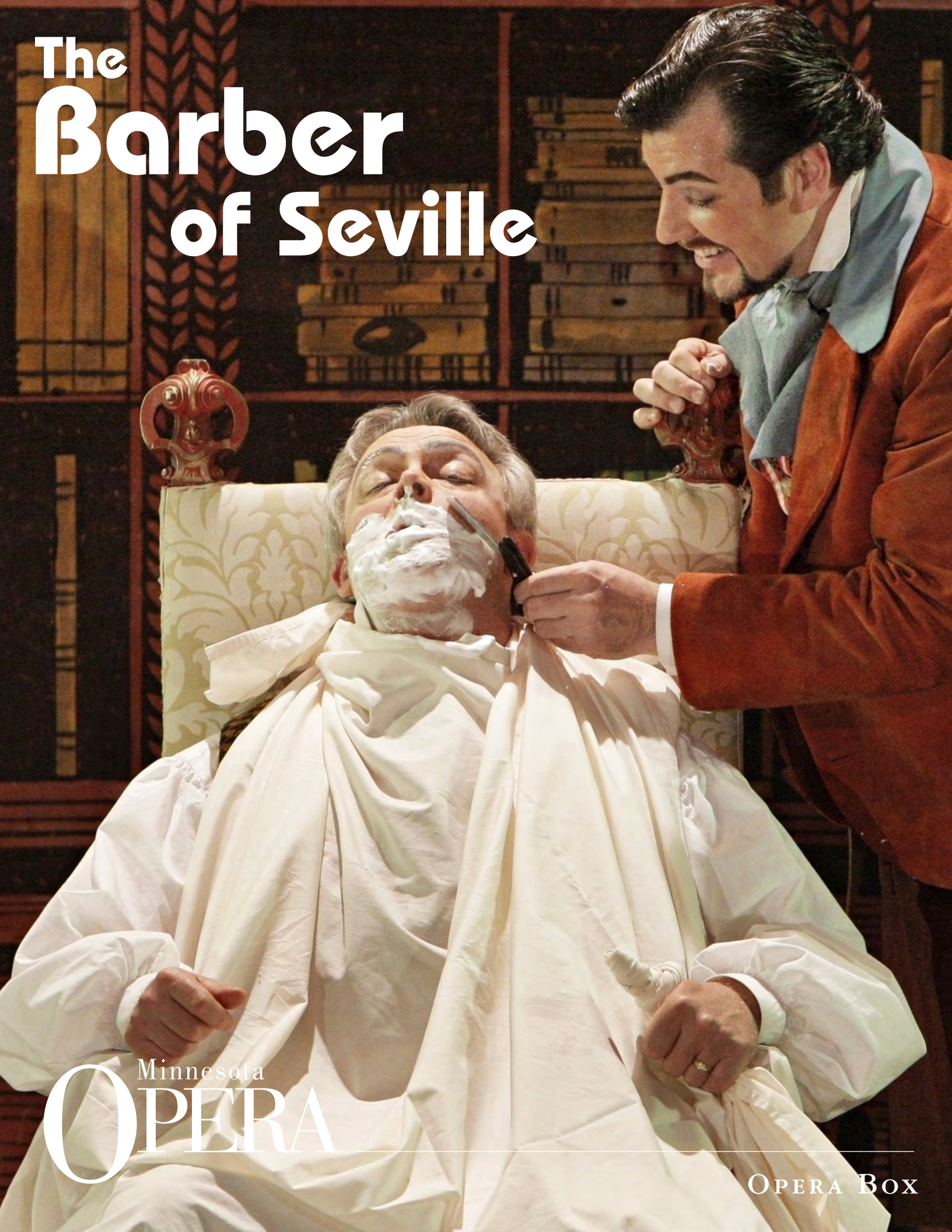
The Barber of Seville



Minnesota Opera

Opera Box

Teacher's Guide

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Minnesota OPERA

mnopera.org

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SEPTEMBER 20 – 28, 2008

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NOVEMBER 1 – 9, 2008

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The Adventures of Pinocchio
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Minnesota OPERA

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

Lesson Plan Unit Overview with Related Academic Standards

lesson title	minnesota academic standards: arts k–12	national standards for music education
1 – Rossini – "I was born for *opera buffa*."	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
2 – Opera in Europe	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
3 – Looking at *The Barber of Seville* through different "lenses"	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
4 – Creating your own sets and costumes for *The Barber of Seville*.	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
5 – Who is Figaro?	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
6 – 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 K–12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

Minnesota Academic Standards, Arts K–12

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

The strands are as follows:

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

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

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

Grades 9–12

STRAND: Artistic Foundations

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

ARTS AREA: Music

CODE: 9.1.1.3.1

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

9.1.1.3.2

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

9.1.1.3.3

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

ARTS AREA: Theater

CODE: 9.1.1.4.1

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

9.1.1.4.2

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

9.1.1.4.3

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

ARTS AREA: Visual Arts

CODE: 9.1.1.5.1

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

9.1.1.5.2

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

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

ARTS AREA: Music

CODE: 9.1.2.3.1

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

9.1.2.3.2

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

9.1.2.3.3

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

ARTS AREA: Theater

CODE: 9.1.2.4.1

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

9.1.2.5.1

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

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

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

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

ARTS AREA: Music

CODE: 9.1.3.3.1

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

9.1.3.3.2

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

ARTS AREA: Theater

CODE: 9.1.3.4.2

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

9.1.1.4.2

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

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

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

9.1.3.5.2

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

STRAND 2: Artistic Process: Create or Make

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

ARTS AREA: Music

CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater

CODE: 9.2.1.4.1

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

9.2.1.4.2

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

9.2.1.4.3

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

STRAND 4: Artistic Process: Respond or Critique

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

ARTS AREA: Music

CODE: 9.4.1.3.1

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

9.4.1.3.2

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

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

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

9.4.1.4.2

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

NATIONAL STANDARDS FOR MUSIC EDUCATION

1 Singing, alone and with others, a varied repertoire of music.

2 Performing on instruments, alone and with others, a varied repertoire of music.

3 Improvising melodies, variations, and accompaniments.

4 Composing and arranging music within specified guidelines.

5 Reading and notating music.

6 Listening to, analyzing, and describing music.
- A analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
- B demonstrate extensive knowledge of the technical vocabulary of music
- C identify and explain compositional devices and techniques used to provide unity, variety, tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
- D demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
- E compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
- F analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

7 Evaluating music and music performances.
- A evolve specific criteria for making informed, critical evaluations of the quality and the effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
- B evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
- C evaluate a given musical work in terms of its aesthetic qualities and explain it to similar or exemplary models

8 Understanding relationships between music, the others arts, and disciplines outside the arts.
- A explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
- B compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
- C explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music
- D compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
- E explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts

9 Understanding music in relation to history and culture.

Opera Box Content List

The Barber of Seville

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

_____ FULL SCORE *The Barber of Seville* (Dover)

_____ VOCAL SCORE *The Barber of Seville* (G. Schirmer)

_____ LIBRETTO *The Barber of Seville* (G. Schirmer)

_____ CD *The Barber of Seville* [CHANDOS; Ford, Jones, Bellini (conductor)]

_____ CD *The Barber of Seville* [DEUTSCHE GRAMMOPHON; Alva, Berganza, Abbado (conductor)]

_____ DVD *The Barber of Seville* [ART HOUSE; Kuebler, Bartoli, Ferro (conductor)]

_____ DVD *The Barber of Seville* [DECCA; Flórez, Bayo, Gelmetti (conductor)]

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

_____ BOOK *The Barber of Seville* Opera Journey's Mini Guide Series by Burton Fisher

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

_____ Teacher's Guide

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

Reference and Tracking Guide

The Barber of Seville

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 (SCHIRMER)	CD (DEUTSCHE GRAMMOPHON)	CD (CHANDOS)	DVD (DECCA)	DVD (ARTHAUS)
OVERTURE	OVERTURE	OVERTURE	OVERTURE	OVERTURE	PROLOGUE
PAGE 1	PAGE 1	TRACK 1/1	TRACK 1/1	TRACK 2	TRACK 2
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 23	PAGE 9	TRACK 1/2	TRACK 1/2	TRACK 3	TRACK 3
PAGE 30	PAGE 13	TRACK 1/3	TRACK 1/3	TRACK 4	TRACK 4
PAGE 39	PAGE 18		TRACK 1/4	TRACK 5	
PAGE 42	PAGE 20		TRACK 1/5		
PAGE 52	PAGE 29		TRACK 1/6	TRACK 6	
PAGE 54	PAGE 31	TRACK 1/4	TRACK 1/7	TRACK 7	TRACK 5
PAGE 74	PAGE 41		TRACK 1/8	TRACK 8	
PAGE 77	PAGE 45		TRACK 1/9		
PAGE 79	PAGE 47		TRACK 1/10	TRACK 9	
PAGE 81	PAGE 51	TRACK 1/5	TRACK 1/11	TRACK 10	TRACK 6
PAGE 83	PAGE 54	TRACK 1/6	TRACK 1/12	TRACK 11	
PAGE 84	PAGE 55		TRACK 1/13	TRACK 12	TRACK 7
PAGE 112	PAGE 75	TRACK 1/7	TRACK 1/14	TRACK 13	TRACK 8
PAGE 116	PAGE 77		TRACK 1/15		
PAGE 123	PAGE 82		TRACK 1/16	TRACK 14	
PAGE 123	PAGE 82		TRACK 1/17	TRACK 15	

FULL SCORE	VOCAL SCORE	DG CD	CHANDOS CD	DECCA DVD	ARTHAUS DVD
PAGE 124	PAGE 84		TRACK 1/18	TRACK 16	
PAGE 126	PAGE 86		TRACK 1/19	TRACK 17	
PAGE 128	PAGE 88	TRACK 1/8	TRACK 1/20	TRACK 18	TRACK 9
PAGE 139	PAGE 95		TRACK 1/21	TRACK 19	
PAGE 139	PAGE 95		TRACK 1/22	TRACK 20	
PAGE 142	PAGE 99	TRACK 1/9	TRACK 1/23	TRACK 21	TRACK 10
PAGE 153	PAGE 107		TRACK 1/24	TRACK 22	
PAGE 155	PAGE 110	TRACK 1/10	TRACK 1/25	TRACK 23	TRACK 11
PAGE 175	PAGE 124			TRACK 24	
PAGE 176	PAGE 125	TRACK 2/1	TRACK 2/1	TRACK 25	TRACK 12
PAGE 183	PAGE 129		TRACK 2/2		
PAGE 192	PAGE 136				TRACK 13
PAGE 207	PAGE 146	TRACK 2/2	TRACK 2/3		TRACK 14
PAGE 213	PAGE 150		TRACK 2/4		
PAGE 217	PAGE 154		TRACK 2/5		
PAGE 222	PAGE 160		TRACK 2/6		
PAGE 227	PAGE 166	TRACK 2/3	TRACK 2/7		TRACK 15
ACT TWO	**ACT TWO**	**ACT TWO**	**ACT TWO**	**ACT TWO**	**ACT TWO**
PAGE 281	PAGE 202	TRACK 2/4	TRACK 2/8	TRACK 26	TRACK 16
PAGE 282	PAGE 203		TRACK 2/9		
PAGE 290	PAGE 211		TRACK 2/10		
PAGE 282	PAGE 203			TRACK 27	
PAGE 290	PAGE 211			TRACK 28	
PAGE 292	PAGE 215		TRACK 2/11	TRACK 29	
PAGE 294	PAGE 216	TRACK 2/5	TRACK 2/12	TRACK 30	TRACK 17
PAGE 308	PAGE 225		TRACK 2/13	TRACK 31	

FULL SCORE	VOCAL SCORE	DG CD	CHANDOS CD	DECCA DVD	ARTHAUS DVD
PAGE 309	PAGE 225	TRACK 2/6	TRACK 2/14	TRACK 32	TRACK 18
PAGE 310	PAGE 227		TRACK 2/15	TRACK 33	
PAGE 314	PAGE 232	TRACK 2/7	TRACK 2/16	TRACK 34	TRACK 19
PAGE 335	PAGE 247		TRACK 2/17		
PAGE 359	PAGE 258		TRACK 2/18		
PAGE 359	PAGE 259		TRACK 2/19	TRACK 35	
PAGE 360	PAGE 259	TRACK 2/8	TRACK 2/20	TRACK 36	TRACK 20
PAGE 368	PAGE 264		TRACK 2/21	TRACK 37	
PAGE 369	PAGE 266		TRACK 2/22	TRACK 38	
				TRACK 39 (NOT IN SCORE)	
PAGE 372	PAGE 270	TRACK 2/9	TRACK 2/23	TRACK 40	TRACK 21
PAGE 380	PAGE 273		TRACK 2/24	TRACK 41	
PAGE 382	PAGE 276	TRACK 2/10	TRACK 2/25	TRACK 42	TRACK 23
PAGE 398	PAGE 290		TRACK 2/26	TRACK 43	
PAGE 398	PAGE 290		TRACK 2/27		
PAGE 400	PAGE 293		TRACK 2/28		
PAGE 401	PAGE 294		– CUT –	TRACK 44	TRACK 24
PAGE 403	PAGE 295		– CUT –	TRACK 45	
PAGE 420	PAGE 309		– CUT –	TRACK 46	
PAGE 422	PAGE 311	TRACK 2/11	TRACK 2/29	TRACK 47	TRACK 25

LESSON PLAN

TITLE OF LESSON

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

OBJECTIVE(S)

Students will learn about the life and times of Rossini.

MATERIAL(S)

- reference books about Rossini (*The Cambridge Companion to Rossini*)
- Rossini – "I was born for opera buffa" Timeline Research Checklist (*see following page*)
- general reference books about 19th-century Europe (*not in Opera Box*)
- internet access (*not in Opera Box*)
- poster board (*not in Opera Box*)

PROCEDURE(S)

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

Suggested topics:

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

(2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.

(3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.

(4) Student groups will give oral presentations based on their topic. Each group should create five questions about their topic that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class is to take notes during each presentation to prepare for a class-constructed test.

(5) Put all questions together from each group and give test.

ASSESSMENT(S)

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

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

Rossini – "I was born for *opera buffa*" Research Checklist

GROUP MEMBERS _____

_____

TOPIC _____

Each item must be completed to earn full point value.

_____ POINTS POSSIBLE FOR EACH ITEM

RESEARCH CHECKLIST

_____ List 20 facts related to the topic and how they relate to Rossini. _____ POINTS EARNED

_____ Organize all facts into chronological order. _____ POINTS EARNED

_____ Write 3 sentence descriptions of each fact to be put on timeline. _____ POINTS EARNED

_____ Proofread all sentences prior to putting them on the timeline. _____ POINTS EARNED

_____ Put each fact on the timeline for public display. _____ POINTS EARNED

CLASS PRESENTATION CHECKLIST

_____ Prepare an outline of class presentation. _____ POINTS EARNED

_____ Based on this outline, create 5 questions that your group feels address the most important points of the presentation. _____ POINTS EARNED

_____ Submit 5 questions to teacher prior to presentation. _____ POINTS EARNED

_____ Assign speaking parts for each group member. _____ POINTS EARNED

_____ Practice speech. _____ POINTS EARNED

_____ Give presentation. _____ POINTS EARNED

_____ Put piece of timeline on wall. _____ POINTS EARNED

_____
TOTAL

title of lesson

Lesson 2: Opera in Europe

objective(s)

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

material(s)

- *The Cambridge Guide to Rossini*
- **Opera in Europe Worksheet** (one copy per student) *(see following page)*
- Internet access
- general library access

procedure(s)

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

(1) In small groups or individually, students are to research the terms given on the **Opera in Europe Worksheet.**

(2) Collect worksheets. Answers are to be in short paragraph form. See **Opera in Europe Key** for correct answers.

assessment(s)

Value is to be given for each correct answer. See **Opera in Europe Key** for details.

Opera in Europe 1792–1868

DIRECTIONS

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

FRENCH GRAND OPERA

GIACOMO MEYERBEER

BEL CANTO

GAETANO DONIZETTI

VINCENZO BELLINI

ROSSINI CRESCENDO

OPERA BUFFA

Opera in Europe 1792–1868 (key)

DIRECTIONS

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

FRENCH GRAND OPERA

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

GIACOMO MEYERBEER

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

BEL CANTO

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

GAETANO DONIZETTI

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

VINCENZO BELLINI

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

ROSSINI CRESCENDO

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

OPERA BUFFA

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

title of lesson

Lesson 3: Look at *The Barber of Seville* through different "lenses."

objective(s)

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

material(s)

- *The Barber of Seville* 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 Barber of Seville*.

(2) As a class, read through the *The Barber of Seville* through the Lenses Worksheet. Give additional explanation (as needed) to the class describing the various perspectives.

(3) Assign worksheet and possible class time for work.

(4) Create a space for the student groups to present their work. Students not presenting will serve as an audience taking notes on each presentation. These notes will be used in the assessment.

assessment(s)

Each student will be assessed individually and as a member of their assigned group. Value given to group participation and class presentation will follow the *The Barber of Seville* 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 Barber of Seville through Lenses Worksheet and Rubrics

Lesson 3 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 Barber of Seville.* After your group has collected enough examples in the libretto, create a 10-minute presentation explaining your position. Use a short example of the libretto to act out (with appropriate costumes and props) to demonstrate your position. During the other class presentations, take notes on how each lens is represented in *The Barber of Seville.* 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 Barber of Seville* libretto. Make citations in the text when you find examples of your theory.
- ❑ In your small group, discuss your findings.
- ❑ Prepare a 10-minute presentation* that includes the following:
  - An explanation of the purpose of your lens in general
  - A thorough analysis of how *The Barber of Seville* 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 Barber of Seville* 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 Barber of Seville.* Use your notes from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for parameters for your writing.

Presentation Rubric

Category	4 – Above Standards	3 – Meets Standards	2 – Approaching Standards	1 – Below Standards
Collaboration with peers	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group.	Often listens to, shares with and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Speaks clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
Props	Student uses several props (could include costumes) that show considerable work/creativity and that make the presentation better.	Student uses 1 prop that shows considerable work/creativity and that make the presentation better.	Student uses 1 prop that makes the presentation better.	The student uses no props *or* the props chosen detract from the presentation.
Stays on topic	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
Listens to other presentations	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
Score				

Essay Rubric

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

title of lesson

Lesson 4: Creating your own sets and costumes for *The Barber of Seville*

objective(s)

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

material(s)

- libretto *The Barber of Seville (one copy per student)*
- cd *The Barber of Seville* (either recording in the Opera Box will work for this lesson)
- **Creating your own sets and costumes for *The Barber of Seville* Checklist and Rubric** *(one copy per student)*
- various art supplies *(not in Opera Box)*
- graphic design software *(not in Opera Box)*

procedure(s)

(1) Read the entire libretto of *The Barber of Seville.* Students may follow along to a cd recording of the opera. As a class discuss the following questions:
  – What time period does the opera take place?
  – What location are the various acts in?
  – Describe the characters. What clothing would they be wearing in each situation?
  – What would the lighting be in each scene? (i.e. Would the lighting in Bartolo's house be different than outside on the square in front of the house at the beginning of the story)
  – How does the music describe the setting of the drama?

(2) In small groups or individually, students are to create designs – sets and/or costumes – for their own production of *The Barber of Seville.* Students are to choose one of the options below:
  – Design sets for Acts i or ii
  – Design costumes for all the principal characters
  – Design set and costumes for either Act i or ii
  – Build an actual costume or set piece for one of the principal characters.
  * *Set design should include lighting considerations and entrances and exits for the characters.*
  * *Costume designs should include swaths of cloth to accompany the drawings.*

(3) Upon completion of the design, students are to prepare a short presentation describing their work. Students are to follow the **Creating your own sets and costumes for *The Barber of Seville* Checklist and Rubric** to help them prepare their presentations.

assessment(s)

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

additional comment(s)

The potential to expand this lesson is great. For example, after completing the student designs, watch the dvds of *The Barber of Seville* and have the class compare and contrast the different ideas. Or, student work can be put on display for parents. Attend a live performance of *The Barber of Seville* and write a review of the production.

Creating your own sets and costumes for *The Barber of Seville* Checklist and Rubric

Lesson 4 NAME _____

DIRECTIONS

A. Read the libretto of *The Barber of Seville.* You may follow along with a CD recording. Be able to answer these questions:
   1. What time period does the opera take place?
   2. What location are the various acts in?
   3. Describe the characters. What would they be wearing in each situation?
   4. What would the lighting be in each scene? (i.e. Would the lighting in Bartolo's house be different than outside on the square in front of the house at the beginning of the story?)
   5. How does the music describe the setting of the drama?

B. Create designs – sets and/or costumes – for your own production of *The Barber of Seville.* Choose one of the options below:
   – Design sets for Act I or II
   – Design costumes for all the principal characters
   – Design a set or costumes for either Act I or II
   – Build an actual costume or set piece for one of the principal characters.

   * *Set design should include lighting considerations and entrances and exits for the characters.*
   * *Costume designs should include swaths of cloth to accompany the drawings.*

C. Upon completion of the design, prepare a short presentation describing your work. Follow the **Creating your own sets and costumes for *The Barber of Seville* Checklist and Rubric** to help prepare your presentation.

CHECKLIST

What is your design option?

FOR SET DESIGNS:

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

FOR COSTUME DESIGNS:

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

QUESTIONS TO BE ANSWERED DURING DESIGN PRESENTATION:

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

Design Presentation Rubric

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


THE MINNESOTA OPERA PRESENTS:
IL BARBIERE DI SIVIGLIA
GIOACCHINO ROSSINI
FIGARO
C. D.-501
COSTUME DESIGNER
SIGNATURE
1994


IL BARBIERE DI SIVIGLIA
GIOACCHINO ROSSINI
ADD KNEE-LENGTH CLOAK AS NEEDED
*AND MATCHING TOP HAT
DR. BARTOLO
ACT ONE
C. D.-501
COSTUME DESIGNER
SIGNATURE
1994


IL BARBIERE DI SIVIGLIA
GIOACCHINO ROSSINI
ALMAVIVA
ACT TWO, SCENE TWO
C. D.-501
COSTUME DESIGNER
SIGNATURE


THE MINNESOTA OPERA PRESENTS:
IL BARBIERE DI SIVIGLIA
GIOACCHINO ROSSINI
ROSINA
ACT ONE
FOR TRIM EFFECT
SEE PAGE 375
THESE GLORIOUS GLAMOROUS YEARS.
C. D.-501
COSTUME DESIGNER
SIGNATURE

title of lesson

Lesson 5: Who is Figaro?

objective(s)

Students will create a poem describing the character "Figaro" from *The Barber of Seville*.

material(s)

- libretto *The Barber of Seville*
- **Who is Figaro Biopoem Worksheet** *(one per student)*

procedure(s)

(1) Give one handout of the **Biopoem Worksheet** per student. Read through the directions and explain that a "biopoem" is a biographical sketch of a real or fictional person.

(2) Assign students to complete the worksheet .

assessment(s)

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

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

EXAMPLE (ON STUDENT WORKSHEETS)
based on Emily Dickinson

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

EXAMPLE (NOT ON STUDENT WORKSHEETS)
Figaro

LINE 1	Figaro
LINE 2	Confident, fun, loving, sneaky
LINE 3	
LINE 4	Life
LINE 5	Empathy of young lovers, bravado
LINE 6	Excitement, friends, friends with money
LINE 7	Getting caught, injustice, friends with no money
LINE 8	Happiness, love, shaves
LINE 9	Would like to see
LINE 10	Resident of Seville
LINE 11	

Who is Figaro Biopoem Worksheet

Lesson 5

NAME _____

DIRECTIONS

A "biopoem" is a biographical sketch of a person, real or fictional. In this lesson, create a biopoem to describe the fictional character of Figaro. Read through the example below to help guide through the lesson.

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

EXAMPLE

based on Emily Dickinson

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

Who is Figaro Biopoem Worksheet

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

LESSON PLAN

TITLE OF LESSON

Lesson 6: "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 Barber of Seville* 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 Barber of Seville.* Suggested excerpts would be any complete act, finale of Act I or Act II.

(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 Barber of Seville.* (The suggested *The Barber of Seville* excerpt is one of the excerpts not used in STEP (1) 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 6

NAME _____

DIRECTIONS

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

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

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

Opera Box Lesson Plan

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

OBJECTIVE(S)

MATERIAL(S)

PROCEDURE(S)

ASSESSMENT(S)

ADDITIONAL COMMENT(S)

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

Minnesota OPERA

Il barbiere di Siviglia (*The Barber of Seville*)
music by Gioachino Rossini
libretto by Cesare Sterbini
after the play *Le barbier de Séville*
by Pierre-Augustin-Caron de Beaumarchais

cast of characters

Figaro, *a barber* . . . . . .baritone
Rosina, *ward of Dr. Bartolo* . . . . . .mezzo-soprano
Count Almaviva . . . . . .tenor
Dr. Bartolo . . . . . .baritone
Don Basilio, *a music teacher* . . . . . .bass
Berta, *Bartolo's housekeeper* . . . . . .soprano
Fiorello, *servant to Almaviva* . . . . . .baritone
Ambrogio, *servant to Dr. Bartolo* . . . . . .bass

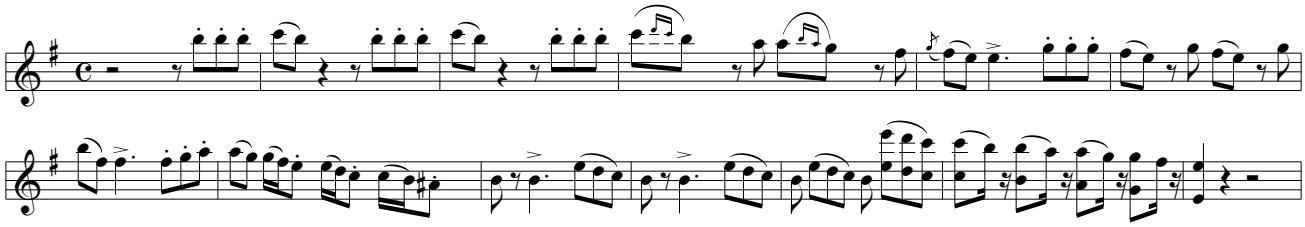
Musicians, servants, soldiers, police officers, a notary

Setting: Seville in the 18th century

Synopsis and Musical Excerpts

The overture is a popular concert piece and the allegro section frequently is used in commercials and cartoons.

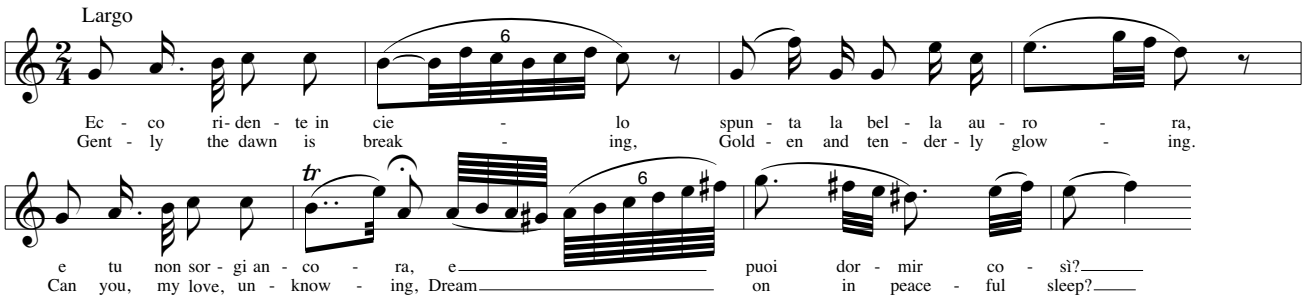
(1) overture



act i

The young Rosina is under the careful watch of her guardian, Dr. Bartolo, who intends to marry her in order to maintain control over her dowry. She has attracted the attention of Count Almaviva, who has disguised himself as a poor student, Lindoro, to determine if her love is reciprocal and genuine. He serenades at Rosina's window, yet she does not appear.

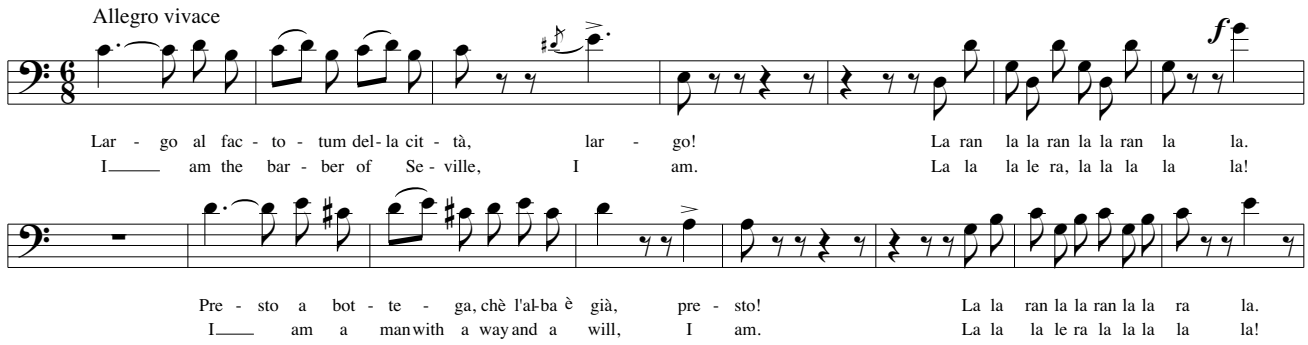
(2) cavatina: ecco ridente (the count)



Minnesota Opera

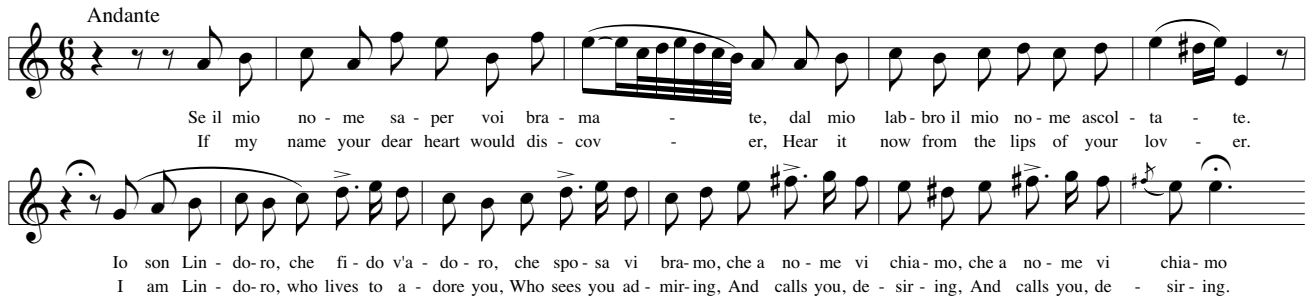
Instead the Count encounters Figaro, the town factotum of many indispensable talents and formerly in his employ.

(3) CAVATINA: LARGO AL FACTOTUM (FIGARO)



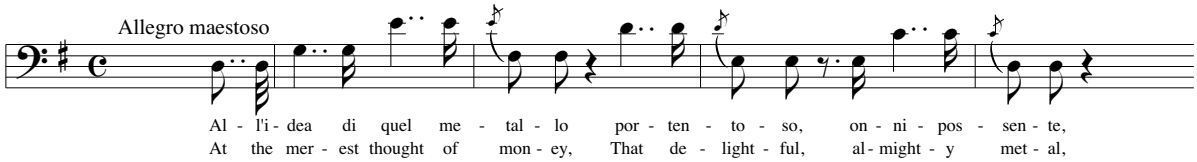
The Count describes his predicament and (for a price) Figaro offers to help – because he has access to Bartolo's household as his barber, he might be useful in winning Rosina's release for the Count. Rosina appears at the window with a letter in hand, but is apprehended by her jealous guardian. She lets the letter drop, and while Bartolo runs down to retrieve it, beckons to the Count to pick it up. When Bartolo finds no letter, Rosina insists that the wind must have blown it away, but he remains suspicious and forces her back inside. Encouraged by Figaro, the Count sings another song describing himself as a poor student (a disguise intended to determine if Rosina's affections are genuine). Rosina responds from inside.

(4) CANZONE: SE IL MIO NOME SAPER (THE COUNT)

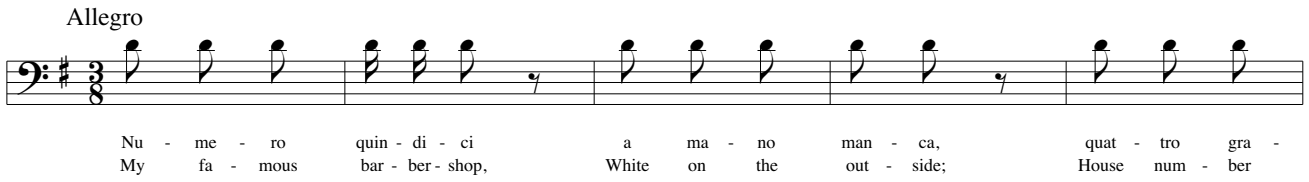


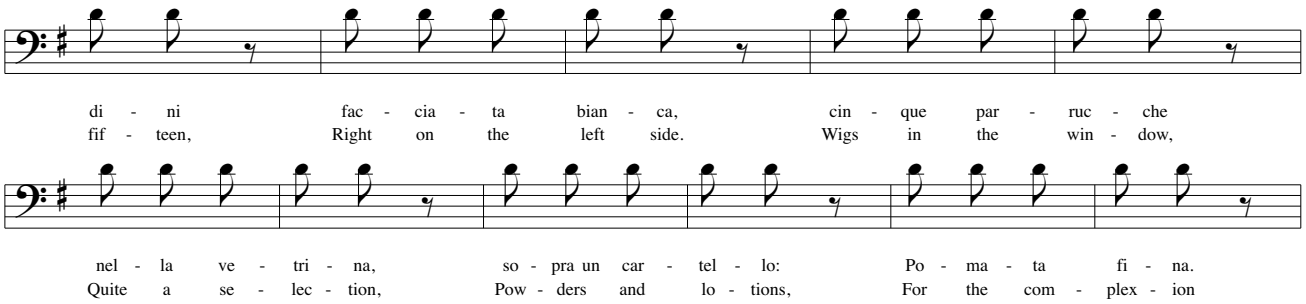
Figaro devises a plan to have the Count gain entrance to the house by disguising himself as a drunken soldier. Once inside, he will be able to make contact with his beloved. Figaro is thrilled by the prospect of money, the Count by his chance to meet Rosina. They agree to meet at Figaro's shop, No. 15.

(5A) DUET: ALL'IDEA DI QUEL METALLO (FIGARO, THEN THE COUNT)



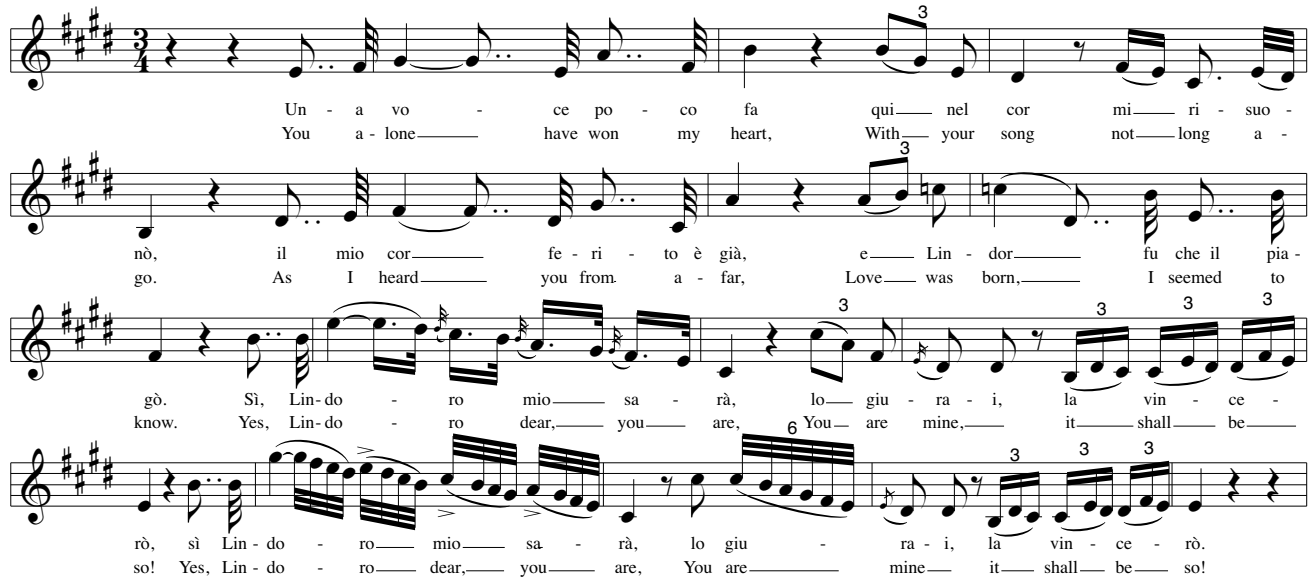
(5B) DUET: NUMERO QUINDICI (FIGARO, THEN THE COUNT)





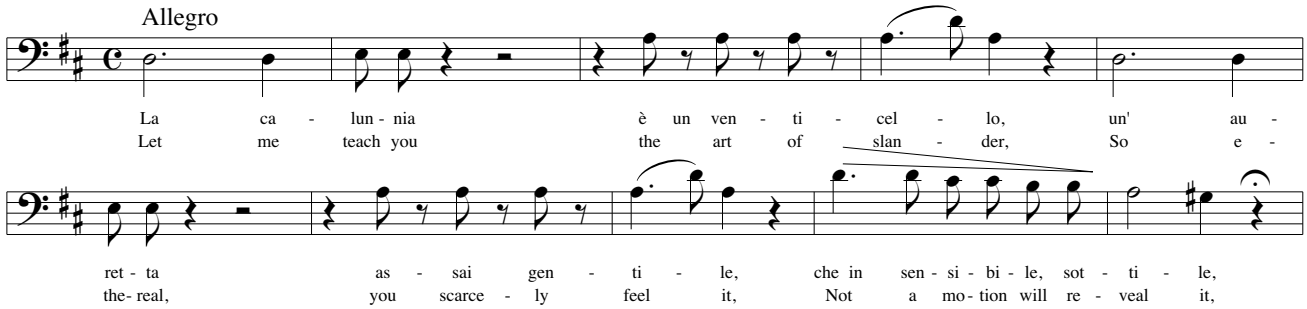
Inside Bartolo's house Rosina considers the Count's recent visit outside her window. She'll play the obedient young woman but only to a point – if crossed, there'll be trouble.

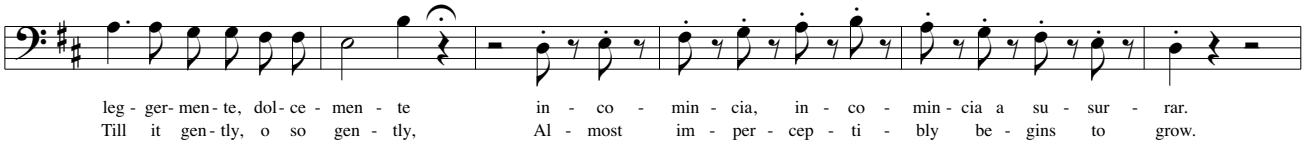
(6) CAVATINA: UNA VOCE POCO FA (ROSINA)



Figaro briefly confers with Rosina, who is determined to outwit her doddering gaoler. The sound of Bartolo approaching puts Figaro into hiding. Bartolo enters in a fury – Figaro has debilitated his household staff by administering all the wrong potions and medicines. Once accused, Rosina admits to speaking to him and curtly leaves the room. Bartolo receives a visit from Rosina's music teacher, Don Basilio, who brings news that Count Almaviva is in Seville and traveling incognito in order to court Rosina undetected. Basilio advises Bartolo to destroy his rival by spreading vicious rumors.

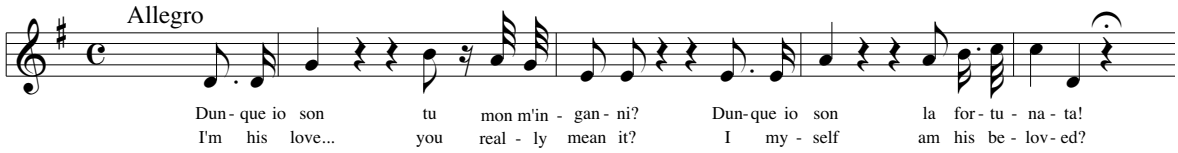
(7) ARIA: LA CALUNNIA (BASILIO)





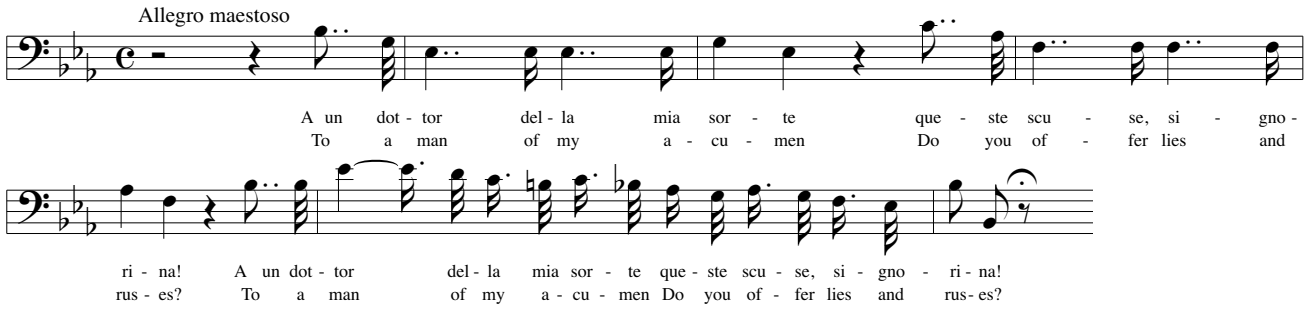
Bartolo decides instead to marry Rosina quickly, and they exit as Basilio agrees to help with the marital arrangements. Figaro, who has been listening the entire time, finds Rosina to tell her of Bartolo's plot and to let her know of her mystery lover's imminent visit.

(8) DUET: DUNQUE IO SON (ROSINA, THEN FIGARO)



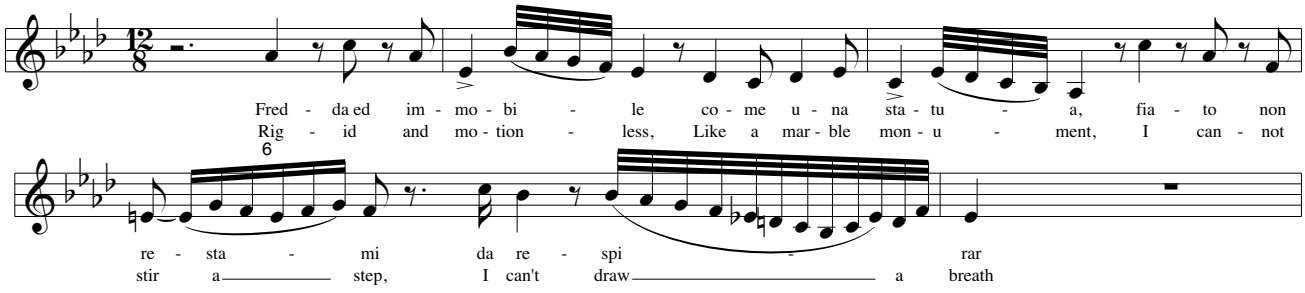
Rosina is overjoyed, and at Figaro's suggestion, begins to write "Lindoro" a note. Figaro leaves as Bartolo returns. He accuses Rosina of writing secret letters – a doctor of his standing cannot be easily fooled. He is determined to keep her under lock and key until their marriage is finalized.

(9) ARIA: A UN DOTTOR DELLA MIA SORTE (BARTOLO)



Dressed in his soldier's disguise, Almaviva arrives at Bartolo's house and gives the doctor an order that he is to be given a night's lodging. Bartolo desperately protests that he has an exemption from such billeting. Meanwhile, Rosina attempts to retrieve a letter from the Count and tries to convince Bartolo that it is a laundry list. As the pandemonium grows, the police are summoned, but an attempt to take Almaviva into custody is aborted as he privately reveals his true identity to the sergeant. It seems everyone, especially Dr. Bartolo, is left completely confounded by the day's events.

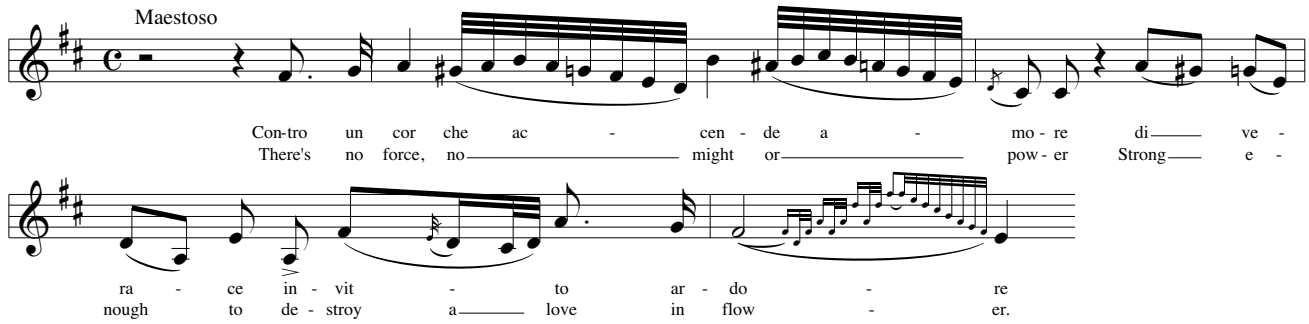
(10) FINALE – SESTET: FREDDA ED IMMOBILE (ROSINA, THEN THE COUNT, FIGARO, BARTOLO, BASILIO, BERTA)



ACT II

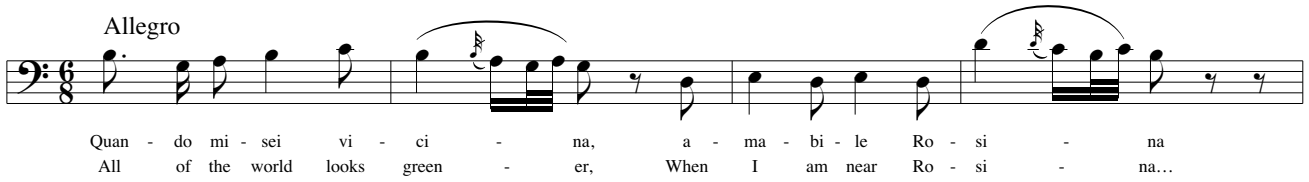
With Figaro's help the Count, in his continuing effort to win a few moments with Rosina and eventually free her from the household prison, has assumed the new disguise of Don Alonso, a music teacher. Bartolo is made to believe that he is a student of Don Basilio and has been sent in his place because Basilio is ill. He then gains Bartolo's confidence by telling him he is privy to the plan to defame the Count and hands him Rosina's letter as further evidence of his complicity. Bartolo falls for the story and allows the lesson to begin. Rosina sings a song.

(11) ARIA: CONTRO UN COR (ROSINA)



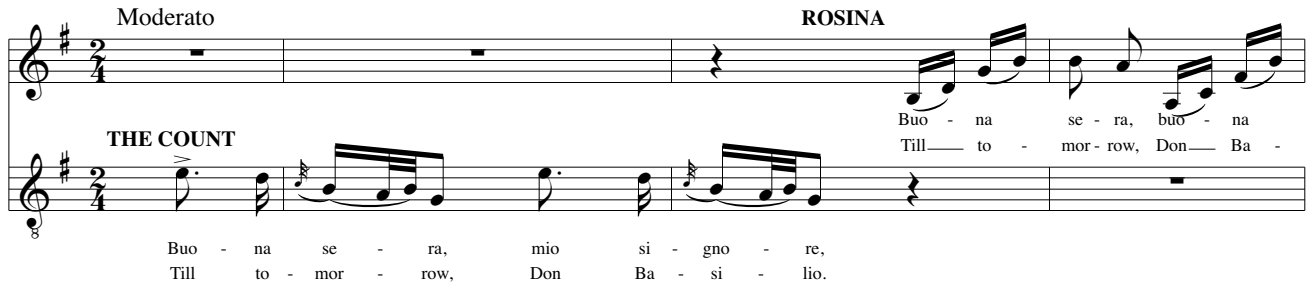
Bartolo doesn't like it and offers one of his own.

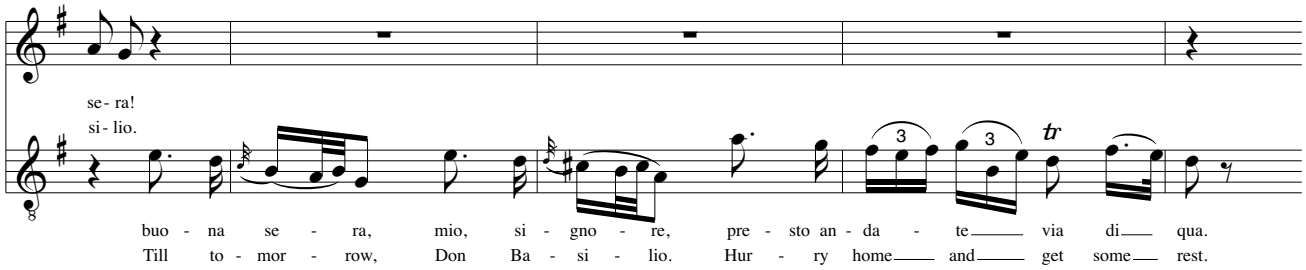
(12) ARIETTA: QUANDO MI SEI VICINA (BARTOLO)



Figaro enters to shave Dr. Bartolo and takes the opportunity to steal the keys to Rosina's balcony. He then smashes some crockery to temporarily lure Bartolo away and Rosina and Almaviva (whom she still believes to be "Lindoro") discuss the details of their nocturnal escape. The arrival of Basilio complicates the matter, but sufficiently bribed, he is quickly ushered away.

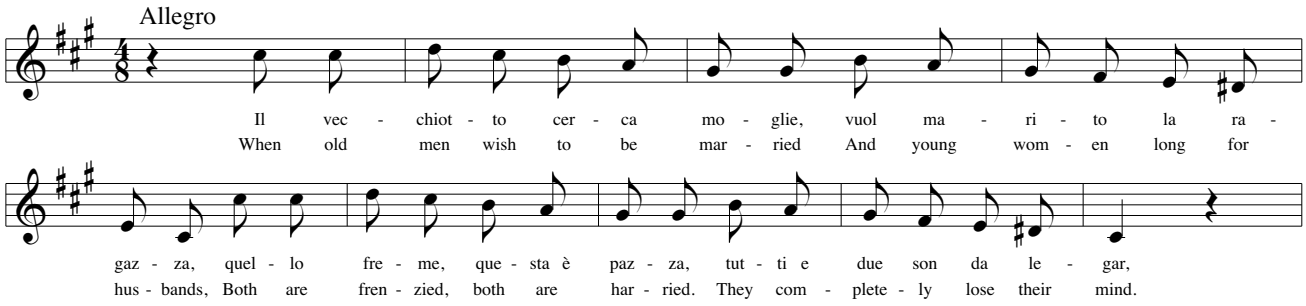
(12) QUINTET: BUONA SERA, MIO SIGNORE (THE COUNT, ROSINA, THEN FIGARO, BASILIO, BARTOLO)





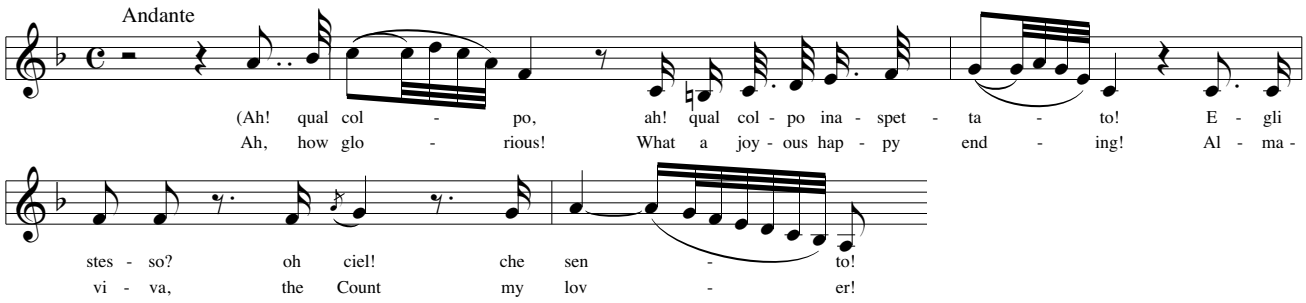
Bartolo eventually overhears details of the lovers' plot and orders "Don Alonso" from his house. Berta muses over the events of the day and of marriage in general.

(13) ARIA: IL VECCHIOTTO CERCA MOGLIE (BERTA)

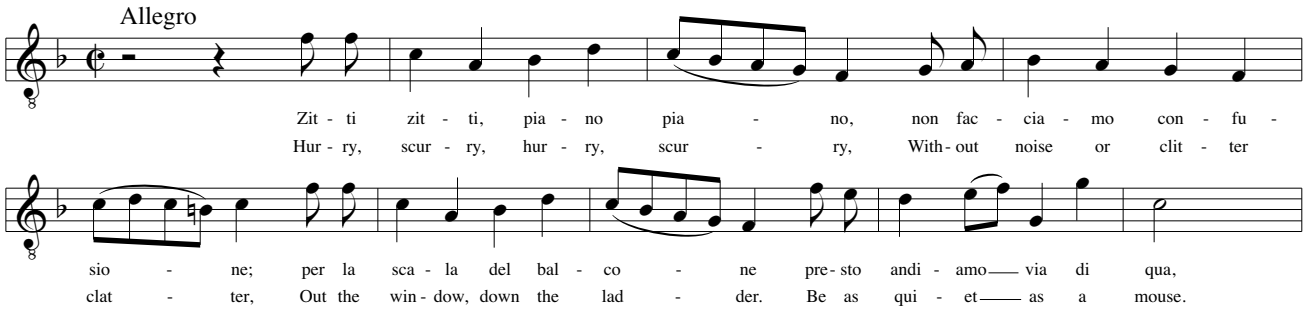


Realizing the Count's agents have penetrated his home, Dr. Bartolo is determined to marry Rosina at once. He shows her the letter to Lindoro, claiming that he obtained it from Count Almaviva, for whom Lindoro must clearly be working. Rosina is left alone to consider her betrayal as a storm rages outside. As night falls Figaro and Almaviva appear on the balcony as planned but are confronted by a furious Rosina, who believes she has been deceived. Almaviva reveals his true identity, and Rosina, at first stunned, accepts him with joy. Time is of the essence and urged by Figaro, all realize they must leave quickly.

(14A) TRIO: AH, QUAL COLPO INASPETTATO (ROSINA, THEN THE COUNT, FIGARO)

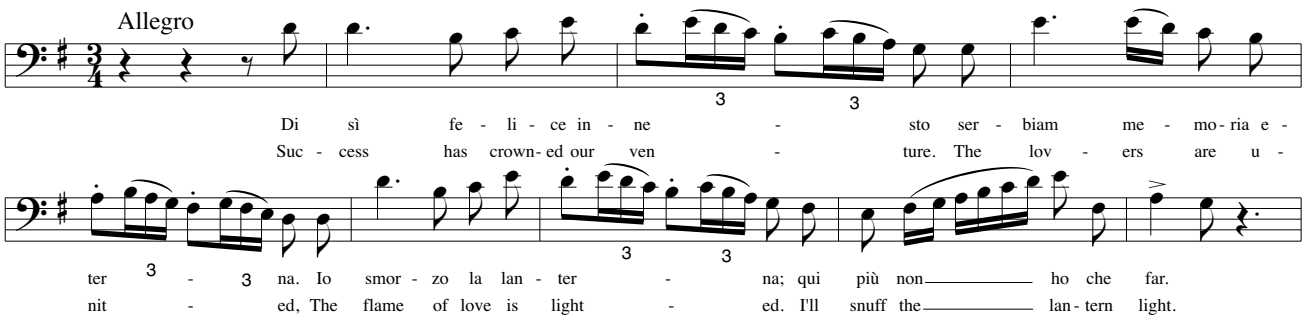


(14B) TRIO: ZITTI, ZITTI, PIANO, PIANO (THE COUNT, THEN ROSINA, FIGARO)



Don Basilio enters with the notary Dr. Bartolo has engaged for his own wedding. Both threatened and bribed with more money, Basilio agrees to act as witness to the marriage of Rosina and Almaviva. Bartolo arrives, but it is too late. Almaviva placates the old doctor by allowing him to keep Rosina's dowry, and all celebrate the happy couple's matrimony.

(15) FINALE – SESTETTO AND CHORUS: DI SÌ FELICE INNESTO (ROSINA, THEN ALL)



a scene from Minnesota Opera's 2009 production of The Barber of Seville

The Barber of Seville

Flow Chart

Act I

Scene	Overture	Scene One	Scene Two
Musical Description	Introduction *Andante sostenuto* (pp. 1 – 2) KEY: E major First and second themes *Allegro* (pp. 2 – 8) KEY: E minor Coda *Più mosso* (p. 8) KEY: E major	No. 1: Introduction *Moderato* (pp. 9 – 13) KEY: G major No. 2: Cavatina *Largo* (pp. 13 – 18) KEY: C major No. 3: Continuation and Stretta of Intro. *Recitative and Allegro vivace* (p. 18 – 29) KEY: G major	Recitative (pp. 29 – 31) No. 4: Cavatina *Allegro vivace* (pp. 31 – 41) KEY: C major Recitative (pp. 41 – 45)
Themes and Orchestration	The themes from the overture do not relate to any music from the opera. In fact, Rossini used this overture for two earlier operas, *Aureliano in Palmira* and *Elisabetta, regina d'Inghilterra*.		Figaro's famous aria ("Largo al factotum") is written in a style commonly referred to as a "patter song."
Drama		Fiorello leads a group of musicians to the square in front of Bartolo's house. Count Almaviva enters to meet them. The count sings a serenade to his fair maiden. The count doesn't see Rosina and sends the musicians away.	Figaro is heard singing in the distance. Figaro sings about his wonderful life. Figaro explains his various jobs. He sees the count and learns of his love for Rosina. Figaro tells him he can help.
Related Information	Extremely popular in the concert hall, this overture is used in the noted Bugs Bunny cartoon *What's Opera, Doc?*	"*Le Barbier de Séville* is not a comedy of character, but a comedy of intrigue and words." (Johnson, p. 160)	"But barbers as a class were freelance valets, and Figaro retains this dramaturgical function, expanded to include compositorial duties both literary and musical." (Johnson, p. 167)

ACT I

Scene	SCENES THREE – FOUR	SCENE FOUR	SCENES FIVE – SEVEN (ACT II IN VOCAL SCORE)
Musical Description	Recitative (P. 45 – 51) No. 5: Canzone *Andante* (PP. 51 – 53) KEY: A minor	No. 6: Recitative and Duet *Allegro maestoso* (PP. 54 – 74) KEY: G major	No. 7: Cavatina *Andante* (PP. 75 – 81) KEY: E major Recitative (PP. 82 – 86)
Themes and Orchestration			"Una voce poco fa" – "opening bars were borrowed, appropriately enough, from another character's *rondò* in *Aureliano in Palmira* …" (Johnson, P. 171)
Drama	Rosina drops a note to the count. Bartolo chases her inside. They read the letter and learn of Rosina's situation. The count comes up with a plan to not tell her his real name and Figaro suggests he sing her a serenade. The count sings to Rosina and tells her that he is "Lindoro," who is poor. Rosina likes what she hears.	The count is excited and asks Figaro to get him in the house. Figaro comes up with some ideas once it is agreed that he will be paid. Figaro comes up with the idea to disguise the count as a solider who is to be quartered in the house and is drunk. The count learns that Figaro lives just around the corner. They part by thinking of his love and Figaro about money.	Rosina sings that her choice is Lindoro. Rosina wants to give Lindoro a letter and Figaro should deliver it. Bartolo enters complaining about Figaro and learns that Rosina has been talking to him, but not from Berta or Ambrogio.
Related Information			The recitative on P. 74 – 75 is usually omitted in performance.

ACT I

Scene	SCENE EIGHT	SCENE NINE	SCENES TEN – TWELVE
Musical Description	No. 8: Recitative and Aria *Allegro* (PP. 86 – 94) KEY: D major Recitative (P. 95)	No. 9: Recitative and Duet *Allegro* (PP. 95 – 107) KEY: G major	No. 10: Recitative and Aria *Andante maestoso* (PP. 107 – 123) KEY: E-FLAT major Recitative (P. 124)
Themes and Orchestration			
Drama	Bartolo is angry with Figaro and Basilio says he can start a scandal to damage the count. Basilio sings about how to start a rumor. Bartolo decides that things must be done in a hurry and wants to create a marriage contract quickly.	Figaro overhears Bartolo's plan and tells Rosina. He also tells her about his "cousin" and his love for Rosina. They sing of writing a letter (that Rosina has already written) that expresses her love. Figaro leaves.	Rosina is happy that Figaro will deliver the letter. Bartolo enters and questions Rosina about her talking to Figaro, among other things. Bartolo sings that Rosina needs to be quicker to outwit a man of his acumen.
Related Information			

The Barber of Seville
FLOW CHART

ACT I

Scene	FINALE ONE SCENES THIRTEEN – FIFTEEN	SCENE SIXTEEN	SCENE SIXTEEN *(continued)*
Musical Description	*Marziale* (P. 125 – 146) *Allegro* (PP. 146 – 154) KEY: E-FLAT major	*Andante* (PP. 154 – 155) KEY: C major *Vivace* (PP. 155 – 159) KEY: G major No. 11A: Sextet from Finale I *Andante* (PP. 160 – 165) KEY: A-FLAT major	No. 11B: Stretta from Finale I *Allegro* (PP. 166 – 201) KEY: C major
Themes and Orchestration	"The ensemble ending Act I is a Rossini *coup de théâtre*." (Fisher, P. 25)		"Rossini then initiates his final storm: a demonstration of his grand art of crescendo and accelerando." (Fisher, P. 25)
Drama	The count, disguised as a drunken soldier, tries to quarter himself in Bartolo's house. Rosina enters and learns that "Lindoro' is the solDIer. Bartolo tries to resist. Lindoro drops a letter and Rosina covers it with her handkerchief. Bartolo questions what it is. Figaro enters and wonders about the confusion. Bartolo and "Lindoro" continue to fight. The guards arrive because of the noise.	The guards enter and questions what is going on. Everyone tries to explain his/her position. The officer tries to arrest the count but he shows them a paper to identify himself. The guards and everyone all stand motionless.	Bartolo tries to continue his explanation but everyone else tries to end the fight. They all sing about the craziness of the situation.
Related Information			

Scene	ACT II (ACT III *in vocal score*) SCENES ONE – THREE	SCENE THREE (*continued*)	SCENE THREE (*continued*) – FOUR	SCENE FIVE – SIX
Musical Description	No. 12: Recitative and Duettino *Andante moderato* (PP. 202– 211) KEY: B-FLAT major Recitative (PP. 211– 216)	No. 13: Aria * *Maestoso* (PP. 216 – 224) KEY: D major No. 14: Recitative and Arietta *Allegro* (PP. 225 – 226) KEY: G major	Recitative (PP. 227– 231) No. 15: Quintet *Andante* (PP. 232 – 257) KEY: E-FLAT major	Recitative (P. 258) No. 16: Recitative and Aria *Allegro* (PP. 259 – 264) KEY: A major
Themes and Orchestration		"Rosina's lesson aria … was almost always replaced in performance with an aria of the prima donna's choice." (Johnson, P. 172)		
Drama	Bartolo is still wondering who the soldier was and can't find anyone who knows. He hears a knock at the door. The count enters dressed as a music teacher, "Don Alonso" and repeatedly blesses the house. Don Alonso shows the letter Rosina wrote to Bartolo telling him that he found it at Almaviva's house. Don Alonso and Bartolo plan to slander Almaviva. Bartolo brings in Rosina for a music lesson and she sees Lindoro in disguise. He accompanies Rosina in an aria.	Rosina sings about love surpassing all and wanting to be taken away by Lindoro. Bartolo falls asleep. Don Alonso compliments Rosina's singing, but Bartolo says that in his day, music was better. He sings what he can remember of an old melody.	Figaro enters and wants to shave Bartolo who says, "No." Figaro tries to get the key to the balcony and creates a distraction by breaking china. Lindoro asks Rosina to be his wife and she says, "Yes." Figaro returns and starts to shave Bartolo. Don Basilio arrives unexpectedly. Confusion reigns as Basilio is asked about his fever. Figaro tells Basilio that he has scarlet fever and needs to leave. A bag of money convinces him to do so. Figaro begins to shave Bartolo, and the two lovers plan for a midnight escape.	Bartolo calls Ambrogio and Berta to get Don Basilio and guard the door, respectively. Berta complains about Bartolo and sings of the craziness of the house.
Related Information	* This aria is another very common melody heard outside of the opera. "… Beaumarchais's Rosine has much perplexed commentators … that her character has 'two nuances' … 'a woman carried away by confinement and passion' and on the other, 'she is a small, timid person'." (Johnson, P. 170)		"The quintet, 'Don Basilio! ...' … inspires the Dionysian kind of laughter Stendhal described as 'a roar as rollicking and irrepressible as the mirth of the gods'. … Fairy-tale-like in its sustained improbability, the scene was recognized in its own time as one of the funniest ever written." (Johnson, P. 170)	

The Barber of Seville
FLOW CHART

ACT II

Scene	SCENES SEVEN AND EIGHT	SCENE NINE	SCENE NINE *(continued)* – TEN	SCENE TEN (FINALE II)
Musical Description	Recitative (PP. 264– 269) No. 17: Storm *Allegro* (PP. 270 – 273) KEY: C major/minor/major	No. 18: Recitative and Trio *Andante* (PP. 273 – 289) KEY: F major	Recitative (PP. 290 – 293) No. 19: Scene *Allegro* (PP. 294 – 308) KEY: D major	No. 20: Recitative and Finale II *Allegro* (PP. 309+) KEY: G major
Themes and Orchestration				"At the end of the opera, though, it is Figaro who leads off the strophic Finaletto, a French vaudeville final addressing the opera's cautionary maxim directly to the audience." (Johnson, P. 174)
Drama	Bartolo learns that Basilio doesn't know Don Alonso. Basilio leaves to get a lawyer. Bartolo uses the letter Rosina wrote to the count to deceive her.	Figaro and Lindoro are climbing the ladder. Rosina tells them to leave as she thinks Lindoro is deceiving her. He tells her he is really Count Almaviva. They sing of the joy of their love. Figaro tries to get them to leave, but they see two people with lanterns.	They find the ladder missing and Bartolo is returning. Basilio arrive with a lawyer. Figaro gets the notary to allow Rosina and the count to sign the contract. Bartolo returns with an officer and tries to get the count arrested. The count identifies himself. The Count tells Bartolo that his cruel game has ended and Rosina shall enjoy her faithful husband.	Bartolo understands that he caused the marriage and doesn't have to pay the dowry. Figaro sings about putting out the light of the lantern, Rosina about the love she has always wanted, the count about the love he and Rosina will discover. All sing about love and joy to all.
Related Information			No. 19 is customarily omitted in stage performances.	

Gioachino Rossini

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

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

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

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

A scene from Minnesota Opera's 2000 production of Semiramide

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

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

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

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

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

With Italy and Austria conquered, Rossini turned his attention to France and England. A contract was signed in London, but it appears no opera was ever produced. In Paris Rossini accepted the directorship of the Théâtre Italien for two years (1824–1826) and oversaw the remounting and revisions of a number of his works. For the coronation of Charles X, he composed a new opera, *Il viaggio a Reims,* and a year later he refashioned an earlier opera seria, *Maometto II,* into *Le siège de Corinthe* for the Paris Opéra. He would present three more works at that theater: *Moïse et Pharaon* (reworked from the earlier *Mosè in Egitto*), *Le Comte Ory* (incorporating music from *Il viaggio a Reims*) and *Guillaume Tell*. Cast in the newly evolving form of French *grand opéra*, *Guillaume Tell* is a lengthy four-act work complete with ballet. It proved to be exceedingly popular (the opera had over 500 performances during Rossini's lifetime); it was also Rossini's last. He retired at age 37.

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

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

The Rossinis eventually set up house in an apartment on the Rue de la Chaussée d'Antin and also built a villa in the Paris suburb of Passy. Their famous *samedi soirs* were initiated in 1858 – on Saturday evenings Rossini's salon became a meeting place for composers, artists and friends. The evening would have a prearranged musical program, mostly of Rossini's own compositions with the composer at the piano and many young singers making their debuts. The last occurred September 26, 1868; Rossini's chronic ill health finally overcame him, and he died two months later. Rossini was buried in Paris' Père Lachaise cemetery among the graves of his fellow composers Cherubini, Chopin and Bellini. In 1887 his remains were brought to the city of Florence – a procession of more than 6,000 mourners attended the re-interment in Santa Croce.

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

Elisabetta, regina d'Inghilterra (Elizabeth, Queen of England)	Naples, Teatro San Carlo, October 4, 1815 *dramma;* libretto by Giovanni Federico Schmidt, after Carlo Federici's play based on Sophia Lee's *The Recess*
Torvaldo e Dorliska	Rome, Teatro Valle, December 26, 1815 *dramma semiserio;* libretto by Cesare Sterbini
Il barbiere di Siviglia (Almaviva, ossia L'inutile precauzione) (The Barber of Seville (Almaviva, or The Useless Precaution))	Rome, Teatro Argentina, February 20, 1816 *commedia;* libretto by Cesare Sterbini, after Pierre-Augustin Beaumarchais' *Le Barbier de Séville* and Giuseppe Petrosellini's libretto for Giovanni Paisiello's *Il barbiere di Siviglia*
La gazzetta, ossia Il matrimonio per concorso (The Gazette or The Marriage by Contest)	Naples, Teatro dei Fiorentini, September 26, 1816 *dramma;* libretto by Giuseppe Palomba, after Carlo Goldoni's play by the same title; revised by Andrea Leone Tottola
Otello, ossia Il moro di Venezia (Othello, or The Moor of Venice)	Naples, Teatro del Fonda, December 4, 1816 *dramma;* libretto by Francesco Berio di Salsa, after Shakespeare's *Othello*
La Cenerentola, ossia La bontà in trionfo (Cinderella, or Goodness Triumphs)	Rome, Teatro Valle, January 25, 1817 *dramma giocoso;* libretto by Jacopo Ferretti, after Charles Perrault's *Cendrillon* and probably both Charles-Guillaume Étienne's libretto for Niccolò Isouard's *Cendrillon* and Felice Romani's libretto for Stefano Pavesi's *Agatina*
La gazza ladra (The Thieving Magpie)	Milan, Teatro alla Scala, May 31, 1817 *melodramma;* libretto by Giovanni Gherardini, after Jean-Marie-Théodore Baudouin d'Aubigny and Louis-Charles Caigniez's *La pie voleuse*
Armida	Naples, Teatro San Carlo, November 11, 1817 *dramma;* libretto by Giovanni Federico Schmidt, after Torquato Tasso's *Gerusalemme liberata*
Adelaide di Borgogna, ossia Ottone, re d'Italia (Adelaide of Burgundy, or Ottone, King of Italy)	Rome, Teatro Argentina, December 27, 1817 *dramma;* libretto by Giovanni Federico Schmidt
Mosè in Egitto (Moses in Egypt)	Naples, Teatro San Carlo, March 5, 1818 *azione tragico-sacra;* libretto by Andrea Leone Tottola, after Padre Francesco Ringhieri's *Sara in Egitto*
Adina, o Il califfo di Bagdad (Adina, or The Caliph of Bagdad)	Lisbon, Teatro de San Carlos, June 22, 1826 *farsa;* libretto by Marchese Gherardo Bevilacqua-Aldobrandini, derived from Felice Romani's *Il Califfo e la schiava*
Ricciardo e Zoraide	Naples, Teatro San Carlo, December 3, 1818 *dramma;* libretto by Marchese Francesco Berio di Salsa, after Niccolò Forteguerri's *Il Ricciardetto*
Ermione	Naples, Teatro San Carlo, March 27, 1819 *azione tragica*; libretto by Andrea Leone Tottola, after Jean Racine's *Andromaque*

Eduardo e Cristina	Venice, Teatro San Benedetto, April 24, 1819 *dramma;* libretto by Giovanni Federico Schmidt, originally set to Stefano Pavei's *Odoardo e Cristina* – revised by Andrea Leone Tottola and Marchese Gherardo Bevilacqua-Aldobrandini
La donna del lago (The Lady of the Lake)	Naples, Teatro San Carlo, October 24, 1819 *melodramma;* libretto by Andrea Leone Tottola after Sir Walter Scott's *The Lady of the Lake*
Bianca e Falliero, ossia Il consiglio dei tre (Bianca and Falliero, or The Council of Three)	Milan, Teatro alla Scala, December 26, 1819 *melodramma;* libretto by Felice Romani, after Antoine-Vincent Arnault's *Les vénitiens, ou Blanche et Montcassin*
Maometto II	Naples, Teatro San Carlo, December 3, 1820 *dramma;* libretto by Cesare della Valle, after Voltaire's *Mahomet, ou Le Fanatisme*
Matilde di Shabran (Matilde of Shabran)	Rome, Teatro Apollo, February 24, 1821 *melodramma giocoso;* libretto by Jacopo Ferretti after François Benoît Hoffmann's libretto for Étienne Nicolas Méhul's *Euphrosine, ou Le Tyran corrigé,* itself derived from Voltaire
Zelmira	Naples, Teatro San Carlo, February 16, 1822 *dramma;* libretto by Andrea Leone Tottola, after Dormont de Belloy's *Zelmire*
Semiramide	Venice, Teatro La Fenice, February 3, 1823 *melodramma tragico;* libretto by Gaetano Rossi, after Voltaire's *Sémiramis*
Il viaggio a Reims, ossia L'albergo del giglio d'oro (The Journey to Reims, or The Golden Lily Inn)	Paris, Théâtre Italien, June 19, 1825 *dramma giocoso;* libretto by Luigi Balocchi, after Madame de Staël's *Corinne, ou L'Italie*
Le siège de Corinthe (The Siege of Corinth)	Paris, Opéra, October 9, 1826 *tragédie lyrique;* libretto by Luigi Balocchi and Alexandre Soumet, a refashioning of Duca di Ventignano's libretto for *Maometto II*
Moïse et Pharaon, ou Le passage de la Mer Rouge (Moses and Pharaoh, or The Passage of the Red Sea)	Paris, Opéra, March 26, 1827 *opéra;* libretto by Luigi Balocchi and Étienne de Jouy, a re-fashioning of Andrea Leone Tottola's libretto for *Mosè in Egitto*
Le Comte Ory (The Count Ory)	Paris, Opéra, August 20, 1828 *opéra {oc};* libretto expanded from a play by Eugène Scribe and Charles-Gaspard Delestre-Poirson, making large use of numbers from *Il viaggio a Reims*
Guillaume Tell (William Tell)	Paris, Opéra, August 3, 1829 *opéra;* libretto Étienne de Jouy, Hippolyte-Louis-Florent Bis, and Armand Marrast, after Friedrich von Schiller's *Wilhelm Tell*

About *The Barber of Seville*

In November 1815, Rossini was in Rome on one of his excused absences from the Neapolitan theaters to supervise a revival of *Il turco in Italia* and to write a new work, *Torvaldo e Dorliska*, for the Teatro Valle to open its Carnival season. He was approached by the rival Teatro Argentina with yet another commission. The new opera required all parties to work within a narrow timeframe – the Argentina was looking for a comic work to fill out its own winter season (the production had to be cast and ready by mid-February), and Rossini was expected back in Naples at any time. The contract was signed on December 15 with no specific subject in mind.

scenes from Minnesota Opera's production of The Barber of Seville

Jacopo Ferretti (later to be librettist for *La Cenerentola*) was initially selected to provide the text, but his product – a sentimental drama involving a typical love triangle – proved disappointing. Rossini turned to Cesare Sterbini, a librettist of less experience but one with whom he had just worked on *Torvaldo*. It is said to have been the composer's brainchild to set Beaumarchais' *Le barbier de Séville*, not a wholly original idea, as there were about six or seven treatments already on the market. This was not an uncommon thing to do – many operas of the 18th and 19th centuries were different musical settings of the same text, and Beaumarchais' *Barbier* had already been set by two German composers of note, F. L. Benda and Johann André in 1776. Most notable of these, however, was Giovanni Paisiello's *Il barbiere di Siviglia*, an exceedingly popular work from the 18th century that inspired Mozart to write his masterpiece on the playwright's sequel, *Le mariage de Figaro*. Paisiello was still alive and somewhat of a curmudgeon when it came to his colleagues. So Rossini took an extra precaution, writing the venerated composer and explaining that his intention was not to best the older man's cult favorite. Paisiello apparently had no objections, yet Sterbini and Rossini continued to play it safe by placing a "Notice to the Public" in their published libretto indicating their purpose was only to update Beaumarchais' play to modern tastes. They even gave their opera a new title: *Almaviva, ossia L'inutile precauzione* (*Almaviva or The Useless Precaution*).

The collaborators probably fooled no one as each of their variants seemed for the better. Paisiello's opera was cast in 18th-century courtly elegance, its music adhering to the Classical style, and its text revealing none of Beaumarchais' sassy impertinence. Though Rossini still downplayed some of the political overtones, he consistently one-upped the old master with his inborn wit and exuberance. (Rossini, like Beaumarchais, seemed to have breathed a little of his own personality into the character of Figaro.) One excellent example is Don Basilio's calumny aria, a perfect vehicle for the famous "Rossini crescendo" – slander first starts with a whisper, and with every repeated phrase adding greater instrumentation, eventually erupts like a thundering cannon. (The original

play was truly inspirational, with the music master's tirade laced with musical dynamic terms). Rossini casts several of his numbers in the recently cultivated bel canto double aria – a slow section, often repeated and embellished to highlight the singer's beautiful tone, followed by a fast-moving cabaletta, intended to show off great vocal agility and brilliant technique. In contrast, Bartolo's Act II arietta is fashioned in the style of Paisiello's era, an obvious indicator of the foppish doctor's advanced age (Paisiello himself used an old Spanish serenade to accomplish the same purpose). Rossini didn't dare best Paisiello's "sneezing trio" sung by Bartolo and his servants, the aged Giovinetta and the lazy Svegliato (to become Ambrogio and Bertha), but his enhancement of the brilliant quintet that follows Don Basilio's unexpected arrival that during the music lesson showed a temerarious challenge to his predecessor, as well as other distinguishing moments in the score. And, of course, Rossini's ebullient orchestration and quick pace made a vast improvement on his Neapolitan counterpart's otherwise serene and stodgy score, cautiously accented by occasional woodwind obbligato.

In accordance with the theatrical demands of the day, composition went swiftly. It was Rossini's custom to settle into a city for a few days and get to know the singers before dashing off his score in a creative fervor, often in the most distracting environments (indeed, he found the rehearsal process to be the most arduous part of the process – back in the era of no stage directors, the composer and librettist bore that responsibility). The Argentina's impresario, Duke Sforza-Cesarini, was beset with his own problems. He had inherited the theater from his ancestors and it continually lost money. There was no help from the papal government, which frowned upon theatrical entertainment, pronouncing Rome a "city of churches." They did stipulate the Argentina was now to do comedy – formerly it was restricted to *opera seria* on a grand scale, with star singers and lavish sets – and this might have saved Sforza-Cesarini some money. Still, the poor Duke, overwhelmed with stress, died of a stroke two weeks before the new opera's premiere. All of these ills would bear down on the fateful opening night.

Rossini worked well under pressure but a closer examination reveals many borrowed melodies from previous works (a practice not unheard of in the opera industry of the era), including all the storm music from *La pietra del paragone* and motives for Rosina's first aria from *Elisabetta, regina d'Inghilterra*. The overture is another story. Apparently there had been an original work, based on Spanish folk songs, but it subsequently became detached from the autograph and disappeared. For later productions Rossini appropriated the overture from his recently produced *Elisabetta*, itself taken from *Aureliano in Palmira*. This is the popular orchestral work we know today.

The premiere of *Il barbiere di Siviglia* (as the work became known several months later, after Paisiello's death) is one for the history books, yet no one knows for certain what really happened. There's talk of open trapdoors and bloody noses, snarling cats and broken guitar strings, whistling and shouting (Roman audiences were not known for being docile theatergoers). It appears that the performance was disrupted by both supporters of Paisiello and those of the Teatro Valle who were upset

over the infringement on its comic repertoire. Though dramatically more interesting, the late placement of Rosina's "Una voce poco fa" didn't help matters much, as audiences expected the prima donna to sing her entrance aria on her first appearance. At the end of the first act Rossini applauded his singers for their perseverance (barely a note had been heard), but the audience members took the gesture of conceit and a blatant disregard of their opinion. Act II hardly went any better.

Not surprisingly, Rossini feigned illness for the second night (contractually he was to conduct the first three performances). With the rioters disbanded, the music could be heard and was immediately understood for the great masterpiece it would soon become. A surly mob surrounded Rossini's hotel and demanded to see the maestro so they could show their great appreciation. When he refused to come out, things turned ugly as they began throwing food and smashing windows. Rossini was reported to have said "'F**k them and their bravos and all the rest. I'm not coming out of here.' I don't know how poor García (the first Almaviva) phrased my refusal to that turbulent throng. In fact, he was hit in the eye by an orange, which gave him a black eye for several days. Meanwhile, the uproar in the street increased more and more." (translation by Charles Osborne, *The Bel Canto Operas*, Amadeus Press, 1994)

BEAUMARCHAIS – THE REAL FIGARO?

The curiously diverse career of Pierre-Augustin Caron de Beaumarchais (1732–1799) went far beyond that of the average playwright, a factotum-like existence that have led many to conclude he is the source of his own character, Figaro. Son of a watchmaker, he followed in the family tradition and his first notable achievement brought him to the attention of the king himself – a tiny escapement that vastly improved on the accuracy of time, an invention from which we benefit to this day. To his good fortune, Beaumarchais was also musical and, in addition to making watches for the king, he gave instructions to the royal daughters on the finer points of the harp.

Louis XV must have seen potential in the young Beaumarchais (who obtained his noble name by marrying a penniless widow). He was sent to Spain to negotiate a deal with Charles III over the leasehold of Louisiana, which had passed into Spain's hands as a result of the War of the Spanish Succession. Beaumarchais was unsuccessful in this pursuit, but still became the darling of Madrid. It was his first exposure to Spain, later the setting of his Figaro plays.

The budding playwright produced two early works, *Eugenie* in 1767 and *Les deux amis* in 1770, but things were about to go awry. As the result of some questionable business transactions, Beaumarchais found himself accused of forgery. In the process of bungling a bribe to the court magistrate (a customary practice of the day), he received a sentence just short of the death penalty. The intervention of influential friends saved him from long-term imprisonment but not from the loss of his civil rights. The bitter experience empowered him to write his most enduring works, *Le barbier de Séville* (1775) and the more politically subversive *Le mariage de Figaro* (completed in 1778).

During his legal troubles, the royal household remained strangely aloof. But with the ascension of the new king, Louis XVI, Beaumarchais found himself once again in its employ. He was instructed to covertly suppress some slanderous pamphlets about to be published concerning the royal family and was sent to England as a spy. Successful in these endeavors, The playwright was further engaged to arrange and supply arms to the New World in its struggle for American independence (France taking a special interest in discrediting its traditional foe, England). His efforts likely secured the victory at Saratoga, but the newly united democracy was short of cash, and Beaumarchais went to his grave unpaid. In 1835, his widow finally settled for a fraction of the debt and had to sail to America to get it.

COSTUME SKETCH FOR FIGARO BY JAMES SCOTT

Beaumarchais underwrote several other interesting entrepreneurial escapades including hot-air balloons (a marvel in France at the time) and a canal system that supplied water to Parisian homes. He also dabbled in opera, engaging Antonio Salieri to set his libretto for *Tarare* (1787) to music. A final installment to the *Figaro* series, *La mère coupable* (1792), failed to achieve the tenor or success of its two predecessors (it has since inspired at least three composers: Darius Milhaud (1966), Hiram Titus (as *Rosina*, produced by The Minnesota Opera in 1980 and John Corigliano (*The Ghosts of Versailles*). Beaumarchais had planned for more sequels, but following the French Revolution, his role in the ancien régime was scrutinized by the new government. In 1794, while he was abroad, his family was placed under arrest and he himself designated a criminal émigré. He spent his final years clearing his name.

COMMEDIA DELL' ARTE

The *Figaro* plays are indebted not only to Beaumarchais eclectic lifetime activities but also to the theatrical tradition of *commedia dell'arte*. Of Italian origin, commedia dell'arte evolved during the 16th century from improvisatory scenes played at county fairs and marketplaces into a somewhat codified art form involving stock characters with predictable behavior and costume. Derived in part from the custom of more frequent commedia dell'arte performances during Carnival, a time for anonymous celebration of the deadly sins, acts that would also make their way into commedia plots. The use of masks further obscures the identity of the actual person, reinforces the character "type" and captures mankind's many faces. Like the Renaissance itself, the genre spread quickly across Europe. Brought to France by Catherine de' Medici during the reign of her son, Charles IX, commedia dell'arte underwent a revival in 18th-century France and is found most famously in the works of Molière. In England, Shakespeare (whose sources were frequently Italian) would draw upon commedia plots and would sometimes introduce a "zanni" or nameless clown as a comic or sagacious figure (from which the word "zany" is derived).

SKETCH FOR PANTALONE BY FRANCIS O'CONNER

Though only visual evidence remains (as the plots were never scripted), elements of commedia dell'arte can be found in nearly every one of *Barber*'s characters. The crafty valet, left as a foundling (but thinks he the son of a noble), Truffaldino/Arlecchino easily translates into Figaro himself, a mixture of wit and ignorance but adept at slipping out of tricky situations. The nameless Lovers (sometimes identified as Lindoro and Isabella) transmute into the youthful infatuation between the count and Rosina. The characteristics of Il dottore and Pantalone are seen in Dr. Bartolo, the doddering, slightly stupid older man (though probably only middle-aged by Renaissance standards) in search of a young bride, a bit of a dolt, stingy and verbose. The slander-wielding, go-between Don Basilio is a conflation of several commedia characters' darker side (the musical Brighella and Scapino in particular). Equally important is the pace of the production itself. The slapstick comedy of characters hiding behind

SKETCH FOR ROSAURA BY FRANCIS O'CONNER

chairs and inside closets, jumping out windows and receiving blows meant for others, and creating deception by use of disguise are all descended from the commedia dell'arte, particularly seen in the 18th century plays of Carlo Goldoni (also a librettist to many opera buffa) and Carlo Gozzi (later to inspire several 19th- and 20th-century operas).

Unable to survive the Age of Sensibility, the art form seems to have died in the written works of these two authors, yet commedia dell'arte remained of interest in the operatic world. Donizetti's *L'elisir d'amore* features a potion-pushing charlatan in the character of Dr. Dulcamara as well as the braggart soldier Belcore (based on another commedia figure, Il capitano, the Spanish captain). Rossini drew upon the Italian comedy more than once, in the Turkish-abduction scenario outlined in *L'italiana in Algeri* (also utilized in Mozart's *The Abduction from the Seraglio*) and *La Cenerentola* in the characters of the helpful servant Dandini and the pompous father Don Magnifico (another personage from the commedia). Leoncavallo's *Pagliacci* tells the story of a commedia dell'arte troupe and includes an actual performance of a traditional skit, the cuckolded husband, and Carlo Collodi managed to include the same plot and characters in his *Le avventure di Pinocchio* (most recently realized by composer Jonathan Dove). In the 20th century, we find the harlequinade in Puccini's *Turandot* (renamed Ping, Pang and Pong), Richard Strauss' *Ariadne auf Naxos* and Dominick Argento's Casanova's Homecoming. These examples, familiar to The Minnesota Opera's repertoire, are only a few from a larger body of commedia dell'arte-inspired works of the operatic genre.

SKETCH FOR ARLECCHINO BY FRANCIS O'CONNER

LE BARBIER DE SÉVILLE

Although a fragment exists, *Le Sacristain* (1765), during which a masquerading "Lindor" gives a music lesson to "Pauline" under Bartholo's watchful eye, Beaumarchais's first instance of his alter ego was within the form of a *parade*, a shorter, less formal extemporaneous plot of an indelicate, even bawdy nature intended for the village fair. *Le barbier de Séville* next became a comic opera that failed to make the cut at Paris' Opéra-Comique. As a play it was expanded to five acts between 1774–1775, but the excessive length caused the premiere to be unsuccessful, and Beaumarchais reverted to his four-act format, which represents the final form of the play as we know it today. Rossini's opera adheres closely to the play's dramatic outlay, yet the mood of the play and its characters are noticeably different.

CHARACTERS IN PIERRE-AUGUSTIN-CARON DE BEAUMARCHAIS'S PLAY *LE BARBIER DE SÉVILLE*

LE COMTE ALMAVIVA . . . . . *.SPANISH GRANDEE*
FIGARO . . . . . *.THE BARBER OF SEVILLE*
ROSINE . . . . . *.A YOUNG LADY OF NOBLE ORIGIN*
BARTHOLO . . . . . *.DOCTOR, GUARDIAN OF ROSINE*
DON BAZILE . . . . . *.ORGANIST, SINGING TUTOR TO ROSINE*
LA JEUNESSE . . . . . *.AGED SERVANT TO BARTHOLO*
L'ÉVEILLÉ *.BARTHOLO'S OTHER SERVANT, A SLEEPY SIMPLETON*
UN NOTAIRE . . . . . *.A LAWYER*
UN ALCADE . . . . . *.AN OFFICER OF THE LAW*
POLICEMEN, SERVANTS

SETTING: SEVILLE, IN THE STREET AND BENEATH ROSINE'S WINDOW, AND INSIDE THE HOUSE OF BARTHOLO

While the second play in the trilogy, *Le mariage de Figaro*, was intended to make a bold political statement, *Le barbier de Séville* is a little more subtle in its critique of class division, a reversal of a repressive moral order that closes the door on the passing world of servant and aristocrat, where a man could have quality whatever his ancestry and look his master squarely in the eye. Not really all that innocent, Figaro's characterization has a bit more grit – in his first encounter with the count we quickly learn that he been dismissed from a post the count had helped him obtain. The barber has been

living a vagabond existence, finding work where he can. He is a man with unceasing energy and drive, yet one believes his hedonistic ideal would be do nothing at all. We discover that Figaro has a multitude of talents, a Renaissance man far beyond what is described in the opera's "Largo al factotum" (including, quite naturally, a man of the theater). His downfall is his poetry, and his loyal companion is misfortune – he laughs at everything for fear of breaking into tears. In the spirit of Victor Hugo's theory of the grotesque (somewhat akin to Triboulet, later Verdi's Rigoletto), Figaro becomes the archetype of a new type of individual and independent Romantic hero whose laughter becomes sardonic rather than benign. There is an air of cynisism surrounding his soul.

Figaro dominates the stage with his vital energy and stages the drama, becoming larger life while at the same time making the count's character appear flat and meager (yet another jab at the upper class). He is a man of liberty, wit and self-confidence, a puppeteer capable of shaping his own destiny and those of others. In contrast, Almaviva's fate is predetermined and dependent on extraneous factors – birth, breading, wealth and social standing. Yet, in spite of their differences and a certain animosity (a detail expunged in the opera), the two men realize they need one another. The count, failing at his antiquated troubadourian techniques (an attempt at providing a bit of Spanish Orientalism), requires Figaro's cunning to win Rosine. Figaro needs the count's money, embodying the attributes of a long list of impudent theatrical valets.

Turning to Rosine, we find a young woman equally in control even though she is held captive by her guardian. Already rather spirited in the opera, she exhibits a greater sense of earthly "sass" in the play when enraged by her surrogate parent, Dr. Bartolo, as they execute together the classic *Il vecchio geloso* plot of the commedia. In contrast to her pensive, more mature role as La Comtesse Almaviva in *Le mariage of Figaro*, she is operatically translated into "a beguiling character who, instead of singing a melancholy aria about her understandably frustrating predicament, sings a bravura aria that catalogues her romantic objectives … this Rosina seems to sing directly to the audience, acknowledging the artifice and theatricality of her song" (Dale Johnson, "The Two Rosinas"). Seconded only by the opera's title character, she commands the stage and her own fate, becoming a force to be with which to be reckoned (and, not surprisingly, cast as a contralto, a voice type commonly reserved for the young *male* hero in bel canto opera seria).

Le barbier de séville is a comedy of intrigue rather than a comedy of character in the tradition of Molière's *École des femmes*. It is the ultimate work of reaction, with enough interest to still be on the playbill of the Comédie-Française even today. The title character may bear the name of its creator, *fils de Caron* – son of Caron – but could also be derived from the original French and Figaro's raison d'être, "faire la figue" – idiomatically speaking, to laugh at the world. In that humorous light, Beaumarchais' wily barber is permitted to pronounce the final moralizing maxim before the vaudeville conclusion, both the play and opera's overriding theme: "When youth and love are in accord, working to foil a old man, even the very best he can do stop them can only be called *La précaution inutile*, a futile precaution.

The Two Rosinas

Dale Johnson, *Artistic Director*

Of all the enchanting characters created throughout the vast history of opera, two of the most memorable are actually the same person. That character is Rosina, the long-suffering wife of Mozart's *The Marriage of Figaro,* and the young ward in Rossini's *The Barber of Seville*. The character of Rosina comes from the trilogy of plays by the 18th-century French playwright Beaumarchais, whose popular series pointedly and viciously lampooned the ruling class. The two Rosinas, as interpreted by the these great composers, become two quite different portraits that give us a glimpse into the differing eras in which they were created: the Enlightenment of the 18th century (*The Marriage of Figaro*); and the early Romantic movement that took place at the beginning of the 19th century (*The Barber of Seville*).

Mozart's *The Marriage of Figaro* highlights the ideals of the Enlightenment, an era that promoted the concept of reconciliation, or the belief that human beings, through reason and intelligence, can overcome the antagonism that separates one from another. Mozart's *Figaro* is a well-thought-out, perfectly symmetrical composition with a warmth and beauty that lends a humane element to Beaumarchais's vivid satire. Mozart's music is the embodiment of the Enlightenment. It is dominated by warm woodwind sounds and vocal placement: the male roles are generally written as baritones, and even his sopranos tend to sing in the middle range. His characters are in control and can solve their problems. No matter how mad the comedy, there is a rational, satisfying ending.

Rosina in Minnesota Opera's 2009 production of The Barber of Seville

Rosina (the Countess) in Act II of Minnesota Opera's 2007 production of The Marriage of Figaro

While philosophers of the Enlightenment argued that injustice could be overcome by a simple effort of mind and goodwill, the philosophers of the early 19th century argued that the insufficiencies of our existence were firmly rooted in human nature and the precariousness of communal survival. *The Barber of Seville,* despite having a plot that precedes *The Marriage of Figaro,* in the Beaumarchais trilogy, is the perfect musical embodiment of this new mood of intellectual and emotional retreat. The work is completely unserious. It displays human cruelty in its many guises, and refuses any kind of psychological or moral investment. In essence,

the argument of both libretto and music is that life can be managed only by laughing at it.

Let us look at the two Rosinas and see how the two characters define the times in which they were written. Our first impression of Rosina the Countess in *The Marriage of Figaro,* comes at the top of Act II. We've already heard much about her and realize that she has much to complain about. Instead, we hear her sing an aria of such melancholy that we are moved by her restraint. There is a stillness to her character that speaks volumes. In her second aria, the sorrow is replaced by another emotion: hope. While the first part of the aria covers much the same emotional territory as the first aria, the second half of the aria concludes with a brilliant passage that speaks much about the 18th-century mind, and gives the character a richness and dimension. We find out that this countess will not be defeated by her circumstances. The Countess' last appearance reflects the Enlightenment ideal of humanity: a generous response to other humans, a tolerance of their shortcomings, and finally, a readiness to forgive. When we look at the letter duet with Susanna in Act III, we see a countess and her servant singing together in perfect harmony, suggesting their equality. We are overwhelmed by her act of forgiveness at the evening's end, an act that sums up this Rosina's character and serves as the perfect symbol of an era.

There couldn't be a bigger contrast when we are first introduced to Rossini's Rosina. We see a beguiling character who, instead of singing a melancholy aria about her understandably frustrating predicament, sings a bravura aria that catalogues her romantic objectives. And, whereas the Countess seems to muse to herself (the audience merely eavesdrops on her real-life declamations), this Rosina seems to speak directly to the audience, acknowledging the artifice and theatricality of her song. All in all, this aria is a celebration of self. Love is not the subject, merely the occasion.

The Barber of Seville seems to be the ultimate opera of reaction: Romanticism's reaction to the Enlightenment. Like other Romantic characters in opera and literature, Rossini's characters – absurd stereotypes – leave their fates to circumstance, coincidence and trickery. The opera's cynicism is a pointed criticism of Western culture that contrasts greatly with the rational humanism of *The Marriage of Figaro*. In this opera Rossini takes nothing seriously: God, society, love and even music. He thumbs his nose at his more serious contemporaries such as Beethoven and Schubert. While Mozart celebrated the richness of the human experience, Rossini wanted his audiences to have a good time, not to think too hard about what they saw on stage. It is through these two composers and their two extreme Rosinas, that we can see two very different eras come to life.

Pierre-Augustin Caron de Beaumarchais

b Paris, January 24, 1732; *d* Paris, May 18, 1799

The diverse career of Pierre-Augustin Caron de Beaumarchais went far beyond that of the average playwright, a factotum-like existence that have led many to conclude he is the source of his own character Figaro. Son of a watchmaker, Beaumarchais followed in the family tradition. His first notable accomplishment brought him to the attention of the king himself – a tiny escapement that vastly improved on the accuracy of time (an invention from which we benefit to this day). To his good fortune, Beaumarchais was also musical, and in addition to making watches for the king, he instructed the royal daughters on the finer points of the harp.

Louis XV must have seen potential in the young Beaumarchais (who obtained his noble name by marrying a penniless widow). He was sent to Spain to negotiate a deal with Charles III over the leasehold of Louisiana (which had passed into Spain's hands as a result of the War of the Spanish Succession). Beaumarchais was unsuccessful in his pursuit but still became the darling of Madrid. It was his first exposure to Spain, later the setting of his first two Figaro plays.

The budding playwright produced two early works (*Eugénie* in 1767 and *Les deux amis* in 1770), but things were about to go sour. As the result of some questionable business transactions, Beaumarchais found himself accused of forgery, and in the process of bungling a bribe to the court magistrate (a customary practice of the day), Beaumarchais received a sentence just short of the death penalty. The intervention of influential friends saved him from long-term imprisonment but not from the loss of his civil rights. The bitter experience empowered him to write his most enduring works, *Le barbier de Séville* (1775) and the more politically subversive *Le mariage de Figaro* (completed in 1778).

During his legal troubles, the royal household remained strangely aloof. But with the ascension of the new monarch, Louis XVI, Beaumarchais found himself once again in its employ. He was directed to covertly suppress several slanderous pamphlets about to be published concerning the royal family and was sent to England, the Netherlands and Austria. Successful in these endeavors, Beaumarchais was further engaged to supply arms to the New World in its efforts toward American independence.

Handsomely compensated by both the French and American governments, Beaumarchais underwrote several interesting entrepreneurial escapades including hot-air balloons (a marvel in France at the time) and a canal system that supplied water to Parisian homes. He also dabbled in opera, engaging Antonio Salieri to set his libretto for *Tarare* (1787) to music. A final installment to the *Figaro* series, *La mère coupable* (1792), failed to achieve the tenor or success of its two predecessors (it was finally set to music in the 20th century by Darius Milhaud). Following the French Revolution, Beaumarchais' role in the *ancien régime* was scrutinized by the new government. In 1794, while he was abroad, his family was placed under arrest and he himself was designated a criminal émigré. He spent his final years clearing his name.

The *Figaro* plays are indebted not only to Beaumarchais' eclectic lifetime activities but also to the rich theatrical traditions of *commedia dell'arte.* Of Italian origin, commedia dell'arte evolved during the 16th century from improvisatory scenes played at county fairs and marketplaces into a somewhat codified art form involving stock characters with predictable behavior and costume. The use of masks (derived in part from the custom of more frequent commedia dell'arte performances during Carnival) further obscures the identity of the actual person and reinforces the character "type." First brought to France by Catherine de' Medici during the reign of her son, Charles IX, commedia dell'arte underwent a revival in 18th-century France. The characters in the Figaro plays are derived from these stock characters: the prima donna in love (Isabella – Rosina (the Countess); her virtuous maid, who is also a confidante (Columbina – Susanna in *Mariage*); the crafty valet, left as a foundling but thinks he is the son of a noble (Arlecchino – Figaro); the enamored young man in pursuit of the prima donna (Lindoro, the Count's assumed name in *Barbier*, and in a younger incarnation, Cherubino in *Mariage*); the doddering, stingy older man in search of a young bride (Il dottore – Dr. Bartolo as he is in *Barbier*); the slander-wielding, shifty go-between (Brighella/Scapino – Don Basilio). Even *Mariage*'s Don Curzio's stammering can be found in the tradition of the stuttering Tartaglia. Equally important is the pace of the action. The slapstick comedy of characters hiding behind chairs and inside closets, jumping out windows and receiving blows meant for others are all descended from the commedia dell'arte, are present in Beaumarchais' play.

The character of Figaro changes throughout the trilogy. In *Le barbier de Séville,* his quick solutions and sense of adventure solve many a problem with relative ease, but by *Le mariage de Figaro* his answers are not as readily available (as evidenced by the second act finale), and he must be aided by his nimble-minded fiancée, Susanna, who soon becomes the real brains of the operation. Also, by *Mariage,* Figaro has acquired a bit of an attitude and is sassy, even insolent to his boss, Count Almaviva, in a constant battle of wits and surprises. Figaro's growing bitterness reflects Beaumarchais' own disillusioning experiences with royal authority. By *La mère coupable*, the Barber of Seville has become worldwise with age as he confronts the consequences of infidelity in his own family as well as the results of the Almavivas' indescretions. Operatically, this play has been treated in the 20th century, by Darius Milhaud in 1966, and by John Corigliano as *The Ghosts of Versailles* in 1991. A sequel to *Le mariage de Figaro* was also conceived by Hiram Titus and Barbara Field as *Rosina* and premiered by Minnesota Opera in 1980 at the former Guthrie Theater in 1980.

Opera in Rossini's day

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

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

The opera itself was constructed around this need for socialization. The lengthy overtures allow for the numerous late arrivals and dinners in the private boxes. Solo numbers, to which audiences would actually stop to listen, were spread out uniformly, alternating with recitative and ensembles. During the second act, an *aria di sorbetto* ("sherbet aria"), sung by a secondary character late in the opera, was often inserted so that ice cream venders had a chance to sell their goods. In *Barbiere*, Berta's aria "Il vecchiotto cerca moglie" is the *aria di sorbetto*.

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

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

History and Politics

John VI succeeds his mother Maria of Braganza, on the throne. He has been emperor of Brazil since 1807 when he fled from Portugal to escape Napoleon's army.

The Chinese authorities at Changsha (Hunan) execute the Italian missionary Giovanni Lantrua of Triora.

Gurkha tribesmen in Nepal sign a peace treaty with the British, ending their year-long war.

United Provinces of Rio de la Plata (Argentina) declare independence.

In Florida, Fort Apalachiocola, which was occupied by runaway slaves after being abandoned by the British, is destroyed and 270 of its occupants killed after a ten-day siege by United States troops.

King Louis XVIII dissolves the chamber of deputies, which has become too reactionary and independent, challenging his authority by opposing the initiatives of his chief minister, the duke of Richelieu.

The Diet of the German Confederation, created by the 1815 treaty of Vienna, meets for the first time, at Frankfurt.

In London, rioting breaks out in Spa Fields during a mass meeting to promote demands for parliamentary reform.

James Monroe, who served as secretary of state under his President, James Madison, is elected to succeed him.

Indiana becomes the 19th state in the union.

British ships reach the Ryukyu islands (Okinawa) in Japan and Uraga Bay near Edo (Tokyo) seeking trade. Their overtures are rebuffed, but increase the governments' awareness of western pressures to open the country to foreign business.

The island of Java is restored to Dutch control.

A group of Russian Guards officers founds the Union of Salvation to promote the establishment of constitutional government and to abolish serfdom.

With the death of Senzangakhoma, chief of one of several small Zulu tribes of Bantu people centered along the Tugelo River near Durban in southeastern Africa, Chaka became chief and began to gain control of other tribes.

In accordance with agreements made at the Congress of Vienna, several of France's former colonies were returned to France, including her ports in India.

Business and Economics

The Second Bank of the United States is charted. Because its legality was questioned on constitutional grounds and because many state banks were hampered by the more conservative regulation of capitalization demanded by the federal bank, opposition to a U.S. bank still remained.

Sir David Brewster invents the kaleidoscope.

R. T. Laënnec invents the stethoscope.

England's economic crisis causes large-scale emigration to Canada and the United States.

RELIGION AND PHILOSOPHY

The linguist Franz Bopp publishes a study of the *System of Conjugation in Sanskrit*, in which he seeks to trace the common origin of Sanskrit, Persian, Greek and Latin.

American Bible Society is founded.

SCIENCE AND TECHNOLOGY

The British engineer John Cockerill takes over the factory founded by his father at Seraing, near Liège, in 1807, and starts to manufacture steam engines.

A new science of "comparative anatomy" is born with the publication of Georges Cuvier's book on classifying the animal kingdom. Cuvier is also a clever paleontologist, able to "reconstruct" whole skeletons of long-dead animals from just a few bones.

ART, MUSIC, AND LITERATURE

Charlotte Brontë is born.

Lord Byron writes *The Siege of Corinth.*

Percy Bysshe Shelley writes *Alastor.*

The Elgin Marbles are bought for the British Museum.

Francisco Goya y Lucientes paints *The Duke of Osuna.*

Louis Spohr premieres his opera *Faust,* conducted by Carl Maria von Weber.

The anonymous author of *Pride and Prejudice* and *Mansfield Park* publishes another novel, *Emma*. She is Jane Austin.

DAILY LIFE

The use of torture in the investigation of heresy by those tribunals of the Inquisition still in practice was abolished in a degree issued by Pope Pius VII.

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

In the beginning …

JACOPO PERI 1561–1633
CLAUDIO MONTEVERDI 1567–1643

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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602–1676
ANTONIO CESTI 1623–1669

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

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

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.

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

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

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

The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL'S *The Fairy Queen* (1692) is one popular example from this period. Purcell's first opera, *Dido and Aeneas* (1689), is his only opera in the Italian style and continues to be occasionally revived in modern times.

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

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

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

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

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

Opera during the Classical Period

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

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

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

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

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

After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842
FERDINANDO PAER 1771–1839
GASPARE SPONTINI 1774–1851
DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871
GIACOMO MEYERBEER 1791–1864

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

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

FERDINANDO PAER came to prominence during the first empire of Napoleon I – he was engaged as the Emperor's *maître de chapelle* in 1807 and later became the director of the Opéra-Comique. Just before Napoleon's abdication, Paer assumed directorship of the Théâtre Italien, a post he held until it was yielded to Rossini in 1824. None of his many operas survive in the modern repertory, although the libretto he wrote for one, *Leonora* (1804), served to inspire Ludwig van Beethoven's only opera, *Fidelio* (1805). GASPARE SPONTINI was another Italian who moved to Paris and eventually ran the Théâtre Italien, a theater devoted to producing Italian works in their native language. Most popular among his repertoire were *La Vestale* (1807) and *Fernand Cortez* (1809).

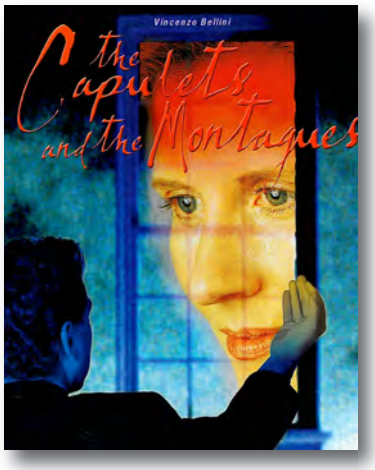
Today's Opéra National de Paris
at the Place de la Bastille (completed in 1989)

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

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

Early 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868
GAETANO DONIZETTI 1797–1848
VINCENZO BELLINI 1801–1835



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

Back in Italy, opera saw the development of a distinctive style known as BEL CANTO. Bel canto (literally "beautiful singing") was characterized by the smooth emission of tone, beauty of timbre and elegance of phrasing. Music associated with this genre contained many TRILLS, ROULADES and other embellishments that showed off the particular singer's technique. Traditionally, a bel canto aria begins with a slow, song-like CANTABILE section followed by an intermediate MEZZO section with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with "suitcase" arias of the singers' own choosing, much to the consternation of the composer.

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

GIOACHINO ROSSINI was the first and perhaps best known of the three composers associated with this style. In his early years, between 1813 and 1820, Rossini composed rapidly, producing two or three operas a year. The pace slowed after he moved to France in 1824 – there he produced five works for the Paris Opéra, several of which show tendencies of the French grand opera style. *William Tell* was his last opera – Rossini retired at age 37 with 39 more years to live.

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

GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific manner with more elongated "numbers" (arias, duets, ensembles) alternated with recitative (essentially dialogue set to music, intended to move the action along). In Mozart's day, these recitative would be played by a harpsichord or fortepiano (sometimes doubled with cellos and basses) and was known as RECITATIVO SECCO. As Rossini's style progressed, the orchestra took over playing the recitatives which became known as RECITATIVO ACCOMPAGNATO. The practice continued into Verdi's day.

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

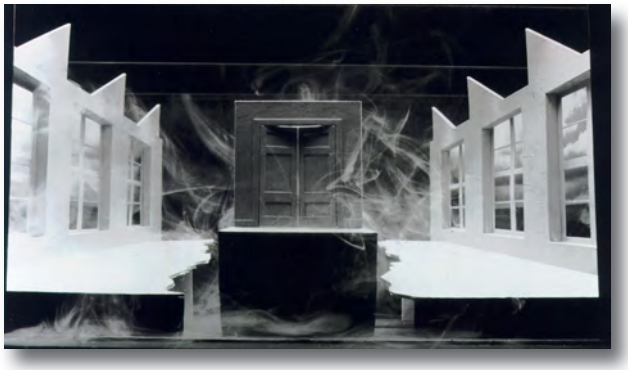
Three Masters of Opera

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

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

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

Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera one step further, he crafted his own libretti out of Nordic legends and created spectacular operatic moments. Wagner also greatly expanded the orchestra and developed his own particular brass instruments for greater impact. A Wagnerian singer is one with great stamina – they must sing over a large orchestra in an opera that can be up to four hours long.



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

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

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

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

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

Minnesota OPERA

Later French Opera

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

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

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

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

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

Verismo in Late 19th-century Italy

RUGGERO LEONCAVALLO 1857–1919
PIETRO MASCAGNI 1863–1945
UMBERTO GIORDANO 1867–1948

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

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

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

Opera in Russia

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

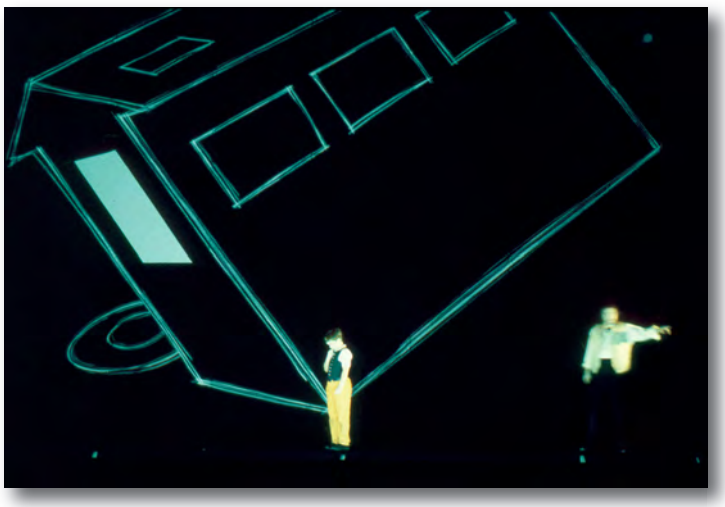
Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 – 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to be elevated to the same par as London, Paris and Vienna by her descendent, Nicholas I (ruled 1825 – 1855). Of native Russian composers, the first to come to prominence was MIKHAIL GLINKA with *A Life for the Tsar* (1836), and later, *Ruslan and Lyudmila* (1842). PYOTR TCHAIKOVSKY, now known more for his ballets and symphonies, was a prolific composer of opera. His best works include *Eugene Onegin* (1879), *Mazepa* (1884) and *The Queen of Spades* (1890). Other Russian composers of the latter 19th century include NIKOLAY RIMSKY-KORSAKOV (*The Snow Maiden*, 1882; *The Tsar's Bride*, 1899; *The Golden Cockerel*, 1909) and MODEST MUSORGSKY (*Boris Godunov*, 1874).

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

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

Into the 20th Century

CLAUDE DEBUSSY 1862–1918
RICHARD STRAUSS 1864–1949
PAUL DUKAS 1865–1935
ARNOLD SCHOENBERG 1874–1951
IGOR STRAVINSKY 1882–1971
ALBAN BERG 1885–1935
DARIUS MILHAUD 1892–1974
PAUL HINDEMITH 1895–1963
KURT WEILL 1900–1950
BENJAMIN BRITTEN 1913–1976



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

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

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

Important innovations were taking place in Vienna. ARNOLD SCHOENBERG made a complete break with tonality in his staged MONODRAMA *Erwartung* (1909), giving all twelve tones of the chromatic scale equal importance. He codified this approach in his TWELVE-TONE SYSTEM where a theme is created with a row of notes using all twelve notes of the chromatic scale. This "row" can be played in transposition, in reverse, upside-down, or in any combination of the three. Schoenberg also evolved a particular style of singing, SPRECHSTIMME, an intoned speech halfway between singing and speaking.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER's *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN's *Florencia en el Amazonas* (1996) by Houston Grand Opera, MYRON FINK's *The Conquistador* (1997) presented by San Diego Opera, ANTHONY DAVIS' *Amistad* (1997) presented by Lyric Opera of Chicago and *Central Park* (1999) by Glimmerglass Opera, a trilogy of short operas set by three composers. Recent seasons included such new works as POUL RUDERS' *The Handmaid's Tale* (Royal Danish Opera; 2000), BRIGHT SHENG's *Madame Mao* (Santa Fe Opera; 2003), DANIEL CATÁN's *Salsipuedes* (Houston Grand Opera; 2004), RICHARD DANIELPOUR's *Margaret Garner* (Michigan Opera Theatre; 2005), RICKY IAN GORDON's *The Grapes of Wrath* (Minnesota Opera; 2007), JONATHAN DOVE's *The Adventures of Pinocchio* (Opera North, Leeds; 2008), HOWARD SHORE's *The Fly* (Los Angeles Opera; 2009), JAKE HEGGIE's *Moby Dick* (Dallas Opera; 2010), KEVIN PUTS' *Silent Night* (Minnesota Opera; 2011) and DOUGLAS J. CUOMO and JOHN PATRICK SHANLEY's *Doubt* (Minnesota Opera; 2013).

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

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

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

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

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

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

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

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

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

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

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

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

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

Minnesota OPERA

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

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

Throughout its history, Minnesota Opera has attracted international attention for its performances of new operas and innovative productions of masterworks. Among its most renowned world and American premieres are: Dominick Argento's *Postcard from Morocco*, *The Voyage of Edgar Allan Poe* and *Casanova's Homecoming*, William Mayer's *A Death in the Family*, Libby Larsen's *Frankenstein, The Modern Prometheus*, Oliver Knussen and Maurice Sendak's *Where the Wild Things Are*, Conrad Susa's *Transformations* and *Black River*, PDQ Bach's *The Abduction of Figaro*, Robert Moran's *From the Towers of the Moon*, Gioachino Rossini's *Armida*, Evan Chen's *Bok Choy Variations*, George Antheil's *Transatlantic*, Poul Ruders' *The Handmaid's Tale*, Laurent Petitgirard's *Joseph 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 13th largest opera company in the nation with an annual budget of $10.2 million (Fiscal Year 2012), is guided by President and General Director Kevin Ramch and Artistic Director Dale Johnson.

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

Minnesota OPERA

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

2012–2013
50TH ANNIVERSARY SEASON
Nabucco (Verdi)
Anna Bolena (Donizetti)
§ † *Doubt* (Cuomo)
Hamlet (Thomas)
Turandot (Puccini)

2011–2012
Così fan tutte (Mozart)
§ † *Silent Night* (Puts)
Werther (Massenet)
Lucia di Lammermoor (Donizetti)
Madame Butterfly (Puccini)

2010–2011
Orfeo ed Euridice (Gluck)
La Cenerentola (Rossini)
Maria Stuarda (Donizetti)
La traviata (Verdi)
Wuthering Heights (Herrmann)

2009–2010
Les pêcheurs de perles (Bizet)
Casanova's Homecoming (Argento)
Roberto Devereux (Donizetti)
La bohème (Puccini)
Salome (R. Strauss)

2008–2009
Il trovatore (Verdi)
Die Entführung aus dem Serail (Mozart)
Faust (Gounod)
* *The Adventures of Pinocchio* (Dove)
Il barbiere di Siviglia (Rossini)

2007–2008
Un ballo in maschera (Verdi)
L'italiana in Algeri (Rossini)
Roméo et Juliette (Gounod)
* *Croesus* (Keiser)
Rusalka (Dvořák)

2006–2007
La donna del lago (Rossini)
Les contes d'Hoffmann (Offenbach)
§ † *The Grapes of Wrath* (Gordon)
Lakmé (Delibes)
Le nozze di Figaro (Mozart)

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

2004–2005
Madama Butterfly (Puccini)
Maria Padilla (Donizetti)
Carmen (Bizet)
Nixon in China (Adams)

2003–2004
Rigoletto (Verdi)
Lucrezia Borgia (Donizetti)
Passion (Sondheim)
Die Zauberflöte (Mozart)

2002–2003
Die lustige Witwe (Lehár)
Norma (Bellini)
Der fliegende Holländer (Wagner)
La traviata (Verdi)
* *The Handmaid's Tale* (Ruders)

2001–2002
Lucia di Lammermoor (Donizetti)
La clemenza di Tito (Mozart)
La bohème (Puccini)
Little Women (Adamo)
Don Carlos (Verdi)

2000–2001
Turandot (Puccini)
I Capuleti ed i Montecchi (Bellini)
Street Scene (Weill)
Il barbiere di Siviglia (Rossini)
Pagliacci/Carmina burana (Leoncavallo/Orff)
❧ *The Barber of Seville* (Rossini)

1999–2000
Der Rosenkavalier (R. Strauss)
Macbeth (Verdi)
Semiramide (Rossini)
Le nozze di Figaro (Mozart)
❧ *The Marriage of Figaro* (Mozart)

1998–1999
Otello (Verdi)
Madama Butterfly (Puccini)
The Turn of the Screw (Britten)
Faust (Gounod)
❧ *Madame Butterfly* (Puccini)

1997–1998
Aida (Verdi)
La Cenerentola (Rossini)
* *Transatlantic* (Antheil)
Tosca (Puccini)
❧ *Cinderella* (Rossini, Massenet)

1996–1997
La traviata (Verdi)
Die Zauberflöte (Mozart)
The Rake's Progress (Stravinsky)
Carmen (Bizet)
❧ *Carmen* (Bizet)

1995–1996
La bohème (Puccini)
Don Giovanni (Mozart)
Pelléas et Mélisande (Debussy)
Les contes d'Hoffmann (Offenbach)
❧ *The Bohemians* (Puccini)

1994–1995
Turandot (Puccini)
Il barbiere di Siviglia (Rossini)
Rigoletto (Verdi)
§ † *Bok Choy Variations* (Chen and Simonson)
❧ *Figaro's Revenge* (Rossini, Paisiello)

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

Minnesota OPERA

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

eighteenth century

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

nineteenth century

Ludwig van Beethoven 1770–1827
- *Fidelio 1805*

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

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

Vincenzo Bellini 1801–1835
- *Norma 1831*

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

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

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

nineteenth century (continued)

Jacques Offenbach 1819–1880
- *Les contes d'Hoffmann 1881*

Georges Bizet 1838–1875
- *Carmen 1875*

Modest Musorgsky 1839–1881
- *Boris Godunov 1874*

Peter Ilyich Tchaikovsky 1840–1893
- *Eugene Onegin 1879*

Engelbert Humperdinck 1854–1921
- *Hänsel und Gretel 1893*

Ruggero Leoncavallo 1857–1919
- *Pagliacci 1892*

Pietro Mascagni 1863–1945
- *Cavalleria rusticana 1890*

twentieth century

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

Claude Debussy 1862–1918
- *Pelléas et Mélisande 1902*

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

Alban Berg 1885–1935
- *Wozzeck 1925*
- *Lulu 1937*

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

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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

THE PREMIERE

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

6:00 PM — Continuity
STAGEHANDS (1) set the scenery for the first act of the production.

6:15 PM — Makeup calls
PRINCIPALS and COMPRIMARIOS (2) begin to arrive at the theater to be put into costume by DRESSERS, then are wigged by the WIGMASTER (1A) and made up with theatrical makeup.

6:30 PM — House opens
Opera patrons are admitted to the AUDITORIUM (4) and seated by USHERS (5). The HOUSE MANAGER (6) oversees the activities in the front of the house, including the ushers and concession sales. The BOX OFFICE MANAGER (7) takes care of any last minute ticket purchases. Patrons may remain in the LOBBY (8) to attend an informational session of *Opera Insights,* led by the Opera's music staff.

6:45 PM — Notes
The STAGE DIRECTOR may give last minute instructions to the cast before the performance begins.

7:00 PM — Warm-ups
PRINCIPALS and COMPRIMARIOS (2) warm-up in their dressing rooms.

7:15 PM — Chorus and orchestra warm-ups
The CHORUS (10), who have already put on their costumes, warms up with the CHORUSMASTER. The ORCHESTRA warms up in the ORCHESTRA PIT (11).

7:25 PM — Places
The PRODUCTION STAGE MANAGER (12) calls places. Two other STAGE MANAGERS (13) are posted stage left and stage right to cue the entrances of the singers and choristers.

7:28 PM — Orchestra tune
The principal oboe gives a concert "A" to which the ORCHESTRA tunes. The SURTITLE PROMPTER (15) cues the preshow titles. The CONDUCTOR shakes the CONCERTMASTER's hand and mounts the podium.

7:30 PM — Curtain
The house lights goes out, and the FLYMAN (1A) raises the CURTAIN (16). The show begins.

8:25 PM — Intermission
The audience returns to the LOBBY (8) for refreshments while the STAGEHANDS (1) reset the STAGE (14) for the next act.

10:15 PM — Curtain calls
The performance ends, and the STAGE DIRECTOR, DESIGNERS, CONDUCTOR and SINGERS get to take a bow for all their hard work.

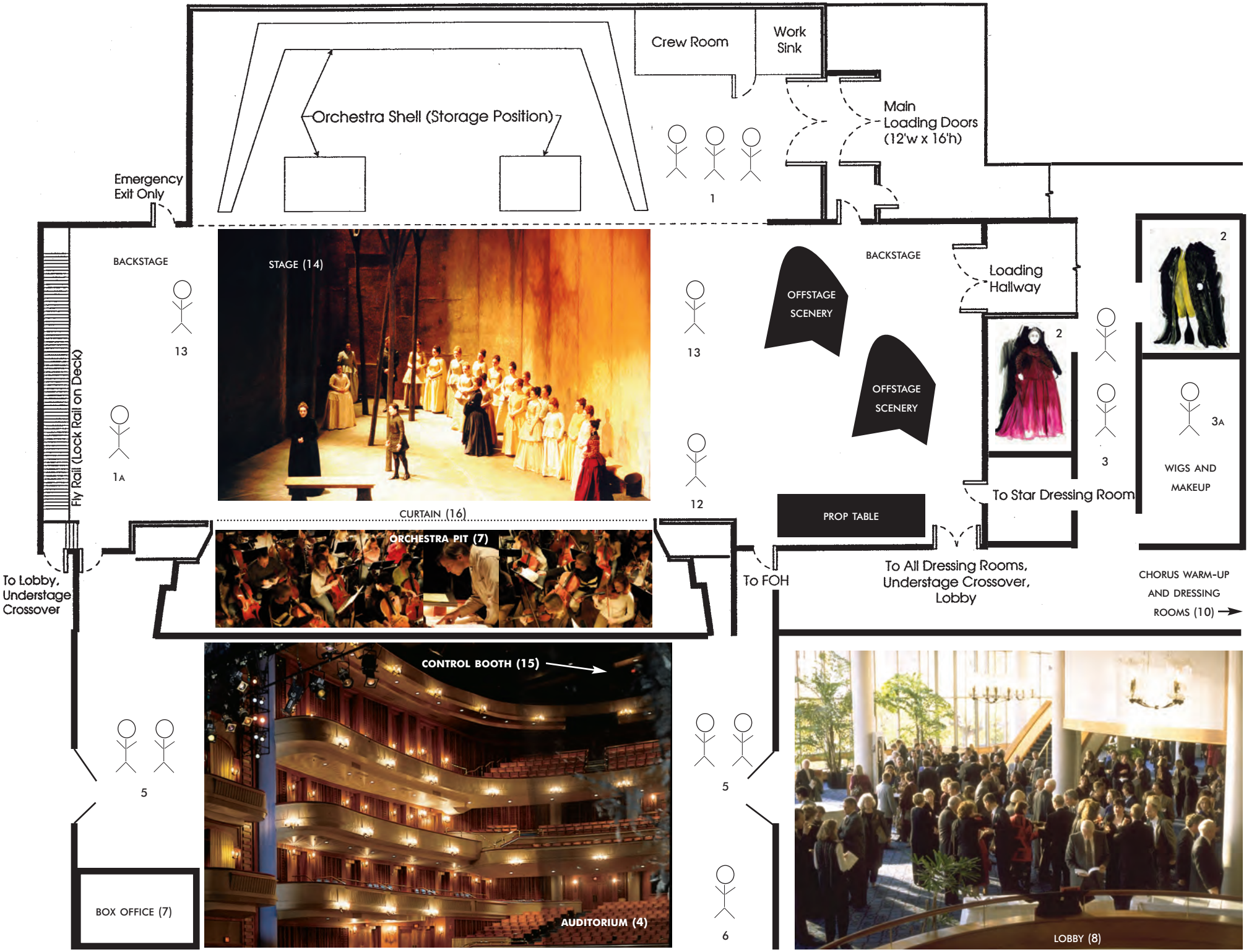
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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

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

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

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


Crew Room
Work Sink
Orchestra Shell (Storage Position)
Main Loading Doors (12'w x 16'h)
Emergency Exit Only
1
BACKSTAGE
STAGE (14)
13
13
Fly Rail (Lock Rail on Deck)
1A
12
CURTAIN (16)
ORCHESTRA PIT (7)
To Lobby, Understage Crossover
BACKSTAGE
OFFSTAGE SCENERY
OFFSTAGE SCENERY
Loading Hallway
2
2
3
3A
WIGS AND MAKEUP
To Star Dressing Room
PROP TABLE
To FOH
To All Dressing Rooms, Understage Crossover, Lobby
CHORUS WARM-UP AND DRESSING ROOMS (10)
CONTROL BOOTH (15)
AUDITORIUM (4)
5
5
BOX OFFICE (7)
6
LOBBY (8)

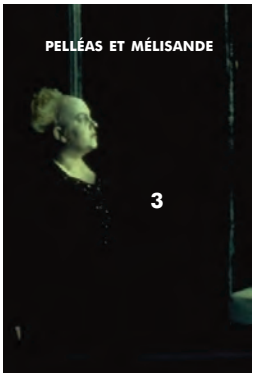
The most important part of the opera is the singers. They are categorized into six different voice types.

THE SOPRANO

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

THE MEZZO-SOPRANO

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



THE CONTRALTO

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

THE TENOR

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

THE BASS AND BARITONE

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

THE FAT LADY

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

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

Minnesota OPERA

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

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

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

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

MASKING — A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door and window openings are usually masked, often with realistic backings.

MASQUE — An entertainment popular in the late sixteenth century and throughout the seventeenth. A form of "total theater," it combined music, scenic splendor, poetry, and some drama. Milton's *Comus*, with music by Henry Lawes, is the most celebrated.

MELODRAMA — A basically serious play, frequently using comedy for relief, it only outwardly resembles tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for undiscriminating audiences, it uses much music to stimulate the emotions and much scenic effect to please the eye.

MÉLODRAME — In addition to being the French word for melodrama, this term refers to a technique, which became popular during the eighteenth century, of playing orchestral music under or between the phrases of spoken dialogue.

MELODRAMMA — Dramma per musica (drama for music) and Melodramma (sung drama) antedate by many years the term opera, now in general use for works of this kind.

MEZZA VOCE — Half-voice, with reference to a passage required to be sung softly throughout. A similar term, messa di voce, has the different meaning of beginning a tone softly, swelling it gradually, and then softening it again.

MEZZO-SOPRANO — The middle female singing voice, lower than soprano but higher than contralto.

MOTIVE — A short musical idea on which a melody is based.

MUSICAL PLAY — A convenient but inexact designation which has become popular in English-speaking countries to distinguish the more ambitious works in the popular field of lyric theater from (a) European operetta or imitations thereof, (b) musical comedy of the vaudevillian sort, and (c) opera, especially in New York where the form is supposed to belong to the Metropolitan and the New York City Opera Company and is somewhat provincially considered "poison at the box office." David Ewen regards *Show Boat*, 1927, as the first work of the new genre, the musical play. By the 1930s, this term had become a catchall.

OPERA — A term now used to cover musical-dramatic pieces of all kinds except musical comedy and operetta, although comic opera comes very close to these forms. The seventeenth-century Italian term for opera was Dramma per musica or Melodramma.

OPERA BUFFA — A precise Italian definition, meaning Italian comic opera of the eighteenth and early nineteenth centuries. Musical numbers are strung along a continuum of dry recitative.

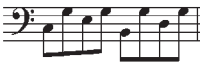
OPÉRA COMIQUE — French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater piece written with spoken dialogue between the musical numbers (*Faust, Carmen*, and *Manon*) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to through-composed works.

OPERA SERIA — Literally "serious opera." An opera form of the seventeenth and early eighteenth centuries which uses historical, biblical or mythological subjects with a focus on revenge, danger and death.

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 *prelude*.
SINGSPIEL	A German form of comic opera with spoken dialogue.
SITZPROBE	A sit-down rehearsal where the performers sing with the orchestra for the first time.
SOPRANO	The highest female singing voice.
SPRECHSTIMME	A form of declamation halfway between speech and song. Instead of exactly notated pitch an approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing is found in the works of Schoenberg and Berg.
STAGE LEFT	The left side of the stage from the performer's perspective as s/he faces the audience.
STAGE RIGHT	The right side of the stage from the performer's perspective as s/he faces the audience.
STRETTA	An accelerated passage at the end of an aria, scene, or act.
TENOR	The highest male singing voice.
TESSITURA	Literally "texture." The approximate range of a role or an aria.
THROUGH-COMPOSED	Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or obviously recognizable recitative.
TRAGÉDIE LYRIQUE	A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the same period, which may exceed it in vocal expressiveness.
TRILL	A musical ornament requiring the rapid alternation of two adjacent notes.
TROUSER ROLE	Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.
UNDERSTUDY	A replacement for a particular role in case of illness or emergency (also called a "cover").
VERISMO	A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic subjects.
WANDELPROBE	Musical rehearsal which allows the conductor to hear what the singers sound like when they perform on the set.
WINGS	The sides of the stage where the performers wait before making their entrances.

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

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

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

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

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DISCOGRAPHY

NAXOS 660027	Servile, Ganassi, Vargas, Romero, De Grandis, Kertesi; Humburg Hungarian Radio Chorus and Failoni Chamber Orchestra
RCA VICTOR LIVING STEREO 68552	Merrill, Peters, Valletti, Tozzi, Corena, Marsh; Leinsdorf Metropolitan Opera Chorus and Orchestra
SONY CLASSICAL S3K 37862	Horne, Nucci, Barbacini, Ramey, Dara, Pierotti; Chailly Coro e Orchestra del Teatro alla Scala
TELDEC 74885	Larmore, Hagegard, Ramey, Gimenez, Corbelli, Malmberg; Lopez-Cobos Lausanne Chamber Orchestra and Geneva Grand Theatre Chorus

VIDEOGRAPHY

VIRGIN CLASSICS	DiDonato, Flórez, Spagnoli, Furlanetto, Corbelli
ARTHAUS MUSIC	Bartoli, Feller, Kuebler, Quilco, Lloyd
DEUTSCHE GRAMMOPHON	Battle, Blake, Nucci, Dara, Furlanetto

WORD SEARCH

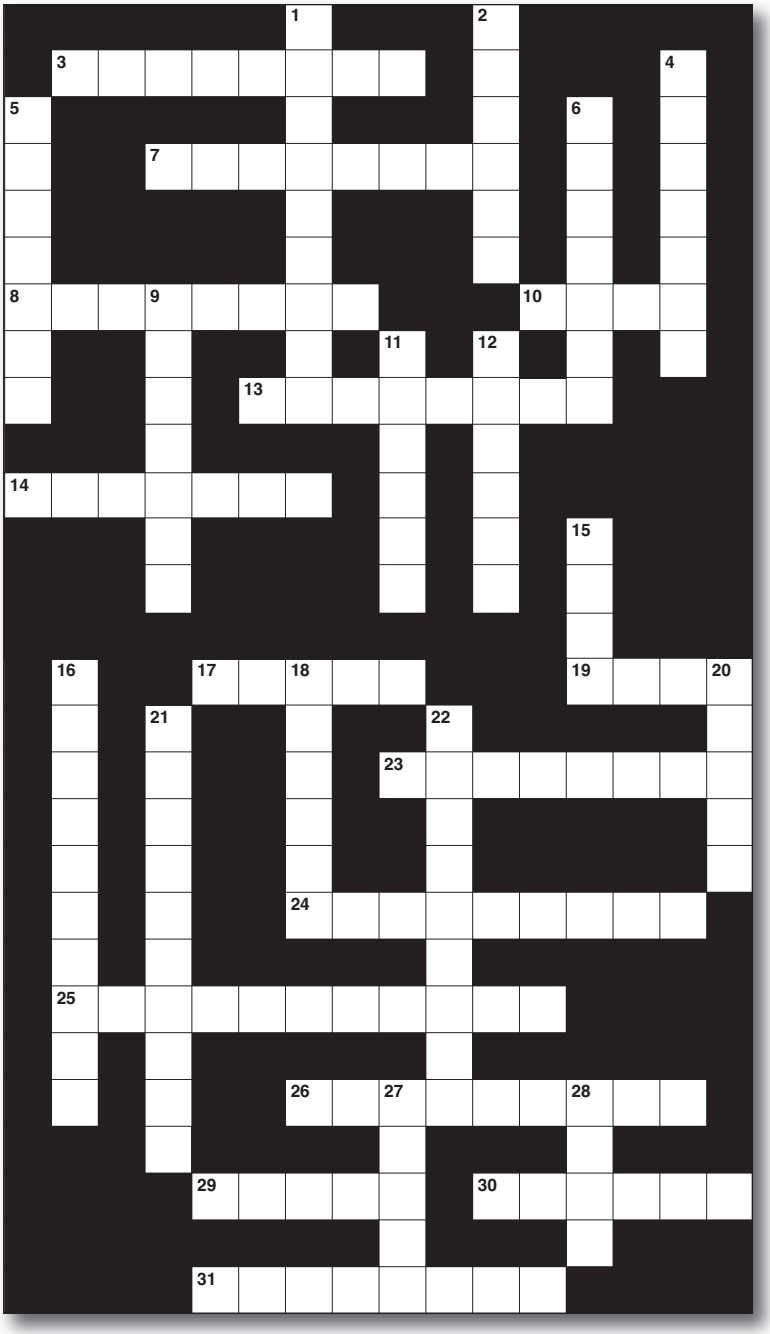
Q	C	T	E	U	D	I	R	E	C	T	O	R	R	A	N
P	U	N	L	I	T	O	R	O	N	E	T	S	S	A	B
N	M	A	I	A	N	M	N	B	A	R	I	T	O	N	E
A	E	R	R	A	J	D	U	O	C	A	V	A	L	R	Y
P	Z	E	R	T	U	E	I	S	H	N	R	E	V	P	I
L	Z	P	A	C	E	N	U	C	I	T	O	X	A	G	M
E	O	O	T	U	I	T	R	N	S	C	S	R	U	O	N
S	P	O	C	R	G	A	P	E	E	I	I	Z	A	E	A
O	R	I	A	S	M	U	H	E	U	S	M	A	P	C	R
T	E	S	E	U	A	C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

1. _____ _____ was Rossini's first wife. [2]
2. _____ _____ _____ de _____ wrote the play upon which the opera was based. [1, 4]
3. The opening night of *The Barber of Seville* was considered by Rossini to be a _____, an Italian word that describes a failure. [6]
4. Rossini wrote *The Barber of Seville* while he was on leave from this city where he was under contract to produce at least two operas a year. [2, 3, 6]
5. *The Barber of Seville* uses a male _____ to portray the _____ and _____ in Act I. [1, 5]
6. The five voice types commonly used in opera are _____, _____, _____, _____, and _____. [5]
7. Duke Sforza-_____ was the impresario who first brought *The Barber of Seville* to the stage. [3]
8. In the opera, Bartolo's servants are named Berta and Ambrogio but in Beaumarchais's play they are called _____ and _____. [3]
9. Beaumarchais made watches for this king of France. [4]
10. Beaumarchais's characters are based on the Italian theatrical tradition of _____ dell'arte. [4]
11. Rossini spent most of his later years in this city. [2]
12. _____ _____ was Rossini's second wife. [2]
13. Beaumarchais's play *Le barbier de Séville* was first intended as a(n) _____. [4]
14. In Act II the Count, posing as Don Alonso, shows to Bartolo Rosina's _____ in order to gain his confidence. [1]
15. A vocal number for one voice is called a(n) _____, for two voices a(n) _____, for three voices a(n) _____ and for four voices a(n) _____. [5]
16. At the end of Act I, the Count poses as an officer who's a doctor in the _____. [1]
17. The _____ leads the _____ and the singers on stage. [5]
18. The _____ instructs the performers how to act on stage. [5]

Answers can be found in the following articles:

[1] *Synopsis and musical excerpts*
[2] *Rossini biography*
[3] *About the writing of The Barber of Seville*
[4] *Beaumarchais and Figaro*
[5] *Glossary of opera terms*
[6] *Opera in Rossini's day*

Crossword Puzzle



down

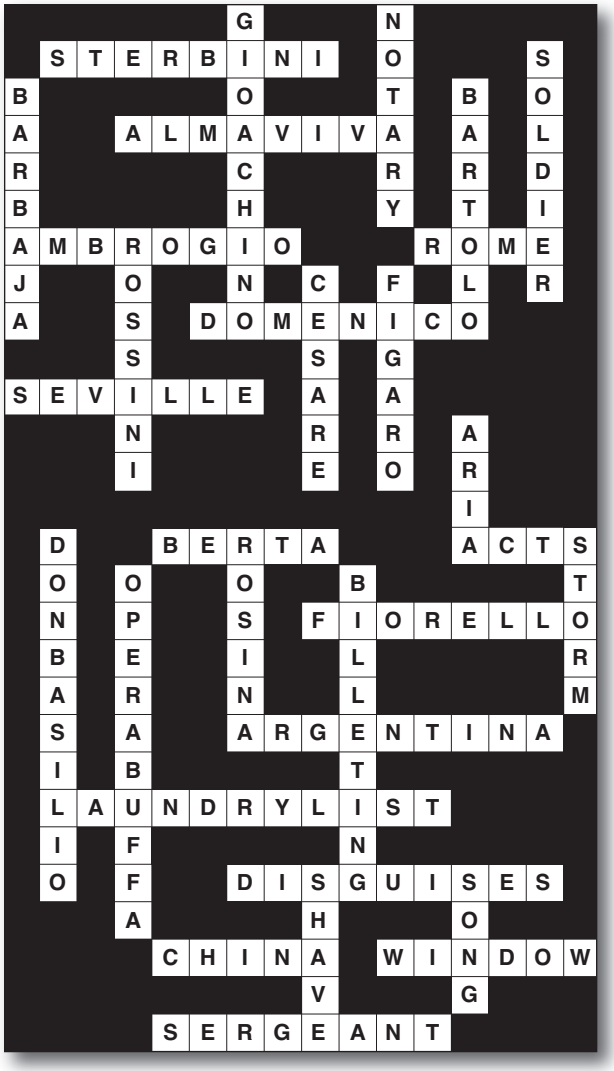
1. Rossini's first name. [2]
2. At the end of Act II, Figaro tricks the _____ into marrying the Count and Rosina. [1]
4. In Act I, the Count poses as a drunken _____ so that he can get inside Bartolo's house. [1]
5. Last name of the impresario who hired Rossini in Naples (with 13 across). [2, 4]
6. Doctor _____ wants to marry Rosina so he can keep her dowry under his control. [1]
9. Last name of the composer who retired in 1829 at age 37. [2]
11. First name of the librettist who wrote the text for *The Barber of Seville* (with 3 across). [3]
12. _____ agrees to help his former master woo Rosina for a price. [1]
15. In Act II, Berta sings a(n) _____ *di sorbetta,* named so because ice cream was frequently sold to the audience. [1, 4]
16. The music teacher, ___ _____, suggests Bartolo defame the Count's good name with slander. [1]
18. In Act II Bartolo convinces _____ that her lover has been deceiving her. [1]
20. Figaro and the Count can only rescue Rosina after a _____ has subsided. [1]
21. *The Barber of Seville* is classified as a(n) _____ ____ because of its comic nature. [1]
22. In Act I, the Count pretends to have a _____ order, allowing him to stay in Bartolo's house. [1]
27. While Figaro prepares to _____ Bartolo, he steals the key to Rosina's window. [1]
28. Rosina sings a _____ for Bartolo during her music lesson. [1]

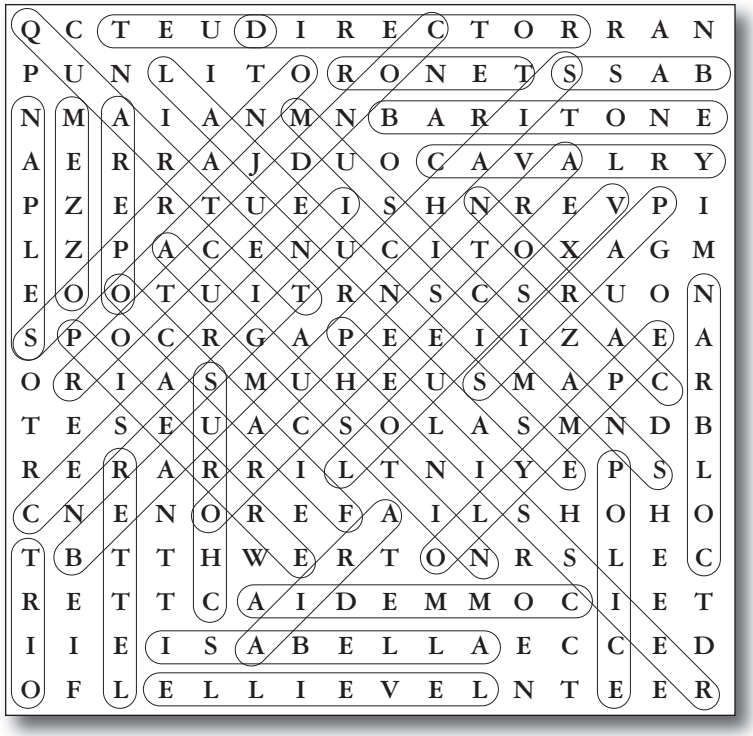
across

3. Last name of the librettist for *The Barber of Seville* (with 11 down). [1]
7. Count _____ poses as the poor student, Lindoro. [1]
8. _____ is Bartolo's male servant. [1]
10. *The Barber of Seville* premiered in this city. [3]
13. First name of the impresario who hired Rossini in Naples. [2, 4]
14. The setting of the opera is in this city. [1]
17. _____ is Bartolo's female servant. [1]
19. *The Barber of Seville* is divided into two _____. [1]
23. At the beginning of Act I _____ helps the Count organize musicians for his serenade. [1]
24. The opera premiered at the Teatro _____. [2]
25. During the confusion at the end of Act I, Rosina substitutes the Count's letter for a _____ ____. [1]
26. The Count relies on a number of _____ in order to fool Bartolo. [1]
29. In Act II, Figaro breaks quite of bit of Bartolo's fine _____. [1]
30. The Count and Figaro must climb through a _____ in order to rescue Rosina. [1]
31. In order to keep the police _____ at bay, the Count secretly reveals his true identity at the end of Act I. [1]

Answers can be found in the following articles:

[1] *Synopsis and musical excerpts*
[2] *Rossini biography*
[3] *About the writing of The Barber of Seville*
[4] *Opera in Rossini's day*





Word search answers

1. Isabella Colbran
2. Pierre Augustin Caron de Beaumarchais
3. fiasco
4. Naples
5. chorus, police, musicians
6. soprano, mezzo, tenor, baritone, bass
7. Cesarini
8. L'Éveillé, La Jeunesse
9. Louis XV
10. commedia
11. Paris
12. Olympe Pélissier
13. opera
14. letter
15. aria, duet, trio, quartet
16. cavalry
17. conductor, orchestra
18. director

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The Barber of Seville

1 I teach this subject and grade level(s): _____

2 I found the Opera Box useful:

YES NO

3 These are the items I used: (check all that apply)

_____ FULL SCORE *The Barber of Seville* (Dover)

_____ VOCAL SCORE *The Barber of Seville* (G. Schirmer)

_____ LIBRETTO *The Barber of Seville* (G. Schirmer)

_____ CD *The Barber of Seville* [CHANDOS; Ford, Jones, Bellini (conductor)]

_____ CD *The Barber of Seville* [DEUTSCHE GRAMMOPHON; Alva, Berganza, Abbado (conductor)]

_____ DVD *The Barber of Seville* [ART HOUSE; Kuebler, Bartoli, Ferro (conductor)]

_____ DVD *The Barber of Seville* [DECCA; Flórez, Bayo, Gelmetti (conductor)]

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

_____ BOOK *The Barber of Seville* Opera Journey's Mini Guide Series by Burton Fisher

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

_____ Teacher's Guide

4 I wish I had the Opera Box for a longer period of time:

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4A If you said YES, how much more time would you like to have? _____

5 Rental cost for the Opera Box was:

LOW ACCEPTABLE HIGH

6 I used the material in this Opera Box to: (circle all that apply)

Introduce my students to opera — Continue my students' study of opera

Prepare students prior to a performance — Meet a Minnesota High Standard

7 Would you like to receive some training related to the content in the Opera Box?

YES NO

8 Items I would like to see in future Opera Boxes: _____

9 I would attend a summer workshop about how to teach opera (with graduate credit available):

YES NO

10 I used, or directed my students to, imagineopera.org website.

YES NO

11 Please offer any further comments or suggestions on the back of this form.

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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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