant success with the public, if not the emperor – it became the most frequently performed of Mozart's operas during his lifetime. The second production in Prague set in motion a tradition and affection for his later works in that Bohemian capital evidenced by the later success of *Le nozze di Figaro*, *Don Giovanni* and *La clemenza di Tito*. The opera would tour Germany and the rest of Europe to great acclaim. The fate of the National Theater was not so rosy, however, as intrigue festered inside the court. With only three other lasting works to its credit (Ignaz Umlauf's *Die Bergknappen* and *Die pücefarbenen Schube* and later Carl Ditters von Dittersdorf's *Der Apotheker und der Doktor*), singspiel fell out of favor. The Italians were soon reinstated, thanks in part to the machinations of the nobility. Untested in the realm of opera buffa, Mozart now found himself in a precarious position, and his next commission for a full-length opera at the Burgtheater would not come for another four years. Yet

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Abduction would not be the composer's last German opera - he went on to write the one-act Der Schauspieldirektor (The Impresario; again to text by Stephanie) in 1786 for a command performance (and another contest, this time with Salieri) at Schönbrunn Palace, and Die Zauberflöte for Emanuel Schikaneder's suburban Theater auf der Wieden in the last year of the composer's life. It is interesting to contemplate what Mozart might have contributed to the development of German grand opera, had he lived into the early decades of the 19<sup>th</sup> century.



## HISTORY AND POLITICS

- The British fortress in Gibraltar comes under attack by the French and the Spanish, allies in the American War of Independence. Spain captures Minorca from the British and completes the conquest of Florida.
- The American Revolution continues Thomas Grenville is sent from London to Paris to open peace talks with Benjamin Franklin; the preliminaries are accepted by Great Britain and America.
- Rama I founds a new dynasty in Siam (now Thailand), making Bangkok his capital.
- John C. Calhoun, U.S. proslavery statesman from South Carolina, is born. He would later serve as Vice President to two administrations (John Quincy Adams and Andrew Jackson) before resigning the office. Though he died nearly 11 years before the beginning of the American Civil War, he was in favor of secession.
- Pope Pius VI visits Vienna and fails to persuade Austrian Emperor Joseph II to rescind his program of religious tolerance.
- In Britain, a bill is introduced that repeals the act forbidding the wearing of Scottish kilts or other similar garments. The act was passed by the Hanoverian government in 1747 following the suppression of the Stuart rebellion.
- In Ohio, American troops devastate the Britishbacked Shawnee Indians.
- Legislation makes it legal for any man "to emancipate and set free his slaves."

ART, MUSIC, AND LITERATURE

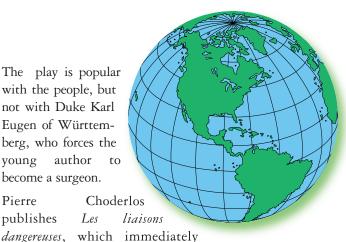
- Composer Daniel Auber is born. He would later be instrumental in the creation of the genre of French Grand Opera in Paris.
- German composer Johann Christian Bach dies in London.
- English composer John Field is born. He is credited for creating the first "nocturne" for solo piano, later made famous by Frédéric Chopin.
- Italian violin virtuoso Nicolò Paganini is born.
- Friedrich von Schiller premieres Die Räuber (The Thieves) in Mannheim. The play is a impassioned justification of rebellion against political despotism.

The play is popular with the people, but not with Duke Karl Eugen of Württemberg, who forces the young author to become a surgeon.

Pierre

publishes

causes a scandal.



- Franz Joseph Haydn premieres his most successful opera, Orlando paladino, at Eszerháza.
- Giuseppe Sarti premieres Fra i due litiganti il terzo gode at Teatro alla Scala in Milan. It became popular in Vienna and Mozart would use a favorite number in his Act II finale of Don Giovanni.
- Giovanni Paisiello premieres Il barbiere di Siviglia at the recently completed Hermitage Theater in St. Petersburg. The opera was immediately popular in Vienna, inducing Mozart to write a work based on its sequel, Le nozze di Figaro (The Marriage of Figaro). Gioachino Rossini would later write the more famous version in 1816, creating a rivalry between the two composers and a stormy opening night.
- The new Royal Opera House in Sweden opens with Johann Gottlieb Naumann's Cora och Alonzo, an opera based on the Incas in Central America.
- William Shield's Rosina opens at Covent Garden. It is based on French composer Charles-Simon Favart's comédie larmoyante, Les Moissonneurs (1768). It becames his most popular work, with performances throughout the British Isles, New York and Philadelphia.
- Neoclassical artist Jacques-Louis David paints Christ on a Cross.
- Sculptor Antonio Canova creates his monument to Pope Clement XIV.

#### DAILY LIFE

- In Paris, the Montgolfier brothers construct the globe aérostatique, the first airship.
- James Watt invents the double-acting rotary steam engine.
- German astronomer William Herschel discovers the planet Saturn.
- The Bank of North America is established in Philadelphia.



#### HISTORY OF 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



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

chosen text, to evoke its precise emotional shading and to find the ideal marriage between words and music. JACOPO PERI, a rival of Caccini and a collaborator with Rinuccini, produced the first known (but no longer existing) opera, *Dafne*, in 1597.

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

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

#### Opera in Venice

FRANCESCO CAVALLI 1602–1676 ANTONIO CESTI 1623–1669

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

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



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 18<sup>th</sup> 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



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



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)}

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 18<sup>th</sup> 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 19<sup>th</sup> 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 BAT-TISTA PERGOLESI paved the way to the development of opera buffa in the latter half of the 18<sup>th</sup> century. His masterpiece, *La serva padrona* (1733), is considered a

milestone in the development of comic opera.

## Opera during the Classical Period

GIUSEPPE SARTI 1729–1802 FRANZ JOSEPH HAYDN 1732–1809 GIOVANNI PAISIELLO 1740–1816 DOMENICO CIMAROSA 1749–1801 ANTONIO SALIERI 1750–1825 VICENTE MARTIN Y SOLER 1754–1806 WOLFGANG AMADEUS MOZART 1756–1791



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

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



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

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

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

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

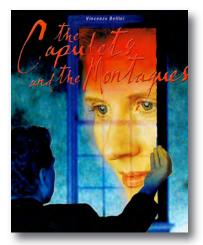


## Early 19th-century Italy – The Bel Canto composers

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 par-

ticular singer's technique. Traditionally, a bel canto aria begins with a slow, song-like CANTABILE section followed by an intermediate MEZZO section



with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with "suitcase" arias of the singers' own choosing, much to the consternation of the composer.

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

1824 – there he produced five works for the Paris

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

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



A scene from Minnesota Opera's

2000 production of Rossini's Semiramide

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

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



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



### Three Masters of Opera

GIUSEPPE VERDI 1813–1901 RICHARD WAGNER 1813–1883 GIACOMO PUCCINI 1858–1924

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

Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRA-



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

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

Minnesota



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

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

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



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

## Later French Opera

HECTOR BERLIOZ 1803–1869 CHARLES-FRANÇOIS GOUNOD 1818–1893 JACQUES OFFENBACH 1819–1880 EDOUARD LALO 1823–1892 CAMILLE SAINT-SAËNS 1835–1921 LÉO DELIBES 1836–1891 GEORGES BIZET 1838–1875 JULES MASSENET 1842–1912 GUSTAVE CHARPENTIER 1860–1956



The grand opera schema continued into the latter half of the 19<sup>th</sup> century in such works as HECTOR BERLIOZ'S *Les* 

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

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 GUS-TAVE 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



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

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 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 19<sup>th</sup> 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.



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

## Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857 PYOTR IL'YICH TCHAIKOVSKY 1840–1893 NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908 MODEST PETROVICH MUSORGSKY 1839–1881 SERGEI PROKOFIEV 1891–1953 DMITRI SHOSTOKOVICH 1906–1975



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

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

Minnesota



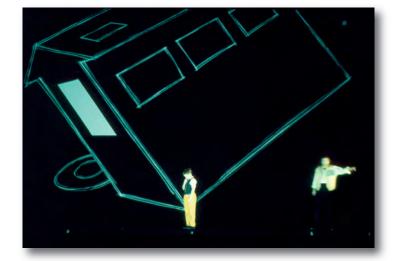
A scene from Minnesota Opera's 1978 production of Prokofiev's The Love for Three Oranges

## 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

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 19<sup>th</sup> century include NIKO-LAY RIMSKY-KORSAKOV (The Snow Maiden, 1882; The Tsar's Bride, 1899; The Golden Cockerel, 1909) and MODEST MUSORGSKY (Boris Godunov, 1874).

Russian opera continued into the 20<sup>th</sup> 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.



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



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 20<sup>th</sup>-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 18<sup>th</sup> century with modern tonality and orchestration. His later (and longest) opera, *The Rake's Progress* (1951), is a culmination of this neoclassical style. French composer DARIUS MILHAUD was extremely prolific in all genres of music. In opera, he produced the one-act *Le pauvre matelot* (1927) and a large-scale work in the tradition of grand opera, *Christophe Columbe* (1930). Later in his life he composed *La mère coupable* (1966), based on the Beaumarchais Figaro trilogy (which includes *The Barber of Seville* and *The Marriage of Figaro*).



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

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



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

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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-
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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



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

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 500<sup>th</sup> 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 18<sup>th</sup>-century Queen of France Marie





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).

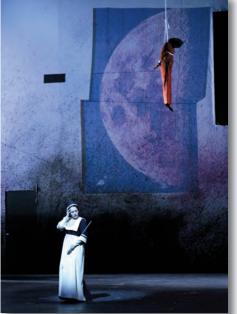
Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER'S *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN'S *Florencia en el Amazonas* (1996) by Houston Grand 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

s u c h n e w works RIGHT Sipnedes Garner f Wrath inocchio Opera; s' Silent ATRICK

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



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



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



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



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 19<sup>th</sup>-century Bel Canto period each season, attracting luminary singers like Bruce Ford, Vivica Genaux, Brenda Harris and Sumi Jo to its stage.



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



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

Throughout its history, Minnesota Opera has attracted international attention for its performances of new operas and innovative productions of masterworks. Among its most renowned world and American premieres are: Dominick Argento's Postcard from Morocco, The Voyage of Edgar Allan Poe and Casanova's Homecoming, William Mayer's A Death in the Family, Libby Larsen's Frankenstein, The Modern Prometheus, Oliver Knussen and Maurice Sendak's Where the Wild Things Are, Conrad Susa's Transformations and Black River, PDQ Bach's The Abduction of Figaro, Robert Moran's From the Towers of the Moon, Gioachino Rossini's Armida, Evan Chen's Bok Choy Variations, George Antheil's



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.



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



Minnesota Opera, now the 13<sup>th</sup> 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, worldclass artistic quality and strong community service.

# MINNESOTA OPERA REPERTOIRE – 1963–2014

2013–2014 Manon Lescaut (Puccini) Arabella (Strauss) Macbeth (Verdi) The Dream of Valentino (Argento) Die Zauberflöte (Mozart)

> 2012–2013 50<sup>TH</sup> 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)

Madama Butterfly (Puccini)

Maria Padilla (Donizetti)

Nixon in China (Adams)

2004-2005

Carmen (Bizet)

Minnesota

2005–2006 Tosca (Puccini) Don Giovanni (Mozart) \* Orazi e Curiazi (Mercadante) \* Joseph Merrick dit Elephant Man (Petitgirard)

- 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

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)

### 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) Romée et Juliette (Gound) Romée et Juliette (Gound) § † 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) (ensemble) ▲ Cinderella (Rossini) ▲ Tintypes (Kyte, Marvin, Pearle)

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

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

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

# 1984–1985

\* Animalen (Werle)

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

### 1983-1984

Hansel and Gretel (Humperdinck) Madama Butterfly (Puccini) La Cenerentola (Rossini)

- § The Abduction of Figaro (PDQ Bach) ▲ The Boor (Argento)
- ▲ Chanticleer (Barab)
- ▲ Don Pasquale (Donizetti)

### 1982-1983

Hansel and Gretel (Humperdinck) Lucia di Lammermoor (Donizetti) § A Death in the Family (Mayer) Kiss Me, Kate (Porter)

- ▲ The Barber of Seville (Rossini)
- ▲ The Frog Who Became a Prince (Barnes) ▲ Zetabet (Barnes)

1981-1982

Hansel and Gretel (Humperdinck) The Village Singer (Paulus) Gianni Schicchi (Puccini) The Barber of Seville (Rossini) § Feathertop (Barnes) § The Mask of Evil (Mollicone) A 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 Ópera)

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 § † Óedipus 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

# THE STANDARD REPERTORY

### EIGHTEENTH CENTURY

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

# NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827 *Fidelio* 1805

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

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

Vincenzo Bellini 1801–1835 Norma 1831

Richard Wagner 1813–1883 The Flying Dutchman 1843 Tannhäuser 1845 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 Il trovatore La traviata La forza del destino Don Carlos Aida* 1871 *Otello* 1887 *Falstaff*

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

# NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880 Les contes d'Hoffmann 1881

Georges Bizet 1838–1875 Carmen 1875

Modest Musorgsky 1839–1881 Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893 Eugene Onegin 1879

Engelbert Humperdinck 1854–1921 Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919 Pagliacci 1892

Pietro Mascagni 1863–1945 Cavalleria rusticana 1890

# TWENTIETH CENTURY

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

Claude Debussy 1862–1918 Pelléas et Mélisande 1902

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

Alban Berg 1885–1935 Wozzeck 1925 Lulu 1937

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



# THE ELEMENTS OF OPERA

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

### IN THE BEGINNING

A subject is selected by a COMPOS-ER. 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.

### CASTING

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

# SETS AND COSTUMES

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

### 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.

# REHEARSAL

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

### THE PREMIERE

goes up, preparations are being made. 6:00 РМ Continuity

# The first presentation of the opera to the general public is known as the PREMIERE. Long before the curtain

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

#### Makeup calls 6:15 PM

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.

#### 5:30 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.

#### Notes 5 PM

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

#### Warm-ups DO PM

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

#### IS 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).

#### 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.

#### Curtain 7:30 PM

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.

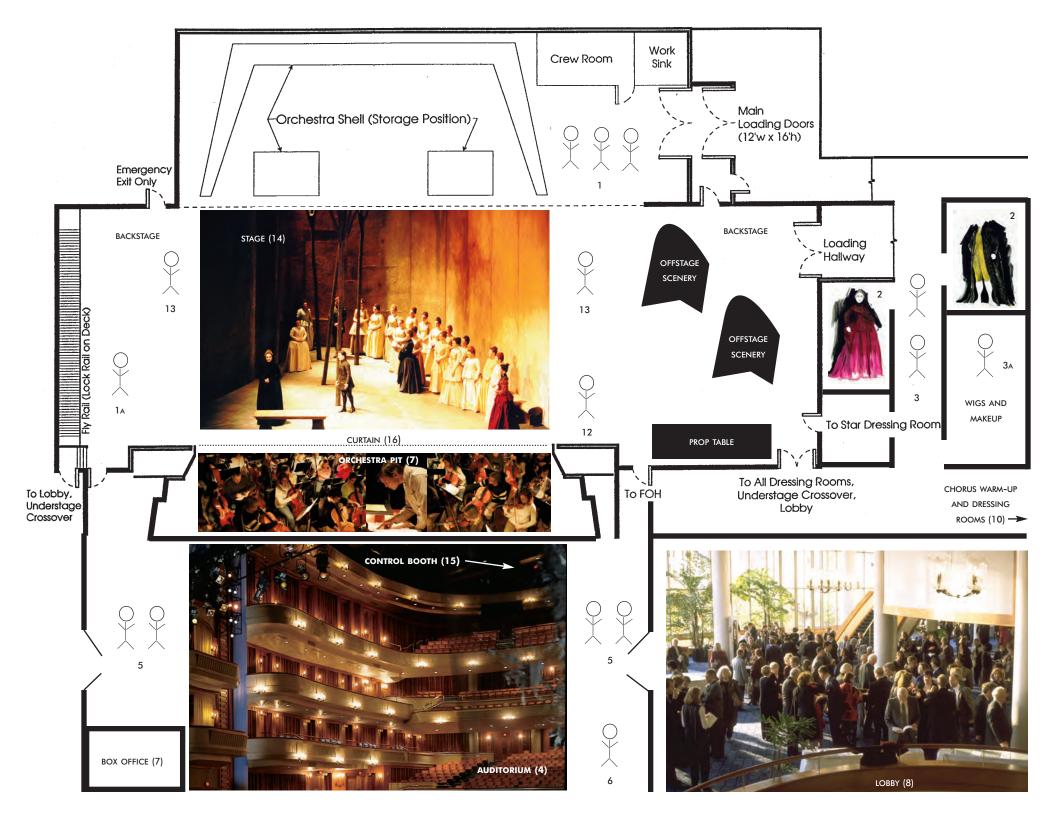
PRINCIPALS sing the major roles. COMPRIMARIOS sing minor named roles. CHORISTERS make up the rest the singing cast and are prepared the CHORUSMASTER.

The CONDUCTOR leads the orches The stage director instructs the c where to move onstage. He or generally stays only for the PREMIER

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

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





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

# THE SOPRANO

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





THE MEZZO-SOPRANO

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







# THE CONTRALTO

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

# THE TENOR

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





THE BASS AND BARITONE

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





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

### THE FAT LADY

Minnesota

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.

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



# GLOSSARY OF OPERA TERMS

ACOUSTICS	The science of sound; qualities which determine hearing facilities in an auditorium, concert hall, opera house, theater, etc.	
ACT	A section of the opera, play, etc. usually followed by an intermission.	
AREA LIGHTS	Provide general illumination.	
ARIA	( <i>air, English and French; ariette, French</i> ). 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.	



CABALETTA	A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a <i>cantabile</i> , often for vocal effect only but sometimes dramatically motivated.	
CADENCE	A resting place or close of a passage of music, clearly establishing tonality.	
CADENZA	An elaborate passage near the end of an aria, which shows off the singer's vocal ability.	
CAMERATA	A group of musicians, poets and scholars who met in Florence in 1600 and created opera.	
CANTILENA	Originally a little song, but now generally referring to smooth cantabile (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.	



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	( <i>It.: 'theatrical celebration'</i> ). A title applied to a dramatic work. Feste teatrali fall into two quite distinct classes: opera and serenatas.
FINALE	The last musical number of an opera, or of an act of an opera.
FIORITURA	( <i>It: 'flowering', 'flourish'; plural fioriture</i> ). When a composition for the voice contains decorative writing such as scales, arpeggios, trills and gruppetti (the groups of notes sometimes known in English as 'turns'), it is described as 'florid' and the decorations themselves will be described collectively as 'fioritura'. It is a more accurate term than 'coloratura', which is frequently used as an alternative.
FLATS	Stretched canvas and wood panels on which scenery is painted.
FLIES	The space above a stage where scenery is "flown" when not in use. A counterweight system simplifies raising and lowering flats, larger set pieces, and back drops.
FULL DRESS REHEARSAL	The final rehearsal before opening night with all singers present in full costume.
GRAND OPERA	Traditionally, a serious epic or historical work in four or five acts which makes extensive use of the chorus and also includes a ballet. Also contains magnificent special effects.
GRID	Gridiron. Framework from which lines are hung and battens attached for the "flying" of scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.
HANDLUNG FÜR MUSIK	(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.



MASKING	A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door and window openings are usually masked, often with realistic backings.	
MASQUE	An entertainment popular in the late sixteenth century and throughout the seventeenth. A form of "total theater," it combined music, scenic splendor, poetry, and some drama. Milton's <i>Comus</i> , with music by Henry Lawes, is the most celebrated.	
MELODRAMA	A basically serious play, frequently using comedy for relief, it only outwardly resembles tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for 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 <i>Show Boat</i> , 1927, as the first work of the new genre, the musical play. By the 1930s, this term had become a catchall.	
OPERA	A term now used to cover musical-dramatic pieces of all kinds except musical comedy and operetta, although comic opera comes very close to these forms. The seventeenth-century Italian term for opera was 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 ( <i>Faust, Carmen</i> , and <i>Manon</i> ) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to through-composed works.	
OPERA SERIA	Literally "serious opera." An opera form of the seventeenth and early eighteenth centuries which uses historical, biblical or mythological subjects with a focus on revenge, danger and death.	



OPERETTA	A loosely used term, often used interchangeably with comic opera, opéra bouffe, and musical comedy. In Italian it originally meant "little opera," a short, light musical work. It has come to mean a full-length piece on a light subject, with musical numbers and spoken dialogue, and characterized by ingratiating tunes, decorative dances, colorful settings, social irresponsibility, a slender dramatic line, and the requirement of at least two well-trained voices.
ORATORIO	A musical-dramatic work originating in the twelfth century, now generally performed, in contradistinction to opera, without action, costumes, and scenery. They are invariably associated with sacred subjects.
ORCHESTRA PIT	The sunken area in front of the stage where the orchestra sits.
OVERTURE	An orchestral introduction to the opera, usually played before the acting begins.
PARLANDO	(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.



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

ADAGIO	Slowly and smoothly.	BAR	A vertical line across the stave that divides the music
AD LIBITUM	As you please; freely.		into units.
AFFECTUOSO	Expressively; tenderly; lovingly.	BUFFO, BUFFA	Comic.
AGITATO	Agitated.	CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.	CANTABILE	Songlike; singingly.
ALLARGANDO	Slowing and broadening.	CANTATA	A choral piece generally containing scriptural narrative texts.
ALLEGRETTO	Fairly lively; not as fast as allegro.	CON BRIO	With spirit.
ALLEGRO	Lively; fast.	CONTINUO	A bass part (as for a
A MEZZO VOCE	With half the voice.		keyboard or stringed instrument) that was used
ANDANTE	Going; moving; at a moderate rate.		especially in baroque ensemble music; it consists of a succession of bass notes
ANDANTINO	Sightly faster than andante.		with figures that indicate the required chords. Also called figured bass,
ΑΝΙΜΑΤΟ	With spirit; animated.		thoroughbass.
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of	COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
	smaller size, it shares the time value of the main note.	CRESCENDO	Gradually getting louder.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.	DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
ASSAI	Very; very much.	DIMINUENDO	Gradually getting
Α ΤΕΜΡΟ	At the preceding rate of speed.		softer.
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale	DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
	impartially, does not use the diatonic scale and has no keynote or tonal center.	DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.	DOLOROSAMENTE	Sadly; grievingly.
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DOMINANT	The fifth tone of the diatonic	MOSSO	Moved; agitated; lively.
	scale: in the key of C, the dominant is G.	мото	Motion; movement.
FERMATA	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
FORTE <b>f</b>	Loud.		instrument.
fortissimo $f\!\!f$	Very loud.	OCTAVE	A musical interval embracing eight diatonic
FURIOSO	Furious; violent.		degrees: therefore, from $C^{I}$ to $C^{2}$ is an octave.
GIOCOSO	Playfully.		
GIUSTO	Strict; exact.	ORNAMENTATION	Extra embellishing notes – appoggiaturas, trills,
GLISSANDO	A rapid sliding up or down the scale.		roulades, or cadenzas – that enhance a melodic line.
GRANDIOSO	With grandeur; majestically.	OVERTURE	An orchestral introduction to an act or the whole opera. An overture can appear only
GRAVE	Slow; heavy; solemn.		at the beginning of an
GRAZIOSO	Elegantly; gracefully.		opera.
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
LARGO	Broadly and slowly.		on the piano.
LEGATO	Smoothly and connectedly.	PIACERE	To please.
LEGGIERO	Light; airy; graceful.	PIANO <b>p</b>	Soft.
	Slow.	pianissimo <b>pp</b>	Very soft.
LENTO MAESTOSO	Majestic; stately; grand.	PITCH	The property of a musical tone that is determined by
MAESTRO	From the Italian "master":		the frequency of the waves producing it.
	a term of respect to conductors, composers,	PIÙ	More.
	directors, and great musicians.	PIZZICATO	For bowed stringed instruments, an indication
MARCATO	Marked.		that the string is to be plucked with a finger.
MEZZO	Half; middle; medium.	РОСО	Little.
MISTERIOSO	With mystery.		
MODERATO	Moderately; at a moderate rate.	POLYPHONY	Literally "many voices." A style of musical composition in which two or more
MOLTO	Much; very.		independent melodies are juxtaposed in harmony;
MORENDO	Dying away.		counterpoint.
	( )P	ĽKA	GLOSSARY OF MUSICAL TERMS 86

POLYTONAL	The use of several tonal	SOSTENUTO	Sustained.
	schemes simultaneously.	SOTTO	Under; beneath.
PORTAMENTO	A continuous gliding	STACCATO	Detached; separated.
	movement from one tone to another.	STRINGENDO	Hurried; accelerated.
PRESTO	Very fast; lively; quick.		·
QUAVER	An eighth note.	STROPHE	Music repeated for each verse of an aria.
RALLENTANDO	Gradually slower.	SYNCOPATION	Shifting the beat forward or
RITARDANDO	Gradually slower.		back from its usual place in
RITENUTO	Held back; slower.		the bar; it is a temporary displacement of the regular
RITORNELLO	A short recurrent		metrical accent in music caused typically by stressing
RITORNELLO	instrumental passage		the weak beat.
	between elements of a vocal composition.	TACET	Silent.
ROMANZA	A solo song that is usually	ТЕМРО	Rate of speed.
KOMANZA	sentimental; it is usually shorter and less complex	TONALITY	The organization of all the tones and harmonies of a
	than an aria and rarely deals with terror, rage and anger.		piece of music in relation to a tonic (the first tone of its scale).
ROULADE	A florid vocal embellishment sung to one	TRISTE	Sad.
RUBATO	syllable. A way of playing or singing with regulated rhythmic freedom.	TWELVE-TONE	The 12 chromatic tones of the octave placed in a chosen fixed order and constituting with some permitted permutations and
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.		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.
SEMPLICE	Simply.	VELOCE	Rapid.
SEMPRE	Always. Without.	VIBRATO	A "vibration"; a slightly
			tremulous effect imparted to vocal or instrumental tone
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.		for added warmth and expressiveness by slight and rapid variations in pitch.
sforzando <i>s</i> <b>f</b>	With accent.	VIVACE	Brisk; lively.
SORDINO	Muted.		
		ERA	GLOSSARY OF MUSICAL TERMS 87

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# ACKNOWLEDGMENTS

We would like to gratefully acknowledge the generous help received in creating this Teacher Guide from these very busy and talented individuals. Without their comments and ideas, this project would never have gotten off the ground.

Marcia Aubineau (University of St. Thomas, St. Paul) Sandy Kaslow (Forest Lake Public Schools) Jane Kolp-Andrews (Valley View Middle School, Edina) Dr. Doug Orzolek (University of St. Thomas, St. Paul) David Sander (Dramaturg, Minnesota Opera) Dan Weinstein (Intern, Minnesota Opera)

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