



620 North First Street, Minneapolis, MN 55401

Kevin Ramach, President and General Director Dale Johnson, Artistic Director

Dear Educator,

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

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

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

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

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

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

Sincerely,

Jamie Andrews

Community Education Director

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TEACHER'S GUIDE

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Tosca

GIACOMO PUCCINI NOVEMBER 5 – 13, 2005

Don Giovanni

WOLFGANG AMADEUS MOZART
MARCH 4 – 12, 2006

ORAZI & Curiazi

SAVERIO MERCADANTE APRIL 8 – 15, 2006

JOSEPH MERRICK, THE ELEPHANT MAN

LAURENT PETITGIRARD
MAY 13 – 21, 2006

FOR SEASON TICKETS, CALL 612.333.6669

LESSON PLAN TITLE PAGE WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K-12	NATIONAL STANDARDS FOR MUSIC EDUCATION
I – Life and Times of Mozart	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
2 – Exploring the Don Giovanni/Don Juan Myth	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
3 – "That was a great performance and I know why!"	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
4 – Translatating "Deh vieni alla finestra" into other genres	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Music 9.1.2.3.2 Music 9.1.2.3.3 Music 9.2.1.3.1 Music 9.2.1.3.2 Music 9.2.1.3.3 Music 9.2.1.3.3 Music 9.3.1.3.1 Music 9.3.1.3.1 Music 9.3.1.3.2 Music 9.3.1.3.2 Music 9.4.1.3.1 Music 9.4.1.3.1	1, 2, 4, 5, 6, 7, 8, 9
5 – Acting out scenes from Don Giovanni	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
6 – Looking at <i>Don Giovanni</i> through the lenses	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
7 – Mozart's musical choices	Music 9.1.1.3.1 Music 9.1.1.3.2	6, 7, 8, 9
8 – Understanding the libretto	Music 9.1.1.3.3 Theater 9.1.1.4.3	7, 8, 9
9 – Comparing and constrasting different performances of "Batti, batti."	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9



OPERA BOX LESSON PLANS WITH RELATED STANDARDS

The lessons in this Teacher Guide are aligned with the current Minnesota Academic Standards, Arts κ –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:

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

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

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

Grades 9-12

STRAND: Artistic Foundations

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

ARTS AREA: Music CODE: 9.1.1.3.1

BENCHMARK: Analyze how the elements of music including melody, rhythm,

harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of,

performance of, or response to music.

9.1.1.3.2

BENCHMARK: Evaluate how the elements of music and related concepts such as

repetition, pattern, balance and emphasis are used in the creation of,

performance of, or response to music.

9.1.1.3.3

BENCHMARK: Analyze how the characteristics of a variety of genres and styles

contribute to the creation of, performance of, or response to music.

ARTS AREA: Theater CODE: 9.1.1.4.1

BENCHMARK: Analyze how the elements of theater, including plot, theme,

character, language, sound and spectacle are combined to communicate meaning in the creation of, performance of, or response

to theater.



9.1.1.4.2

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

9.1.1.4.3

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

ARTS AREA: Visual Arts
CODE: 9.1.1.5.1

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

9.1.1.5.2

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

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

ARTS AREA: Music CODE: 9.1.2.3.1

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

9.1.2.3.2

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

9.1.2.3.3

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

ARTS AREA: Theater CODE: 9.1.2.4.1

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

9.1.2.5.1

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

ARTS AREA: Visual Arts
CODE: 9.1.2.5.1

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



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

ARTS AREA: Music CODE: 9.1.3.3.1

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

and communities.

9.1.3.3.2

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

ARTS AREA: Theater CODE: 9.1.3.4.2

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

9.1.1.4.2

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

ARTS AREA: Visual Arts
CODE: 9.1.3.5.1

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

9.1.3.5.2

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

STRAND 2: Artistic Process: Create or Make

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

ARTS AREA: Music CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater CODE: 9.2.1.4.1

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



9.2.1.4.2

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

9.2.1.4.3

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

STRAND 4: Artistic Process: Respond or Critique

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

ARTS AREA: Music CODE: 9.4.1.3.1

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

9.4.1.3.2

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

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

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

9.4.1.4.2

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



NATIONAL STANDARDS FOR MUSIC EDUCATION

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



OPERA BOX CONTENT LIST

Don Giovanni

There is one (1) of each of the following is	tems:
Don Giovanni full score	(Dover)
Don Giovanni VOCAL SCORE	E (Dover)
Don Giovanni LIBRETTO	(G. Schirmer)
CD Don Giovanni	(Deutsche Grammophon; Fricsay (conductor), Fischer-Dieskau, Kohn)
CD Don Giovanni	(London; Solti (conductor), Terfel, Fleming)
DVD Don Giovanni	(DECCA; Sellars, Perry)
DVD Don Giovanni	(Columbia Tri-Star; Losey, Ramondi motion picture)
BOOK Mozart and His Open	ras by Stanley Sadie
BOOK Mozart: A Cultural	Biography by Robert W. Gutman
BOOK Don Giovanni: Moza	art #18 by English National Opera
BOOK Opera Composers: Wo	rks Performers by András Batta
Teacher's Guide	

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



REFERENCE/TRACKING GUIDE

Don Giovanni

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

FULL SCORE (DOVER)	VOCAL SCORE (DOVER)	DEUTSCHE GRAMMOPHON CD	LONDON CD	DVD (LOSEY MOVIE)	DECCA DVD (SELLARS)
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE I	PAGE I	TRACK I/I	TRACK I/I	TRACK I	TRACK I/2
PAGE 19	PAGE 8	TRACK I/2	TRACK I/2	TRACK 2	TRACK 1/3
PAGE 34	PAGE 19	TRACK 1/3	TRACK 1/3		TRACK 1/4
PAGE 35	PAGE 20	TRACK 1/4	TRACK 1/4		
PAGE 35	PAGE 20	TRACK 1/5			
PAGE 39	PAGE 23	TRACK 1/6		TRACK 3	
PAGE 49	PAGE 30	TRACK 1/7	TRACK 1/5		TRACK 1/5
PAGE 51	PAGE 32	TRACK 1/8	TRACK 1/6	TRACK 4	
PAGE 58	PAGE 37	TRACK 1/9	TRACK 1/7		
PAGE 61	PAGE 41				TRACK 1/6
PAGE 62	PAGE 42	TRACK I/IO	TRACK 1/8	TRACK 5	
PAGE 76	PAGE 50	TRACK I/II	TRACK 1/9	track 6	TRACK 1/7
PAGE 82	PAGE 55	TRACK I/I2	TRACK I/IO		
PAGE 85	PAGE 58	TRACK I/I3	TRACK I/II	TRACK 7	
PAGE 91	PAGE 61	TRACK I/I4	TRACK I/I2		TRACK 1/8
PAGE 93	PAGE 64	TRACK I/I5	TRACK I/I3	TRACK 8	
PAGE 98	PAGE 68	TRACK 1/16	TRACK I/I4		
PAGE 99	PAGE 69	TRACK I/I7	TRACK I/15	TRACK 9	
PAGE IOI	PAGE 71	TRACK I/I8	TRACK 1/16		TRACK 1/9
PAGE 103	PAGE 73	TRACK 1/19	TRACK I/I7	TRACK 10	



FULL SCORE	VOCAL SCORE	DG CD	LONDON CD	DVD MOVIE	DECCA DVD
PAGE II4	PAGE 85	TRACK I/20			TRACK I/IO
PAGE II5	PAGE 85	TRACK I/2I	TRACK I/I8		
PAGE 123	PAGE 90	TRACK I/22	TRACK I/19	TRACK II	
PAGE 132	PAGE 94	TRACK 1/23	TRACK I/20		
PAGE 132	PAGE 95	TRACK I/24		TRACK 12	
PAGE 137	PAGE 97	TRACK 2/I	TRACK 2/I		TRACK I/II
PAGE 139	PAGE 100	TRACK 2/2	TRACK 2/2	TRACK 13	
PAGE 146	PAGE 104	TRACK 2/3	TRACK 2/3		TRACK I/I2
PAGE 148	PAGE 106	TRACK 2/4	TRACK 2/4	TRACK 14	
PAGE 157	PAGE III	TRACK 2/5	TRACK 2/5		TRACK I/I3
PAGE 158	PAGE II2	TRACK 2/6	TRACK 2/6	TRACK 15	
PAGE 165	PAGE 116	TRACK 2/7			
PAGE 171	PAGE 121	TRACK 2/8	TRACK 2/7		
PAGE 177	PAGE 124		TRACK 2/8		
PAGE 180	PAGE 127	TRACK 2/9	TRACK 2/9	TRACK 16	TRACK I/I4
PAGE 187	PAGE I3I		TRACK 2/IO		
PAGE 201	PAGE 142		TRACK 2/II		
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
PAGE 228	PAGE 159	TRACK 2/10	TRACK 2/I2	TRACK 17	TRACK 2/I
PAGE 233	PAGE 162	TRACK 2/II	TRACK 2/13		
PAGE 235	PAGE 164	TRACK 2/12	TRACK 2/14	TRACK 18	TRACK 2/2
PAGE 245	PAGE 171	TRACK 2/13	TRACK 2/15		TRACK 2/3
PAGE 247	PAGE 173				
PAGE 248	PAGE 174	TRACK 2/14	TRACK 2/16	TRACK 19	
PAGE 25I	PAGE 176	TRACK 2/15	TRACK 2/17		
PAGE 252	PAGE 177	TRACK 2/16	TRACK 2/18		



FULL SCORE	VOCAL SCORE	DG CD	LONDON CD	DVD MOVIE	DECCA DVD
PAGE 262	PAGE 182	TRACK 2/17	TRACK 2/19		
PAGE 263	PAGE 183	TRACK 2/18			
PAGE 264	PAGE 184	TRACK 2/19	TRACK 2/20	TRACK 20	
PAGE 270	PAGE 187	TRACK 3/I	TRACK 3/I		TRACK 2/4
PAGE 270	PAGE 188	TRACK 3/2	TRACK 3/2	TRACK 21	
PAGE 293	PAGE 207		TRACK 3/3		
PAGE 308	PAGE 213	TRACK 3/3	TRACK 3/4		TRACK 2/5
PAGE 308	PAGE 213	TRACK 3/4			TRACK 2/6
PAGE 315	PAGE 217	TRACK 3/5	TRACK 3/5		
PAGE 316	PAGE 218	track 3/6	TRACK 3/6	TRACK 22	
PAGE 341	PAGE 234	TRACK 3/7	TRACK 3/7		TRACK 2/7
PAGE 344	PAGE 235	TRACK 3/8	TRACK 3/8	TRACK 23	
PAGE 353	PAGE 240	TRACK 3/9	TRACK 3/9		TRACK 2/8
PAGE 358	PAGE 245	TRACK 3/10	TRACK 3/10	TRACK 24	
PAGE 368	PAGE 250	TRACK 3/11	TRACK 3/11		TRACK 2/9
PAGE 369	PAGE 251	TRACK 3/12	TRACK 3/12		
PAGE 378	PAGE 251	TRACK 3/13	TRACK 3/13	TRACK 25	
PAGE 379	PAGE 257	TRACK 3/14		TRACK 26	TRACK 2/10
PAGE 391	PAGE 264	TRACK 3/15	TRACK 3/14		
PAGE 404	PAGE 273	TRACK 3/16	TRACK 3/15		TRACK 2/II
PAGE 432	PAGE 282	TRACK 3/17	TRACK 3/16	TRACK 27	TRACK 2/I2
PAGE 445	PAGE 293		TRACK 3/17		



LESSON PLAN

TITLE OF LESSON

Lesson 1: Life and Times of Mozart

OBJECTIVE(S)

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

MATERIAL(S)

- Reference books about Mozart (Mozart: A Cultural Biography, Mozart and His Operas)
- LIFE AND TIMES OF MOZART TIMELINE RESEARCH CHECKLIST
- General reference books about 18th-century Europe (not in Opera Box)
- Internet access (not in Opera Box)
- Poster board (not in Opera Box)

PROCEDURE(S)

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

Suggested topics:

- political and social culture of Europe during Mozart's lifetime (1756–1791)
- scientific and technological achievements during Mozart's lifetime.
- social life and class divisions in Austria and Europe during Mozart's lifetime.
- artistic and musical life in Europe during 1756-1791.
 - ~ opera buffa and opera seria styles in opera
 - ~ use of sonata form
 - ~ literary and artistic trends
- (2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.
- (3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.
- (4) Student groups will give oral presentations 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.
- (5) Put all questions together from each group and give test.

ASSESSMENT(S)

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

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



THE LIFE AND TIMES OF MOZART TIMELINE RESEARCH CHECKLIST

GROUP MEMBERS	
TOPIC	
RESEARCH CHECKLIST	POINTS POSSIBLE FOR EACH ITEM
List 20 facts related to the topic and how they relate to Mozart.	POINTS EARNED
Organize all facts into chronological order.	POINTS EARNED
Write 3 sentence descriptions of each fact to be put on timeline.	POINTS EARNED
Proofread all sentences prior to putting them on the timeline.	POINTS EARNED
Put each fact on the timeline for public display.	POINTS EARNED
CLASS PRESENTATION CHECKLIST	
Prepare an outline of class presentation.	POINTS EARNED
Based on this outline, create 5 questions that your group feels address the most important points of the presentation.	POINTS EARNED
Submit 5 questions to teacher prior to presentation.	POINTS EARNED
Assign speaking parts for each group member.	POINTS EARNED
Practice speech.	POINTS EARNED
Give presentation.	POINTS EARNED
Put piece of timeline on wall.	POINTS EARNED
	TOTAL



Don Giovanni Opera Box

LESSON PLAN

TITLE OF LESSON

Lesson 2: Exploring the Don Giovanni/Don Juan myth

OBJECTIVE(S)

Student will learn about the historical significance of the Don Giovanni/Don Juan myth.

MATERIAL(S)

- Reference books about Mozart from Opera Box (Mozart: A Cultural Biography, Mozart and His Operas)
- General reference books about 18th-century Europe (not in Opera Box)
- Internet access (not in Opera Box)
- Exploring the DON GIOVANNI/DON JUAN MYTH RESEARCH CHECKLIST (see following page)
- Exploring the Don Giovanni/Don Juan Myth Rubric (see following page)

PROCEDURE(S)

- (1) Divide class into groups. Assign a research topic to each group related to the Don Giovanni/Don Juan myth. Suggested topics are:
 - origins of Don Juan myth in Spain
 - Don Juan Tenorio, archetype medieval figure from Spain
 - El burlador de Sevilla y convidado de piedra (The Prankster of Seville and His Stone Guest), a 1630 moralistic play written by a Spanish monk, Tirso de Molina (1571–1641)
 - other operas based on Don Giovanni/Don Juan
 - books and other works of art based on the Don Giovanni/Don Juan myth
- (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 EXPLORING THE DON GIOVANNI/DON JUAN MYTH 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



THE LIFE AND TIMES OF MOZART TIMELINE RESEARCH CHECKLIST

GROUP MEMBERS	
TOPIC	
TOPIC	
RESEARCH CHECKLIST	POINTS POSSIBLE FOR EACH ITEM
List 20 facts 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



GROUP NAMES			

ORAL

CATEGORY	4	3	2	I
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 always (99–100% of the time) and mispronounces no words.	Speaks clearly and distinctly all (95–100% of 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.
COLLABORATION WITH PEERS	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause "waves" in the group.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
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.
TOTAL POINTS				



LESSON PLAN

TITLE OF LESSON

Lesson 3: "That was a great performance and I know why!"

OBJECTIVE(S)

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

MATERIAL(S)

- Don Giovanni CD or DVD (any recording in the Opera Box will work)
- "That was a great performance and I know why!" Worksheet (one copy per student see following page)
- Various reviews from newspapers and magazines of opera, concerts, musicals, theater, movies and other media. (not in Opera Box)

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

PROCEDURE(S)

- (1) Play an excerpt from Don Giovanni. Suggested excerpts would be (a) any complete act, or (if time is short) (b) shorter suggested excerpts, such as the opening scene from Act I (Nos. I - 4), the Act I finale (No. I 3) or the Act II finale (No. 24).
- (2) After listening or viewing, ask students to make objective and subjective statements about the performance. Chart and categorize the class comments into two categories, objective and subjective.

Discussion points:

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



ASSESSMENT(S)

OPTION ONE

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

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed and written. In addition, students are to fill out another "That was a great performance and I know why!" Objective/Subjective Chart evaluating an additional excerpt from Don Giovanni. (The suggested Don Giovanni excerpt is one of the excerpts not used in step 1 above.). Class participation should also be assessed.

ADDITIONAL COMMENT(S)

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



APPLYING VALUE TO MUSICAL PERFORMANCE WORKSHEET OBJECTIVE/SUBJECTIVE CHART

Lesson 3	NAME	

DIRECTIONS

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

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



LESSON PLAN

TITLE OF LESSON

Lesson 4: Translating "Deh vieni alla finestra" (O, come to your window) into other genres.

OBJECTIVE(S)

Students will understand the characteristics of an aria and translate those characteristics into other genres.

MATERIAL(S)

- CD Don Giovanni (Solti (conductor)/Terfel/Fleming London recording)
- LIBRETTO P. 26 (one copy of the libretto excerpt per student)

PROCEDURE(S)

- (1) As a class, listen to a recording of "Deh vieni alla finestra" (CD 2 track 16) while following a translation of the text (libretto PP. 12-13).
- (2) After playing the excerpt, discuss the following points:
 - Does the music relate to the text? (Could this music be used for different text?)
 - How does it (not) relate? (What does the music do to relate to the text?)
 - Does the content of the text have meaning in today's society?
 - Is there a popular song that deals with the same emotions?
- (3) Students are to take the text of "Deh vieni alla finestra" and set it into another musical genre. For example, students may turn the text into a rap, country or pop song. Encourage the students to modernize the words.
- (4) Students are to perform their compositions with the other students serving as the audience.
- (5) Discuss as a class which performances were successful, why or why not? Include discussion of the effectiveness of the text separate from the music.

ASSESSMENT(S)

The final class performance will be evaluated on completeness of text and its understandability. The audience can provide feedback by determining the most creative and the most effective performance. Value will be given placed on class participation.



LESSON PLAN

TITLE OF LESSON

Lesson 5: Acting scenes from Don Giovanni

OBJECTIVE(S)

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

MATERIAL(S)

- Libretto Don Giovanni (PP. 16–22) (one copy per student)
- (optional) "Props" (items for a party, masks for Don Ottavio, Donna Anna and Donna Elvira, a window or door to open, sword or knife, pistol)

PROCEDURE(S)

- (1) Before you do this lesson in class it is recommended that you read through this excerpt. There maybe a few words that your students will not understand. Plus you will want to be comfortable with the roles and story that you will be asking your students to act out. Suggest to the class that a libretto is only the text of what is being sung and the translation is from those words. It's not meant to be a spoken play.
- (2) Give one copy to each student of the *Don Giovanni* libretto, PP. 16–22. Have students read and act the following parts (this lesson needs to be done with all of these parts being acted out):

INDIVIDUALS

- Masetto (lover of Zerlina)
- Zerlina (a peasant girl, in love with Masetto)
- Don Giovanni (a young and extremely licentious nobleman)
- Donna Elvira (a lady of Burgos, abandoned by Don Giovanni)
- Don Ottavio (a nobleman in love with Donna Anna, knows Don Giovanni's real intentions)
- Donna Anna (a lady betrothed to Don Ottavio)
- Leporello (servant of Don Giovanni)

CHORUS

Servants (employees of Don Giovanni)

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



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

ASSESSMENT(S)

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



Don Giovanni Opera Box

LESSON PLAN

TITLE OF LESSON

Lesson 6: Look at Don Giovanni through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

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

PROCEDURE(S)

- (1) Break class into smaller groups and assign each group a "lens" in which to analyze Don Giovanni.
- (2) As a class, read through the Don GIOVANNI 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 Don GIOVANNI THROUGH THE LENSES WORKSHEET AND RUBRICS. Upon the completion of all presentations, each student is to compose a persuasive essay supporting one of the lenses as superior to the others. All lenses are to be used and cited as supporting material of the argument.



Lesson 6 NAME	
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DIRECTIONS

Read through each description of the various literary theories or "lenses" used to understand literature. In your small group, read through your assigned lens and find examples of this perspective in the libretto of *Don Giovanni*. 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 *Don Giovanni*. 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

- 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
CITECISTIST

Individually read the <i>Don Giovanni</i> 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 <i>Don Giovanni</i> 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 <i>Don Giovanni</i> 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 Don Giovanni. Use your notes
from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for parameters for your writing.



PRESENTATION RUBRIC

CATEGORY	4 - ABOVE STANDARDS	3 - MEETS STANDARDS	2 — APPROACHING STANDARDS	I — BELOW STANDARDS
COLLABORATION WITH PEERS	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group.	Often listens to, shares with and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
SPEAKS CLEARLY	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
PROPS	Student uses several props (could include costumes) that show considerable work/creativity and that make the presentation better.	Student uses 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	I — BELOW STANDARDS
POSITION STATEMENT	The position statement provides a clear, strong statement of the author's position on the topic.	The position statement provides a clear statement of the author's position on the topic.	A position statement is present, but does not make the author's position clear.	There is no position statement.
EVIDENCE AND EXAMPLES	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.
ACCURACY	All supportive facts and statistics are reported accurately.	Almost all supportive facts and statistics are reported accurately.	Most supportive facts and statistics are reported accurately.	Most supportive facts and statistics were inaccurately reported.
GRAMMAR AND SPELLING	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1 – 2 errors in grammar or spelling that distract the reader from the content.	Author makes 3 – 4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.
CAPITALIZATION AND PUNCTUATION	Author makes no errors in capitalization or punctuation, so the essay is exceptionally easy to read.	Author makes 1 – 2 errors in capitalization or punctuation, but the essay is still easy to read.	Author makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Author makes several errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.
SCORE				



Don Giovanni Opera Box

LESSON PLAN

TITLE OF LESSON

Lesson 7: Mozart's Musical Choices

OBJECTIVE(S)

Student will actively listen to three arias from Don Giovanni and will compare and contrast musical characteristics used in each selection.

MATERIAL(S)

- MOZART'S MUSICAL CHOICES WORKSHEET (one copy per student) (see following page)
- Don Giovanni CD (Fricsay (conductor)/Fischer-Dieskau/Kohn Deutsche Grammophon CD is suggested)

PROCEDURE(S)

- (1) Give each student of the MOZART'S MUSICAL CHOICES WORKSHEET. Read through directions with the class.
- (2) Play aria no. 8 "Ah! fuggi il traditor!" (CD I track 17) for the class. Stop and let the students fill in the related boxes. Inform students that they be able to write more responses after they listen to each aria. Repeat this step for aria no. 11 "Finch'han dal vino calda la testa" (CD 2 - track 2) and aria no. 12, "Batti, batti" (CD 2 - track 4).
- (3) After completing the listening portion, have a class discussion to compare and contrast the three arias. Invite students to share their responses written on the worksheet. Suggested questions to ask include:
 - What do you learn about the character from the aria?
 - Does the accompaniment reinforce the text of the aria?
 - Describe each aria in one word.
 - Describe the color of each voice.

Keep in mind that the answers in many cases can be interpreted in numerous ways. Use your best judgment when accepting responses.

ASSESSMENT(S)

Assign value to the responses given in class and on the worksheet (for example, one point per response). See the TEACHER'S KEY for suggested responses and points for discussion.



MOZART'S MUSICAL CHOICES WORKSHEET

NAME Lesson 7

TEACHER'S KEY

DIRECTIONS

Listen to these three different arias from Act I of Don Giovanni. Identify the musical elements and describe the characteristics used in each piece. After listening to all three selections, compare and contrast elements between them. Write your responses in the chart below. You will have time to write after each selection. Point value will be given for each response given and participation in the class discussion following the listening portion.

SCENE	No. 8 "Ah! fuggi il traditor!" (PP. 69–71)*	No. 11 "Finch'han dal vino calda la testa" (PP. 100–104)	No. 12 "Batti, batti" (PP. 106–110)
CHARACTER	Donna Elvira	Don Giovanni	Zerlina
VOCAL RANGE	soprano	baritone	soprano
ТЕМРО	Allegro	Presto	Andante grazioso
METER	3/4 time	2/4 time	2/4 time; 6/8 time (both sections have a feeling of 2 beats per measure)
DYNAMICS	f	f-p-f	p
MUSICAL CHARACTERISTICS	long-short rhythms/dotted rhythms forceful vocal line jumps from high to low and back again suddenly accompaniment: strings only (this is the only time in the opera that Mozart doesn't use any wind instruments). " a very short aria of Baroque vigor and formality, ending with strident coloratura." (Sadie, P. 77)	very fast strong, march-like rhythm extreme, sudden dynamic changes syncopated rhythms little textural (orchestral) change buffo-like aria "the sole dramatic point of [the aria] which is to make the audience realize whose idea is the ball at the end of the act." (Jones, ENO Guide, P. 15)	slow, lyrical melodic line simple accompaniment simplicity of the aria reflects Zerlina as a simple young girl who knows she has done something bad.

^{*} page numbers refer to vocal score



MOZART'S MUSICAL CHOICES WORKSHEET

Lesson 7	NAME

DIRECTIONS

Listen to these three different arias from Act I of Don Giovanni. Identify the musical elements and describe the characteristics used in each piece. After listening to all three selections, compare and contrast elements between them. Write your responses in the chart below. You will have time to write after each selection. Point value will be given for each response given and participation in the class discussion following the listening portion.

SCENE	No. 8 "Ah! fuggi il traditor!" (PP. 69–71)*	No. 11 "Finch'han dal vino calda la testa" (PP. 100–104)	No. 12 "Batti, batti" (PP. 106–110)
CHARACTER	Donna Elvira	Don Giovanni	Zerlina
VOCAL RANGE			
ТЕМРО			
METER			
DYNAMICS			
MUSICAL CHARACTERISTICS (a minimum of three responses is required)			



LESSON PLAN

TITLE OF LESSON

Lesson 8: Understanding the libretto

OBJECTIVE(S)

Students will learn about the characteristics of an opera libretto.

MATERIAL(S)

- LIBRETTO Don Giovanni (one copy per student)
- DVD Don Giovanni (the Losey movie is recommended)

PROCEDURE(S)

- (1) Give a copy to each student of the Don Giovanni libretto Act I Finale (P. 16-22)*. From the reading, they are to prepare themselves to discuss the merits of the text. Discussion questions:
 - Is the libretto an effective piece of poetry?
 - How "real" are the characters and situations?
 - Do you feel that something is missing? What?
 - *This reading could be given as an assignment prior to the lesson.
- (2) Ask the students suggest what to include or exclude to make the story more complete or satisfying. Depending on time, they could rewrite part or all of the scene.
- (3) Show Act I Finale of Don Giovanni (Losey movie, chapters 15-16) and discuss the merits of the drama. Discussion
 - 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. Actually, I would encourage non-music students to attempt this project!



Lesson 8	NAME	
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DIRECTIONS

- (1) Read the excerpt of the Don Giovanni libretto from the Act I Finale. Notice the flow and pace of the text and make notes to be able to answer the following questions:
 - Is the libretto an effective piece of poetry?
 - How "real" are the characters and situations?
 - Do you feel that something is missing? What?
- (2) Rewrite part of the libretto to make it seem more complete. Highlight your additions.
- (3) Watch the DVD of Act I from Don Giovanni, 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.



esson 8	NAME

DIRECTIONS

OPTION ONE - Compose a persuasive essay

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

POINTS	3	2	I
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 I 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 Don Giovanni 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	I
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			



Don Giovanni Opera Box

LESSON PLAN

TITLE OF LESSON

Lesson 9: Interpretations of "Batti, batti"

OBJECTIVE(S)

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

MATERIAL(S)

- Both CD recordings of Don Giovanni
- Interpretations of "Batti, Batti" Worksheet (two copies per student) (see following page)
- Text of "Batti, batti" and "Deh vieni alla finestra" from libretto*
- Music of "Batti, batti" (vocal score P. 106; full score P. 148)*
- Music of "Deh vieni alla finestra" (vocal score P. 174; full score P. 248)*

PROCEDURE(S)

- (1) Play the "Batti, batti" excerpt [CD 2 track 4 (Fischer-Dieskau/Kohn Deutsche Grammophon CD)] for the class (See ADDITIONAL COMMENTS below). Students are to write down five facts and five opinions of the performance on the Interpretations of "Batti, Batti" Worksheet (see following page). You may need to prepare your students for this lesson by defining fact and opinion especially when analyzing music. Ask students if they think there will be a noticeable difference between this recording and the next.
- (2) Play the other recording of "Batti, batti" excerpt [CD 2 track 4 (Terfel/Fleming London CD)] for the class. Again, students are to write down five facts and five opinions of this performance.
- (3) As a class discuss the similarities and differences between the two recordings. Suggested topics for discussion:
 - Determine the artistic merits of the two performances
 - Personal preferences between the two
 - Why there are differences (the singers are performing the same written music)
 - Which recording is more dramatic, musical or authentic, etc?

ASSESSMENT(S)

Play both performances of "Deh vieni alla finestra" from Act II [CD 2 - track 14 (Fischer-Dieskau/Kohn Deutsche Grammophon CD) and CD 2 - track 16 (Terfel/Fleming London CD)]. Students are to create a list of five facts and five opinions for each performance. Give the students another copy of the handout for the assessment. Students are then to write a persuasive essay describing the merits of one performance over the other. Their two lists of facts and opinions should be used in the essay.

ADDITIONAL COMMENTS

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



1	INTERPRETATIONS	OF "B	ATT I	DATTI"	WODESTIET
	INTERPRETATIONS	OF D	AIII. I	BALL	WORKSHEEL

Lesson 9

DIRECTIONS

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

IST PERFORMANCE		2ND PERI	FORMANCE
FACT	OPINION	FACT	OPINION



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)	
ASSESSMENT(S)	
ADDITIONAL COMMENT(S)	
Minr	acasta.

Don Giovanni

IL DISSOLUTO PUNITO, OSSIA IL DON GIOVANNI (THE LIBERTINE PUNISHED, OR DON GIOVANNI)

MUSIC BY WOLFGANG AMADEUS MOZART LIBRETTO BY LORENZO DA PONTE

WORLD PREMIERE AT THE NATIONAL THEATER, PRAGUE, OCTOBER 29, 1787

SUNG IN ITALIAN

DON GIOVANNI, A LICENTIOUS NOBLEMAN BARITONE

LEPORELLO, HIS SERVANT BASS-BARITONE

DONNA ANNA SOPRANO

DON OTTAVIO, HER BETROTHED TENOR

DONNA ELVIRA, A LADY FROM BURGOS SOPRANO

COMMENDATORE, FATHER OF ANNA BASS

ZERLINA, A PEASANT GIRL SOPRANO

PEASANTS, SERVANTS, DEMONS

SETTING: SEVILLE



Synopsis and Musical Excerpts

ACT I

The OVERTURE begins with loud, haunting chords that will recur near the end of the opera when the spirit of the Commendatore appears. The slow section is followed by a lively, quickly moving section in sonata-allegro form.





Near the home of the Commendatore, Leporello bemoans his lot in life as servant to Don Giovanni. His thoughts are interrupted by screams from Donna Anna, who calls for help as a disguised Giovanni tries to flee. Her father, the Commendatore, attempts to defend her honor in a duel, but is killed by the lecherous Don, who then escapes. Don Ottavio also comes to Anna's aid and promises to avenge her father's death.

Elsewhere, Giovanni spots a new possibility in the distance, but to his horror, it is Donna Elvira, a woman he left behind in Burgos after a three-day affair. As Leporello distracts her, Giovanni again slips away. His servant bares the bitter truth – she's hardly the first to be betrayed as he rattles off the list of conquered women, one thousand and three in just Spain alone.

(2) MADAMINA, IL CATALOGO È QUESTO (LEPORELLO)



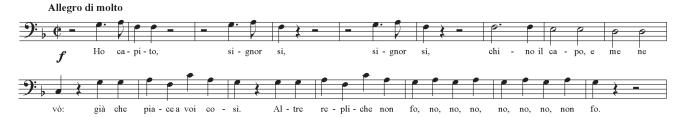




TRANSLATION: LITTLE LADY, HERE'S A LIST OF HIS CONQUESTS, THOUGH MY MASTER PROVIDED THE ACTION, JUST TO WRITE IT GAVE ME SATISFACTION. IT'S AMAZING, COME READ IT WITH ME.

In the countryside, Zerlina celebrates her upcoming marriage to Masetto with a group of peasants. Giovanni and Leporello soon appear and the former is entranced by the country girl. To distract her fiancé and the others, he offers to celebrate the nuptials with food and drink at his mansion nearby. Zerlina remains behind as Masetto is assured that his bride-to-be will be safe in the hands of a gentleman. Masetto is not so sure...

(3) HO CAPITO (MASETTO)



TRANSLATION: YES, OF COURSE SIR, AS YOU WILL! I MUST BOW AND GO AWAY, ALL YOUR WISHES I'LL FULFILL. I WOULD NEVER DISOBEY.

Giovanni quickly puts on the charms with a promise of marriage, which Zerlina momentarily considers.

(4) LÀ CI DAREM LA MANO (DON GIOVANNI, THEN ZERLINA)



TRANSLATION: THERE WILL OUR FAITH BE PLIGHTED, THERE YOU WILL ANSWER 'YES.' PASSION SHALL BE REQUITED AND HEAVEN OUR UNION WILL BLESS.

They are interrupted by Elvira, who warns the young woman to beware of his treacherous words.

(5) AH FUGGI IL TRADITOR (DONNA ELVIRA)



TRANSLATION: BEWARE THAT TRAITOR'S LIES, NOR TRUST HIS FLATTERING SPEECH! DECEIVING ARE HIS EYES AND FALSE HIS WOOING!

No sooner has Elvira spirited Zerlina away does Giovanni happen upon Anna and Ottavio. They enlist his assistance in finding the murderer of Anna's father. Again Elvira intercedes, professing Giovanni's true nature. He discounts her statements as madness and follows her, feigning concern over her mental state.

(6) NON TI FIDOR, O MISERA (DONNA ELVIRA, THEN DONNA ANNA, DON OTTAVIO, DON GIOVANNI)



TRANSLATION: POOR WRETCHED WOMAN, TRUST HIM NOT! HE'S DEAF TO HONOR'S NAME. MY HEART ALREADY HE BETRAYED. YOUR FATE WOULD BE THE SAME.



Anna suddenly realizes that Giovanni is her would-be rapist and her father's killer. She cries for vengeance.

(7) OR SAI CHI L'ONORE (DONNA ANNA)



TRANSLATION: YOU KNOW NOW THE TRAITOR WHO SOUGHT TO DISHONOR YOUR FAITHFUL BELOVED, AND BROUGHT GRIEF UPON HER. THE VENGEANCE I CALL FOR, YOUR HEART MUST INSPIRE.

Don Ottavio hopes to be of some comfort to her.

(8) DELLA SUA PACE (DON OTTAVIO)



TRANSLATION: MY PEACE AND PLEASURE REST IN HER KEEPING. ALL CARES I MEASURE BUT BY HER WEEPING. TROUBLE THAT GRIEVES HER PIERCES MY SOUL.

At Giovanni's palace the party is in full swing as the host calls for champagne to flow.

(9) FIN CH'HAN DAL VINO (DON GIOVANNI)



TRANSLATION: NOW WHILE THE DRINKING STOPS THEM FROM THINKING, FEASTING AND DANCING WE WILL PREPARE.

Masetto questions Zerlina's fidelity, and when she tries to reassure him, it is to little avail.

(IO) BATTI, BATTI O BEL MASETTO (ZERLINA)



TRANSLATION: BEAT ME, BEAT ME, DEAR MASETTO. I AM WEAK AND YOU DESPISE ME. HERE I STAND WHILE YOU CHASTISE ME, LIKE A LAMB I'LL BEAR EACH BLOW.

Elvira has joined Anna and Ottavio, and the three of them arrive at the party masked. As everyone begins to dance, Giovanni leads Zerlina into another room. Her screams are soon heard, and as Giovanni tries to deflect the blame on Leporello, he is able to escape once again.

ACT II

On a street near the residence of Donna Elvira, Leporello threatens to quit, but is appeased by an influx of cash. Tired of this type of life, he begs Giovanni to put an end to his wanton pursuit of women, but the Don counters that to be faithful to one



would mean to deny the others. His latest quest is the young and attractive maid of Donna Elvira. He exchanges cloaks with his servant to disguise his station. Leporello is to distract Elvira by posing as his employer.

Elvira is easily fooled, quite willing to forget past transgressions, and the disguised Leporello manages to lead her away. Meanwhile, Giovanni sings a serenade to lure the maid, but is unsuccessful in his suit.

(II) DEH VIENI ALLA FINESTRA (DON GIOVANNI)



TRANSLATION: OH, LOOK FROM OUT THY WINDOW, MY DEAREST TREASURE, AND LET THINE EYES CONSOLE MY TEARS AND SIGHING.

Masetto enters with a posse of peasants, intent on capturing the scurrilous Don. Still dressed as Leporello, Giovanni manages to divert the other men, and alone with Masetto, gives him a sound thrashing. Zerlina enters and soothes the wounded man.

(12) VEDRAI, CARINO (ZERLINA)



TRANSLATION: MY DEAREST LOVER SOON SHALL DISCOVER THAT SURE SWEET REMEDY I CAN PREPARE.

Meanwhile, Leporello is trying to lose Elvira in the darkness. Instead they encounter Anna and Ottavio and soon after Zerlina and Masetto.

(13) SOLA SOLA IN BUIO LOCO (ELVIRA, THEN LEPORELLO, OTTAVIO, ANNA, ZERLINA, MASETTO)



TRANSLATION: ALL ALONE AND IN THIS DARKNESS MY HEART BEATS AND FEAR ASSAILS ME. HOW I TREMBLE. MY COURAGE FAILS ME. AS IF DEATH ITSELF WENT BY.

All first recognize him as Giovanni, and are hardly any more forgiving once Leporello's true identity is revealed. He begs for mercy, then runs off.

(14) AH PIETÀ, SIGNORI MIEI (LEPORELLO)



Near a graveyard, Giovanni and Leporello are reunited. The master brings his servant up-to-date – during their masquerade he was able to seduce none other than Leporello's mistress. A voice interrupts his merriment, and the two find themselves in front of the Commendatore's tomb. Responding to the inscription, which states that even in death the old man will have revenge on the traitor who put him there, Giovanni callously invites him to dinner. He accepts.



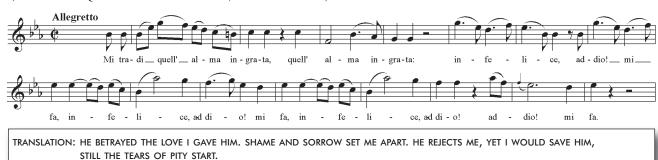
Hoping to bring Giovanni to justice, Ottavio is determined to seek the aide of the authorities. He leaves the distraught Anna in Masetto and Zerlina's care.

(15) IL MIO TESORO (DON OTTAVIO)



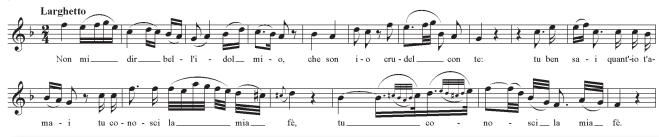
Donna Elvira resigns herself to loving Giovanni despite his faults, and fears for his future. She plans to retire to a convent.

(16) MI TRADÌ QUELL'ALMA INGRATA (DONNA ELVIRA)



Elsewhere, Ottavio tries to ease Anna's grief with an offer of marriage, but though she loves him, she will not be consoled.

(17) NON MI DIR (DONNA ANNA)



TRANSLATION: SAY NO MORE, MY HEART'S BELOVED, I AM CRUEL OR COLD TO YOU; YOU KNOW WELL ALL THE LOVE I HEAR YOU, YOU KNOW WELL THAT I AM TRUE.

Back at the palace, Giovanni enjoys his dinner while Leporello picks at a few scraps. Elvira enters and makes one last attempt at getting the Don to change his dissolute ways, but he will not be persuaded. On her way out she is frightened by the ghost of the Commendatore, who also strongly advises Giovanni to repent. The Don is steadfast in his unwillingness to change and dies as a result, his soul condemned to hell.

(18) DON GIOVANNI, A CENAR TECO (IL COMMENDATORE)





Scene

The terms used to identify each section is the page found in the Dover vocal score. (vs)

Musical Description

The terms used here are the tempo markings in the score. The KEY given is decided by the tonality at the beginning of the scene. Mozart does shift tonality and changes keys, which reflects his compositional style. Significant changes in tonality are noted.

Orchestration

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

Themes

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

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

Drama

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

Don Giovanni = DG Leporello = L Donna Elvira = DE

Donna Anna = DA Don Ottavio = DO Il Commendatore = COM

Masetto = M Zerlina = Z

Related Information

These comments are interesting facts about Mozart and Don Giovanni in a larger context, beyond the work itself.

ACT I (VS PP. I – 29)

C	Act I			
Scene	(VS PP. I – 7)	(VS PP. $8 - 18$)	(VS PP. 19 – 29)	
Musical Description	Overture Andante; KEY: D minor Moderato; KEY: D major	(1) No. 1: scene 1 (pp. 8 – 18) Molto allegro; KEY: F major (2) Andante; KEY: F minor	(3) recitative (scene 2) (pp. 19 – 20) (4) No. 2: scene three *Allegro assai; KEY: C major (pp. 20 – 23) *Allegro; KEY: D minor (pp. 23 – 29)	
Orchestration	Mozart uses a full Classical orchestra for the overture. This will not be heard again until the Act I finale and in Act II during the sextet and finale. The Act II finale will include trombones.	(1) "the pacing is indicated by the even tread of the music, the impatience by the brusque forte flourishes that conclude each phrase." (Jones/ENO Guide, P. 9)		
Themes	"Don Giovanni" theme (P. 1) will return when the COM returns at the end of the opera.		(4) No. 2 closes in D minor, the first decisive closure to the opera so far.	
Drama		 (1) L sings about his unpleasant duties as servant to DG. L hides as DG and DA enter. DA is trying to get away from DG as L watches. DA's father, the COM enters and threatens DG. DG kills the COM. (2) L, DG and the COM reflect on what is happening. 	 (3) DG threatens L for not behaving. They exit. (4) DA and DO enter. They find the COM dead and DO pledges revenge. DA wants to die, but DO says he will be both husband and father to DA. 	
Related Information	The overture of <i>Don Giovanni</i> is a classic exthat return later during the opera.	xample of the use of themes		

OPERA Minnesota

Don Giovanni FLOW CHART ACT I (VS PP. 30 – 94)

	Act I			
Scene	(VS PP. 30 – 49)	(vs pp. 50 – 60)	(VS PP. 61 – 94)	
Musical Description	 (5) recitative (scene 4) (PP. 30 – 32) (6) No. 3: scene 5 (PP. 32 – 37)	(9) recitative (scene 6) (p. 50) (10) No. 5: scene 7 (pp. 50 – 54) Allegro; KEY: G major (11) recitative scene 8 (pp. 55 – 57) No. 6 (pp. 58 – 61) Allegro di molto; KEY: F major	(12) recitative (scene 9) (pp. 61 – 63) No. 7 (pp. 64 – 68) Andante; KEY: A major recitative (scene 10) (p. 68) (13) No. 8 (pp. 69 – 71) Allegro; KEY: F major (14) recitative scene 11 (pp. 71 – 73) No. 9 (scene 12) (pp. 73 – 84) Andante; KEY: G _b major (15) No. 10A (scene 13) (pp. 85 – 90) Aria; KEY: D major	
Orchestration	(5) "Giovanni prefers the young beginner. An orchestral and tonal shiver underlines this depravity." (Sadie, P. 77)			
	(6) DE is often associated with the flutes and clarinets.			
Themes		"Don Giovanni" theme on P. 60		
Drama	 (5) L tells DG he is leading the life of a "swine." DG says there is a new woman with whom he is in love. (6) DE enters. She sings of her anger at a lost love. DG thinks that she needs to be consoled. (7) DE is angry because DG left. DG offers excuses and leaves. (8) L tells DE of DG's conquests. 	(9) DE says she will avenge DG. (10) Z, M and chorus sing of young love. (11) DG and L enter. DG "goes to work" on Z. L leads the rest of the party away. M tries to complain, but DG threatens him with his sword.	 (12) DG tries to seduce Z They go off together. (13) DE stops them. She tells Z the truth about DG and they leave. (14) DA and DO enter and ask for assistance of DG. DE enters and confronts DG. The quartet sings of the situation. DE and DG exit. (15) DA realizes DG killed her father. She tells DO the story. 	
Related Information	on strings) can embody the tenderness feel	ilable for trumpets, it's particularly brilliant ings 'Rustic' G (peasant choruses in <i>Figaro lomeneo</i> for Electra's 'Idol mio' E major is Don Giovanni)." (Sadie, P. 18)		

OPERA Minnesota

Don Giovanni FLOW CHART ACT I (VS PP. 94 – 124)

Scene	Act I	*	
	(vs pp. 94 – 104)	(VS PP. 104 – 111)	(VS PP. II2 – I24)
Musical Description	(16) recitative (scene 14) (p. 94) Nos. 10B – 11 (pp. 95 – 97) * KEY: G major (17) recitative (scene 15) (pp. 97 – 99) Nos. 11 – 12 (pp. 100 – 104) Presto; KEY: B _b major	(18) recitative (scene 16) (pp. 104 – 105) Nos. 11 – 12 (pp. 106 – 110) Andante grazioso; KEY: F major (19) recitative (p. 111)	Nos. 13 – 14: Finale (20) (PP. 112 – 116) Allegro assai; KEY: C major (21) Minuet (PP. 116 – 119) Andante; KEY: C major (22) scene 19 (PP. 119 – 122) Allegretto; KEY: F major (23) (PP. 122 – 124) Menuetto; KEY: F major
Orchestration	1		
Themes			
Drama	(16) DO sings of his sadness over DA's distress and leaves.	(18) M and Z enter. M is angry at Z's time with DG. Z says that nothing happened and that M should beat her.	(20) Z tries to warn M of DG. M thinks he will learn the truth between DG and Z.
	(17) L tells DG of the party the other night. DG then sings of his next conquest. DG exits.	(19) DG enters and Z becomes frightened.	(21) DG enters. He welcomes everyone to his to his ballroom. They all go.
			(22) DE, DO and DA set a trap for DG.
			(23) DG tells L to invite the three masked people to dance.
Related Information	*Nos. 10B/11 were not performed at the premiere, but were added for the 1788 production presented in Vienna, Austria.		

OPERA

Don Giovanni FLOW CHART

ACTS I AND II (VS PP. 124 – 171)

Scene	Act I (VS PP. 124 – 158)	→	Act II (VS PP. 159 – 171)
Musical Description	Nos. 13 – 14: Finale (continued) (24) (PP. 124 – 126) Adagio; KEY: B _b major (25) (PP. 127 – 130) Allegro; KEY: E _b major (26) (PP. 131 – 134) Maestoso; KEY: C major (27) (PP. 135 – 138) Menuetto; KEY: G major	(28) (p. 139) Allegro assai; KEY: E _b major (29) Maestoso (p. 142) Andante maestoso; KEY: C major (30) (p. 147) Allegro; KEY: C major	(1) Nos. 14 – 15 (PP. 159 – 161) Allegro assai; KEY: G major (2) recitative (PP. 162 – 164) Andante; KEY: C major (3) Nos. 15 – 16 (PP. 164 – 171) Trio; KEY: A major
Orchestration	1		
Themes			
Drama	 (24) DA, DO and DE ask for protection from heaven for what they are about to do. (25) DG has refreshments brought in. He talks to Z, She sees M getting angry. (26) All prepare to dance. (27) All dance and observe each other. 	 (28) Z yells for help. Everyone runs to her. (29) DG comes out of hiding as L declares that he is a scoundrel. All see through DG's lie. DA, DO and DE unmask themselves. (30) All tell DG he will pay for what has done. DG and L sing of a messed-up plan, but DG will continue his ways. 	 (1) L tries to leave DG but he is bought off. (2) DG tells L of his next conquest (DE's lady-in-waiting) and his plan to do so. (3) DG and L see DE at her window. DG asks for her forgiveness. She gives it.
Related Information			Commonly, 18th-century operas begin the second act with a secco recitative.

Minnesota PHRA

Don Giovanni

FLOW CHART

ACT II (VS PP. 171 – 217)

Act II	>	
(VS PP. 1/1 – 182)	(VS PP. 182 – 213)	(VS PP. 214 – 217)
 (4) recitative (scene 3) (pp. 171 – 173) (5) Nos. 16 – 17 (pp. 174– 175)	(7) recitative (scene 4– 5) (PP. 182 – 184) (8) Nos. 18 – 19 (PP. 184– 185) Grazioso; KEY: C major recitative (scene 7) (PP. 187– 213) Nos. 19 – 20: Sextet Andante KEY: Ah, major – D major – Eh, major	(10) Nos. 19 – 20 continued (11) Molto allegro (pp. 200 – 213) (12) recitative (scene 9) (pp. 200 – 213 Nos. 20 – 21 Allegro assai; KEY: G major
Mozart employs a mandolin for DG's serenade in Nos. 16 – 17.		
(4) DG threatens L to deceive DE.	(7) DG (as L) takes M's weapon and beats him.	(10) Z and M think they have caught
(5) L acts like DG and talks to DE. They run off at DG's yelling.	DE exits. Z enters and finds M hurt. (8) Z promises to take care of M.	DG but L takes off his disguise. (11) All want to punish DG.
(6) DG sings a serenade. DG hears M and peasants enter. DG acts like L and leads them on his "plan" to capture DG. All exit.	(9) L and DE hear people coming. L leaves and DE laments. DO and DA enter. They are in mourning.	(12) L begs for mercy and exits.
	 (5) Nos. 16 – 17 (PP. 174– 175) Allegretto; KEY: D major (6) recitative (PP. 176 – 177) Nos. 17 – 18 (PP. 177 – 182) Andante con moto; KEY: F major Mozart employs a mandolin for DG's serenade in Nos. 16 – 17. (4) DG threatens L to deceive DE. (5) L acts like DG and talks to DE. They run off at DG's yelling. (6) DG sings a serenade. DG hears M and peasants enter. DG acts like L and leads them on his "plan" to capture 	(4) recitative (scene 3) (PP. 171 – 173) (5) Nos. 16 – 17 (PP. 174 – 175) Allegretto; KEY: D major (6) recitative (PP. 176 – 177) Nos. 17 – 18 (PP. 177 – 182) Andante con moto; KEY: F major Mozart employs a mandolin for DG's serenade in Nos. 16 – 17. (4) DG threatens L to deceive DE. (5) L acts like DG and talks to DE. They run off at DG's yelling. (6) DG sings a serenade. DG hears M and peasants enter. DG acts like L and leads them on his "plan" to capture (7) recitative (scene 4 – 5) (PP. 182 – 184) (8) Nos. 18 – 19 (PP. 184 – 185) Grazioso; KEY: C major recitative (scene 7) (PP. 187 – 213) Nos. 19 – 20: Sextet Andante KEY: Al, major – D major – El, major (7) DG (as L) takes M's weapon and beats him. DE exits. Z enters and finds M hurt. (8) Z promises to take care of M. (9) L and DE hear people coming. L leaves and DE laments. DO and DA enter. They are in mourning.

Minnesota PHRA

Don Giovanni FLOW CHART

ACT II (VS PP. 217 – 273)

Scene	Act II →				
Scelle	(VS PP. 217 – 239)	(vs pp. 240 – 256)	(VS PP. 257 – 273)		
Musical Description	(13) recitative (scene 10) (PP. 217 – 222) Nos. 20 – 21 Andante grazioso; KEY: Bb, major (14) recitative (PP. 176 – 177) (15) Nos. 21c – 23 (scene 11) (PP. 234 – 239) Andante assai KEY: Eb, major – F major	(16) recitative (scene 12) (PP. 240 – 244) (17) Nos. 22 – 24 (PP. 245– 250) Allegro; KEY: E major (18) recitative (scene 13) (PP. 251– 252) Aria: Larghetto KEY: F major Allegretto moderato	No. 24: Finale (scene 15) (19) Allegro vivace; KEY: D major (PP. 257 – 263) Allegretto; KEY: D major Allegretto; KEY: F major Moderato; KEY: F, major (20) (scene 16) (PP. 264 – 271) Allegro assai; KEY: B, major Allegretto molto (PP. 271 – 273) KEY: F major		
Orchestration	1				
Themes					
Drama	(13) DO is convinced that DG is the killer of the COM. He sings of his intentions. * (14) see below * (15) DE sings of vengeance. *	 (16) DG learns of L previous events and DG tells L of his exploits. The statue of the COM speaks to DG and L. DG tells L to invite the COM to supper that evening. (17) L invites the COM to supper, which he accepts. DG and L exit to prepare. (18) DO wants to marry DA but she resists. He calls her cruel. DA responds by saying it's her duty to seek revenge for her father. 	(19) DG sits down for dinner and eats. (20) DE enters. She tries again to return to DG. He mocks her. She leaves but comes back screaming and leaves through another door. L sees the COM coming and tells DG.		
Related Information	ent. DO's aria No. 21 (13) was deleted for 101. A scene and duet for Zerlina and L	ne Prague and Vienna versions are most appar- or Vienna to be replaced by his earlier aria No. eporello followed (14). In (15), DE was given a's production will employ the Prague version.	(19) Mozart uses popular tunes of the time while DG eats. They are drawn from Martín y Soler's <i>Una cosa rara</i> , Paisiello's <i>Fra i due litiganti</i> and Mozart's own <i>The Marriage of Figara</i>		

Don Giovanni FLOW CHART

ACT II (VS PP. 273 – 300)

Descripcion	KEY: D minor (22) Allegro assai (scene 17) (PP. 282 – 288) KEY: G major (23) Larghetto (PP. 289 – 292) KEY: G major (24) Presto (PP. 293 – 300) KEY: D major
Orchestration	Mozart uses the trombones to add emphasis to the COM's entrance.
	In 18 th -century opera, it was common to associate the supernatural with three trombones
Themes	"Don Giovanni" theme is heard again (P. 273).
Drama	 (21) The COM calls for DG. DG invites him to eat, but the statue tells of his real purpose. DG is taken to hell. (22) All enter looking for DG. L tells them what has just happened. * (23) DO and DA agree to wait a year to marry. L says he will look for a new master. DE says she will retire to a convent.

they begin."

duction.

(24) The moral of the story is given: "A sinner ends as

*The vaudeville [beginning at (22) to the very end of the opera] was likely omitted in the 1788 Vienna pro-

No. 24: Finale (continued)
(21) Andante; (scene 16) (PP. 273 – 282)

Act II

(VS PP. 273 – 300)

Scene

Musical

Related

Information

Description



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

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

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



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

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



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

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

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

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



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

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



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

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



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

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

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





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

WOLFGANG AMADEUS MOZART - CATALOGUE OF OPERAS

TITLE PREMIERE

Apollo et Hyacinthus Salzburg, Benedictine University, May 13, 1767

latin intermezzo; libretto by Rufinus Widl

Salzburg, Archbishop's Palace, May 1, 1769 La finta semplice

opera buffa; libretto by Carlo Goldoni, originally set by Salvatore Perillo, (The Pretended Simpleton)

revised by Marco Coltellini

Bastien und Bastienne Vienna, Dr. Anton Mesmer's house, ?September/October 1768

> Singspiel; libretto by Friedrich Wilhelm Weiskern, Johann Müller and Johann Andreas Schachtner, after Marie-Justine Benoîte Favart, Charles-Simon Favart

and Harny de Guerville's Les amours de Bastien et Bastienne

Mitridate, re di Ponto Milan, Regio Ducal, December 26, 1770

(Mitridate, King of Ponto) dramma per musica; libretto by Vittorio Amedeo Cigna-Santi

after Giuseppe Pavini's Italian translation of Jean Racine's Mithridate

Ascanio in Alba Milan, Regio Ducal, October 17, 1771

festa teatrale; libretto by Giuseppe Parini

Il sogno di Scipione ?Salzburg, Archbishop's Palace, May 1772

azione teatrale; libretto by Pietro Metastasio, originally set by Angelo Predieri, (The Dream of Scipio)

after Cicero

Lucio Silla Milan, Regio Ducal, December 26, 1772

dramma per musica; libretto by Giovanni de Gamerra

La finta giardiniera Munich, Salvator, January 13, 1775

(The Pretended Garden-Girl) opera buffa; librettist unknown; attributed to Giuseppe Petrosellini

Salzburg, Archbishop's Palace, April 23, 1775 Il re pastore

serenata; libretto by Pietro Metastasio (The Shepherd King)

Zaide (uncompleted; composed in Salzburg, 1779-80)

Singspiel; libretto by Johann Andreas Schachtner,

after F. J. Sebastiani's Das Serail

Idomeneo, re di Creta Munich, Residenz, January 29, 1781

dramma per musica; Gianbattista Varesco, after Antoine Danchet's Idomenée (Idomeneo, King of Crete)

Die Entführung aus dem Serail Vienna, Burgtheater, July 16, 1782

(The Abduction from the Seraglio) Singspiel; after Christoph Friedrich Bretzner's libretto for Belmont und Constanze,

revised by Gottlieb Stephanie the younger



L'oca del Cairo unperformed, composed 1783

(The Goose of Cairo) opera buffa; libretto by Gianbattista Varesco

Lo sposo deluso unperformed, composed 1783

(The Deluded Bridegroom) opera buffa; librettist unknown, after Le donne rivali

Der Schauspieldirektor Vienna, Schönbrunn Palace, February 7, 1786

(The Impresario) Singspiel; libretto by Gottlieb Stephanie the younger

Le nozze di Figaro Vienna, Burgtheater, May 1, 1786

(The Marriage of Figaro) opera buffa; libretto by Lorenzo da Ponte,

after Pierre-Augustin Beaumarchais' La folle journée, ou Le mariage de Figaro

Don Giovanni Prague, National Theatre, October 29, 1787

opera buffa; libretto by Lorenzo da Ponte

Così fan tutte Vienna, Burgtheater, January 26, 1790

(All Women do the Same) opera buffa; libretto by Lozenzo da Ponte

La clemenza di Tito Prague, National Theater, September 6, 1791

(The Clemency of Titus) opera seria; libretto by Pietro Metastasio, revised by Caterino Mazzolà

Die Zauberflöte Vienna, Theater auf der Wieden, September 30, 1791

(The Magic Flute) Singspiel; libretto by Emanuel Schikaneder



dhe success of Wolfgang Amadeus Mozart's L decade in Vienna was marginal at best, in part due to his hesitation to understand the tastes of his audience. The Abduction from the Seraglio was a good first attempt - a rescue opera with Occidental overtones was very much in vogue - but the complexity of his music may have baffled many opera patrons. Then there was the ill-fated premiere of The Marriage of Figaro, which achieved only nine performances during its initial run. The composer might have taken his cue from the opera that drove it from the stage, Vincente Martín y Soler's enormously popular Una cosa rara (1786). Free of Figaro's political overtones, the eminently fluffier essay on love (the rare thing being a woman's constancy) should have shown him what the Viennese were all about. Other lighter comedies in the same vein, such as the subsequent L'arbore di Diana (1787) and Antonio Salieri's La grotta di Trofonio (1785)



Scenes from Minnesota Opera's 2006 production of Don Giovanni

eventually guided him to composing a more suitable work for the Viennese stage, Così fan tutte - unfortunately, the death of Joseph II in 1790 closed the show down after only five performances. Again, timing had not been in Mozart's favor.



The work in between is perhaps the most perplexing choice. Though Figaro had failed in Vienna, it prospered in Prague, the empire's eastern capital, the following year, inciting the Nationaltheater's impresario Pasquale Bondini commission a new work. The opera was in part to celebrate the impending visit of Joseph's oldest niece and nephew, his parents' namesakes Maria Theresa and Francis (later to become emperor), the former passing through from Florence to marry into a political union with the Prince of Saxony. It is unclear who suggested the legend of Don Juan as a potential topic. It may have been Bondini, who already knew popularity of this particular tale with Prague audiences. Or it could have been Figaro (and later Così) librettist Lorenzo da Ponte (he has since claimed the credit



in his somewhat unreliable memoirs), who was aware of an extant libretto by archrival Giovanni Bertati, set by Giuseppe Gazzaniga only a months earlier and premiered to an enthusiastic Venetian audience. Da Ponte was pressed for time, as he was committed to two other composers, Salieri (for an Italian revision of his French opera Tarare, to become Axur, re d'Ornus) and Martín y Soler (for Arbore).

Da Ponte managed to flesh out Bertati's one-act farse into a substantial two-act



drama. Act I follows fairly closely, though da Ponte dispenses with yet another woman ready for conquest, Donna Ximena. He also deletes a sniping duet between Donna Elvira and Maturina (later Zerlina) but maintains Pasquarello's (later Leporello) catalogue number (in this case a duet), and adds a party scene at Giovanni's house to spice up the ending of Act I. For Act II he introduced new material (the exchanging of cloaks and the wooing of Elvira's maid) yet again borrows the beating of Biagio/Masetto before getting to the Commendatore's mausoleum, which begins Bertati's Part Two. The rest of da Ponte's libretto plays out much like Bertati's, as both works conclude with a vaudeville sung by the remaining principals (save Donna Anna, who is doubly played by a servant, Lanterna, in Bertati's version). Yet, da Ponte's version ends up dramatically flawed in its disjointed nature and slightly graver tone due to a generous mixing of seria and buffa characters.

Composition largely took place in Vienna, with Mozart finishing the final numbers in Prague once he became acquainted with the company of singers. The premiere was delayed two weeks (due to the additional rehearsals demanded by the complexity of the recitatives), with the royal family having to be entertained by a revival of



indefatigable Figaro. Nonetheless, the October 29 premiere was a huge success and Don Giovanni rivaled Figaro in Prague's esteem.

Vienna was another story. Again plagued by shortsightedness, Mozart should have known that Don Juan was not a good choice for the emperor's Burgtheater, the sacred ground of good taste. Though Gluck's pantomime-ballet to the story had held sway just two decades before, theatrical life under Joseph's absolute control delegated such a low-born theme to the suburban theaters, where dramatic incongruities were tolerated and slapstick humor much appreciated (The Magic Flute serves as one example). The baser, less cosmopolitan Prague audiences hardly cared, but the Viennese premiere on





May 5, 1788 was not a success, as Joseph would famously encapsulate the opera to be "not the meat for the teeth of my Viennese." Reportedly, the impish young composer had sharply retorted that the emperor's burgers would simply need a little more time to "chew on it."

Mozart would not see a revival there during his lifetime - the next mounting at the imperial theaters didn't occur until 1798 - but Don Giovanni began to make its way in the provinces, first as a Singspiel (with spoken German dialogue) at the suburban Theater auf der Wieden the year after Mozart's death. In Italy, the opera progressed slowly due to its hybrid mixture of comic and tragic. It appeared in Rome in 1811 and at La Scala three years later. Paris saw the work first in French at the Opéra in 1805 (freely adapted with the addition of a few more musical numbers), then in its original language directed by Gaspare Spontini at the Théâtre-Italien in 1811. Don Giovanni's New York premiere was performed by the famous García family in a production directed by da Ponte himself (the librettist had since relocated). Stürm und Drang authors such as Goethe and Hoffmann emulated the opera, and its supernatural tendencies excited artists of the Romantic era. For much of the 19th century, Don Giovanni surpassed even The Marriage of Figaro in popularity.

On its face, *Don Giovanni*'s musical language is similar to that of *Figaro*, with a plentitude of arias, ensembles and chain finales. Structurally, the rather haphazard sequence of scenes has a more determined order than one might think when the two acts are viewed side-by-side – Leporello opens each act (the second beginning with requisite *recitativo secco*), and the position of Anna's rape versus Elvira's deception are followed by episodes in each act with Masetto, Giovanni and Zerlina. Then there is a wild mix of emotions and persons to be sorted out by a quartet in Act I and a sextet in Act II.

Both acts finish up at Giovanni's palace in the consumption of food and drink and conclude in full ensemble. Part of the confusion regarding the opera was its categorization. Figaro clearly falls in the category of opera buffa, but Don Giovanni has been doubly described by its creators as an opera buffa and a dramma giocoso. The latter designation was reserved for a genre that was essentially comedy, but included a few more sober moments. A dramma giocoso could feature serious parts, such as Donna Anna, Don Ottavio, Donna Elvira (though she is at times satired) and the Commendatore (his severity made abundantly clear in the opera's opening bars, a theme that recurs in the penultimate scene), comic parts, which include Masetto, Zerlina and Leporello and mezzo carattere, or those somewhere in the





middle, such as Don Giovanni. Mozart makes these distinctions abundantly clear at the end of Act I when the characters begin to dance: Anna and Ottavio step to the courtly minuet, Don Giovanni and Zerlina to the bourgeois contredanse and Leporello and Masetto to the down-and-dirty Deutscher. The composer reveals his genius in his ability to cause these variously metered dances to be played at the same time. Another musical invention occurs at nearly the same position in Act II. As dinner entertainment for the Don, Mozart carefully chooses famous tunes from three contemporary operas: a first-act aria from Giuseppe Sarti's Fra i due litiganti il terzo gode (on opera based on Goldoni), an excerpt from the first finale of Martín y Soler's Una cosa rara and (in good company) "Non più andrai" from his own The Marriage of Figaro. [It should also be noted that Mozart composed additional music for the Vienna premiere: "Dalla sua pace" to replace "Il mio tesoro intanto" (the new Ottavio wasn't quite up to the challenge); a comic scena and duetto ("Restati qua ... Per queste tue manine") for Zerlina and Leporello; and a recitativo accompagnato ed aria "In quali eccessi, o Numi ... Mi tradì qell'alma ingrata" for Elvira (the new soprano, Caterina Cavalieri demanded a grand scene to showcase her talents) as well as a few new recitatives. The original Prague version will be employed for these performances.]



DON JUAN'S EVERLASTING APPEAL

 $\mathbf{E}^{ ext{ven}}$ before Mozart, the Don Juan legend had enjoyed a rich literary and musical pedigree. Generally considered the genesis is a drama by the Spaniard Tirso de Molina, although 19th-century historians liked to point to a rumored 14th-century womanizer, Don Juan Tenorio, an intimate of the notorious and polygamous Castilian King Pedro the Cruel (known to us more recently as the secret husband of last season's bel canto diva Maria Padilla). Tirso was a pseudonym for the monk Gabriel Téllez who wrote his Il burlador de Sevilla y convidado de piedra in 1616. It was not only penned at the height of Spanish theater's Golden Age (Tirso could count among his compatriots Cervantes, Lope de Vega and Calderón), but also during the fervor of the Counter-Reformation. In the intensely Catholic



Iberian peninsula, Protestantism was fought not only with the incendiary Inquisition, but less violently via dramas with strong didactic messages and ending with the offender's fiery demise. Thus, a lecher punished for his sins by divine intervention played right into the politics of the day.

Tirso's version of the legend is markedly different from its later interpretations, though some of the seeds of *Don Giovanni* may be found there. He sets his drama first in Naples (at that time a Spanish enclave), then later in Seville, and structures it around the seduction of four women – two noble, two common. Act I finds Doña Isabela tricked into believing her nighttime rendezvous was with her betrothed, Duque Octavio. When knowledge of the affair reaches the king's ears, Isabela covers her tracks by claiming it was indeed Octavio who took her honor, and the Duque is taken into custody for violating Neapolitan social mores. Don Juan and his servant Catalinón escape across the Mediterranean, with Isabela in close pursuit.

Not everything goes in Juan's favor. He is shipwrecked off the beach of Tarragona, but rescued by the fisherwoman Tisbea. Though she has an admirer (Anfriso), Tisbea has risen above any need of a man and is quite proud of that fact. Naturally, she is devastated when she succumbs to Don Juan's seductive ways, and very nearly commits suicide by walking into the sea. Dodging his way to Seville, Juan meets up with a like-minded bad boy from his past, the Marquis de la Mota and they compare notes. Though the Marquis has been busy with many of the town's beauties, he has most recently decided to settle down with his cousin Doña Ana. That doesn't mean he's likely to be entirely faithful, as he already has a mistress lined up and waiting. Don Juan is instructed to go in his stead, using the Marquis red cape as a disguise. Naturally, Juan prefers the conquest of a noble lady to a common whore, and uses the cape to fool Ana. Her father is Don Gonzalo, the Commendador, who answers her cries for vengeance after the ruse has been uncovered. He fights with Don Juan, but is killed. With the discarded red cape as evidence, the King of Castile has the Marquis arrested.

Meanwhile, Don Juan has sprinted off to the neighboring village of Dos Hermanas, where Arminta and Batricio are celebrating their nuptials. Naturally, Arminta is easily persuaded to improve her position by a better coupling with the Don and is ravished with little effort. Back in Seville, Juan's misdeeds begin to unravel, and he and Catalinón find refuge in a church where they stumble upon the tomb of the Commendador. A dinner invitation is mockingly proffered, and in the next scene the stone statue obliges with a visit to Don Juan's residence. The Commendador refuses any mortal





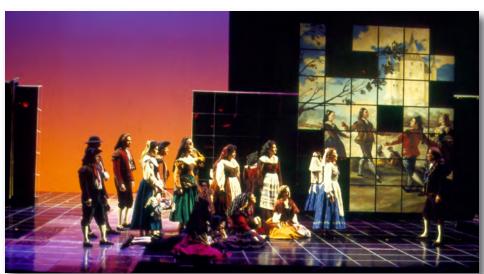
refreshment, instead asking Juan to attend a return soirée back at the tomb. Accepting without fear, the Don finds the menu not really to his liking – vipers, scorpions, vinegar and gall – and the Commendador is successful in obtaining his eternal soul.

Tirso's drama provides the foundation for all the Don Juans to follow - a seduced and abandoned noblewoman in search of her man (Isabela eventually makes it to Seville and pleads her case before the king), a rape resulting in the death of a father, the facile seduction of a country girl and the appearance, invitation and triumph of the soul-taking "stone guest" as hell's ambassador

(it appears the Commendador also has atoning to do). Additional moralizing is provided by Don Juan's uncle and father, both of whom encourage the young man to mend his ways, but he will not heed - throughout the tale Juan variously quotes his tag line - "plenty of time for that" - with regard to repentance. Yet when the time comes and Juan asks for his father confessor, the Commendador retorts that it is far too late. In spite of its somber ending, the story has an overall lighter tone - burlador translating into "trickster" (albeit with a "burlesque" connotation), the game of seduction and deception being more important than the sexual act itself.

The play quickly became popular in Italy via Naples, and the tale made an easy fit into the Italian commedia dell'arte, those improvisatory troupes of players who roamed the Italian countryside traveling from town to town. The commedia used stock characters and situations to tell their stories, and Don Juan and Catalinón were easily assimilated into the characters of the braggart Il Capitano and the wily servant Arlecchino. The art form also commonly featured disguises, serenades, tricks and infidelities (Act II of Leoncavallo's Pagliacci serves as a excellent operatic example). Curiously, it was the unsophisticated commedia dell'arte that brought the Don Juan legend to the high theater of France. Marie de' Medici, wife of Henri IV of France, and queen regnant during the regency of her son Louis XIII, and Cardinal Mazarin, regent during the minority of Louis XIV, were both Italians and brought their native arts and artists to France. (It is also at this time Giovanni Battista Lulli made his way to Paris, soon to make his enormous contribution to the genre of French opera.)

The Italian comedians took up residence at the Palais Royal, playing opposite the troupe led by playwright Jean-Baptiste Poquelin, better known as Molière (1622–1673). Molière was not the first Frenchman to provide a Don Two preceded him, Nicolas Drouin Dorimond's Le fils criminel (1658) and Jean Deschamps Villiers's Le festin de pierre ou le fils criminel (1659). Unlike Tirso, they are of a





decidedly darker tone. Both focus on the filial relationship of a parent disappointed with the conduct of his son. Don Juan is especially vicious as he not only refuses to change, but physically and verbally abuses his father, who subsequently dies of a broken heart. Molière's play is a little kinder to the family patriarchs - the Commandeur's death has occurred prior to the drama's onset, and Don Louis, still offering his admonishing opinion, suffers no fatal consequences. Though considered the greatest Don Juan interpretation, Molière's play is strangely out of balance. Episodic in nature, scenes appear unrelated (not unlike the future opera of Mozart), and Juan spends more time philosophizing in long monologues about the nature of the chaotic universe than engaging in acts of debauchery. The name



Elvire makes its first appearance, cast as the abandoned, yet determined spouse, accompanied by her two brothers. One of them - Don Carlos - is saved by Don Juan after being assaulted by thieves, then has to rationalize the duel he must fight in defense of his sister's honor with an obligatory debt of gratitude. Meanwhile, Don Juan plays off the affections of two peasant girlfriends, Charlotte and Mathurine, much to the displeasure of Charlotte's beau, Pierrot (the French version of Arlecchino – Molière was beginning to introduce commedia dell'arte characters into his works).

In spite of its genius, Molière's play didn't do very well on its first run, attacked for its glaring irreverence and immorality. It was not seen again in France during the playwright's lifetime, and shortly after his death, Molière's widow asked another dramatist, Thomas Corneille, to rewrite a sanitized version. The story made its way to England, not by way of Molière, but by the other French interpretations [one more by Claude de la Rose (also known as Rosimond), Le nouveau festin de Pierre ou L'athée foudroyé, was written in 1670] inspiring Thomas Shadwell to pen The Libertine in 1676.



Back in Italy, Gioacomo Andrea Cicognini's 1632 Il convitato di pietra (the first adaptation of Tirso) became the basis for nearly every Italian version of Don Giovanni that would follow. Cicognini made a few notable changes: Duca Ottavio becomes Donna Anna's principal suitor (rather than the Marquis), from whom Don Giovanni borrows a hat and cloak, presumably for another conquest. Emerging from her tiny, previously offstage role, Anna assumes greater prominence. After being duped and finding her father's body, she publicly demands justice from the King of Castile. Meanwhile, Giovanni makes a hasty retreat, exchanging cloaks with his valet, Passarino, which gains him easy acceptance into a group of peasants. As expected, the rogue runs off with Brunetta, bride of Pantalone (again, another principal commedia character).

We don't know if Da Ponte ever consulted Tirso's play, but it is pretty certain that he knew that of



Cicognini. A few more similarities to his libretto are noticeable: the fleshing out of Donna Anna and Don Ottavio's roles; Giovanni's conquests (though intimated in Molière's play) are enumerated for the first time; and the triple command of the Commendatore to repent is introduced – in Tirso, no such option is offered.

An abundance of Convitatos burgeoned upon Italy's stages and fairgrounds (as puppet plays), too many for further exploration. One notable exception, because of its relation to Bertati and Da Ponte, is Don Giovanni Tenorio o sia Il dissoluto (1736) by Carlo Goldoni. Goldoni would become famous for his contribution to comic theater and comic opera later in the century, but this early work is surprisingly somber. Written mainly to vent his spleen after a bad breakup, Goldoni modeled his Zerlina character (Elisa) after his former girlfriend Elisabetta, making her conniving, petty, deceitful and faithless. Goldoni completely eliminated the servant (who he found to be vulgar), the shipwreck and the speaking stone statue, favoring instead a quick and efficient bolt of lightning in which to commend Giovanni's soul to the underworld. And the trip is truly deserved, as the playwright aptly exposes the rake's rapid descent into depravity.

Naturally, Don Giovanni was ripe for musical adaptation as well. Among the first even remotely resembling Da Ponte's libretto (and descending from Cicognini) was La pravità castigata (1734) to music by Eustachio Bambini, which premiered in Brno. After a noticeable gap others followed, including a ballet, Don Juan (1761), by Christoph Willibald Gluck, an opera in Prague, Il convitato di pietra o sia Il dissoluto (1776) by Vincenzo Righini and Nunziato Porta, another in Venice by Giuseppe Calegari a year later and still another in Naples by Giambattista Lorenzi and Giacomo Tritto in

1783. Four years after that there was an explosion of Don Juan operas. In Rome, Il convitato di pietra was debuted by Vincenzo Fabrizi. In Venice, Il nuovo convitato di pietra by Francesco Gardi and Giuseppe Maria Foppa, ran direct competition (emphasis on the "new") with Gazzaniga Bertati's Don Giovanni ossia Il convitato di pietra. With Foppa (who would become librettist Rossini's several of his early works), the legend had descended to the realm of the absurd, but Bertati's interpretation



had some residual value, as Da Ponte would discover when he set about to write his Don Giovanni to premiere later the same year. Bertati was the doyen of one-act comic operas, a tradition in Venice that became prominent in the 1770s and one that lasted through the early 19th century by way of the works of Giovanni Simone Mayr (Gaetano Donizetti's teacher) and the five early one-act farse by Gioachino Rossini (among which include Il Signor Bruschino). Bertati frames his Don Giovanni with an overall two-act structure as an opera-within-an-opera (much in the spirit as the later work by Richard Strauss, Ariadne auf Naxos). The first part, Il capriccio drammatico to music by G. Valentini, involves a small troupe of singers preparing to perform an opera. The composition by Gazzaniga then takes over as the work in question. In their interpretation of Don Giovanni, we get much of the first act of Mozart's work, as well as the very end scenes with the Commendatore and the concluding moralizing ensemble. The peasant character Materina betrays a name lineage to Molière's play, with which the highly literate Da Ponte would have likely been familiar (though he would change her name to Zerlina). In-between these two points Da Ponte and Mozart must have drawn from other sources –



19TH-CENTURY ADAPTATIONS OF ZORRILLA'S DON JUAN TENORIO

Mariano Pina y Bobigas Juan el perdio (1848)

Juan de Alba y Pefia Don Juan Trapisonda, ó demonio en una casa (1850)

Narciso Setta and Miguel Pastorfido Zampa ó la esposa de mármol (1859)

Chusep B. Baldovi L'agüelo pollastre (1858)

José María Nogués y Castaldi Un Tenorio moderno (1864)

Luís Mejías y Escassy Juan el perdio, segunda parte (1866)

Julián Castellanos y Velasco iFeliz viage, D. Juan! (1870)

Anonymous Don Juan Notorio (1874)

Claudio Compte y Altimiras Lo que le falta á don Juan (1874)

Rafael María Liem y Cerach Doña Juana Tenorio (1875)

José Zorrilla y Moral Don Juan Tenorio (zarzuela) (1877)

Juan de Alba y Peña Las mecedades de don Juan Tenorio (1877)

Bonifacio Pérez-Rioja Un Tenorio de broma (1879)

Rafael Bolumar Font Dos Tenorios del día (1881)

Javier de Burgos El novio de doña Inés (1884)

Joaquín María Bartrina y de Aixemias and Rosendo Arús y Arderiu El nuevo Tenorio (1886)

Salvador María Granés Juanito Tenorio (1886)

Felipe Pérez y González iDoña Inés del alma mia! (1890)

Ramiro Blanco and Modesta Aría Don Juanito (1891)

Adelaida Muñuiz y Mas La herencia del Tenorio (1892)

the ballroom scene and conception of the three dances played at once may have been inspired by Gluck's ballet (the middle scene is a banquet at Giovanni's house that is interrupted by the arrival of the stone guest, frightening the party celebrants); the exchange of cloaks have their roots in Cicognini/Tirso as well as in the tradition of commedia dell'arte. Another commedia practice is the inclusion of a serenade, in this case that which is sung to Elvira's maid (there is also a "serenade" in Gluck's ballet).

Don Giovanni also may bear some light touches from two real-life philanderers — Da Ponte and Giacomo Casanova – who happened to be good friends, and as the legend goes, when Da Ponte was called back to work on Salieri's Axur, Casanova (who happened to be in Prague) gave the libretto his once-over. Not that Da Ponte needed any help in characterizations – he himself had been banned from Venice for unscrupulous relationships with various women. Later under the stress of writing three libretti at once for as many composers, he had a 16-yearold prostitute at his disposal, which he had once proclaimed to have used "quite often." Also of note is the nature of his three operas for Mozart, which is surprisingly libidinous, as the characters of Count Almaviva, Don Giovanni, Fiordiligi and Dorabella all seek satisfaction of their carnal desires. And, even as Martín y Soler's L'arbore di Diana eclipsed Don Giovanni in Vienna, Da Ponte managed to strike up a relationship with Adriana del Bene "La Ferrarese" who was singing the leading role (she would go on to be the first Fiordiligi in Mozart and Da Ponte's next and final collaboration, Così fan tutte). The scandal of their relationship led to the librettist's dismissal as Imperial Poet and eventual departure from Austria's capital city. Coincidentally, the less talented Bertati, whom Da Ponte loathed, would succeed him, and would write the text for one of Domenico Cimarosa's most popular operas, Il matrimonio segreto (1795 -Bertati's libretti would continue to be set long after his death in 1818, and of particular interest is a Don Giovanni penned by bel canto composer Giovanni Pacini in 1832).

Tirso's story would reach its zenith in Mozart's Don Giovanni, but in Spain, the original spirit of Don Juan Tenorio remained fairly intact in José Zorrilla's Romantic-era drama (1844 – a fan of the au currant historical drama, Zorrilla also wrote a play on Pedro the Cruel, El rey y el zapatero, once considered by Giuseppe Verdi for operatic treatment). Taking his cue from Tirso's scene between Don Juan and the Marquis de la Meta, Zorrilla sets up meeting between two rogues, Don Juan and Don Luís Majía at the start of his adaptation. A year has past and it's time to tally the number of women they've bedded and men they've slain. Though Don Juan is ahead in both columns, there is one striking omission – he has not defiled a novice about to take the veil. A new wager is struck.

As a side issue in Zorrilla's play, Luís is affianced to Doña Ana and fears Juan's nefarious intentions toward his bride-to-be, for he has also sought her hand, to the disgust of her father Don Gonzalo. Luís proposes that the couple spend the night together so that Juan will not get to her first, but Ana will not consent to this violation of her honor – they must wait until they're married. Meanwhile, Don Juan is planning on a double abduction, both of Don Luís, who is guarding Ana's window, and the novice Doña Inés. With a little bribing of the duenna,



Angel de la Guardia Don Mateo Tenorio (1895)

Francisco Flores García and Joaquin Abati Díaz Doña Juanita (1895)

Antonio Careta y Vidal El audaz don Juan Tenorio (1897)

Felipe Pérez Capo La noche del Tenorio (1897)

Giullermo Perrín y Vico and Miquel de Palacios Brugueras Don Gonzalo de Ulloa (1900)

Joaquín Arqués Tenorio en Nápoles (1900)

the latter poses little resistance as she faints at the very sight of a man who has breached the convent walls. She is easily relocated to his villa on the outskirts of town. Meanwhile, he has also greased the palms of Ana's servant Lucia, who will leave her mistress's door unlocked to provide unfettered access. Easy success at each venture brings the wrath of Gonzalo and Luís – both demand satisfaction, but Juan makes quick work of them, killing each off in swift succession. In the final scene, Don Juan returns to Seville after an absence of several years. He happens upon the tomb of Don Gonzalo and the ghostly double-dinner invitation ensues. His drama has a surprising twist at the end - Don Juan is saved by spirit of Doña Inés who has died for his sins.

Not unlike the original Tirso, Zorrilla's Don Juan Tenorio was enormously popular and inspired at least 26 further adaptations in 19th-century Spain and is still enjoyed to this day by Spanish-speaking audiences. Elsewhere, other authors of the era, including E.T.A. Hoffmann, Lord Byron, Christian Dietrich Grabbe, Alexander Pushkin (later set as an opera, Kamenny Gost, by Alexander Dargomizhsky in 1872), Prosper Mérimée, Alexandre Dumas père, Charles

Baudelaire, and a little later, George Bernard Shaw, went in decidedly different directions. Post-Mozart adaptations tended to focus on the psychology of Donna Anna, perhaps because the entirety of her seduction is indeterminate. Tirso's four women are just as lustful as Juan is, and as a consequence, not entirely innocent of the fate bestowed upon them. All freely accept Juan's advances, even if the two noblewomen believe him to be their unmarried lovers. But in Mozart's opera, we are not certain how far things have gone before Anna cries for help, though the depth of her remorse and subsequent thirst for revenge betrays a certain sense of responsibility for her father's death.

Progressing toward the end of the century, Don Giovanni himself fell under the Freudian microscope, oddly impotent in the timeframe of the opera as he only has one conquest (completed offstage) and is in constant need of proving his manliness, which may be in doubt. It's not really until the 20th century that anyone began taking a hard look at Elvira, a constant character in nearly every Don Juan journey, and arguably the story's most interesting role. She has an interesting literary history traceable to the 17th-century legend of a wayward Portuguese nun who wrote a series of anxious letters (published in French in 1669) to her long-absent French cavalier. Molière may have known about it - he is among the first to identify by name the donna abbandonata Elvire. In Mozart's case, the opera's overall essay on vulnerability similarly peaks in Elvira's desperation. Just as compulsive as her Don Juan, one understands Elvira's obsession if indeed her sexual encounter with Giovanni was the first and only time (the natures of Donna Anna and Zerlina, on the other hand, seem to imply looser moral fiber). As a result, Elvira is the one who undergoes the greatest transformation, so nicely underscored by her music: in Act I she is victimized and tormented, styled after the rhythnically dotted and by then dated opera seria. But by the time of her Act II gran scena (created for the Vienna production), she becomes emotionally emancipated, resigning herself to a Juan-free fate on more calming and resolute melodic scales.

The legend of Don Juan didn't falter in the 20th century, as further literary treatments attest. In our own era, during which a famed former sports megastar could boast to have had at least 20,000 different sexual partners, Don Giovanni's 2,066 pales in comparison – the spirit of the legendary rogue apparently transcends time and his bravado continues to be a vital and viral living force.

19TH-CENTURY ADAPTATIONS OF THE DON JUAN LEGEND

E.T.A. Hoffmann Don Juan (1821)

Lord Byron Don Juan (1821)

Christian Dietrich Grabbe Don Juan und Faust (1829)

Alexander Pushkin Kamennyj Gost (1830)

Prosper Mérimée, Les âmes du purgatoire (1834)

Alexandre Dumas père Don Juan de Marana ou la chute d'un ange (1836)

José Zorrilla y Moral Don Juan Tenorio (1844)

Charles Baudelaire Don Juan aux enfers (1861)

George Bernard Shaw Man and Superman (1903)



HISTORY AND POLITICS

- The signature of a Franco-Russian trade agreement opens up new opportunities for French traders in the Baltic and the Black Sea.
- Serious rice riots break out in Edo (Tokyo) following several years of famine and rising prices. Five thousand people go on the rampage, smashing the shops and homes of rich merchants.
- The East India Company signs a treaty whereby it gains substantial control over the revenues and the army of the ruler of the Carnatic region in southern India.
- Following the signature of a friendship treaty between Vietnam and France, Count Thomas de Conway, the French governor of Pondicherry, sends troops to Vietnam to restore King Nguyen Anh to the throne.
- The Emperor Joseph II and Catherine II of Russia meet to discuss plans for the reconquest of Istanbul.
- In France, at the opening session of the Assembly of Notables, the finance minister, Calonne, admits that there is a national deficit estimated at 112 million livres.
- A convention to draw up the constitution for the United States of America, presided over by George Washington, opens in Philadelphia. Washington resists efforts to make him king, and the Constitution establishes a balance of powers between the federal government and state governments.
- Thomas Paine travels to Europe where he will remain for the next 15 years agitating for revolution.
- In Spain, King Charles III decrees the setting up of a ministerial council known as a junta. This is an attempt to modernize central governments by creating a link between separate ministerial departs.
- Congress adopts the Northwest Treaty, regulating future colonization of the lands between the Ohio, the Great Lakes, the Appalachians and the Mississippi. It provides a framework for the incorporation of new states into the Union.
- Following Catherine II's rejection of their ultimatum calling for an end to the Russian protectorate in the Crimea, the Ottomans declare war on Russia.
- The Prussians intervene in the Netherlands to support the stadholder William v in his struggle with the Dutch Patriot Party.
- Britain, Prussia and the Netherlands form an alliance against France and Austria.

- In Austria, the Emperor Joseph II promulgates the Josephine code, guaranteeing the equality of all his subjects before the law.
- · Thoughts and Sentiments on Slavery by Ottabah Cugoana, a Fante freed slave living in England, is published. It calls on the British government to send its navy to the West Indies to suppress slave trading.
- Freed slave settlers from England land on the Sierra Leone estuary to found a "province of Freedom." They elect James Weaver as their governor on the basis of a constitution drawn up by Granville Sharp.
- The Russian politician Grigori Potemkin, a favorite of Catherine II, erects sham villages to impress his monarch during a royal tour of the Crimea. Potemkin was responsible for annexing the Crimea in 1783 and developing a Black Sea fleet.
- The Austrian Netherlands are declared a province of the Hapsburg monarchy.
- The Parliment of Paris demands a summoning of the Estates-Générals; King Louis XVI declares that they will be summoned in July 1792.

SCIENCE, TECHNOLOGY

- The Scottish engineer William Symington patents an engine for road locomotion.
- Ernst Chladni experiments with sound patterns on vibrating plates.
- The American inventor John Fitch launches a steamboat on the Delaware River.
- Horace de Saussure reaches the summit of Mont Blanc to take weather observations.
- English cotton goods production is 10 times what it was in 1770, and iron production has quadrupled, but cottage industry still prevails with few large power-operated mills. The Industrial Revolution is still in its early stages.
- The University of Pittsburgh has its beginnings in a college founded at Fort Pitt.



LITERATURE, MUSIC, VISUAL ARTS

- · Christoph Willibald Gluck, the doyen of Viennese composers who spearheaded important reforms in the art of opera, dies. His greatest operatic success was Iphigénie en Tauride, which appeared in 1779. [He also wrote a ballet entitled Don Juan.]
- Luigi Bocherini is made court composer in Berlin.
- First performance of Eine Kleine Nachtmusik by Mozart.
- The dramatist Johann Schiller completes a play in blank verse entitled Don Carlos (which later became an opera by Giuseppe Verdi in 1867). Part of the play, along with many of Schiller's poems, first appeared in the author's own theatrical journal, which he began publishing two years ago.
- Jacques-Louis David paints The Death of Socrates.
- Sir Joshua Reynolds paints Lady Heathfield.

DAILY LIFE

- Dollar currency is introduced in the United States.
- France's working class is ill-paid, the typical working day is 14 to 16 hours and workers are lucky to get 250 days of work per year. The basic food of the people is bread, which takes 60 percent of the average man's wages.
- · Britain begins clearing its prisons, which are overcrowded with inmates, who before the American Revolution would have been transported to the American colonies. The prisoners are transported to Britain's new Australian penal colony at Botany Bay (Australian).
- English sea captain William Bligh, 33, sails for Tahiti on the HMS Bounty to obtain breadfruit plants for planting in the Caribbean Islands as a new source of food for British colonists. As sailing master of Captain Cook's 1772-1775 voyage, Bligh developed an enthusiasm for breadfruit and has persuaded the admiralty that is can be a boon.



HISTORY OF OPERA

In the beginning ...

JACOPO PERI 1561-1633 CLAUDIO MONTEVERDI 1567-1643

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

The circle was known as the CAMERATA and consisted of writers, theorists and composers, including GIULIO CACCINI, OTTAVIO RINUCCINI and VINCENZO GALILEI (father of the famed astronomer). Their efforts exacted musical compositions that took special care to accentuate the dramatic inflection of their



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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602-1676 ANTONIO CESTI 1623-1669

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

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



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

Baroque Opera in France, England and Germany

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



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

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

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



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

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

A major player in the early part of the 18th century was GEORGE FRIDERIC HANDEL, who began his career in Hamburg. As early as 1711, Handel enjoyed success in England and would remain there for the next forty years. During that time, he wrote 35 operas (many in the Italian style), most of which focused on historical, classical or romantic subjects. His inventive

musical style began to set new standards for the art form, and his works redefined the dramatic potential of opera as a vital and vivid experience.

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



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



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

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

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

milestone in the development of comic opera.

Opera during the Classical Period

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



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

Two composers are invariably linked to the Classical Period – Franz Joseph Haydn and Wolfgang amadeus Mozart. Of the former, few of his operas are produced today even though he wrote over 25, most of which were created and performed for his employer, Prince Nikolaus Esterházy. Mozart's operas, however, remain in repertory as some

of the most frequently produced works. Of the five most favorite – *The Abduction from the Seraglio* (1782), *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), *The Magic Flute* (1791) – two are singspiels (a popular German form, replacing sung recitative with spoken dialogue), two opera buffas and one opera "semi-seria." Two opera serias (the form Mozart preferred, incidently) frame his adult career – *Idomeneo* (1781) was his first mature opera and *La clemenza di Tito* (1791) was his last commission.

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



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



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

After the Revolution – French Grand Opera

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

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



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

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



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

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

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

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



Early 19th-century Italy – The Bel Canto composers

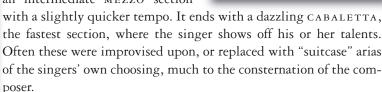
GIOACHINO ROSSINI 1792–1868 GAETANO DONIZETTI 1797–1848 VINCENZO BELLINI 1801–1835 Promotional material for Minnesota Opera's 2001 production of Bellini's The Capulets and the Montagues

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



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

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



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

1824 – there he produced five works for the Paris

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

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



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

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



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



Three Masters of Opera

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

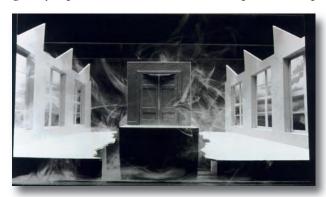
GIUSEPPE VERDI'S roots began in bel canto but the composer transformed the Italian style into a more fluid, less structured form. With a legacy of 26 operas, Verdi is never out of the repertory and four of these (*Rigoletto*, 1851; *Il trovatore*, 1853; *La traviata*, 1853; *Aida*, 1871) are some of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

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



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

MAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera one step further, he crafted his own libretti out of Nordic legends and created spectacular operatic moments. Wagner also greatly expanded the orchestra and developed his own particular brass instruments for greater impact. A Wagnerian singer



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

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

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



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



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





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

Later French Opera

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

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



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

Troyens (composed 1856 – 58), and CHARLES-FRANÇOIS GOUNOD'S Faust (1859) and Roméo et Juliette (1867). An element of realism began to slip into the French repertoire, seen in works by GEORGES BIZET (Carmen, 1875) and GUS-TAVE CHARPENTIER (Louise, 1897). JACQUES OFFENBACH revolutionized the art of comic operetta in such works as Orphée aux enfers (1858), La belle Hélène (1864) and La Périchole (1868). Other composers of this period include CAMILLE



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

Roi d'Ys, 1875) and Jules Massenet (Manon, 1884; Werther, 1892; Cendrillon, 1899).

SAINT-SAËNS (Samson et Dalila, 1877), EDOUARD LALO (Le

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

Verismo in Late 19th-century Italy

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

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



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

Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975



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

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



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 Macheth 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

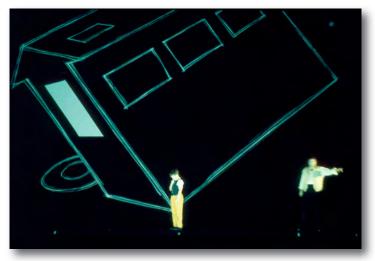
ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



OPERA Minnesota

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



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

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

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

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

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

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



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

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



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

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

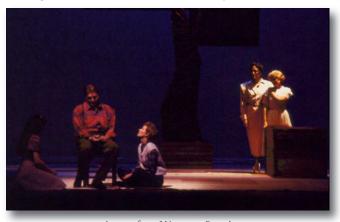
Paris in the 20s served to inspire the next generation of composers, several of which were expatriates from America. GEORGE ANTHEIL was the first American



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

composer to have an opera premiered in Europe - his work, Transatlantic, was written in France but premiered in Frankfurt in 1930. Compatriot VIRGIL THOMSON studied with famed teacher Nadia Boulanger and later produced Four Saints in Three Acts (1934) and The Mother of Us All (1947), both to texts by Gertrude Stein. SAMUEL BARBER stayed on American soil, studying at the newly founded Curtis Institute in 1935. He went on to compose Vanessa (1958), and to open the new Metropolitan Opera House at Lincoln Center, Antony and Cleopatra (1966).

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



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

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

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

Other composers currently at the fore include PHILIP GLASS, JOHN CORIGLIANO and JOHN ADAMS. The Minimalist music of Philip Glass has won popular acclaim among even non-opera-going audiences – his oeuvre includes Einstein on the Beach (1976), Ahknaten (1984), and most recently, The Voyage (1992), commissioned by the Metropolitan Opera to commemorate the 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

PERA

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-feet Minnesota Opera Center, which comprises three renovated warehouses on the Mississippi riverfront in Minneapolis. Winner of a 1990 Preservation Alliance of Minnesota Award, the Minnesota Opera Center is one of the finest opera production facilities in the nation and has served to strengthen the company both artistically and institutionally.

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

In 1997, the company launched its Resident Artist Program to bridge the gap between an artist's academic training and their professional life on the world stage. The RAP is acclaimed for its exceptional, intense and individualized training as

well as the elite group of young artists it produces. Alumni have earned engagements at prestigious houses such as the Metropolitan Opera, the Salzburg Festival and Covent Garden.

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



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



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

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



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

Transatlantic, Poul Ruders' The Handmaid's Tale, Laurent Petitgirard's Joseph Merrrick dit Elephant Man, Saverio Mercadante's Orazi e Curiazi, Ricky Ian Gordon's The Grapes of Wrath, Reinhard Keiser's The Fortunes of King Croesus, Jonathan Dove's The Adventures of Pinocchio, Kevin Puts' Pulitzer Prize-winning Silent Night and Douglas J. Cuomo's Doubt.

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

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



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



Today Minnesota Opera enjoying unprecedented stability and unity of mission, working toward its vision to create a new, dynamic opera company model based upon innovation, world-

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.



2013-2014

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

2012-2013

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

2011-2012

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

2010-2011

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

2009-2010

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

2008-2009

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

2007-2008

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

2006-2007

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

2005-2006

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

2004-2005

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

American Premiere

- Commissioned by The Minnesota Opera or by The Minnesota Opera Midwest Tour
- ▲ Tour production

8 World Premiere

- · Outreach/Education tour
- New Music-Theater Ensemble production

2003-2004

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

2002-2003

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

2001-2002

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

2000-2001

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

1999–2000

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

1998-1999

Otello (Verdi) Madama Butterfly (Puccini) The Turn of the Screw (Britten) Faust (Gounod) Madame Butterfly (Puccini)

1997-1998

Aida (Verdi) La Cenerentola (Rossini) * Transatlantic (Antheil) Tosca (Puccini)

Cinderella (Rossini, Massenet)

1996–1997

La traviata (Verdi) Die Zauberflöte (Mozart) The Rake's Progress (Stravinsky) Carmen (Bizet)

Carmen (Bizet)

1995-1996

La bohème (Puccini) Don Giovanni (Mozart) Pelléas et Mélisande (Debussy) Les contes d'Hoffmann (Offenbach)

* The Bohemians (Puccini)

1994-1995

Turandot (Puccini) Il barbiere di Siviglia (Rossini) Rigoletto (Verdi)

§ † Bok Choy Variations (Chen and Simonson)

* Figaro's Revenge (Rossini, Paisiello)



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

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

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

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

1989-1990 La bohème (Puccini) A Midsummer Night's Dream (Britten) 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) (ensemble)

▲ Cinderella (Rossini) ▲ Tintypes (Kyte, Marvin, Pearle)

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

▲ Jargonauts, Ahoy! (McKeel) 1986–1987

▲ The Magic Flute (Mozart)

§ † ▲ The Music Shop (Wargo)

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) 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)

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)

El Capitan (Sousa) Transformations (Susa) Don Giovanni (Mozart) § † The Newest Opera in the World (Minnesota Ópera)

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

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

1970-1971 § † Christmas Mummeries & Good Government (Marshall)

§ † Faust Counter Faust (Gessner) The Coronation of Poppea (Monteverdi)
The Mother of Us All (Thomson)

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

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

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

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)

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

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



EIGHTEENTH CENTURY

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

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827 Fidelio 1805

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

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

Vincenzo Bellini 1801–1835 Norma 1831

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

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

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

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819-1880 Les contes d'Hoffmann 1881

Georges Bizet 1838-1875 Carmen 1875

Modest Musorgsky 1839–1881 Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893 Eugene Onegin 1879

Engelbert Humperdinck 1854-1921 Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919 Pagliacci 1892

Pietro Mascagni 1863-1945 Cavalleria rusticana 1890

TWENTIETH CENTURY

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

Claude Debussy 1862-1918 Pelléas et Mélisande 1902

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

Alban Berg 1885-1935 Wozzeck 1925 Lulu 1937

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



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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

THE DEEMIEDE

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.

145 PM Notes

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

NOO 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.

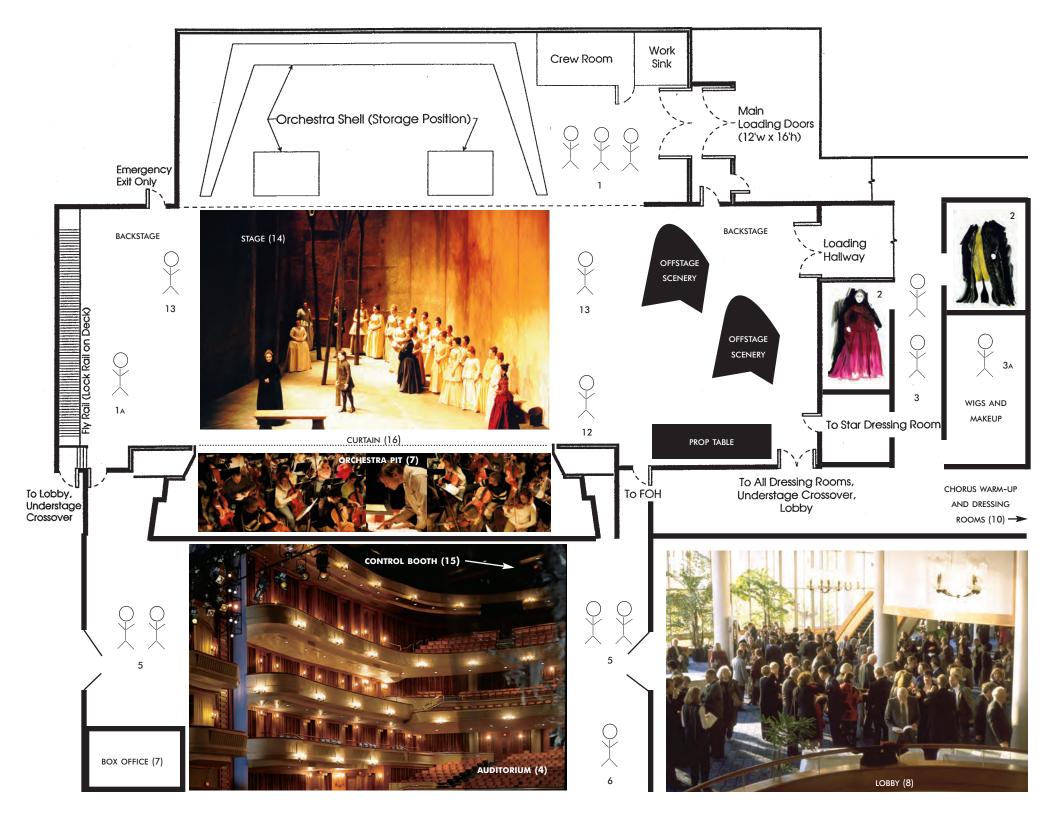
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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 specific 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.



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





THE BASS AND BARITONE

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





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

THE FAT LADY

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





LUCIA DI LAMMERMOOR

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 (air, English and French; ariette, French). A formal song sung by a single vocalist. It may be in

two parts (binary form), or in three parts (see da capo) with the third part almost a repetition

of the first. A short aria is an arietta in Italian, ariette or petit air in French.

ARIOSO Adjectival description of a passage less formal and complete than a fully written aria, but

sounding like one. Much recitative has arioso, or songlike, passages.

AZIONE TEATRALE (It.: 'theatrical action', 'theatrical plot'). A species of Serenata that, unlike many works in this

genre, contained a definite plot and envisioned some form of staging.

ATONALITY Lack of a definite tonal focus, all sharps and flats being applied in the score when necessary.

With no key and therefore no sense of finality, such music sounds odd to the conservative ear,

but with practice the listener can find pleasure in it.

ARTISTIC DIRECTOR The person responsible for the artistic concept of the opera – the overall look and "feel" of the

production.

BACKDROP A large, painted surface at the rear of the stage, associated with old-fashioned stage settings,

two-dimensional, but often striving with painted shadows and perspective to suggest a third

dimension.

BACKSTAGE The area of the stage not visible to the audience, usually where the dressing rooms are located.

BALLAD OPERA A play with many songs; the number has ranged from fifteen to seventy-five. In the early

eighteenth century its music was drawn from popular folk song or quite sophisticated songs

appropriated from successful operas.

BANDA A group of musicians who perform onstage or slightly offstage.

BARITONE The male singing voice which is higher than a bass but lower than a tenor.

BAROQUE A style of art and music characteristic in particular of the Louis XIV period in France and the

Charles II period and after in England. Baroque pictorial art is associated with theatrical energy and much decoration but nevertheless respects classical principles. The music theater of the Baroque, highly pictorial, developed the opera seria, with comic intermezzi between the

acts.

The lowest male singing voice.

BEL CANTO Although meaning simply "beautiful song," the term is usually applied to the school of

singing prevalent in the eighteenth and nineteenth centuries (Baroque and Romantic) which

gave much attention to vocal purity, control, and dexterity in ornamentation.

BRAVO (A) (I) An acknowledgement of a good performance shouted during moments of applause (the ending

is determined by the gender and the number of performers).

BRAVURA Implying brilliance and dexterity (bravura singing, a bravura aria, etc.). Intended for display

and the technical execution of difficult passages.



CABALETTA A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a

cantabile, often for vocal effect only but sometimes dramatically motivated.

CADENCE A resting place or close of a passage of music, clearly establishing tonality.

CADENZA An elaborate passage near the end of an aria, which shows off the singer's vocal ability.

CAMERATA A group of musicians, poets and scholars who met in Florence in 1600 and created opera.

CANTILENA Originally a little song, but now generally referring to smooth cantabile (It: 'singable,' or

'singing') passages.

CAVATINA Originally an aria without a repeated section. Later used casually in place of aria.

CHORUS A group of singers (called choristers) who portray townspeople, guests or other unnamed

characters; also refers to the music written for these people.

CHORUS MASTER Person who prepares the chorus musically (which includes rehearing and directing them).

CLAQUE A group attending performances in the larger opera houses and paid by leading singers to

encourage and direct applause (a member of which is a claqueur).

COLORATURA A voice that can sing music with many rapid notes, or the music written for such a voice.

COMMEDIA DELL'ARTE Masked comedy or improvised Italian comedy of the sixteenth, seventeenth, and eighteenth

centuries. A popular theatrical form with a sketched-out plot and stock characters, a pair of lovers without masks surrounded by comedians—Arlecchino, Brighella, Pantalone, Dottore, etc. Some of Mozart's and Rossini's operas retain the vestiges of these characters. Strauss,

Busoni, and other recent composers have deliberately used them.

COMPRIMARIO A small singing role, often a servant or other minor character.

CONDUCTOR The person who supervises all musical detail, rehearsals and leads the orchestra and advises the

artistic director about the hiring of singers and musical staff (also called the music director).

CONTRALTO The lowest female singing voice.

COUNTERTENOR The highest natural male voice, not a castrato. True male altos may be heard in choirs. The

term falsettist is sometimes used but disputed.

CYCLORAMA A curved curtain or wall enclosing the playing area of the stage and hiding the work areas

behind it.

DA CAPO (It: 'from the top, or back to the beginning'). A familiar direction in music. A da capo aria of the

Baroque period repeats the first part of the aria, with different embellishments, after the

singing of a contrasting second part.

DESIGNER The person who creates the lighting, costumes or sets.

DIAPHRAGM The muscle which separates the chest cavity from the abdominal cavity. It is used by singers

for breath control and it allows them to "project" their voices to the back of the auditorium.

DIRECTOR The person who instructs the singer/actors in their movements on stage and in the

interpretation of their roles.

DOWNSTAGE The front of the stage nearest the audience.

DRAME LYRIQUE (It: dramma lirico). Modern term for opera, not necessarily of a lyrical character. The English

term "lyrical drama" is used in the same way.



DRAMMA PER MUSICA A term that refers to text expressly written to be set by a composer and by extension also to

the composition. The term was the one most commonly used for serious Italian opera in the eighteenth century (as opposed to the modern term opera seria, with which it is in effect

interchangeable).

Music written for two people to play or sing together. DUET

Decoration or ornament. A grace-note addition to the vocal line (also instrumental) of any EMBELLISHMENT

kind, a four-note turn, or a trill.

Three or more people singing at the same time, or the music written for such a group. ENSEMBLE

The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal FALSETTO

> 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.

(It.: 'theatrical celebration'). A title applied to a dramatic work. Feste teatrali fall into two quite FESTA TEATRALE

distinct classes: opera and serenatas.

The last musical number of an opera, or of an act of an opera. FINALE

(It: 'flowering', 'flourish'; plural fioriture). When a composition for the voice contains decorative FIORITURA

> 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.

Stretched canvas and wood panels on which scenery is painted. FLATS

The space above a stage where scenery is "flown" when not in use. A counterweight system FLIES

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.

Traditionally, a serious epic or historical work in four or five acts which makes extensive use GRAND OPERA

of the chorus and also includes a ballet. Also contains magnificent special effects.

Gridiron. Framework from which lines are hung and battens attached for the "flying" of GRID

scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.

(Ger: 'action in music'). Term used by Wagner to describe the libretto for Lobengrin and Tristan HANDLUNG FÜR MUSIK

und Isolde; it has occasionally been used since.

A short piece of instrumental music played between scenes or acts to fill in delays brought INTERLUDE

about by scenery changes.

An instrumental interlude played between acts, or short two-act comic opera played between INTERMEZZO

the acts of an opera seria.

A recurring musical figure used to identify a person, event or idea. LEITMOTIV

A smooth, flowing line. In vocal music it demands steadiness of emission and a sensitivity to LEGATO

phrasing.

The words of an opera. LIBRETTO



A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door MASKING

and window openings are usually masked, often with realistic backings.

An entertainment popular in the late sixteenth century and throughout the seventeenth. A MASQUE

form of "total theater," it combined music, scenic splendor, poetry, and some drama. Milton's

Comus, with music by Henry Lawes, is the most celebrated.

A basically serious play, frequently using comedy for relief, it only outwardly resembles MELODRAMA

> tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for undiscriminating audiences, it uses much music

to stimulate the emotions and much scenic effect to please the eye.

In addition to being the French word for melodrama, this term refers to a technique, which MÉLODRAME

became popular during the eighteenth century, of playing orchestral music under or between

the phrases of spoken dialogue.

Dramma per musica (drama for music) and Melodramma (sung drama) antedate by many years MELODRAMMA

the term opera, now in general use for works of this kind.

Half-voice, with reference to a passage required to be sung softly throughout. A similar term, MEZZA VOCE

messa di voce, has the different meaning of beginning a tone softly, swelling it gradually, and

then softening it again.

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

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

MUSICAL PLAY A convenient but inexact designation which has become popular in English-speaking

> countries to distinguish the more ambitious works in the popular field of lyric theater from (a) European operetta or imitations thereof, (b) musical comedy of the vaudevillian sort, and (c) opera, especially in New York where the form is supposed to belong to the Metropolitan and the New York City Opera Company and is somewhat provincially considered "poison at the box office." David Ewen regards Show Boat, 1927, as the first work of the new genre, the

musical play. By the 1930s, this term had become a catchall.

A term now used to cover musical-dramatic pieces of all kinds except musical comedy and OPERA

operetta, although comic opera comes very close to these forms. The seventeenth-century

Italian term for opera was Dramma per musica or Melodramma.

A precise Italian definition, meaning Italian comic opera of the eighteenth and early OPERA BUFFA

nineteenth centuries. Musical numbers are strung along a continuum of dry recitative.

OPÉRA COMIQUE French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater

> piece written with spoken dialogue between the musical numbers (Faust, Carmen, and Manon) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to

through-composed works.

Literally "serious opera." An opera form of the seventeenth and early eighteenth centuries OPERA SERIA

which uses historical, biblical or mythological subjects with a focus on revenge, danger and

death.



A loosely used term, often used interchangeably with comic opera, opéra bouffe, and musical OPERETTA

> 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.

A musical-dramatic work originating in the twelfth century, now generally performed, in ORATORIO

contradistinction to opera, without action, costumes, and scenery. They are invariably

associated with sacred subjects.

The sunken area in front of the stage where the orchestra sits. ORCHESTRA PIT

An orchestral introduction to the opera, usually played before the acting begins. OVERTURE

PARLANDO (It: 'in speaking style'). An informal and realistic technique occasionally used in Italian opera,

bringing singing close to speaking.

An Italian singing term, asking the voice to glide from one note to another at some distance. PORTAMENTO

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.

The stage opening, resembling a three-sided picture frame. Immediately behind it and PROSCENIUM

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.

Musical singing in the rhythm of speech. RECITATIVE

A sung passage with orchestral accompaniment, lacking the formality of an aria, yet more RECITATIVO

ACCOMPAGNATO 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.

A system of stage production in which a number of works are played, virtually in rotation, by REPERTORY

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.

Revolving stage. Turntable. A section of the stage floor (permanently established) or a circular REVOLVE

construction on a central pivot which revolves, to change scenery or supply movement of

objects as well as people.

A short instrumental piece, literally meaning repetition or refrain. In Monteverdi's works it RITORNELLO

usually consists of a few bars played between the verses of a strophic song.

In art, associated with the late Baroque period and the late eighteenth century. In contrast to ROCOCO

the dignity, heaviness, and occasional pomposity of Baroque, Rococo art is playful, lighter in

tone and color, and adorned with scrolls, acorns, and shells.

The character that a singer portrays. ROLE



ROMANTICISM The movement strongly associated with nineteenth-century Germany, but felt through all

Europe and responsible for far-reaching changes in all forms of art. Rebels against the establishment (which was founded on a deep respect for the classics), the romanticists opposed authority and advocated freedom from formal regulations. They encouraged a subjective,

strongly emotional approach as an antidote to classical decorum.

SCORE The music of an opera or other musical work in which the parts for different performers appear

vertically above one another.

SCRIM A thin curtain, often painted. When lit from behind, one can see through it.

SERENATA A dramatic cantata, normally celebratory or eulogistic in intent, for two or more singers with

orchestral accompaniment. In dramaturgical respects the serenata most closely resembles the

Baroque oratorio.

SINFONIA A symphonic work the precedes an opera (English: overture); a shorter version is referred to as

a prelude.

SINGSPIEL A German form of comic opera with spoken dialogue.

SITZPROBE A sit-down rehearsal where the performers sing with the orchestra for the first time.

SOPRANO The highest female singing voice.

SPRECHSTIMME A form of declamation halfway between speech and song. Instead of exactly notated pitch an

approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing

is found in the works of Schoenberg and Berg.

STAGE LEFT The left side of the stage from the performer's perspective as s/he faces the audience.

STAGE RIGHT The right side of the stage from the performer's perspective as s/he faces the audience.

STRETTA An accelerated passage at the end of an aria, scene, or act.

TENOR The highest male singing voice.

TESSITURA Literally "texture." The approximate range of a role or an aria.

THROUGH-COMPOSED Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or

obviously recognizable recitative.

TRAGÉDIE LYRIQUE A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat

closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the

same period, which may exceed it in vocal expressiveness.

TRILL A musical ornament requiring the rapid alternation of two adjacent notes.

TROUSER ROLE Also called "pants role." The part of a male character sung by a woman, usually a mezzo-

soprano.

UNDERSTUDY A replacement for a particular role in case of illness or emergency (also called a "cover").

VERISMO A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic

subjects.

WANDELPROBE Musical rehearsal which allows the conductor to hear what the singers sound like when they

perform on the set.

WINGS The sides of the stage where the performers wait before making their entrances.

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

New Grove Dictionary of Opera, edited by Stanley Sadie. London: MacMillan Press Limited, 1992.

New York City Opera Education Department, Edmonton Opera



ADAGIO AD LIBITUM	Slowly and smoothly. As you please; freely.	BAR	A vertical line across the stave that divides the music
AD LIBITUM	As you please, freely.		into units.
AFFECTUOSO	Expressively; tenderly; lovingly.	BUFFO, BUFFA	Comic.
AGITATO	Agitated.	CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting	CANTABILE	Songlike; singingly.
)	of broken chords.	CANTABLE	
ALLARGANDO	Slowing and broadening.	CANTATA	A choral piece generally containing scriptural narrative texts.
ALLEGRETTO	Fairly lively; not as fast		Wish or init
	as allegro.	CON BRIO	With spirit.
ALLEGRO	Lively; fast.	CONTINUO	A bass part (as for a
A MEZZO VOCE	With half the voice.		keyboard or stringed instrument) that was used especially in baroque
ANDANTE	Going; moving; at a moderate rate.		ensemble music; it consists of a succession of bass notes
ANDANTINO	Sightly faster than andante.		with figures that indicate the required chords. Also called figured bass,
ANIMATO	With spirit; animated.		thoroughbass.
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone.	COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
	Usually written as a note of smaller size, it shares the time value of the main note.	CRESCENDO	Gradually getting louder.
			n 1
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.	DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
ASSAI	Very; very much.	DIMINUENDO	Gradually getting
А ТЕМРО	At the preceding rate	DIMINGENDO	softer.
	of speed.	DIMINUTION	The presentation of a melody
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale		in halved values so that, e.g. the quarter notes become eighth notes.
	impartially, does not use the diatonic scale and has no keynote or tonal center.	DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.	DOLOROSAMENTE	Sadly; grievingly.

The fifth tone of the diatonic Moved; agitated; lively. DOMINANT MOSSO scale: in the key of C, the Motion; movement. мото dominant is G. OBBLIGATO An elaborate FERMATA Pause sign; prolonged accompaniment to a solo or time value of note so principal melody that is marked. usually played by a single instrument. FORTE Loud. A musical interval OCTAVE FORTISSIMO **f** Very loud. embracing eight diatonic Furious; violent. degrees: therefore, from C^I FURIOSO to C2 is an octave. Playfully. GIOCOSO Extra embellishing notes – ORNAMENTATION Strict; exact. GIUSTO appoggiaturas, trills, roulades, or cadenzas - that A rapid sliding up or down GLISSANDO enhance a melodic line. the scale. An orchestral introduction OVERTURE With grandeur; GRANDIOSO to an act or the whole opera. majestically. An overture can appear only Slow; heavy; solemn. GRAVE at the beginning of an opera. Elegantly; gracefully. GRAZIOSO Or; or else; an alternate OSSIA LAMENTOSO Mournfully. reading. Somewhat less slowly LARGHETTO A five-note scale, like the PENTATONIC than largo. black notes within an octave Broadly and slowly. LARGO on the piano. PIACERE To please. Smoothly and LEGATO connectedly. Soft. PIANO p LEGGIERO Light; airy; graceful. Very soft. PIANISSIMO **pp** Slow. LENTO The property of a musical PITCH tone that is determined by MAESTOSO Majestic; stately; grand. the frequency of the waves From the Italian "master": MAESTRO producing it. a term of respect to ΡΙÙ More. conductors, composers, directors, and great For bowed stringed PIZZICATO musicians. instruments, an indication Marked. that the string is to be MARCATO plucked with a finger. Half; middle; medium. MEZZO Little. POCO With mystery. MISTERIOSO POLYPHONY Literally "many voices." A Moderately; at a MODERATO style of musical composition moderate rate. in which two or more independent melodies are Much; very. MOLTO juxtaposed in harmony; Dying away. MORENDO counterpoint.



The use of several tonal POLYTONAL

schemes simultaneously.

A continuous gliding PORTAMENTO

movement from one tone to

another.

Very fast; lively; quick. PRESTO

An eighth note. QUAVER

Gradually slower. RALLENTANDO

RITARDANDO Gradually slower.

Held back; slower. RITENUTO

A short recurrent RITORNELLO

instrumental passage

between elements of a vocal

composition.

A solo song that is usually ROMANZA

sentimental; it is usually shorter and less complex than an aria and rarely deals with terror, rage and anger.

A florid vocal ROULADE

embellishment sung to one

syllable.

A way of playing or RUBATO

singing with regulated rhythmic freedom.

One half of a whole tone. SEMITONE

the smallest distance between two notes in Western music. In the key of C, the notes are E and F,

and B and C.

Simply. SEMPLICE

Always. SEMPRE

Without. SENZA

Music based on a series of SERIAL MUSIC

> tones in a chosen pattern without regard for traditional tonality.

With accent. SFORZANDO

Muted. SORDINO

Sustained. SOSTENUTO

Under: beneath. SOTTO

Detached; separated. STACCATO

Hurried; accelerated. STRINGENDO

STROPHE Music repeated for each

verse of an aria.

Shifting the beat forward or SYNCOPATION

> 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.

Silent TACET

Rate of speed. TEMPO

The organization of all the TONALITY

> tones and harmonies of a piece of music in relation to a tonic (the first tone of its

scale).

TRISTE Sad.

The 12 chromatic tones of TWELVE-TONE

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.

Rapid. VELOCE

A "vibration"; a slightly VIBRATO

> tremulous effect imparted to vocal or instrumental tone for added warmth and expressiveness by slight and rapid variations in pitch.

Brisk; lively. VIVACE



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1. The written text of the opera is called the ⁴
2. First name of the librettist of the opera. ¹
3. Mozart's <i>Don Giovanni</i> is a(n) in two ¹
4. Though Mozart was a composer whose native
language was, Don Giovanni is sung in
• 2
5. Probably the most famous version of the Don Juan
legend is a drama by French playwright
(who also wrote <i>Tartuffe</i>). ¹
6. The first known complete drama on the Don Juan
legend is Il de Sevilla by Spanish
playwright de Molina. ¹
7. Middle name of the composer of <i>Don Giovanni</i> . ²
8. The five vocal ranges are,,
and ⁴
9. Donna Elvira has traveled from her native town of
to find Don Giovanni. ¹
10. First and last name of the librettist of <i>Don Giovanni</i> .
II. Don Giovanni is the Italian version of the Spanish

name ____. ^{1, 3}

12.	The	provides musi	ical accompaniment
	for an opera. It is	lead by a	who reads
	from a	4	
13.	The i	nstructs the pe	rformers how to act
	on stage. 4		
14.	Many titles of w	orks based on	the legend of Don
	Juan include a	n alternative	reference to the
	Commendatore, o	or the	· 1
15.	Don Giovanni is n	nost immediate	ly based on another
	opera, written by	composer Giu	seppe ¹
16.	The of <i>Do</i>	n Giovanni is co	omposed of country
	folk. ⁴		
17.	A	is some	one who is onstage
	but does not sing		
18.			vo people, a
	(also know as a te	rzetto) is sung l	by three people and
	a is su	ng by four peo	ple. ⁴

Answers can be found in the following articles: ¹ Synopsis ² Mozart biography

³ Background notes 4 Glossary of opera terms

DOWN 1. At his party, Don Giovanni serves _____ to his guests. 1 2. At the end of Act I, Giovanni _____, leaving Leporello holding the bag. ¹ 5. Near the end of Act II, the stone _____ of the Commendatore accepts Giovanni's invitation to dinner. 1 7. Don Giovanni invites the peasants to his ___ supposedly to celebrate the impending nuptials of Zerlina and Masetto. 1 8. In Act II, Masetto leads a _____ of peasants intended to hunt down the lecherous knave ¹ 9. The action of the opera takes place in Spanish city. ¹ 15. ____ has conquered 1,003 women in just Spain alone. 1 16. At the beginning of Act I, Don Giovanni and the Commendatore fight a _____. ¹ 17. In Act II, Giovanni tries to woo Donna Elvira's _____ with a serenade. 1 19. By the beginning of Act II, _____ has tired of his master's antics. 1 20. As a direct result of Giovanni's aborted seduction, ____ loses her father. ¹ 22. In 1788, the opera was presented slightly revised in this Austrian capitol. ¹ 24. During the Act I _____, Don Giovanni makes a 23 move on Zerlina in another room. 1 ACROSS 1. Near the end of Act II, Donna Elvira decides to retire to a . ¹ 3. In order to win Zerlina's affection, Giovanni makes a promise of _____. 4. Three _____ are heard during the Act I finale - a courtly minuet for Anna and Ottavio, a Deutscher for 21. Throughout the opera ___ _ tries to comfort Leporello and Masetto and a contredanse for Giovanni Donna Anna through her grief and anger ¹ and Zerlina. 23. At the end of the opera, the _____ returns as a 6. Leporello is Giovanni's _____ and keeps a list ghost. 1 of all of his master's conquests. 25. For refusing to mend his ways, Don Giovanni's soul ends 10. _____ is betrothed to Zerlina. ¹ up in _____. 11. Don Giovanni premiered in this Czech city. 26. Near the end of the opera, Don Giovanni is serenaded as 12. Giovanni attempts to seduce _____ first by he sits down to _____. They play excerpts from three holding her hand. 1 operas, one of which is Mozart's The Marriage of Figaro. 1 13. In Act II, Giovanni ____ Masetto for daring to 27. A group of _____ celebrate the upcoming wedding punish him for his exploits. 1 of Masetto and Zerlina. 1 14. At the beginning of the opera, the Commendatore is ____ by Giovanni trying to protect her honor. ¹ Answers can be found in the following articles: ____ has come to Seville in search of the 1 Synopsis man who abandoned her. 1 ² Mozart biography

CROSSWORD PUZZLE

3 Background notes

ANSWERS

WORD SEARCH ANSWERS

- 1. libretto
- 2. Lorenzo
- 3. opera; acts
- 4. German; Italian
- 5. Molière
- 6. burlador; Tirso
- 7. Amadeus
- 8. soprano; mezzo; tenor; baritone; bass
- 9. Burgos

- 10. Wolfgang; Mozart
- 11. Don Juan
- 12. orchestra; conductor; score
- 13. director
- 14. Stone Guest
- 15. Gazzaniga
- 16. chorus
- 17. supernumerary
- 18. duet; trio; quartet

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2	2 I found the Opera Box useful:										
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3	These are the items I used: (check al	l that apply)									
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	Don Giovanni vocal score	(Dover)									
	Don Giovanni libretto	(G. Schirmer)									
	CD Don Giovanni	(Deutsche Grammophon; Fricsay (conductor), Fischer-Dieskau, Kohn)									
	CD Don Giovanni	(London; Solti (conductor), Terfel, Fleming)									
	DVD Don Giovanni	(DECCA; Sellars, Perry)									
	DVD Don Giovanni	(Columbia Tri-Star; Losey, Ramondi motion picture)									
	BOOK Mozart and His Oper	as by Stanley Sadie									
	BOOK Mozart: A Cultural	Biography by Robert W. Gutman									
	BOOK Don Giovanni: Moza	rt #18 by English National Opera									
	BOOK Opera Composers: Wor	rks Performers by András Batta									
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