



*Casanova's
Homecoming*

Minnesota
OPERA

OPERA BOX

TEACHER'S GUIDE

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2009 - 2010 SEASON

The Pearl Fishers

SEPTEMBER 26 - OCTOBER 4, 2009

**Casanova's
Homecoming**

NOVEMBER 14 - 22, 2009

**Roberto
Devereux**

JANUARY 30 - FEBRUARY 7, 2010

La bohème

MARCH 6 - 14, 2010

Salome

APRIL 10 - 24, 2010

FOR SEASON TICKETS, CALL 612.333.6669

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 – Argento's <i>From the Diary of Virginia Woolf</i>	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9
2 – Who is the real Casanova?	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 – Argento's Contemporaries	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	7, 8, 9
4 – Looking at <i>Casanova's Homecoming</i> through different "lenses"	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
5 – Understanding the libretto	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
6 – Creating your own sets and costumes for <i>Casanova's Homecoming</i>	Music 9.1.3.3.1 Music 9.1.3.3.2 Visual Arts 9.1.1.5.1 Visual Arts 9.1.1.5.2 Visual Arts 9.1.2.5.1 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Visual Arts 9.1.3.5.1 Visual Arts 9.1.3.5.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9

7 – Creating a bio-poem	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
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OPERA BOX LESSON PLANS WITH RELATED STANDARDS

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

MINNESOTA ACADEMIC STANDARDS, ARTS K–12

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

The strands are as follows:

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

Each strand has one or more standards that can be implemented in the arts areas of dance, media arts, music, theater and/or visual arts. The benchmarks for the standards in each arts area are designated by a five-digit code. In reading the coding, please note that for code 0.3.1.5.2, the 0 refers to 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

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

Casanova's Homecoming

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

_____ VOCAL SCORE *Casanova's Homecoming* (Boosey & Hawkes)

_____ LIBRETTO *Casanova's Homecoming* (Boosey & Hawkes)

_____ CD *Casanova's Homecoming* (Moores Opera Center; NEWPORT CLASSIC)

_____ CD *From the Diary of Virginia Woolf* (Baker, Isepp; D'NOTE CLASSICS)

_____ BOOK *Catalogue Raisonné As Memoir* by Dominick Argento (University of Minnesota Press)

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.

Casanova's Homecoming OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 1: Argento's *From the Diary of Virginia Woolf*

OBJECTIVE(S)

Students will learn the musical characteristics of the songs of Dominick Argento.

MATERIAL(S)

- CD player
- CD (*From The Diary of Virginia Woolf*)
- OTHER MUSIC OF DOMINICK ARGENTO WORKSHEET

PROCEDURE(S)

- (1) As a class, listen to I. *The Diary* (April, 1919) and create a list of responses that describe the piece. They should describe the accompaniment, vocal line, how the melody reflects the words that are being sung, what instruments might be used if the piece was orchestrated, how is tempo, tonality and other music fundamentals used to set the "scene," etc. See the OTHER MUSIC OF DOMINICK ARGENTO WORKSHEET for examples.
- (2) Listen to the songs II–III from *From the Diary of Virginia Woolf* and repeat step 1. Responses should be listed on the OTHER MUSIC OF DOMINICK ARGENTO WORKSHEET. Discuss as a class the responses and create a class list.
- (3) Repeat step 1 using the songs IV–VI. Have a class discussion comparing and contrasting these three pieces and with the songs I–III.

ASSESSMENT(S)

Repeat step 1 with songs VII–VIII. Students should make comparisons with the previous six songs. Collect written responses and evaluate.

ARGENTO'S FROM THE DIARY OF VIRGINIA WOOLF WORKSHEET

Lesson 1

NAME _____

DIRECTIONS

The students are to describe each piece individually. They should describe the accompaniment, the vocal line, how the melody reflects the words that are being sung, what instruments might be used if the piece was orchestrated, etc.

Remember to use the fundamentals of music ...

I. THE DIARY (APRIL, 1919)	II. ANXIETY (OCTOBER, 1920)	III. FANCY (FEBRUARY, 1927)
<p style="text-align: center;">EXAMPLE</p> <ul style="list-style-type: none"> • Tempo: Slow • Arpeggiated piano • Voice independent of piano (doesn't double voice) • Text is reflective, like author is only thinking the thoughts and not speaking them to someone • I might orchestrate the song with sustained low strings and very little violin and viola 		
IV. HARDY'S FUNERAL (JAN., 1928)	V. ROME (MAY, 1935)	VI. WAR (JUNE, 1940)

TITLE OF LESSON

Lesson 2: Who is the real Casanova?

OBJECTIVE(S)

Student will learn about the historical Casanova and the European society in which he lived.

MATERIAL(S)

- Internet access (*not in Opera Box*)
- General reference books about 18th-century Europe (*not in Opera Box*)
- WHO IS THE REAL CASANOVA? RESEARCH CHECKLIST (*see following page*)
- WHO IS THE REAL CASANOVA? RUBRIC (*see following page*)

PROCEDURE(S)

(1) Divide class into groups. Assign a research topic to each group related to the real Casanova.

Suggested topics are:

- biography of the real Casanova
- aspects of society in Europe during Casanova's lifetime (1725–1798), such as
 - ~ Role of men and women
 - ~ Role of marriage
 - ~ Understanding of STD
- other works of art based on Casanova
- Casanova's autobiography

(2) Students are to collect information to be presented in a class presentation. Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.

(3) Students give oral presentations 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 should take notes on each presentation for a class-constructed test.

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

ASSESSMENT(S)

Assign value for class participation and group cooperation. Evaluate presentations using the WHO IS THE REAL CASANOVA? RUBRIC

In addition, assign value to each of the following activities:

- demonstration of checklist completed
- all group members participating in presentation
- evidence of note-taking during all presentations

WHO IS THE REAL CASANOVA? RESEARCH CHECKLIST

GROUP MEMBERS _____

TOPIC _____

Each item must be completed to earn full point value.

RESEARCH CHECKLIST

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

_____ Organize all facts into a logical sequence _____ 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

TOTAL

ORAL PRESENTATION RUBRIC – WHO IS THE REAL CASANOVA?

GROUP MEMBERS _____

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.
POSTURE AND EYE CONTACT	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during 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				

TITLE OF LESSON

Lesson 3: Argento's Contemporaries

OBJECTIVE(S)

Students will learn about contemporary art and contemporary artists of Dominick Argento

MATERIAL(S)

- *Catalogue Raisonné As Memoir* by Dominick Argento
- ARGENTO'S CONTEMPORARIES RUBRIC (*one per student*)
- Internet access
- CD/DVD player (*optional*)
- Powerpoint software (*optional*)

PROCEDURE(S)

- (1) Assign at least one COMPOSER, COMPOSITION and OTHER ITEM to each student (or in small groups) found in *Catalogue Raisonné As Memoir* by Dominick Argento. Students should research these items and describe what/who it is, how it is related to Argento and an example of the work or artist. For example, Argento makes references to *Le sacre du printemps* by Igor Stravinsky on p. 172 of his book. The student will describe the significance of the work, who the composer is and the significance it has to Argento.
- (2) Students can pick from the following compositions, artists, techniques, etc. to research:

COMPOSERS

J.S. Bach
 Alban Berg
 Benjamin Britten
 Samuel Barber
 Elliot Carter
 Henry Cowell
 Carlisle Floyd
 Alan Hovhaness
 Charles Ives
 Gian Carlo Menotti
 W. A. Mozart
 Giacomo Puccini
 Gioachino Rossini
 Giuseppe Verdi

COMPOSITIONS (NON-ARGENTO)

Albert Herring
Billy Budd
Harold in Italy
L'incoronazione di Poppea
Love's Labours Lost
Mysterious Mountain
The Nightingale
Prelude in C-Sharp Minor
Rhapsody in Blue
Le sacre du printemps
Sins of My Old Age
Tristan and Isolde
Variations on a Theme by Haydn

OTHER ITEMS

Janet Baker
 Wesley Balk
 Chromaticism
 Cluster chords
 Eastman School of Music
 Florence, Italy
 Tyrone Guthrie
 Robert Indiana
 Minnesota Opera
 Ordway Music Theatre
 Pulitzer Prize
 Virginia Woolf

ASSESSMENT(S)

The student will:

- (a) give a short oral report describing their work, or
- (b) construct their findings into an essay. Evaluate the oral report by using the ARGENTO'S CONTEMPORARIES RUBRIC (*see following page*).

PRESENTATION RUBRIC

CATEGORY	4 – ABOVE STANDARDS	3 – MEETS STANDARDS	2 – APPROACHING STANDARDS	1 – BELOW STANDARDS
COLLABORATION WITH PEERS (IF APPLICABLE)	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.
POSTURE AND EYE CONTACT	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during 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				

Casanova's Homecoming OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 4: Looking at *Casanova's Homecoming* through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

- *CASANOVA'S HOMECOMING 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" with which to analyze *Casanova's Homecoming*.
- (2) As a class, read through the *CASANOVA'S HOMECOMING 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 *CASANOVA'S HOMECOMING THROUGH THE LENSES WORKSHEET AND RUBRIC*.

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.

CASANOVA'S HOMECOMING THROUGH LENSES WORKSHEET AND RUBRICS

Lesson 4

NAME _____

DIRECTIONS

Read through each description of the various literary theories or “lenses” used to understand literature. In your small group, read through your assigned lense and find examples of this perspective in the libretto of *Casanova's Homecoming*. 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 *Casanova's Homecoming*. 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 *Casanova's Homecoming* 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 *Casanova's Homecoming* 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 *Casanova's Homecoming* 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 *Casanova's Homecoming*. Use your notes from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for parameters for your writing.

PRESENTATION RUBRIC

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

ESSAY RUBRIC

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

TITLE OF LESSON

Lesson 5: Understanding the libretto

OBJECTIVE(S)

Students will learn about the characteristics of an opera libretto.

MATERIAL(S)

- LIBRETTO *Casanova's Homecoming* (pp. 39–43) (one copy per student)
- CD *Casanova's Homecoming* (Moore's Opera Center; Newport Classic)

PROCEDURE(S)

(1) Give a copy to each student of the Act II, scene three – On the Lagoon (pp. 39–43). From the reading, they are to prepare themselves to discuss the merits of the text. Discussion questions:

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

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

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

(3) Listen to Act II, scene three – On the Lagoon (TRACKS 5–6) and discuss the merits of the drama. Discussion questions:

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

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

ASSESSMENT(S)

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

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

ADDITIONAL COMMENT(S)

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

UNDERSTANDING THE LIBRETTO RUBRIC

Lesson 5

NAME _____

DIRECTIONS

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

(4) OPTION ONE

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

OPTION TWO

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

UNDERSTANDING THE LIBRETTO RUBRIC

Lesson 5

NAME _____

DIRECTIONS

OPTION ONE – Compose a persuasive essay

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

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

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

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

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

TITLE OF LESSON

Lesson 6: Creating your own sets and costumes for *Casanova's Homecoming*

OBJECTIVE(S)

Students will design costumes and sets for their own (imaginary) production of *Casanova's Homecoming*.

MATERIAL(S)

- LIBRETTO *Casanova's Homecoming*
- CD *Casanova's Homecoming*
- CREATING YOUR OWN SETS AND COSTUMES FOR CASANOVA'S HOMECOMING 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 *Casanova's Homecoming*. 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 be different during the canal scene from the lighting in the after-opera party scene?)
 - 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 *Casanova's Homecoming*. Students are to choose one of the options below:
 - Design sets for Acts I, II and III
 - Design costumes for all the principal characters
 - Design set and costumes for either Act I, II or III
 - 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 CASANOVA'S HOMECOMING 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 items on the CHECKLIST AND RUBRIC.

ADDITIONAL COMMENT(S)

The potential to expand this lesson is great. Student work can be put on display for parents. Or, attend a live performance of *Casanova's Homecoming* and write a review of the production.

CREATING YOUR OWN SETS AND COSTUMES FOR CASANOVA'S HOMECOMING CHECKLIST AND RUBRIC

Lesson 6

NAME _____

DIRECTIONS

- A. Read the libretto of *Casanova's Homecoming*. 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 be different during the canal scene from the lighting in the after-opera party scene?)
 5. How does the music describe the setting of the drama?
- B. Create designs – sets and/or costumes – for your own production of *Casanova's Homecoming*. Choose one of the options below:
- Design sets for Acts I, II and III
 - Design costumes for all the principal characters
 - Design a set or costumes for either Act I, II or III
 - 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 CASANOVA'S HOMECOMING 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				

LESSON PLAN

TITLE OF LESSON

Lesson 7: Creating a Biopoem

OBJECTIVE(S)

Students will gain an understanding of the words, phrases and imagery used in *Casanova's Homecoming* to create a biographical sketch of the main characters.

MATERIAL(S)

- LIBRETTO *Casanova's Homecoming* (one per student)
- BIOPOEM WORKSHEET (one per student) *see following page*

PROCEDURE(S)

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

ASSESSMENT(S)

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

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

EXAMPLE (*on student worksheet*)

Based on Emily Dickinson

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

EXAMPLE

Casanova

LINE 1 Giacomo
LINE 2 Full of life, passionate, seductive, caring
LINE 3 Barbara
LINE 4 Women!
LINE 5 Passion, love, remorse
LINE 6 Women, excitement, love
LINE 7 Husbands, poverty, dying
LINE 8 Food, advice, passion
LINE 9 A boring life, rejection, angry husbands
LINE 10 Venice, Italy, Europe
LINE 11 Casanova

EXAMPLE

Madame d'Urfé

LINE 1 Madame
LINE 2 Faithful, weird, eccentric, lonely
LINE 3 The occult
LINE 4 The supernatural
LINE 5 Hope, passion, nostalgia
LINE 6 Faith, money, mystery
LINE 7 Old age, non-believers, death
LINE 8 Money, color, entertainment
LINE 9 Growing old, Casanova, reality
LINE 10 Venice
LINE 11 d'Urfé

BIOPOEM INSTRUCTIONS

Lesson 7

NAME _____

DIRECTIONS

A biopoem is a biographical sketch of a person, real or fictional. In this lesson, you are to create a biopoem based on the title character in the opera *Casanova's Homecoming*. Read through the example given.

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

EXAMPLE

Based on Emily Dickinson

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

BIOPOEM WORKSHEET

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

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.

CASANOVA'S HOMECOMING

MUSIC AND LIBRETTO BY DOMINICK ARGENTO
AFTER L'HISTOIRE DE MA VIE BY GIACOMO CASANOVA

WORLD PREMIERE AT THE ORDWAY MUSIC THEATRE
SAINT PAUL, APRIL 12, 1985

SUNG IN ENGLISH

CAST OF CHARACTERS

CASANOVABARITONE
LORENZO, A NEWLY ORDAINED ABBÉBARITONE
MARQUIS DE LISLE, NEPHEW AND HEIR TO MADAME D'URFÉTENOR
GABRIELLE, A PENNILESS POET AND BARBARA'S FIANCÉTENOR
BUSINELLO, SECRETARY TO THE COUNCIL OF TENBASS-BARITONE
BELLINO, AN OPERA SINGERMEZZO-SOPRANO
MADAME D'URFÉ, A WEALTHY WIDOWCONTRALTO
GIULIETTA, THE ABANDONED WIFE OF A CARDSHARPSOPRANO
BARBARA, GIULIETTA'S DAUGHTER AND CASANOVA'S GODCHILDSOPRANO
MARCANTONIO, A STREET URCHINTREBLE
GIANPAOLO, THE MARQUIS' BOYFRIENDMEZZO-SOPRANO
CHIEF OF POLICEBARITONE
A VENDORMEZZO-SOPRANO
A CHARLATANTENOR
A MONTEBANKTENOR
DIRCEA AS PERFORMED BY AN OPERA SINGERSOPRANO
DEMOFOONTE AS PERFORMED BY AN OPERA SINGERTENOR
TIMANTE AS PERFORMED BY AN OPERA SINGERMEZZO-SOPRANO
MATUSIO AS PERFORMED BY AN OPERA SINGERMEZZO-SOPRANO
CHERINTO AS PERFORMED BY AN OPERA SINGERSOPRANO
THREE INQUISITORSTENOR, BARITONE, BASS
PULCINELLO, TARTAGLIA, SPANISH CAPTAINTENOR, BARITONE, BASS
CARNIVAL REVELERS, PARTY GUESTS, SERVANTS, TOWNSPEOPLE, POLICE OFFICERS

SETTING: VENICE DURING THE FIRST WEEK OF CARNIVAL, 1774



SYNOPSIS

ACT I

Scene one – The Piazza San Marco Street vendors and revelers mingle in the streets of Venice on the first day of the Carnival season. Among them walk Abbé Lorenzo and Giacomo Casanova, who has returned to Venice after an 18-year exile. Casanova spots a young thief stealing a woman's purse. He intercedes, returning the purse to its owner and detaining the boy Marcantonio. Casanova warns the youngster of the consequences of larceny, and suggests deception is a better tool. He decides to make the boy his apprentice and sends him on some errands.

Two patricians, Businello and the Marquis de Lisle, recognize Casanova with contempt. The marquis urges Businello to arrest the legendary womanizer as he fears there is a plot to swindle his aunt, Madame d'Urfé. Unfortunately, nothing can be done before a crime has been committed. Businello suggests an embarrassment of some kind that will make the aging libertine the laughing stock of Venice, thus forcing him to leave town. Having overheard Casanova's plans to attend the opera that evening, the marquis hatches a plan.

Meanwhile, Lorenzo and Casanova have been told seemingly implausible fortunes by a street-vending charlatan. They run into two women, one of whom turns out to be Giulietta, a former lover, and her daughter, Barbara, who also happens to be Casanova's godchild. Casanova learns her father was banished from Venice years ago, leaving them penniless, and she is about

to marry an equally impoverished poet. Giulietta hopes, for the sake of their former relationship, he might be able to provide a dowry. Casanova admits that his means are limited, and he must be careful about his doings in Venice, for he is being watched. He suddenly remembers his invitation to Madame d'Urfé's house, set for tomorrow, and gets an idea. Casanova is introduced to Barbara's fiancé, Gabrielle, and all look forward to a bright future.

Scene two – At the opera Lorenzo and Businello await their respective guests. The Marquis de Lisle arrives belatedly and confirms that everything is set. Tonight the featured castrato, Bellino, will appear as he sounds – in the role of a woman. Everyone remarks how beautiful and convincing he is. A disguised Casanova soon arrives and immediately finds attractive what he believes to be a woman. As part of the performance, Bellino writes a love note, and then regrets it, throwing the now crumpled letter in the direction of Casanova's box. Its contents reveal an invitation to meet after the performance.



Scene three – The Ridotto The marquis announces to the party guests of the legendary womanizer's return to Venice and his imminent arrival. An amorous surprise is in store for him and everyone must play along. When Casanova enters, he immediately notices a nervous Bellino, still costumed as a woman, and starts a conversation. As the seduction ensues, the castrato is clearly uncomfortable and remains in the room only after receiving a fierce look from the marquis. To keep him at bay, Bellino suggests a serenade and Casanova happily complies. The libertine suggests they find more private surroundings as his groping continues. A reluctant Bellino finally receives the sign from the marquis – he admits he is a castrato to everyone's mocking laughter.

As the party guests leave the room, Casanova's anger begins to subside. He is convinced he is not mistaken, and Bellino finally admits that she is Teresa, masquerading as a celebrated castrato in order to support her family. He agrees to keep her

secret in exchange for one small favor – to accompany him to the house of Madame d'Urfé the following morning. Discovering she has never known the love of a man as a condition of her ongoing deception, Casanova resumes his game of seduction, this time with satisfying results.

ACT II

Scene one – Madame d'Urfé's laboratory The Marquis de Lisle attempts to discredit Casanova with a recap of last night's embarrassment as his aunt conducts her scientific experiments. She had been convinced Casanova would be able to help her with her "Great Work." The mysterious process is intended to extend her life indefinitely by transferring her soul into a young boy. After her nephew leaves, Casanova arrives at the appointed



hour. Though d'Urfé has testimonials from her wealthy friends of Casanova's gift of alchemy, she now shares her doubts. She too was an eyewitness to the ruse at the opera. To show off his knowledge of the dark arts, he claims to have changed a castrato into a woman and offers Teresa as proof.

While d'Urfé takes a closer look in the next room, Casanova cautiously discovers exactly what the "Great Work" is. Madame d'Urfé returns, quite convinced, and Casanova indicates the transformation could begin that evening if he could get an



advance to cover the expenses. The marquis returns as Casanova leaves and is angered that his aunt has been duped. She counters by exclaiming he has been disinherited for engineering last night's deception – she will need all her money in her new life.

Scene two – Signora Giulietta Croce's kitchen Marcantonio rushes in and announces that Barbara's dowry is assured. Giulietta and Barbara ponder how this could happen so fast, noting that Casanova seemed to have lost his *joie de vivre* when they had met the previous day. Furthermore, all of Venice is gossiping about his humiliation at the opera. Lorenzo enters with packages and Casanova arrives moments later. He sends the engaged couple off to purchase the finest wedding attire they can find – there will be even

more money by tomorrow. After they have left, Casanova explains the plan, which will involve Giulietta, Teresa, Lorenzo and Marcantonio. That evening they will disguise themselves and pose as "elemental spirits" in order to fool Madame d'Urfé in this "first step" of the transformation process. It will take place in a secluded lagoon in the cover of night, where Casanova will toss a strongbox of d'Urfé's "precious metals" (since removed by Casanova and replaced by lead). With Teresa's coaching, they practice the ritual together.

Scene three – The lagoon The four "spirits" await Casanova's arrival. Giulietta relays to Teresa how she and Casanova met over 20 years ago when she and her husband had business with him. Giulietta intimates she and Casanova also had been romantically involved. They take their hiding places when Casanova approaches in a boat with Madame d'Urfé. While the ritual is being performed, a storm begins to brew. As a gale picks up, Casanova attempts to call off the incantation, but d'Urfé insists on continuing. At its conclusion, they throw a heavy strongbox into the water, capsizing the boat and landing them both in the canal.



ACT III

Scene one – Casanova's bedroom Casanova and his most recent conquests awake after an afternoon of passion as a gondolier sings outside. Lorenzo, now with a heavy cold, drops in for a visit. He fears the inquisitors may have gotten wind of their alleged "sorcery." A funeral gondola passes by the window, and they learn it belongs to Madame d'Urfé – she has died of pneumonia as a result of the aborted Great Work.

Businello and policemen arrive and search Casanova's apartments for the missing strongbox, presumably filled with d'Urfé's precious metals, but without success. They place him under arrest.

Scene two – The State Inquisitors' Chambers Three inquisitors discuss how Casanova is a danger to their wives and daughters. The Marquis de Lisle has drawn up charges of fraud against the libertine. Servants observed the disappearance of the strongbox, and Madame d'Urfé was seen getting into Casanova's gondola. The storm supposedly prevented him from drowning her at sea and stealing half of her wealth. Nonetheless, her final words were in his praises as an accomplished master and wizard.

Casanova admits to having received some gold for services rendered, but if they wish to look further, they will find the strongbox filled with lead at the bottom of the shallow lagoon. He further divulges that he did escort d'Urfé onto his boat and performed a "Great Work," the one act that could be expected by the legendary seducer. The three inquisitors snicker at what this could only mean. Casanova is released and the Marquis de Lisle is taken into custody for making false accusations.

Scene three – The Piazza San Marco Casanova enjoys his usual table as a troupe of commedia dell'arte actors reenact his latest public escapades, first mistaking a man for a woman, and then his lovemaking with an old woman. He takes it all in stride, secretly knowing that a little humiliation is worth the achievement of his ultimate goal – securing the dowry. Barbara and Gabrielle's wedding party enters, surprised to find Casanova at liberty. He orders champagne for everyone and another happy surprise is revealed – Barbara is his daughter. Lorenzo realizes the church is not his calling and takes Teresa into his arms. All celebrate as fireworks explode over the square.



b York, Pennsylvania, October 27, 1927

Dominick Argento is considered to be America's pre-eminent composer of lyric opera. At Peabody Conservatory, he earned his Bachelor's and Master's degrees. Argento received his Ph.D. from the Eastman School of Music, where he studied with Alan Hovhaness and Howard Hanson. Fulbright and Guggenheim Fellowships allowed him to study in Italy with Luigi Dallapiccola and to complete his first opera, *Colonel Jonathan the Saint*. Following his Fulbright, Argento became music director of Hilltop Opera in Baltimore and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Regents School of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of Professor Emeritus.

Although Argento's instrumental works have received consistent praise, the great majority of his music is vocal, whether in operatic, choral or solo context. This emphasis on the human voice is a facet of the powerful dramatic impulse that drives nearly all of his music, both instrumental and vocal. *Wall Street Journal* critic Heidi Waleson has described Argento's work as "richly melodic ... [his] pieces are built with wit and passion, and always with the dramatic shape and color that make them theater. They speak to the heart."

During his years at Eastman, Argento composed his opera *The Boor* (1957), which has remained in the repertoire. John Rockwell of *The New York Times*, writing of a 1985 production, stated that "[it] taps deep currents of sentiment and passion." Following his arrival in Minnesota, the composer accepted a number of commissions from significant organizations in his adopted state. Among these were The Saint Paul Chamber Orchestra, who commissioned his suite *Royal Invitation* (1964); and the Civic Orchestra of Minneapolis, who commissioned *Variations for Orchestra [The Mask of Night]* (1965). Argento's close

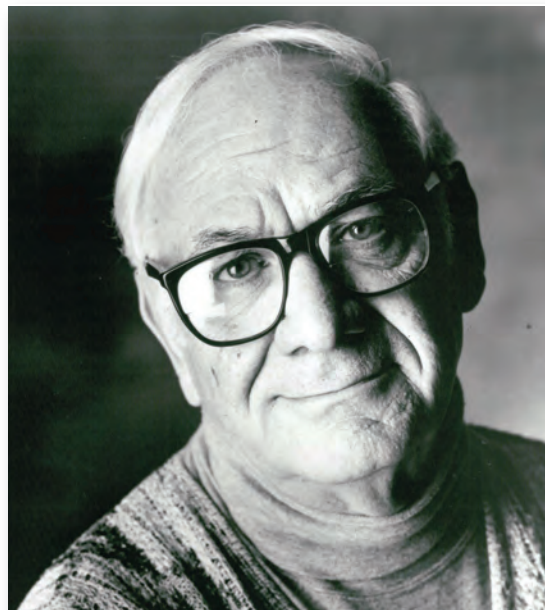


photo: Tom Berthiaume

association with Sir Tyrone Guthrie and Douglas Campbell, directors of the Minnesota Theatre Company led to his composing incidental music for several Guthrie productions, as well as a ballad opera, *The Shoemaker's Holiday* (1967).

The 1970s and 1980s saw the composer working increasingly in the song cycle form, while still writing operas and orchestral music. Among his major song cycles are: *Letters from Composers* (1968); *To Be Sung Upon the Water* (1973); *From the Diary of Virginia Woolf* (1975); the choral work *I Hate and I Love* (1982); *The Andree Expedition* (1983); and *Casa Guidi* (1983). His most recent song cycles are *A Few Words*



A scene from Center Opera's 1964 production of Masque of Angels



Argento's wife, soprano Carolyn Bailey, preparing for *The Masque of Angels*

days of Hollywood. Washington Opera gave the work its premiere under the baton of Christopher Keene in January 1994, followed by its co-commissioning company, Dallas Opera, in 1995. The production featured special multimedia sets by John Conklin and costumes by the couturier Valentino. Writing of the premiere, Peter G. Davis of *New York* magazine stated, "What a pleasure to encounter a real opera composer, one who has studied and learned from his predecessors, loves the form, understands its conventions, has mastered them and then lets his imagination take wing." *The Dream of Valentino* received its European premiere in February 1999 in Kassel, Germany.

Recent new works include *Four Seascapes* for SATB chorus and orchestra (2004), commissioned by the Hanson Institute of American Music of University of Rochester, New York, and dedicated to the Silbey Music Library of Eastman School of Music for their 100th anniversary; *Three Sonnets of Petrarch* for baritone and piano (2007), commissioned by the Cheltenham Music Festival in the United Kingdom; *Evensong: Of Love and Angels* for solo treble voice, solo soprano, reader, mixed chorus and orchestra (2007), commissioned by the National Cathedral in Washington, D.C. for the cathedral's 100th anniversary; and *Cenotaph* for chorus and orchestra, commissioned by the American Choral Directors Association for its 50th anniversary, premiered in March 2009 at its annual

About Chekhov (mezzo-soprano, baritone and piano), given its premiere by Frederica von Stade, Håkan Hagegård and accompanist Martin Katz at the Ordway Center in St. Paul; *Walden Pond* (mixed chorus, harp and three cellos), commissioned and premiered by the Dale Warland Singers; and *Miss Manners on Music*, to texts by the noted advice columnist. All three cycles were presented in 1996.

Since the early 1970s the composer's operas, which have always found success in the United States, have been heard with increasing frequency abroad. Nearly all of them, beginning with *Postcard from Morocco* (1971), have had at least one European production. Among these are *The Voyage of Edgar Allan Poe* (1976), *Miss Havisham's Wedding Night* (1981) and *Casanova's Homecoming* (1985). Robert Jacobson of *Opera News* described the latter work as "a masterpiece." *The Aspern Papers* was given its premiere by Dallas Opera in November 1988 to great acclaim, was telecast on the PBS series *Great Performances* and was again presented, to critical success, by the Washington Opera in 1990. It since has been heard in Germany and in Sweden; June 1998 brought a performance to the Barbican Center in London.

Dominick Argento examined fame and the immigrant experience in his most recent opera, *The Dream of Valentino*, set in the early



A scene from *The Minnesota Opera's* 1991 production of *The Aspern Papers*

conference in Oklahoma. In addition to new music, a volume of Argento's collected writings about his works entitled *Catalog Raisonné as Memoir* was published by the University of Minnesota Press in 2005.

Among other honors and awards, Dominick Argento has received the Pulitzer Prize for Music, given in 1975 for his song cycle *From the Diary of Virginia Woolf*. He received the 2004 Grammy for "Best Classical Contemporary Composition," awarded for Frederica von Stade's recording of *Casa Guidi* on the Reference Records label. He also received the 2006 World of Songs Award from the Lotte Lehmann Foundation. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

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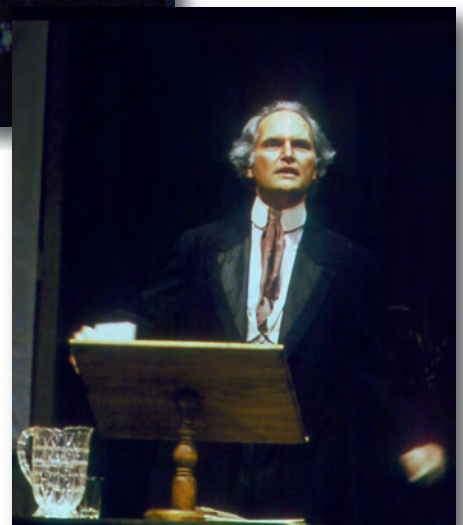


A scene from *The Minnesota Opera's 1976 production of The Voyage of Edgar Allen Poe*



A scene from *The Minnesota Opera's 1976 production of The Voyage of Edgar Allen Poe*

A scene from
The Minnesota Opera's
1981 production of
A Water Bird Talk



CATALOGUE OF ARGENTO'S OPERAS

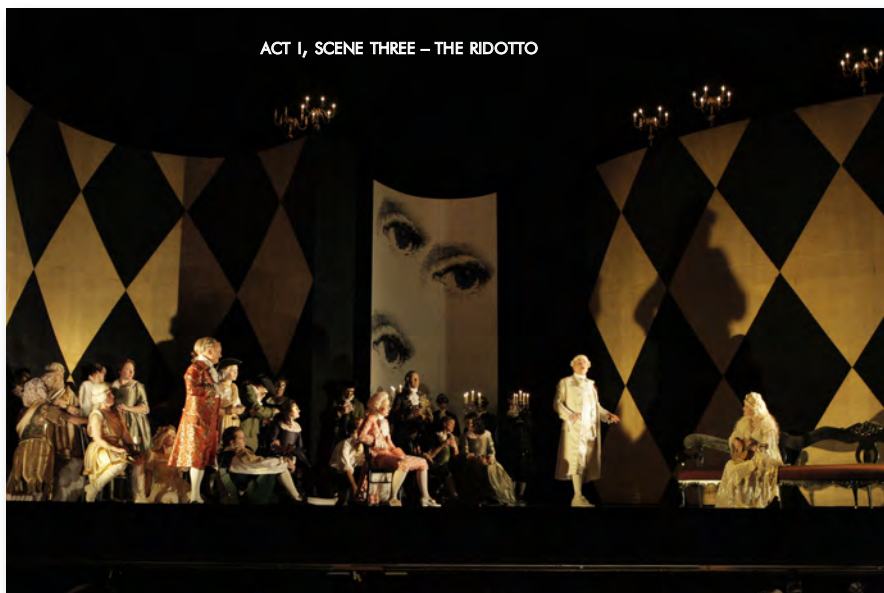
- Sicilian Limes* Baltimore, Peabody Conservatory, 1954
opera in one act; libretto by John Olon Scrymgeour
- The Boor* Rochester, Eastman School of Music, May 6, 1957
opera buffa in one act; libretto by John Olon Scrymgeour
after Anton Chekhov's *The Bear*
- Colonel Jonathan the Saint* Denver, Loretto Heights College, December 31, 1971
comic opera in four acts; libretto by John Olon Scrymeour
- Christopher Sly* Minneapolis, Univeristy of Minnesota, May 31, 1963
comic opera in two acts; libretto by John Manlove after William
Shakespeare's *The Taming of the Shrew*
- The Masque of Angels* Minneapolis, Tyrone Guthrie Theater, January 9, 1964
opera in one act; libretto by John Olon Scrymgeour
- The Shoemaker's Holiday* Minneapolis, Tyrone Guthrie Theater, June 1, 1967
ballad opera in two acts; libretto by John Olon Scrymgeour after Thomas
Dekker
- Postcard from Morocco* Minneapolis, Cedar Village Theater, October 14, 1971
opera in one act; libretto by John Clarke Donahue
- A Water Bird Talk* Brooklyn, Brooklyn Academy of Music, May 19, 1973
monodrama in one act; libretto by Dominick Argento after Anton
Chekhov's *On the Harmfulness of Tobacco* and John James Audubon's *Birds of
America*
- The Voyage of Edgar Allan Poe* St. Paul, O'Shaughnessy Auditorium, April 24, 1976
opera in two acts; libretto by Charles Nolte
- Miss Havisham's Wedding Night* Minneapolis, Tyrone Guthrie Theater, May 1, 1981
monodrama in one act; libretto by John Olon Scrymgeour after Charles
Dickens' *Great Expectations*
- Miss Havisham's Fire* New York, New York State Theater, March 22, 1979
opera in two acts; libretto by John Olon Scrymgeour after Charles Dickens'
Great Expectations
- Casanova's Homecoming* St. Paul, Ordway Music Theatre, April 12, 1985
opera buffa in three acts; libretto by Dominick Argento after Giacomo
Casanova's *L'histoire de ma vie*
- The Aspern Papers* Dallas, Music Hall at Fair Park, November 19, 1988
opera in two acts; libretto by Dominick Argento after Henry James
- The Dream of Valentino* Washington D.C., Kennedy Center, January 15, 1994
opera in two acts; libretto by Charles Nolte

As Leighton Kerner aptly noted in the *Village Voice* nearly 25 years ago, “Dominick Argento is probably the American closest to England’s Benjamin Britten in living out the idea and ideal of a composer functioning as a useful member of a community.” Indeed, in addition to commissions worldwide, Argento has written for every major Twin Cities musical organization – seven of his operas have been mounted by the Minnesota Opera, including one of its very first (at that time Center Opera), *The Masque of Angels*, in 1964. It is fitting to celebrate the quarter century anniversary of *Casanova’s Homecoming*, originally commissioned for the opening season of the Ordway Music Theatre, a major community event.



photos by Michal Daniel

In writing his own libretto, Argento has drawn from a number of the events from Giacomo Casanova’s *L’histoire de ma vie*, a rich source of memoirs in 12 volumes. Throughout the past few centuries, one only need mention the author’s name and the image appears of an insatiable predator of women for the sole purpose of sex, earning him a synonymous place in the Oxford English Dictionary. Yet the 150 or so conquests cited in his autobiography pale in comparison to the thousands claimed by certain contemporary sports and rock stars, or even the fictitious, though legendary Don Juan (ratcheting up a total of 1,965 encounters according to Mozart’s setting). In contrast to these figures, Casanova wasn’t merely interested in carving another notch in the bedpost – he wanted to know a woman before making love to her. A self-described “libertine by profession” and “free agent,” this *bon vivant’s* persona evolved beyond a mere sensualist, finding pleasure in food, wine, discourse, and in general, life itself. A veritable Renaissance man, he dabbled in a number of pursuits as a man of letters, secret agent, gambler and con artist, earning a living with his wits through guile and deception, never missing a beat and never staying in a single place for any length of time.



Giacomo Girolamo Casanova de Seingalt (1725–1798) was one of six children born to a *commedia dell’arte* actress skilled in the interpretations of Carlo Goldoni plays and the stock character Rosaura. Her husband having died, Zanetta Farussi Casanova was forced to pursue her career abroad in order to support her family and left her eldest and least favorite son, Giacomo, with his grandmother Marzia. She in turn saw to his education with a certain Dr. Gozzi, and later a local priest who inspired the young man to eventually



take minor ecclesiastic orders. After gaining a degree from the University of Padua, Casanova served as a law clerk, as a soldier, and then as a violinist in Venice's San Samuele opera orchestra. Upon saving the life of an influential senator, Bragadin, who was impressed by what he perceived as an aptitude for the occult, Casanova gained an adopted father (yielding a small pension) and the respect of proper society. He became a made man. Unfortunately, his wanton pursuit of already attached women, possession of banned books and an outspoken liberal attitude attracted the attention of the local

inquisition. On July 25, 1755, he was imprisoned under the charge of embarrassing a Venetian official and became one of the few prisoners ever to escape the nearly impenetrable I Piombi, the most secure prison in Europe. This was Casanova's most notable lifetime achievement, at least in the eyes of his peers (loose sexual mores being fairly commonplace in the Italian city of pleasure). He was at the height of his ingenuity.

During the 18-year banishment, Casanova was on the move, visiting the capitals of Europe and meeting all the important movers and shakers, including Louis XV, George III, Frederick the Great, Joseph II, King Stanislas August of Poland, Catherine the Great and Popes Benedict XIV and Clement XIII. His machinations in these various locales could land him large amounts of cash, but they often caused him to be expelled, asked never to return. Among his non-sexual salacious activities included the absconding of a million *louis* owed to the French government in a lottery scam, aided by Ranieri de' Calzabigi (later to become librettist to Christoph Willibald Gluck in Vienna). This resulted in a temporary banishment from Paris, and the swindler later discovered that he had been hanged in effigy. Casanova would sneak back years later to visit his brother Francesco, a successful history painter living at the Louvre.

CASANOVA THE AUTHOR
Casanova also wrote several opera libretti and a play, *The Duel*, based on an actual incident, a confrontation and challenge by a jealous lover.

A second Venetian exile in 1783 (again for slander and this time permanent) led to further Continental wandering. Though Casanova loathed settling anywhere, toward the end of his life, the worn out adventurer took up residence in Dux, Bohemia on the estate of Count Joseph Karl Emmanuel von Waldstein, serving as his librarian. It was far from ideal but offered a chance to mentally relive the glories of his youth.

Returning to the year 1774, just before the setting of the opera, Casanova awaited his petition to return to Venice while in Trieste and wrote two works: a



play, *La forza della vera amicizia*, and a history of Poland, *Istoria delle turbolenze della Polonia*, which he completed over the next nine years along with a translation of Homer's *Iliad* while settling down with a seamstress, Francesca Buschini. The Venetian plea for clemency was granted on the condition that he serve as a spy for Marc-Antoine Businello, Secretary of the Tribunal, and his three inquisitors. They appreciated his talent for espionage and delighted in the retelling of his prison escape. It is exactly here we



begin the libertine's titular homecoming. Several of the subsequent scenes in Argento's adaptation evolve from actual lifetime occurrences, though their sequence may be slightly out of order in reality. Shortly after his arrival, a relatively impoverished Casanova did meet the acquaintance of then Abbé Lorenzo, soon to become Mozart collaborator Lorenzo da Ponte. Both would lead similar and somewhat aimless existences, kicked out of various cities for sexual indiscretions or some sort of political mischief. One story from operatic lore is that the legendary womanizer put his stamp on Mozart's *Don Giovanni* when Da Ponte was called back to Venice by the emperor to complete Antonio Salieri's *Axur* for his nephew and heir's wedding – Casanova was certainly in Prague at that time and may have attended an early performance. A party at the home of Bohemian soprano Josepha Duschek chronicles his meeting of the famous composer and fragments from the end of *Don Giovanni*'s Act 1 written in Casanova's hand have been found among his belongings. The resounding refrain of the libretto's "Viva la libertà" could be interpreted as the motto of his life's mission.

Exquisitely wrought, *Casanova's Homecoming* involves a number of clever twists and turns, but there is probably none better than its "opera-within-an-opera" in Act I, scene two. For a bit of genuine historical backdrop, Argento turned to Niccolò Jommelli's *Demofonte*, a Metastasian *opera seria* that very well could have been playing in Venice at the time of this *opera buffa*'s setting. Castrati were still commonplace in Italy, even abundant in Rome, where women were forbidden to sing in public. Naturally, there is more to Bellino/Teresa's back-story than meets the eye. A castrato, Appiani, had once boarded with her family and encouraged her musical training. When another castrato, the real Bellino, unexpectedly died, Teresa Lanti assumed his career in disguise. Appiani supplied her with a prosthetic so that she could pass humiliating examinations, for the Roman priests could not believe such a beautiful person was really a "man." Though she put off Casanova's advances for some time, Teresa eventually fell in love, though marriage with a mere singer was out of the question.



As in the opera's ending, she had begun living as a woman for revealing her gender was no longer optional – after the two lovers parted ways, Teresa discovered she was pregnant on her way to Naples. Sixteen years later, she encountered Casanova again, now as a celebrated soprano and a married woman. She was traveling with her "brother,"

Cesarino, whom Casanova discovered was their love child from so many years ago. (Also of note – unlike the opera, Lorenzo da Ponte did not pair up with Teresa. In 1779, he was run out of Venice after a scandalous affair with a certain Anzoletta Bellaudi.)

This was not the only one of his illegitimate children (there were at least five), leaving wake for the eventual discovery of Barbara’s true paternity at the opera’s conclusion. We can trace her lineage to another of Casanova’s trysts, this time with Donna Lucrezia (her real name was Anna Maria Vallati – Casanova was

careful to use pseudonyms in his memoirs). Like Teresa, she encountered her former lover years later when he had asked for her daughter Leonilda’s hand in marriage. When she disclosed that Leonilda was also his offspring, Casanova broke off the engagement and provided a handsome dowry. The plight of the opera’s Barbara also has a ring of truth. Prior to his return to Venice, Casanova helped a young Milanese girl, Zenobia, and her penniless fiancé, who was a tailor. Besides providing some financial means, the well-meaning *séducteur* set up a trade account in the tailor’s shop – and spent an evening with the future bride. (In the realm of *Don Giovanni*, this imbroglio is thought to have inspired the Zerlina/Masetto story line, not found in other musical treatments of the subject).

Casanova’s behavior isn’t always so deplorable. He had two encounters with a certain Antonio Croce, a former Venetian gambling associate. In each instance, Croce tried to unload the woman he held in tow. Casanova graciously took them under his care, one of whom was pregnant and later died in childbirth. Here we find the prototype for the operatic Giulietta’s absent scoundrel husband.

Though the events took place years earlier in France, another of the composer’s many *accidenti verissimi* or “accidental truths” is the portrayal of Jeanne Camus de Pontcarré de la Rochefoucauld de Lascaris, the Marquise d’Urfé, who married into one of the wealthiest French families. A widow in her fifties (and 20 years Casanova’s senior), she did indeed

experiment with chemicals for the purposes of extending her life indefinitely, which she referred to as her *opus alchemicum* or Great Work. The marquise was impressed by Casanova’s knack for cryptography, and apparently he had just enough knowledge of the dark arts to fool and bilk her out of her money for six years. Were they lovers? Casanova had hinted as much. To buy time, he convinced d’Urfé to become impregnated with her own child, which would then become the receptacle of her soul. The ruse had its inevitable disclosure followed by



ACT III, SCENE THREE – THE COMMEDIA



ACT II, SCENE TWO – SIGNORA CROCE’S KITCHEN

DEMOFOONTE – BRIEF SYNOPSIS

Demofoonte is the king of Thrace. An oracle has ordained that, until the person who would unknowingly usurp the throne is identified, a virgin of noble birth must be sacrificed. This year it is Dircea, daughter of Matusio. Dircea is secretly married to Timante, Demofoonte's eldest son and they have a son together. Timante is betrothed to Creusa, princess of Phrygia, though he clearly does not want to go through with the marriage for reasons above. Demofoonte's younger son, Cherinto, loves Creusa. She has asked that he kill his brother for rejecting her. Dircea is held in custody and Timante tries to free her, but is caught and also imprisoned, for he reveals to his father that they have a son, and therefore, Dircea is no longer a virgin. Creusa decides to help them (her anger now abated) and gets them released. Timante wants to abdicate in favor of his younger brother, but a document from Matusio's dying wife reveals that Dircea is really Demofoonte's daughter and Timante's sister. Timante lives with this knowledge until another document discloses that Timante's is really Matusio's son. The unknown usurper is identified (Timante). Cherinto will marry Creusa and become king. Timante gets to keep Dircea.

IN CASANOVA'S HOMECOMING

The first scene with Timante and Dircea follows their mutual imprisonment and their enduring love.

The second scene shows Timante's despair over having married his sister. This is the text sung by Bellino, who is really portraying Creusa. The text talks about sons and nephews, so it's not all that relevant to Creusa or to the writing of a letter...

The final scene is the revelation that Timante is the son of Matusio, not Demofoonte.

claims made by the Marquis de Lisle that Casanova cheated his aunt out of her fortune. Once again, Casanova had to add Paris to his list of places *non gratas*.

Only about a third of *L'histoire de ma vie* is devoted to the philanderer's sexual escapades, and they could hardly be described as "racy." Early on, in his twenties, Casanova was encouraged to be discreet by one of his more experienced romantic partners – "tell ... but don't say too much or call things by their names." The remaining text reveals a clever, thoughtful (if not calculating), well-mannered gentleman who could engage in casual conversation with the leading intelligentsia (which included Crébillon the Elder, Jean-Jacques Rousseau, Voltaire, Beaumarchais, Johann Winckelmann, Pietro Metastasio and Benjamin Franklin) as well as gain the affections of wealthy, noble women. He could be at ease in a palace, tavern or brothel. For him, sex and genuine love were closely linked, even though the libertine was excessive in all his passions and took virginities regardless of the consequences. A mass of contradictions, Casanova could be a hero or a villain and lived a rootless existence, not dependent on anyone nor fearing misfortune, seizing any opportunity for personal gain until his very final days. On his deathbed, he had no friends or relatives at his side and yet harbored no regrets – "I've lived a philosopher, but die a Christian." It is that positive quality we see in Argento's operatic incarnation of the legendary amoroso, a champion of good works ... especially for the fairer sex.

ACT I, SCENE ONE – THE PIAZZA



WORLD EVENTS IN 1985

HISTORY AND POLITICS

- Konstantin Chernenko dies and is succeeded by Mikhail Gorbachev.
- A TWA airliner is hijacked by Arab terrorists and 39 U.S. passengers are held hostage for 17 days (one is murdered).
- Andrei Gromyko becomes president of the Soviet Union.
- Ugandan President Milton Obote is overthrown in a military coup.
- Israeli aircraft bomb the P.L.O. headquarters in Tunis and kill 60 in response to the murder of three Israelis in Cyprus
- Palestinians hijack the Italian cruise liner “Achille Lauro,” seize 450 hostages and kill a U.S. passenger. This event is made into an opera, *The Death of Klinghoffer*, by John Adams in 1991.
- Mikhail Gorbachev and President Reagan meet for a two-day summit in Geneva.
- Daniel Ortega is inaugurated President of Nicaragua.
- The Lebanese cabinet resigns after Shiite Moslems capture West Beirut from the Sunnis.
- An earthquake in Mexico City kills thousands.
- In Bangladesh, a cyclone and tidal wave devastate the coast, leaving thousands dead.
- An Air India jet flying from Canada plunges into the sea 120 miles off the Irish coast, killing all 325 on board; a terrorist bomb is suspected.
- A Japanese Airlines plane crashes, killing 517 people. This latest accident makes 1985 the worst year ever for air disasters.
- Ex-Nazi Joseph Mengele is identified and confirmed dead in Brazil.



ART, MUSIC, AND LITERATURE

- Christopher Isherwood, English-born American author, dies.
- Stephen Sondheim and James Lapine premiere *Sunday in the Park with George*, a Pulitzer Prize drama.
- Studs Terkel publishes *The Good War: An Oral History of World War*, winning the Pulitzer Prize for nonfiction.
- John Irving publishes *The Cider House Rules*.
- Garrison Keillor publishes his novel *Lake Wobegon Days*.
- Larry Kramer produces his play *The Normal Heart*.
- Sam Shepard produces his play *A Lie of the Mind*.
- Yul Brynner, American actor, dies.
- Marc Chagall, French painters, dies.
- Diego Giacometti, Swiss painter, dies.
- Actor Rock Hudson dies of AIDS.
- Orson Welles, American filmmaker, dies
- *Amadeus*, a biography of composer Wolfgang Amadeus Mozart, wins the Academy Award for best picture.
- The painting that gave the Impressionist movement its name, *Impression: Sun Rising*, by Claude Monet, is among the works of art stolen from the Marmottan Museum in Paris.
- Christo, a Bulgarian artist, wraps the Pont Neuf bridge in Paris in 40,000 square yards of canvas.

DAILY LIFE

- Switzerland becomes the first European country to make catalytic converters, which need lead-free fuel, mandatory for private automobiles.
- Surgeons use lasers to clear out clogged arteries.
- The space shuttle *Atlantis* makes its maiden flight.
- Amstrad launches the PCW 8256 word processor.
- Charles Richter, American seismologist and originator of the Richter earthquake scale, dies.
- The wreck of the *Titanic*, lying deep in the North Atlantic, is photographed by a remote-controlled camera.
- The United States officially becomes the world's largest debtor nation, with a deficit of \$130 billion.
- The British pound falls to its lowest ever level, trading at \$1.0765.
- The Colombian town of Armero is destroyed in a volcanic eruption killing 20,000 people.
- Brazil combats inflation by creating a new currency in which one cruzado equals 1,000 old cruzeiros.
- An oil surplus forces its price below \$10 a barrel.
- The world's worst nuclear accident takes place when a reactor blows up at Chernobyl Power Station in the Soviet Union. 133,000 people are evacuated and clouds of fallout affect all Europe.
- General Motors overtakes Exxon as the biggest company in the United States.
- "Live Aid" world rock festival held for African famine relief.
- Independence Day is celebrated by unveiling a renovated Statue of Liberty.

In the beginning ...

JACOPO PERI 1561–1633

CLAUDIO MONTEVERDI 1567–1643

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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602–1676

ANTONIO CESTI 1623–1669

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

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



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

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

Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632–1687
 HENRY PURCELL 1658/59–1695
 GEORGE FRIDERIC HANDEL 1685–1759
 CHRISTOPH WILLIBALD GLUCK 1714–1787



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

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

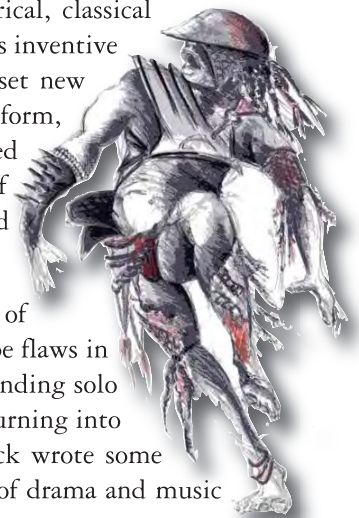
The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL'S *The Fairy Queen* (1692) is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



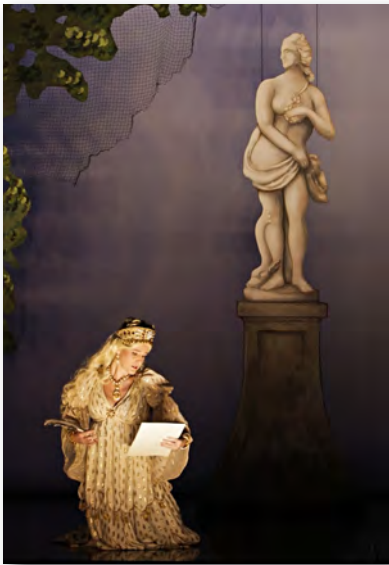
A scene from The Minnesota Opera's
 1994 production of Handel's *Julius Caesar*

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

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



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



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

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

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

Opera during the Classical Period

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

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

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



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



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

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

After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

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

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

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

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

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



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



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

Early 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

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



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

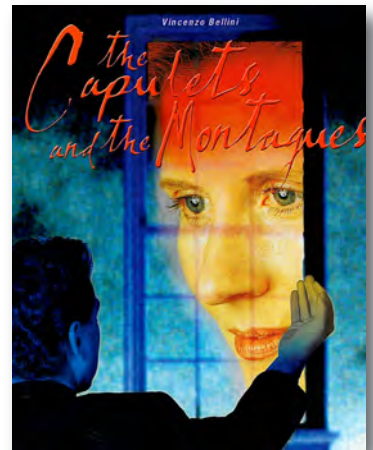
Opera, several of which show tendencies of the French grand opera style. *William Tell* was his last opera – Rossini retired at age 37 with 39 more years to live.

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



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

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



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

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



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

Three Masters of Opera

GIUSEPPE VERDI 1813–1901

RICHARD WAGNER 1813–1883

GIACOMO PUCCINI 1858–1924

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

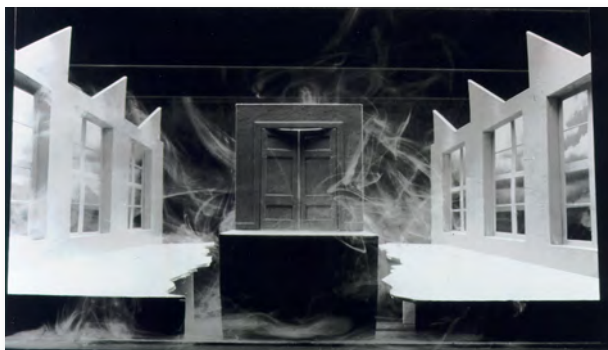
Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera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

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

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



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



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



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



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



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

Minnesota
OPERA

Later French Opera

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

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



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



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 Scapiigliatura displayed their distaste for bourgeois society in works of gritty realism, often bordering on the morbid and the macabre. Nearly all the members of the group (lead by GIOVANNI VERGA) led tragic lives ending in early death by alcoholism and suicide.

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

Opera in Russia

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

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



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

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

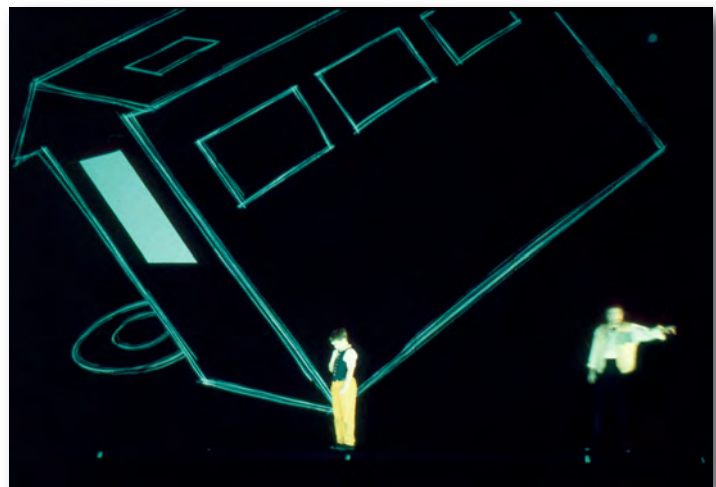
Russian opera continued into the 20th century with works by SERGEI PROKOFIEV composed *The Love for Three Oranges* (1921) and *The Gambler* (1929), among others. His crowning achievement, written toward the end of his life, was *War and Peace* (1948), based on the novel by Leo Tolstoy. DMITRI SHOSTOKOVICH's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

Into the 20th Century

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



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



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



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

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*).

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).

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



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

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

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

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

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



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

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), *Postcard from Morocco* (1971), *The Voyage of Edgar Allen Poe* (1976), *Miss Havisham's Wedding Night* (1981) and *Casanova's Homecoming* (1985; revived in 2009). Other Argento works of merit include *Miss Havisham's Fire* (1979) and *The Aspern Papers* (1988).

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



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

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



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

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

Minnesota
OPERA

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



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



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

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

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



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

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

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

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

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

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



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



THE CENTER OPERA COMPANY
of walker art center
Fifth Season in the Guthrie Theatre:
1967-68
Hendel/Goldoni
THE MAN IN THE MOON
Opens January 26, 1968
Six Performances Only
and
Britten/Shakespeare
A MIDSUMMER
NIGHT'S DREAM
Opens March 7, 1968
Four Performances Only
Tickets available at the
Guthrie Box Office,
Dayton's
and Field Schick.
THE ABDUCTION
FROM THE SERAGLIO
1966

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

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



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

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

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



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

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

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

MINNESOTA OPERA REPERTOIRE – 1963–2014

- 2013–2014**
Manon Lescaut (Puccini)
Arabella (Strauss)
Macbeth (Verdi)
The Dream of Valentino (Argento)
Die Zauberflöte (Mozart)
- 2012–2013**
50TH ANNIVERSARY SEASON
Nabucco (Verdi)
Anna Bolena (Donizetti)
 § † *Doubt* (Cuomo)
Hamlet (Thomas)
Turandot (Puccini)
- 2011–2012**
Così fan tutte (Mozart)
 § † *Silent Night* (Puts)
Werther (Massenet)
Lucia di Lammermoor (Donizetti)
Madame Butterfly (Puccini)
- 2010–2011**
Orfeo ed Euridice (Gluck)
La Cenerentola (Rossini)
Maria Stuarda (Donizetti)
La traviata (Verdi)
Wuthering Heights (Herrmann)
- 2009–2010**
Les pêcheurs de perles (Bizet)
Casanova's Homecoming (Argento)
Roberto Devereux (Donizetti)
La bobème (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 bobème (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 bobème (Puccini)
Don Giovanni (Mozart)
Pelléas et Mélisande (Debussy)
Les contes d'Hoffmann (Offenbach)
 ♣ *The Bobemians* (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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE STANDARD REPERTORY

EIGHTEENTH CENTURY

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

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827
Fidelio 1805

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

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

Vincenzo Bellini 1801–1835
Norma 1831

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

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

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

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880
Les contes d'Hoffmann 1881

Georges Bizet 1838–1875
Carmen 1875

Modest Musorgsky 1839–1881
Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893
Eugene Onegin 1879

Engelbert Humperdinck 1854–1921
Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919
Pagliacci 1892

Pietro Mascagni 1863–1945
Cavalleria rusticana 1890

TWENTIETH CENTURY

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

Claude Debussy 1862–1918
Pelléas et Mélisande 1902

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

Alban Berg 1885–1935
Wozzeck 1925
Lulu 1937

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

THE ELEMENTS OF OPERA

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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

THE PREMIERE

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

6:00 PM **Continuity**

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

6:15 PM **Makeup calls**

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

6:30 PM **House opens**

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

6:45 PM **Notes**

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

7:00 PM **Warm-ups**

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

7:15 PM **Chorus and orchestra warm-ups**

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

7:25 PM **Places**

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

7:28 PM **Orchestra tune**

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

7:30 PM **Curtain**

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

8:25 PM **Intermission**

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

10:15 PM **Curtain calls**

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

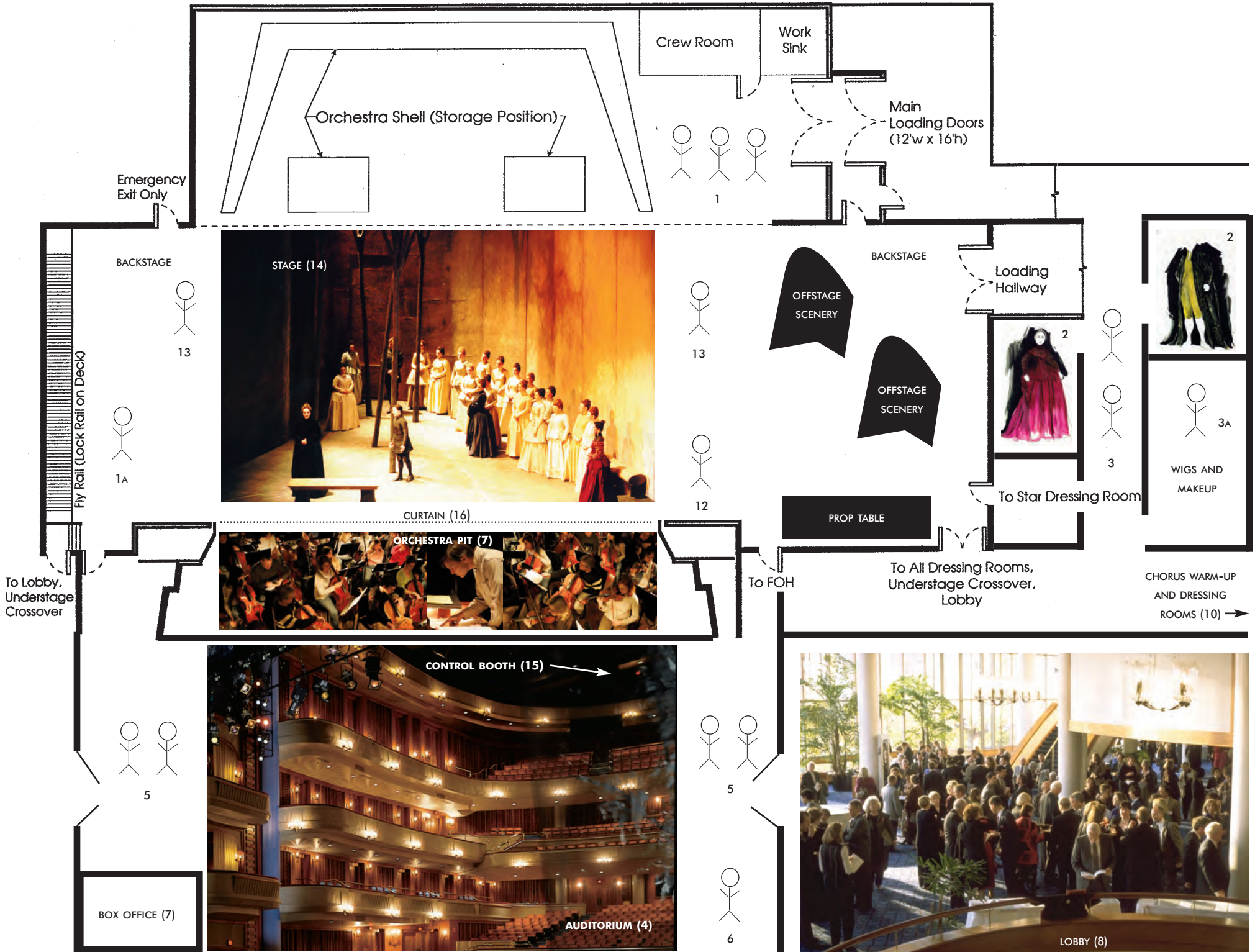
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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

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

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

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



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

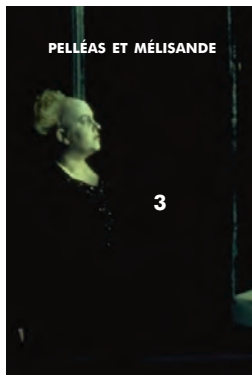
THE SOPRANO

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



THE MEZZO-SOPRANO

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



THE CONTRALTO

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

THE TENOR

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



THE BASS AND BARITONE

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



THE FAT LADY

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



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

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

GLOSSARY OF OPERA TERMS

ACOUSTICS	The science of sound; qualities which determine hearing facilities in an auditorium, concert hall, opera house, theater, etc.
ACT	A section of the opera, play, etc. usually followed by an intermission.
AREA LIGHTS	Provide general illumination.
ARIA	(<i>air</i> , <i>English and French</i> ; <i>ariette</i> , <i>French</i>). A formal song sung by a single vocalist. It may be in two parts (binary form), or in three parts (see <i>da capo</i>) with the third part almost a repetition of the first. A short aria is an <i>arietta</i> in Italian, <i>ariette</i> or <i>petit air</i> in French.
ARIOSO	Adjectival description of a passage less formal and complete than a fully written aria, but sounding like one. Much recitative has <i>arioso</i> , or songlike, passages.
AZIONE TEATRALE	(<i>It.</i> : ' <i>theatrical action</i> ', ' <i>theatrical plot</i> '). A species of <i>Serenata</i> 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 <i>opera seria</i> , with comic <i>intermezzi</i> 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 (<i>bravura</i> singing, a <i>bravura</i> aria, etc.). Intended for display and the technical execution of difficult passages.

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

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

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

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


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

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GLOSSARY OF MUSICAL TERMS

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

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

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

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Casanova's Homecoming

- 1 I teach this subject and grade level(s): _____
- 2 I found the Opera Box useful:
YES NO
- 3 These are the items I used: (check all that apply)
- _____ VOCAL SCORE *Casanova's Homecoming* (Boosey & Hawkes)
- _____ LIBRETTO *Casanova's Homecoming* (Boosey & Hawkes)
- _____ CD *Casanova's Homecoming* (Moores Opera Center; NEWPORT CLASSIC)
- _____ CD *From the Diary of Virginia Woolf* (Baker, Isepp; D'NOTE CLASSICS)
- _____ BOOK *Catalogue Raisonné As Memoir* by Dominick Argento (University of Minnesota Press)
- _____ Teacher's Guide
- 4 I wish I had the Opera Box for a longer period of time:
YES NO
- 4A If 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.

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)

The Minnesota Opera's Education Department is supported through the generous contributions from the following sponsors:

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