The Marriage of Figaro

Minnesota OPERA

Opera Box

Table of Contents

Welcome Letter 1

Lesson Plan Unit Overview and Academic Standards 2

Opera Box Content Checklist 9

Reference/Tracking Guide 10

Lesson Plans 14

Synopsis and Musical Excerpts 44

Flow Charts 53

Wolfgang Amadeus Mozart – *a biography* 63

Catalogue of Mozart's Operas 65

Background Notes 67

Beaumarchais and Figaro 70

The Two Rosinas 73

Spotlight on History: Spain and Austria 75

World Events in 1786 77

History of Opera 79

History of Minnesota Opera, Repertoire 90

The Standard Repertory 94

Elements of Opera 95

Glossary of Opera Terms 99

Glossary of Musical Terms 105

Bibliography, Discography 108

Word Search, Crossword Puzzle 111

Evaluation 114

Acknowledgements 115

Minnesota OPERA

mnopera.org

imagineopera.org

2006–2007 SEASON

La Donna del Lago

Gioachino Rossini
September 23 – October 1, 2006

The Tales of Hoffmann

Jacques Offenbach
October 28 – November 5, 2006

The GRAPES of WRATH

Ricky Ian Gordon
February 10 – 18, 2007

Lakmé

Léo Delibes
March 31 – April 7, 2007

The Marriage of Figaro

Wolfgang Amadeus Mozart
May 5 – 13, 2007

FOR SEASON TICKETS, CALL 612.333.6669

Minnesota OPERA

620 North First Street, Minneapolis, MN 55401

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

Dear Educator,

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

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

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

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

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

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

Sincerely,

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

Lesson Plan Title Page with Related Academic Standards

lesson title	minnesota academic standards: art k–12	national standards for music education
1 – Life and Times of Mozart	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
2 – How Figaro ended up getting married.	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 "Cinque … dieci …" (Five … ten …) 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 9.3.1.3.1 Music 9.3.1.3.2 Music 9.3.1.3.3 Music 9.4.1.3.1 Music 9.4.1.3.2	1, 2, 4, 5, 6, 7, 8, 9
5 – Acting out scenes from *The Marriage of Figaro*	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9

LESSON TITLE	MINNESOTA ACADEMIC HIGH STANDARDS	NATIONAL STANDARDS FOR MUSIC EDUCATION
6 – Looking at *The Marriage of Figaro* 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 – Interpretations of "Porgi, amor"	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 K–12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

Minnesota Academic Standards, Arts K–12

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

The strands are as follows:

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

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

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

Grades 9–12

STRAND: Artistic Foundations

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

ARTS AREA: Music

CODE: 9.1.1.3.1

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

9.1.1.3.2

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

9.1.1.3.3

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

ARTS AREA: Theater

CODE: 9.1.1.4.1

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

9.1.1.4.2

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

9.1.1.4.3

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

ARTS AREA: Visual Arts

CODE: 9.1.1.5.1

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

9.1.1.5.2

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

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

ARTS AREA: Music

CODE: 9.1.2.3.1

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

9.1.2.3.2

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

9.1.2.3.3

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

ARTS AREA: Theater

CODE: 9.1.2.4.1

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

9.1.2.5.1

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

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

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

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

ARTS AREA: Music

CODE: 9.1.3.3.1

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

9.1.3.3.2

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

ARTS AREA: Theater

CODE: 9.1.3.4.2

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

9.1.1.4.2

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

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

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

9.1.3.5.2

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

STRAND 2: Artistic Process: Create or Make

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

ARTS AREA: Music

CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater

CODE: 9.2.1.4.1

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

9.2.1.4.2

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

9.2.1.4.3

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

STRAND 4: Artistic Process: Respond or Critique

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

ARTS AREA: Music

CODE: 9.4.1.3.1

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

9.4.1.3.2

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

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

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

9.4.1.4.2

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

NATIONAL STANDARDS FOR MUSIC EDUCATION

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

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

3 Improvising melodies, variations, and accompaniments.

4 Composing and arranging music within specified guidelines.

5 Reading and notating music.

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

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

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

9 Understanding music in relation to history and culture.

Opera Box Content List

The Marriage of Figaro

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

_____ FULL SCORE *The Marriage of Figaro* (Dover)

_____ VOCAL SCORE *The Marriage of Figaro* (G. Schirmer)

_____ LIBRETTO *The Marriage of Figaro* (G. Schirmer)

_____ CD *The Marriage of Figaro* [EMI; Taddei, Schwarzkopf, Giulini (conductor)]

_____ CD *The Marriage of Figaro* [Harmonia Mundi; Regazzo, Ciofi, Jacobs (conductor)]

_____ DVD *The Marriage of Figaro* [DECCA; Sylvan, Ommerlé, Sellars (director)]

_____ DVD *The Marriage of Figaro* (Deutsche Grammophon; Fischer-Dieskau, Te Kanawa)

_____ BOOK *Mozart: A Cultural Biography* by Robert W. Gutman

_____ BOOK *Mozart and His Operas* by Stanley Sadie

_____ BOOK *English National Opera Guide No. #17: The Marriage of Figaro* edited by Nicholas John

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

_____ Teacher's Guide

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

The Marriage of Figaro

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 (G. Schirmer)	EMI CD (Giulini)	Harmonia Mundi CD (Jacobs)	Decca DVD (Sellars)	DG DVD (F.-Dieskau; Te Kanawa)
Act One	Act One	Act One	Act One	Act One	Act One
page 1	page 1	track 1/1	track 1/1	track 1/2	track 1/1
page 21	page 14	track 1/2	track 1/2	track 1/3	track 1/2
page 30	page 22		track 1/3		track 1/3
page 31	page 24	track 1/3	track 1/4		track 1/4
page 38	page 33	track 1/4	track 1/5		track 1/5
page 40	page 37				track 1/6
page 41	page 38	track 1/5	track 1/6		track 1/7
page 47	page 45	track 1/6	track 1/7	track 1/4	track 1/8
page 49	page 47	track 1/7	track 1/8		track 1/9
page 58	page 54	track 1/8	track 1/9	track 1/5	track 1/10
page 59	page 56	track 1/9	track 1/10		track 1/11
page 66	page 64	track 1/10	track 1/11	track 1/6	track 1/12
page 69	page 68	track 1/11	track 1/12		track 1/13
page 76	page 75	track 1/12	track 1/13	track 1/7	track 1/14
page 80	page 83	track 1/13	track 1/14		track 1/15
page 95	page 100	track 1/14	track 1/15		track 1/16
page 97	page 103	track 1/15	track 1/16	track 1/8	track 1/17
page 100	page 106	track 1/16	track 1/17		track 1/18
page 102	page 110		track 1/18		track 1/19
page 104	page 113	track 1/17	track 1/19		track 1/20

FULL SCORE	VOCAL SCORE	EMI CD	HM CD	DECCA DVD	DG DVD
PAGE 106	PAGE 116	TRACK 1/18	TRACK 1/20		TRACK 1/21
ACT TWO	**ACT TWO**	**ACT TWO**	**ACT TWO**	**ACT TWO**	**ACT TWO**
PAGE 117	PAGE 125	TRACK 1/19	TRACK 2/1	TRACK 1/9	TRACK 1/22
PAGE 121	PAGE 128	TRACK 1/20	TRACK 2/2		TRACK 1/23
PAGE 126	PAGE 137	TRACK 1/21	TRACK 2/3	TRACK 1/10	TRACK 1/24
PAGE 127	PAGE 140	TRACK 1/22	TRACK 2/4		TRACK 1/25
PAGE 133	PAGE 145	TRACK 1/23	TRACK 2/5		TRACK 1/26
PAGE 135	PAGE 148	TRACK 1/24	TRACK 2/6	TRACK 1/11	TRACK 1/27
PAGE 144	PAGE 155	TRACK 1/25	TRACK 2/7		TRACK 1/28
PAGE 146	PAGE 161	TRACK 1/26	TRACK 2/8	TRACK 1/12	
PAGE 148	PAGE 164	TRACK 1/27	TRACK 2/9		TRACK 1/29
PAGE 157	PAGE 178	TRACK 1/28	TRACK 2/10		TRACK 1/30
PAGE 158	PAGE 180	TRACK 1/29	TRACK 2/11	TRACK 1/13	TRACK 1/31
PAGE 162	PAGE 186		TRACK 2/12		TRACK 1/32
PAGE 162	PAGE 187	TRACK 1/30	TRACK 2/13		TRACK 1/33
PAGE 164	PAGE 190	TRACK 1/31	TRACK 2/14		TRACK 1/34
PAGE 174	PAGE 199	TRACK 1/32		TRACK 1/14	TRACK 1/35
PAGE 188	PAGE 217		TRACK 2/15		
PAGE 192	PAGE 222	TRACK 2/1			
PAGE 199	PAGE 231		TRACK 2/16		TRACK 1/36
PAGE 221	PAGE 254	TRACK 2/2	TRACK 2/17	TRACK 1/15	TRACK 1/37
ACT THREE	**ACT THREE**	**ACT THREE**	**ACT THREE**	**ACT THREE**	**ACT THREE**
PAGE 248	PAGE 278	TRACK 2/3	TRACK 2/18	TRACK 2/1	TRACK 2/1
PAGE 251	PAGE 283	TRACK 2/4	TRACK 2/19		TRACK 2/2
PAGE 257	PAGE 289	TRACK 2/5	TRACK 2/20		TRACK 2/3
PAGE 258	PAGE 291	TRACK 2/6	TRACK 2/21		TRACK 2/4

FULL SCORE	VOCAL SCORE	DG CD	LONDON CD	DVD MOVIE	DECCA DVD
PAGE 262	PAGE 294				TRACK 2/5
PAGE 271	PAGE 301	TRACK 2/7	TRACK 3/1	TRACK 2/2	TRACK 2/9
PAGE 278	PAGE 305	TRACK 2/8	TRACK 3/2		TRACK 2/10
PAGE 295	PAGE 327	TRACK 2/9	TRACK 3/3		TRACK 2/11
PAGE 296	PAGE 329				TRACK 2/6
PAGE 297	PAGE 331	TRACK 2/10	TRACK 3/4	TRACK 2/3	TRACK 2/7
PAGE 299	PAGE 333				TRACK 2/8
PAGE 306	PAGE 340	TRACK 2/11	TRACK 3/5	TRACK 2/4	TRACK 2/12
PAGE 306	PAGE 341				TRACK 2/13
PAGE 307	PAGE 343	TRACK 2/12	TRACK 3/6		TRACK 2/14
PAGE 311	PAGE 347				TRACK 2/15
PAGE 312	PAGE 348	TRACK 2/13	TRACK 3/7	TRACK 2/5	TRACK 2/16
PAGE 315	PAGE 350		TRACK 3/8		TRACK 2/17
PAGE 319	PAGE 358		TRACK 3/9		TRACK 2/18
PAGE 322	PAGE 360	TRACK 2/14			
ACT FOUR	**ACT FOUR**	**ACT FOUR**	**ACT FOUR**	**ACT FOUR**	**ACT FOUR**
PAGE 339	PAGE 375	TRACK 2/15	TRACK 3/10	TRACK 2/6	TRACK 2/19
PAGE 341	PAGE 377		TRACK 3/11		TRACK 2/20
PAGE 342	PAGE 380			TRACK 2/7	
PAGE 343	PAGE 382	– CUT –	TRACK 3/12		
PAGE 349/50	PAGE 389/90	TRACK 2/15 *cont.*	TRACK 3/13	TRACK 2/8	TRACK 2/21
PAGE 351	PAGE 393	– CUT –	TRACK 3/14		
PAGE 362	PAGE 403	TRACK 2/16	TRACK 3/15	TRACK 2/9	TRACK 2/22
PAGE 364	PAGE 405				TRACK 2/23
PAGE 372	PAGE 413	TRACK 2/17	TRACK 3/16		TRACK 2/24

FULL SCORE	VOCAL SCORE	DG CD	LONDON CD	DVD MOVIE	DECCA DVD
PAGE 373	PAGE 415	TRACK 2/18	TRACK 3/17	TRACK 2/10	TRACK 2/25
PAGE 374	PAGE 417				TRACK 2/26
PAGE 378	PAGE 420	TRACK 2/19	TRACK 3/18		TRACK 2/27
PAGE 379	PAGE 421	TRACK 2/20	TRACK 3/19	TRACK 2/11	TRACK 2/28
PAGE 396	PAGE 445	TRACK 2/21			TRACK 2/29
PAGE 408	PAGE 457	TRACK 2/22			
PAGE 410	PAGE 458		TRACK 3/20		
PAGE 413	PAGE 463	TRACK 2/23	TRACK 3/21	TRACK 2/12	TRACK 2/30

LESSON PLAN

TITLE OF LESSON

Lesson 1: Life and Times of Mozart

OBJECTIVE(S)

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

MATERIAL(S)

- Reference books about Mozart (*Mozart: A Cultural Biography; Mozart and His Operas*)
- **Life and Times of Mozart Timeline Research Checklist**
- General reference books about 18th-century Europe *(not in Opera Box)*
- Internet access *(not in Opera Box)*
- Poster board *(not in Opera Box)*

PROCEDURE(S)

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

Suggested topics:

– political and social culture of Europe during Mozart's lifetime (1756 – 1791)
– scientific and technological achievements during Mozart's lifetime.
– social life and class divisions in Austria and Europe during Mozart's lifetime.
– artistic and musical life in Europe from 1756 to 1791.
  ~ opera buffa and opera seria styles in opera
  ~ use of sonata form
  ~ literary and artistic trends

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

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

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

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

ASSESSMENT(S)

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

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

Life and Times of Mozart Research Checklist

GROUP MEMBERS _____

_____

TOPIC _____

Each item must be completed to earn full point value.

POINTS POSSIBLE FOR EACH ITEM _____

RESEARCH CHECKLIST

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

_____ Organize all facts into chronological order. _____ POINTS EARNED

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

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

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

CLASS PRESENTATION CHECKLIST

_____ Prepare an outline of class presentation. _____ POINTS EARNED

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

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

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

_____ Practice speech. _____ POINTS EARNED

_____ Give presentation. _____ POINTS EARNED

_____ Put piece of timeline on wall. _____ POINTS EARNED

_____

TOTAL

LESSON PLAN

TITLE OF LESSON

Lesson 2: How Figaro ended up getting married.

OBJECTIVE(S)

Students will learn about different historical aspects of Mozart's *The Marriage of Figaro.*

MATERIAL(S)

- *Mozart and His Operas* by Stanley Sadie
- *Mozart: A Cultural Biography* by Robert Gutman
- *The Marriage of Figaro, ENO Guide No. 17,* edited by Nicholas John
- *Opera* by András Batta
- Internet access *(not in Opera Box)*
- **How Figaro ended up getting married handout** (1 per student)

PROCEDURE(S)

(1) This lesson is designed for students to research related topics of how Mozart came to compose *The Marriage of Figaro.* The class is to be broken into smaller groups which are to choose one of topics below to research. Suggested topics are as follows:

A – The story of *The Barber of Seville*
B – Who was Pierre-Augustin Caron de Beaumarchais?
C – What is *opera buffa* and *opera seria?*
D – What is *droit du seigneur?*
E – Who was Lorenzo da Ponte?

See **How Figaro ended up getting married handout** for more information.

(2) Allot a certain amount of time for each group to research their topics. Each group is then to prepare a 10-minute presentation describing their topic. Each group member is to be involved in the presentation. A checklist is given.

3) During the presentations, the rest of the class is to take notes on the most important points of the topic. Upon completion of all presentations, students will take a short multiple-choice test based on questions submitted by each group prior to their presentation.

ASSESSMENT

Assessment for this lesson is broken into smaller categories. Value should be given to use of class time for research, cooperation within the group, class presentation, submission of final test questions and the final test. See **How Figaro ended up getting married handout** for more details.

ADDITIONAL COMMENTS

Feel free to make adjustments such as splitting the class into groups, length of class presentation and the given research topics.

How Figaro ended up getting married

NAME _____

Checklist and Rubric
Lesson 2

DIRECTIONS

In this lesson you are to research a topic related to Mozart and the composition of *The Marriage of Figaro* and give a class presentation describing this information. You will also listen to your classmates as they present their findings from their research.

(1) In a small group, choose one topic to research. See topic choices below.
(2) After completing the research, prepare a 10-minute in-class presentation on your topic.
(3) Create three multiple-choice questions based on your presentation's major points.
(4) Take notes during each presentation in preparation for a final test.

RESEARCH TOPIC CHOICES

A – The story of *The Barber of Seville*

The story of *The Barber of Seville* takes place before *The Marriage of Figaro.* These stories are part of a trilogy and involve the same characters created by Beaumarchais. Two operas based on *The Barber of Seville* were famously composed by Paisiello and Rossini.

If you choose this topic, you are to:

- ❑ Create a synopsis of the story.
- ❑ Compare and contrast the characters in this story and Mozart's opera.
- ❑ Describe the controversy surrounding the Beaumarchais plays.
- ❑ Describe the operas based on this story.

B – Who was Pierre-Augustin Caron de Beaumarchais?

Beaumarchais is the author of the Figaro trilogy (of which *The Marriage of Figaro* is the second story). He was not a noble by birth, but lived a life that could have only happened prior to the French Revolution.

If you choose this topic, you are to:

- ❑ Find biographical information about his life.
- ❑ Discover what society was like when he lived.
- ❑ Discover the significance of his becaming a noble person

C – What is *opera buffa* and *opera seria*?

Mozart, like everyone, was a product of his time, and the operas he composed reflected current trends of the day. Opera buffa and opera seria were two standard types of opera at that time. One of the things that make Mozart's *The Marriage of Figaro* a masterpiece is that he combines these two styles into a single opera.

If you choose this topic, you are to:

- ❑ Describe opera buffa and opera seria in general.
- ❑ Show examples of each style in *The Marriage of Figaro.*
- ❑ Show examples where both styles are combined in *The Marriage of Figaro.*

D – What is *droit du seigneur*?

In *The Marriage of Figaro* the Count has abolished the droit du seigneur, which the servants celebrate and Figaro and Susanna comment on. This old law may not make sense to our 21st-century sensibilities, but it did once. To understand why Beaumarchais is satirizing this old law, one must learn about when and why it was created.

If you choose this topic, you are to:

- ❏ Define droit du seigneur.
- ❏ When and where did this law take place?
- ❏ What was the social climate at the time of this law?
- ❏ Describe the view of women and virginity in the Roman Catholic Church when this law was practiced.

E – Who was Lorenzo da Ponte?

Lorenzo da Ponte was the librettist for the three famous operas of Mozart, usually referred to as the "Mozart/da Ponte operas." The operas are: *Don Giovanni, The Marriage of Figaro* and *Così fan tutte.* He lived a long and illustrious life that interestingly ended in America. Knowing about da Ponte reveals aspects of Mozart's creativity.

If you choose this topic, you are to:

- ❏ Give biographical information about da Ponte's life.
- ❏ Describe how da Ponte and Mozart worked to create The Marriage of Figaro.
- ❏ Describe the culture in which he lived and worked.

RESEARCH AND PRESENTATION CHECKLIST

- ❏ Choose your topic. Your group has chosen topic: _____
- ❏ Research your topic and take notes.
- ❏ Create a bibliography of all works cited. You must cite at least three sources.
- ❏ Based on your research, create an outline of your topic for presentation.
- ❏ Practice the presentation.
- ❏ Type three multiple-choice questions that reflect the main points of your presentation. (Use format given in handout.)
- ❏ Give questions to your teacher prior to giving your presentation.
- ❏ Make sure all members of the group have a role in the presentation.
- ❏ During other presentations, take notes for final test.
- ❏ Complete final test.

PRESENTATION GROUP MEMBERS

_____

_____

_____

Presentation Rubric

Your class presentation will be assessed by the following criteria.

CATEGORY	4	3	2	1
PREPAREDNESS	The group is completely prepared and has obviously rehearsed.	The group seems pretty prepared but might have needed a couple more rehearsals.	The group is somewhat prepared, but it is clear that rehearsal was lacking.	The group doesn't seem at all prepared to present.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 –75%) of the time.	It was hard to tell what the topic was.
VOCABULARY	Uses vocabulary appropriate for the audience. Extends audience vocabulary by defining words that might be new to most of the audience.	Uses vocabulary appropriate for the audience. Includes 1 – 2 words that might be new to most of the audience, but does not define them.	Uses vocabulary appropriate for the audience. Does not include any vocabulary that might be new to the audience.	Uses several (5 or more) words or phrases that are not understood by the audience.
TIME-LIMIT	Presentation is 9 – 10 minutes long.	Presentation is 7 – 8 minutes long.	Presentation is 5 – 6 minutes long.	Presentation is less than 4 minutes OR more than 10 minutes.
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 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.

Multiple Choice Questions

This must be turned in prior to class presentation. Create a key with the correct answers.

(1)
A
B
C
D

(2)
A
B
C
D

(3)
A
B
C
D

POINTS EARNED

RESEARCH CHECKLIST	POINTS POSSIBLE:	POINTS EARNED:
PRESENTATION	POINTS POSSIBLE:	POINTS EARNED:
MULTIPLE CHOICE QUESTIONS	POINTS POSSIBLE:	POINTS EARNED:
FINAL TEST	POINTS POSSIBLE:	POINTS EARNED:
SUM OF POINTS:	**TOTAL POSSIBLE:**	**POINTS EARNED:**

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)

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

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

PROCEDURE(S)

(1) Play an excerpt from *The Marriage of Figaro.* Suggested excerpts would be any complete act.

(2) After listening or viewing, ask students to make objective and subjective statements about the performance. Chart and categorize the class comments into two categories, objective and subjective.

DISCUSSION POINTS

– Differences between objective and subjective statements
– Which is easier to make, subjective or objective statements?
– Which type of statement provides more information about a performance for a potential listener?

(3) Explain that the role of any critic (and all musicians!) is to balance the differences between the two. *A possible extension for this lesson could be to have students conduct research on the professional critic.*

(4) Assign students to find and read three reviews from a newspaper, magazine or online source. Students are then to analyze the reviews, identifying the subjective and objective attributes. They will put their answers on the "That was a great performance and I know why!" Worksheet.

(5) In class, question students about their findings.

(6) Then assign students to write a review about a common, singular topic. For example, everyone will write about their experiences passing in the halls between periods, or eating in the cafeteria. Discuss the subjective and objective nature of the comments given.

(7) Assign students to write a review outside of class. This review could be based on the performance the class will attend.

ASSESSMENT(S)

OPTION ONE

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

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed, and written. In addition, students are to fill out another "**THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!**" **WORKSHEET** evaluating an additional excerpt from *The Marriage of Figaro.* (The suggested *The Marriage of Figaro* excerpt is one of the excerpts not used in STEP (1) above. Class participation should also be assessed.

ADDITIONAL COMMENT(S)

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

That was a great performance and I know why!

Subjective/Objective Chart

Lesson 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
1		1		1	
2		2		2	
3		3		3	
4		4		4	
5		5		5	

LESSON PLAN

TITLE OF LESSON

Lesson 4: Translating "Cinque … dieci …" (Five … ten …) into other genres.

OBJECTIVE(S)

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

MATERIAL(S)

- CD *The Marriage of Figaro* (EMI with Taddei, Schwarzkopf)
- LIBRETTO ENO Guide No. 17 (P. 49) *(one copy of the duet excerpt per student)*
- **Translating "Cinque … dieci …" (Five … ten …) into other genres Rubric** *(one copy per student)*

PROCEDURE(S)

(1) As a class, read the text of "Cinque … dieci …" and discuss the following points:

– What is the form of the text ? Is it an solo, duet, etc.?
– What is the overall meaning of the text?
– Does the content of the text have meaning in today's society?
– Is there a popular song that deals with the same emotions?

(2) Students are to take the text of "Cinque … dieci …" and set it into another musical genre. For example, students may turn the text into a rap, country or pop song. Encourage the students to modernize the text.

(3) Students are to perform their compositions with the other students serving as the audience.

(4) Discuss as a class which performances were successful, and why or why not? Include discussion of the effectiveness of the text separate from the music.

(5) As a class, listen to the CD recording of "Cinque … dieci…" (CD 1 – TRACK 2). Compare and contrast the original setting and the student compositions. Discuss which setting is more effective, more entertaining and why.

ASSESSMENT(S)

The final class performance will be evaluated on the completeness of text and its understandability. The audience can provide feedback by determining the most creative and the most effective performance. Value will be given based on class participation. See **Translating "Cinque… dieci…" (Five… ten…) into other genres Rubric** for details.

Translating "Cinque … dieci …" (Five … ten …) into other genres.

Lesson 4 NAME _____

DIRECTIONS

(1) Read the text of "Cinque … dieci …" (Five … ten …) and discuss the following points:

- What is the form of the text? Is it a solo, duet, etc.?
- What is the overall meaning of the text?
- Does the content of the text have meaning in today's society?
- Is there a popular song that deals with the same emotions?

(2) Pick a partner and translate the text into another genre. For example, you could turn this duet into a rap, country and western song, a church hymn, a piece of minimalism or Gregorian chant. You can modernize the word if you choose, but try to maintain the original meaning of the text.

(3) Perform your composition for the class. You will be assessed by the criteria in the rubric below.

(4) At the end, you will listen to the excerpt from *The Marriage of Figaro* and compare and contrast Mozart's composition to yours.

Presentation Rubric

CATEGORY	4	3	2	1
COLLABORATION WITH PEERS	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group.	Often listens to, shares with and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.
PREPAREDNESS	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
STAYS ON TOPIC	Stays on topic all (100%) of the time.	Stays on topic most (99 – 90%) of the time.	Stays on topic some (89 – 75%) of the time.	It was hard to tell what the topic was.
LISTENS TO OTHER PRESENTATIONS	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.

title of lesson

Lesson 5: Acting out scenes from *The Marriage of Figaro*

objective(s)

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

material(s)

- ENO Guide No. 17 (pp. 80 – 92) (one copy of the Act II, No. 15 – Finale per student)
- (optional) "Props" (items for acting out the scene would be a letter (the Count), a pot of flattened flowers and a gardening tool (Antonio), a pile of folded papers (the Count).

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 is not meant to be a spoken play.

(2) Give one copy of the Act II, No. 15 – Finale to each student (pp. 80 – 92). Have students read and act the following roles: (This lesson must be done with all of these parts being acted out.)

the characters

Count Almaviva, *a Spanish nobleman*
Countess Almaviva, *the Count's wife*
Susanna, *the Countess's maid, promised in marriage to Figaro*
Figaro, *the Count's man-servant*
Antonio, *the Count's gardener and Susanna's uncle*
Marcellina, *a housekeeper*
Bartolo, *a doctor from Seville*
Basilio, *a music teacher*

(3) Students are to read through the excerpt, take notes and discuss the personalities of the characters. Then they are to read through it again, but they are to act out their roles in front of the classroom. Encourage students to add vocal inflection and gesture to their parts. Their choices will be discussed in the next step.

(4) After they finish acting the excerpt, discuss the choices they made in creating their characters. What was done to differentiate the men from the women, nobility from the servants, the young and the old, etc? Why were these choices made? Is there a level of hierarchy being displayed here?

(5) As a class, move the discussion to the acceptability of these gestures and inflections. You are moving the discussion toward stereotypes and preconceived ideas. Here are some suggested questions:

- Are these choices and roles acceptable to our current sensibilities?
- Are there some gestures and/or vocal inflections that are acceptable and others unacceptable?
- Why do we have these stereotypes?

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

ASSESSMENT(S)

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

LESSON PLAN

TITLE OF LESSON

Lesson 6: Looking at *The Marriage of Figaro* through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

- ***The Marriage of Figaro* through the Lenses Worksheet and Rubrics** (one copy per student) *(see following pages)*
- Various costumes and props for student presentations (not in Opera Box)

PROCEDURE(S)

(1) Break class into smaller groups and assign each group a "lens" in which to analyze *The Marriage of Figaro*.

(2) As a class, read through ***The Marriage of Figaro* 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 Marriage of Figaro* through the Lenses Worksheet and Rubrics.**

Upon the completion of all presentations, each student is to compose a persuasive essay supporting one of the lenses as superior to the others. All lenses are to be used and cited as supporting material of the argument.

The Marriage of Figaro through the Lenses Worksheet

Lesson 6 NAME _____

DIRECTIONS

Read through each description of the various literary theories or "lenses" used to understand literature. In your small group, read through your assigned lense and find examples of this perspective in the libretto of *The Marriage of Figaro.* After your group has collected enough examples in the libretto, create a 10-minute presentation explaining your position. Use a short example of the libretto to act out (with appropriate costumes and props) in order to demonstrate your position. During the other class presentations, take notes on how each lens is represented in *The Marriage of Figaro.* These notes are to be used in a final persuasive essay supporting one theory. Follow the checklist and rubric to help you complete all the tasks.

Marxist Literary Theory

ASSUMPTIONS

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

STRATEGIES

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

Reader-Response Criticism

ASSUMPTIONS

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

STRATEGIES

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

Postcolonial Literary Theory

ASSUMPTIONS

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

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

STRATEGIES

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

Feminist Criticism

ASSUMPTIONS

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

STRATEGIES

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

Psychological Criticism

ASSUMPTIONS

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

STRATEGIES

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

Biographical, Historical, New Historical Criticism

ASSUMPTIONS

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

STRATEGIES

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

CHECKLIST

- ❑ Individually read the *The Marriage of Figaro* libretto. Make citations in the text when you find examples of your theory.
- ❑ In your small group, discuss your findings.
- ❑ Prepare a 10-minute presentation* that includes the following:
  - An explanation of the purpose of your lens in general
  - A thorough analysis of how *The Marriage of Figaro* can be seen through your lens including at least 5 quotations found in the libretto supporting your theory.
  - An explanation of how the imagery is used to explicate/illuminate your lens's interpretation.
  - Identify a small portion of one or two scenes from *The Marriage of Figaro* which demonstrate how the lens can be used to interpret the action/characters. Assign the roles to the groups members to be acted out during the presentation. Use appropriate costumes/props for the presentation.
  - An explanation of which themes are highlighted through the use of your lens

  * *Follow the* ***Presentation Rubric*** *for parameters of the presentation.*
- ❑ Take notes on the other presentations. Highlight how each lens can be identified in the libretto.
- ❑ Write a persuasive essay supporting one theory as the best way to describe the opera *The Marriage of Figaro.* Use your notes from the presentations to cite examples either for or against your position. Follow the **Essay Rubric** for parameters for your writing.

Presentation Rubric

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

Essay Rubric

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

title of lesson

Lesson 7: Mozart's Musical Choices

objective(s)

Student will actively listen to three arias from *The Marriage of Figaro* 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)*
- CD *The Marriage of Figaro* (EMI with Taddei, Schwarzkopf)
- ENO Guide No. 17 (pp. 52, 67, 115) (one copy of each page for each student)

procedure(s)

(1) Give each student of the **Mozart's Musical Choices Worksheet** and the copy of the text for the three arias used in this lesson. Read through directions with the class.

(2) Play aria no. 3 "Se vuol ballare" (CD 1 – track 5) for the class. Students are to follow along with the text. At the end of the aria, stop and let the students fill in the related boxes. Inform students that they will be able to write more responses after they listen to each aria. Repeat this step for aria no. 10 "Porgi, amor, qualche ritoro" (CD 1 – track 19) and aria no. 26, "Tutto è disposto …" (CD 2 – track 16).

(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

Lesson 7 NAME _____

TEACHER'S KEY

DIRECTIONS

Listen to these three different arias from Act I of *The Marriage of Figaro.* 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. 3 "Se vuol ballare" (PP. 34 – 44)*	No. 10 "Porgi, amor, qualche ritoroa" (PP. 125 – 127)	No. 26 "Tutto è disposto …"" (PP. 403 – 412)
CHARACTER	Figaro	Countess Almaviva	Figaro
VOCAL RANGE	bass	soprano	bass
TEMPO	A: *Allegro* B: *Presto* A: *Allegretto* (There's a very sort *presto* at the end of the piece.)	*Larghetto*	*Accompanied recitative* – tempo fluctuates Aria – *Andante*
METER	3/4 time	2/4 time	Common time, has a feeling of a slow, two beats-to-the-bar, and full four beats to a bar.
DYNAMICS	*p* – *f* (This aria is basically composed in two dynamics)	*p*	*p* – *f*
MUSICAL CHARACTERISTICS *(a minimum of three responses is required)*	The A section is dance-like with a simple melody. The sudden loud bursts, in the fast section, describe Figaro's anger. In the A section, the orchestra is like a guitar with the plucking of the strings. "But as the music progresses, the symbolic sounds of the horns, doubled by *pizzicato* strings, and the sudden leaps in the vocal part, as well as the stabbing accents, convey Figaro's anger, which breaks the conventional surface in the *presto* outburst." (ENO Guide, P. 19)	This cavatina (not a full aria) is constructed in a single section. Melody feels like someone "weeping" or "longing" for something. Orchestra is firm in its accompaniment. This gives a feeling the Countess is sad, but grounded in reality. She knows how her husband really is. Clarinets give a mournful color to the text. "She [the Countess] has a dignity and restraint appropriate to her position, yet she is also a loving wife, deeply wounded by her husband's behavior. (ENO Guide, P. 22)	Sudden dynamic bursts convey Figaro's anger. The rhythm is very solid and mostly on the beat. This gives a feeling of Figaro "secure" in his anger. The vocal line moves in a greater range (higher and lower) then his first aria we listened too. "In the aria he inveighs bitterly against the faithlessness of women, in strongly accented music of wide-ranging compass and angular leaps. In the closing bars the horns add to his torment with their mocking comments." (ENO Guide, P. 27)

** page numbers refer to the Schirmer vocal score*

Mozart's Musical Choices

Lesson 7

NAME _____

WORKSHEET

DIRECTIONS

Listen to these three different arias from Act 1 of *The Marriage of Figaro.* 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. 3 "Se vuol ballare"	No. 10 "Porgi, amor, qualche ritoroa"	No. 26 "Tutto è disposto …""
CHARACTER	Figaro	Countess Almaviva	Figaro
VOCAL RANGE			
TEMPO	A: B: A:		
METER			
DYNAMICS			
MUSICAL CHARACTERISTICS *(a minimum of three responses is required)*			

Minnesota OPERA

title of lesson

Lesson 8: Understanding the libretto

objective(s)

Students will learn about the characteristics of an opera libretto.

material(s)

- libretto *The Marriage of Figaro* (one copy of the Act ii, No. 15 – Finale per student)
- dvd *The Marriage of Figaro* (decca label directed by Sellars)

procedure(s)

(1) Give a copy to each student of *The Marriage of Figaro* libretto Act ii, No. 15 – Finale (pp. 80 – 92)*. 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 ii, No. 15 – Finale of *The Marriage of Figaro* (decca dvd directed by Peter Sellars, chapters 13 – 15) and discuss the merits of the drama. Discussion questions:

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

Convey to the students that opera composers are very much concerned with the audience's ability to understand the text. They are similar to a pop singer, playwright or movie director in that fashion. But composing in this art form requires adjustments to the text that another art form may not need to deal with. For example, singing something generally takes longer than to speak it, or when you are dealing with 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 be 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 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!

Understanding the Libretto

NAME _____

Lesson 8

DIRECTIONS

(1) Read the excerpt of *The Marriage of Figaro* libretto Act II, No. 15 – 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 II from *The Marriage of Figaro,* 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 additional text that they wrote?
– Does the music "fill in" for the missing text?

(4) OPTION ONE

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

OPTION TWO

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

Understanding the Libretto Rubric

NAME _____

Lesson 8

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 needs music to be complete." The essay should contain reasoned arguments (based on your classroom experience) and good grammar.

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

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

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

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

title of lesson

Lesson 9: Interpretations of "Porgi, amor"

objective(s)

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

material(s)

- Both CD recordings of *The Marriage of Figaro*
- **Interpretations of "Porgi, amor" Worksheet** (two copies per student) *(see following page)*
- Text of "Porgi, amor" and "Aprite un po' quegli occhi" from libretto*
- Music of "Porgi, amor" and "Aprite un po' quegli occhi" *

procedure(s)

(1) Play the "Porgi, amor" excerpt for the class. [See additional comments below.] Students are to write down five facts and five opinions of the performance on the **Interpretations of 'Porgi, amor' 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 "Porgi, amor" for the class. Again, students are to write down five facts and five opinions of this performance.

(3) As a class discuss the similarities and differences between the two recordings. Suggested topics for discussion:

– Determine the artistic merits of the two performances.
– Determine if there personal preferences between the two.
– Determine why there are differences (the singers are performing the same written music).
– Which recording is more dramatic, musical or authentic, etc?

assessment(s)

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

additional comments

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

Interpretations of "Porgi, amor" Worksheet

Lesson 9

NAME _____

DIRECTIONS

Write down five facts and five opinions after you listen to the first performance of "Porgi, amor." 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."

1st Performance		2nd Performance	
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)

ADDITIONAL COMMENT(S)

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

Minnesota OPERA

***Le nozze di Figaro* (*The Marriage of Figaro*)**
music by Wolfgang Amadeus Mozart
libretto by Lorenzo da Ponte
based on Pierre-Augustin Caron de Beaumarchais'
La folle journée, ou Le mariage de Figaro (1784)

World premiere at the Burgtheater, Vienna
May 1, 1786

Sung in Italian

CAST OF CHARACTERS

Count Almaviva . . . . . .baritone
Countess Almaviva . . . . . .soprano
Figaro, *valet to Count Alamviva* . . . . . .bass-baritone
Susanna, *maid to Countess Almaviva* . . . . . .soprano
Marcellina, *the housekeeper* . . . . . .mezzo-soprano
Antonio, *a gardener, uncle to Susanna* . . . . . .bass
Barbarina, *Antonio's daughter* . . . . . .soprano
Cherubino, *a young page* . . . . . .mezzo-soprano
Bartolo, *a doctor from Seville* . . . . . .bass
Don Basilio, *a music teacher* . . . . . .tenor
Don Curzio, *a magistrate* . . . . . .tenor

Country men and women, hunters and servants

Setting: the castle of Aguas-Frescas, located three miles from Seville

Synopsis and Musical Excerpts

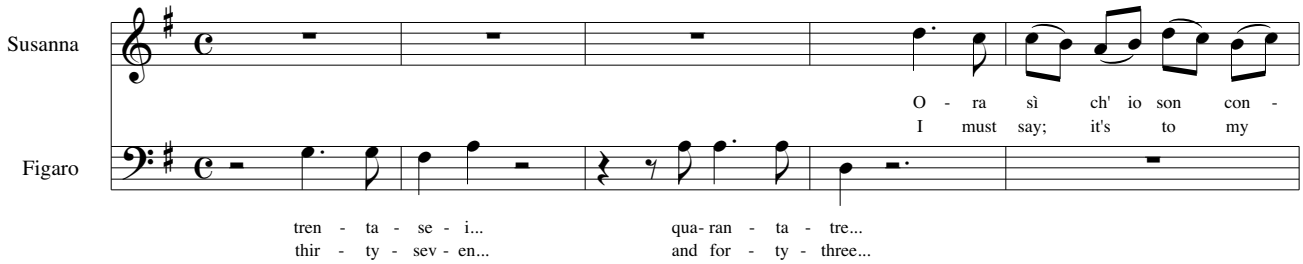
The opera opens with a spirited overture, indicative of the "crazy day" that is about to take place. It contains no thematic material from the opera. Rather, it is an independent, self-contained work, often programmed as a concert piece.

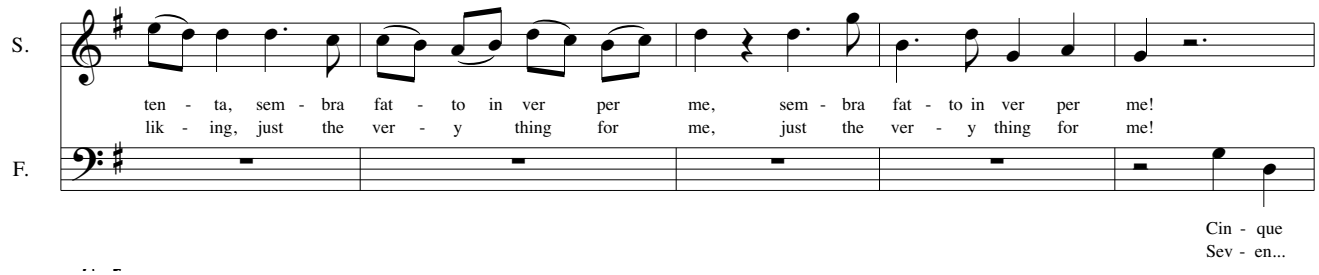
(1) overture

ACT I

An unfinished room. Figaro is measuring the floor, while Susanna puts the finishing touches on her bridal attire. They are to be married that very day, and as a wedding gift, Count Almaviva is giving them a bed and a new room to share.

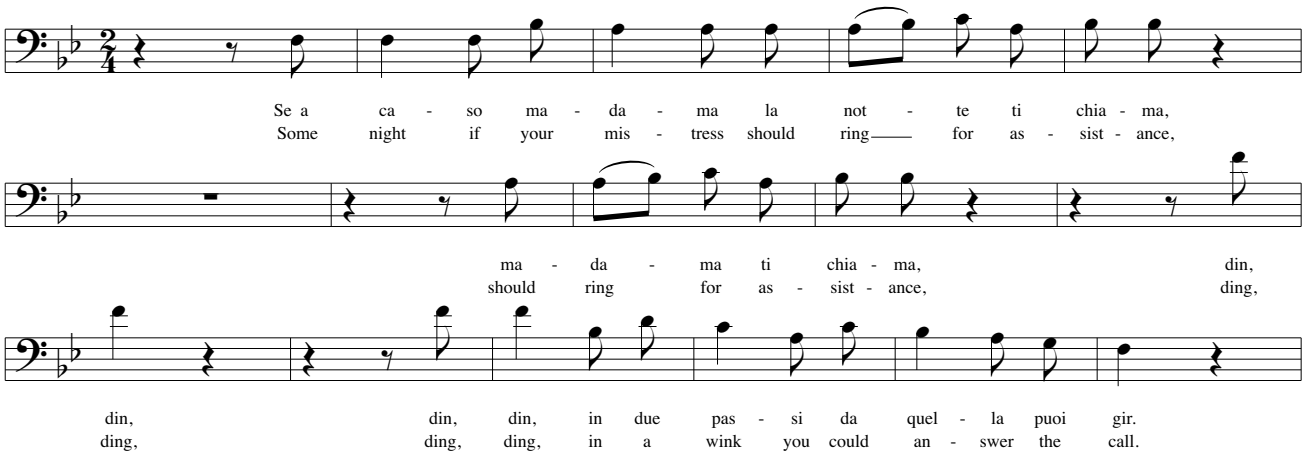
(2) duettino: figaro, susanna – cinque ... dieci ...





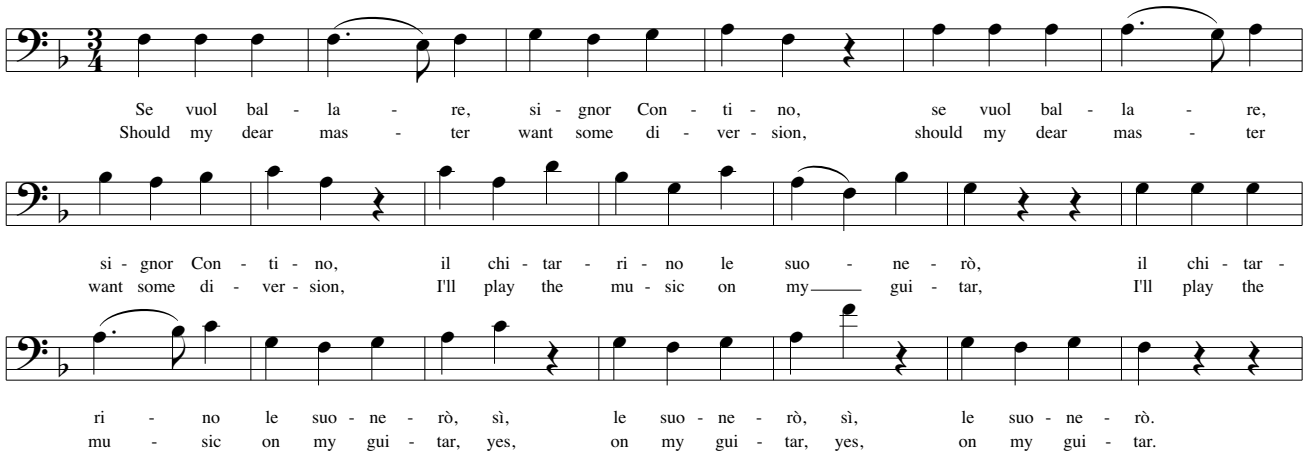
Figaro observes the room's strategic location to both the Count and Countess's apartments, but when Susanna realizes this now will be their lodgings, she is apprehensive. It is a little too convenient for the Count, who has made clear through Don Basilio his romantic intentions toward her.

(3) DUETTINO: FIGARO (THEN SUSANNA) – SE A CASO MADAMA LA NOTTE TI CHIAMA



Figaro counters that the master has relinquished the antiquated "droit du seigneur," but Susanna discloses his offering of a handsome dowry if she submits. Susanna leaves to answer the Countess's page, and Figaro angrily plans to teach the Count a lesson.

(4) CAVATINA: FIGARO – SE VUOL BALLARE



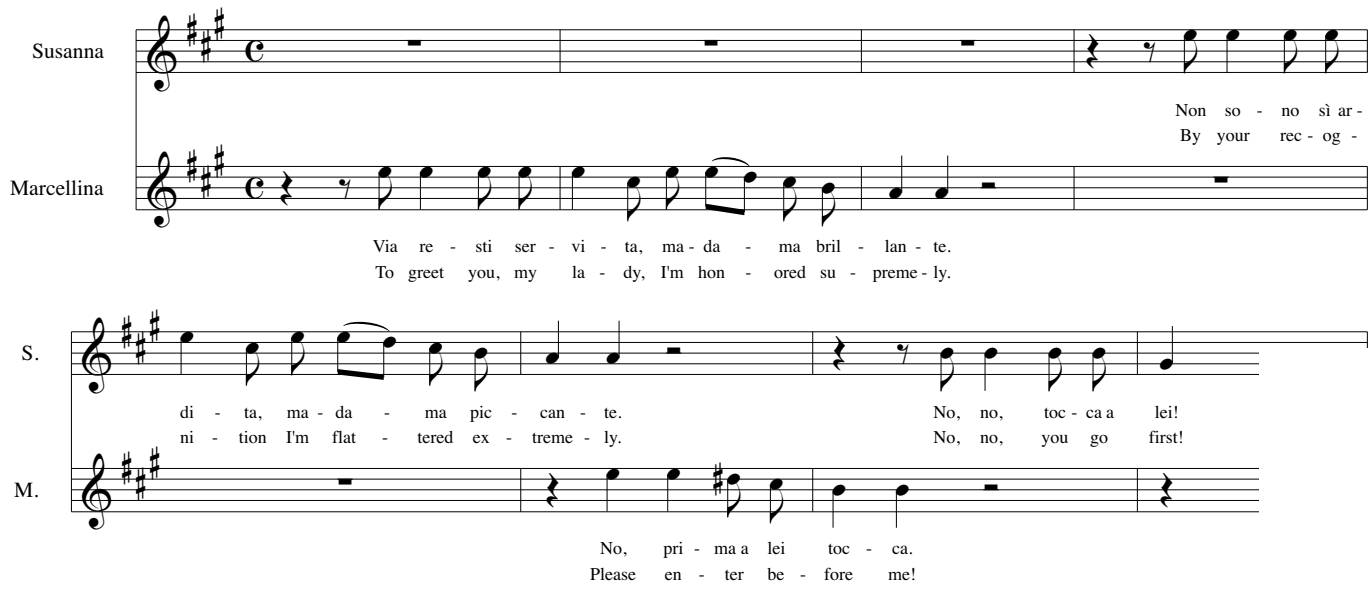
Elsewhere, Marcellina enlists the help of her former employer, Dr. Bartolo. She intends to frustrate the wedding day by executing a contract made between her and Figaro – he has failed to repay a debt, and therefore must marry her (in spite of the great difference in their ages). She hopes to frighten Susanna into rejecting the Count's advances, thereby using

his irritation to her benefit. Bartolo heartily agrees to the plan, for he has his own score to settle – three years ago his marriage plans to Rosina (now the Countess) were upset by Figaro, that meddling barber of Seville.

(5) ARIA: BARTOLO – LA VENDETTA

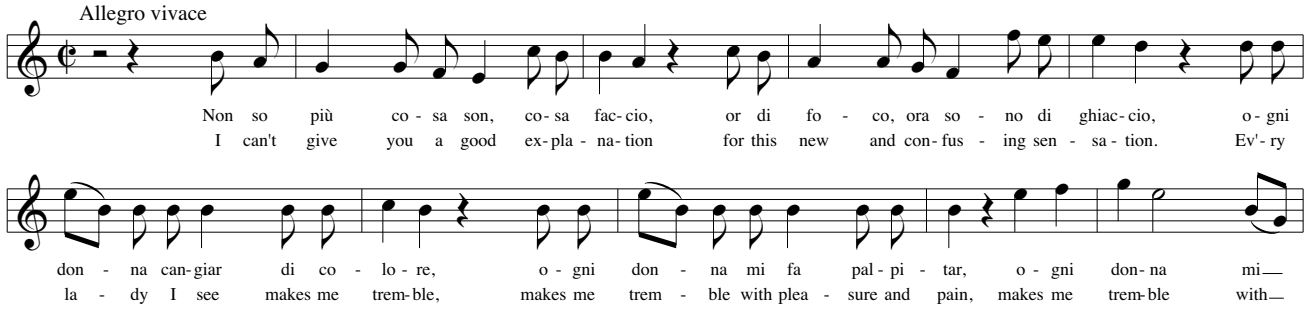
Marcellina encounters Susanna, and they exchange courteously veiled sniping remarks.

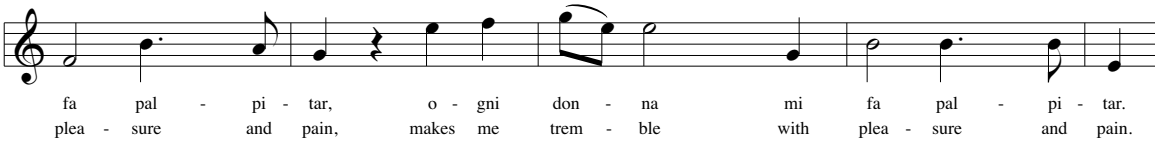
(6) DUETTINO: MARCELLINA, SUSANNA – VIA RESTI SERVITA



Marcellina exits in a fury, and in comes the page Cherubino. He is distraught – the Count caught him in Barbarina's room and now he is to be dismissed. No more will he behold his true love, the Countess.

(7) ARIA: CHERUBINO – NON SO PIÙ COSA SON, COSA FACCIO





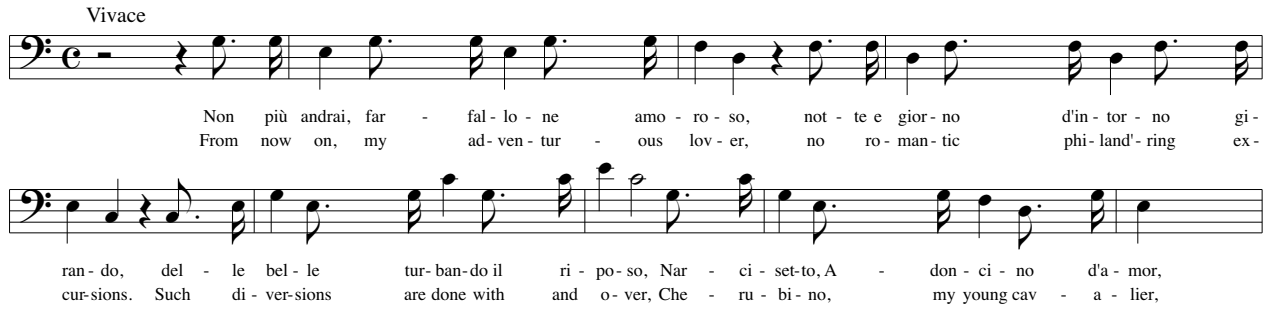
About to leave the room he eyes the Count approaching and hides behind an armchair. The Count presses his advances on Susanna. Basilio is seen nearby, and the Count, not wanting to be compromised, takes cover behind the armchair. Cherubino slips into the chair, and Susanna conceals him. Entering the room, Basilio begins to make slanderous innuendoes about Cherubino's love escapades, implicating Susanna and even the Countess. This draws the Count out of hiding. He angrily orders the page be found at once but soon discovers Cherubino is already in the room and has heard every word, including his romantic overtures to Susanna.

Figaro enters with staff and peasants. They offer a chorus of thanks to the Count for renouncing the abhorrent droit du seigneur with a clever reminder that Figaro and Susanna are the first wedded couple to benefit from the repeal.

(8) CORO – GIOVANI LIETE

Susanna and Figaro make a further entreaty – the page must be pardoned for his amorous indiscretions so he may join the wedding festivities. But the Count does more than that, offering the young man an honorable position in his regiment. His departure will be immediate. Figaro bids a comic farewell, detailing the great glories Cherubino is about to face.

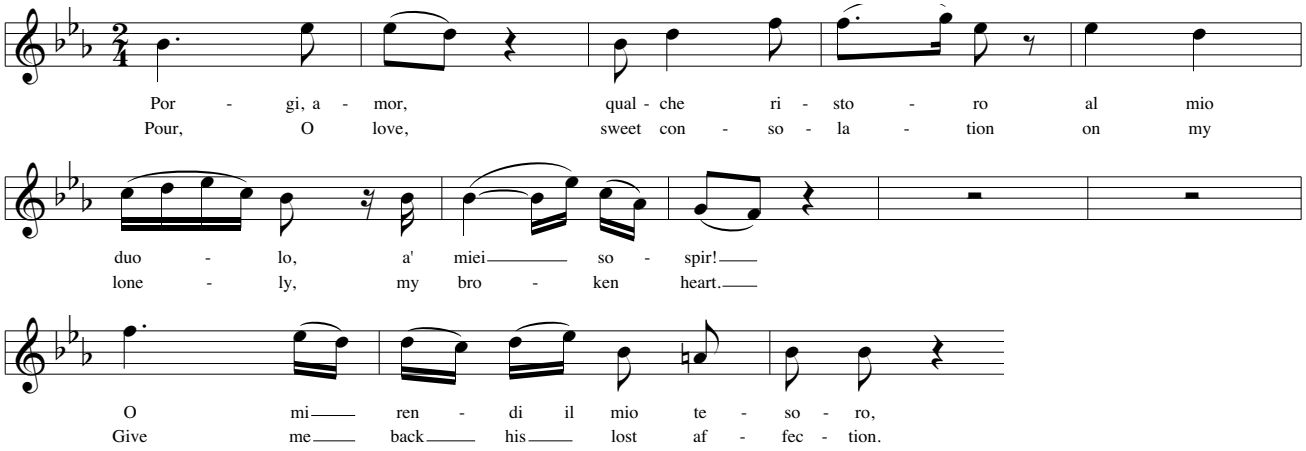
(9) ARIA: FIGARO – NON PIÙ ANDRAI



ACT II

A bedroom. In her boudoir, the Countess laments the loss of her husband's affection.

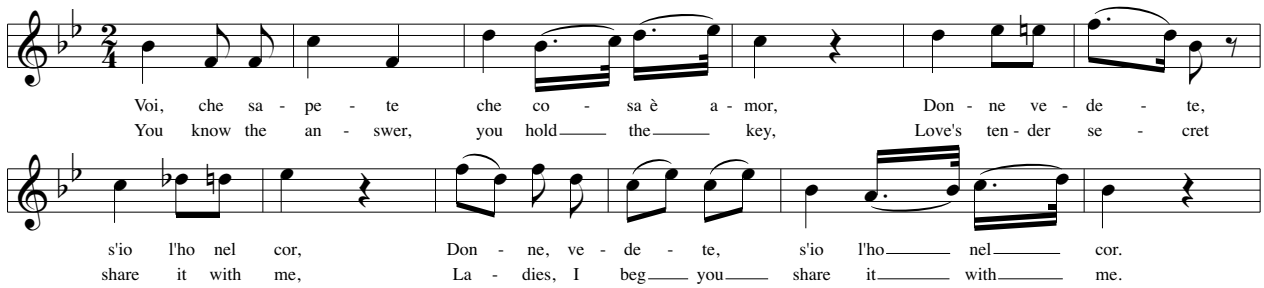
(10) CAVATINA: COUNTESS – PORGI AMOR



Susanna attends to her lady and confesses the Count's illicit proposition. Figaro enters and discloses his knowledge of the Count taking up Marcellina's cause in the disputed contract. He hopes to confuse the situation by inflaming the Count's jealousy – he has sent an anonymous letter, via Basilio, informing his master of an assignation this very evening between the Countess and an unnamed lover. At the same time, Susanna is to let the Count know she is willing to submit to his wishes in the garden. But when the Count arrives, he will find in her place Cherubino disguised as a woman. The Countess will be there to catch him red-handed.

Figaro departs, and Cherubino arrives moments later. As a parting gesture, Susanna instructs him to sing a song he wrote in honor of the Countess.

(11) ARIETTA: CHERUBINO – VOI, CHE SAPETE



While sizing him up for the charade to be performed that evening, the Countess notices his commission, hastily unsealed. As they prepare Cherubino's disguise Susanna gives him instructions as how to behave like a woman.

(12) ARIA: SUSANNA – VENITE, INGINOCCHIATEVI

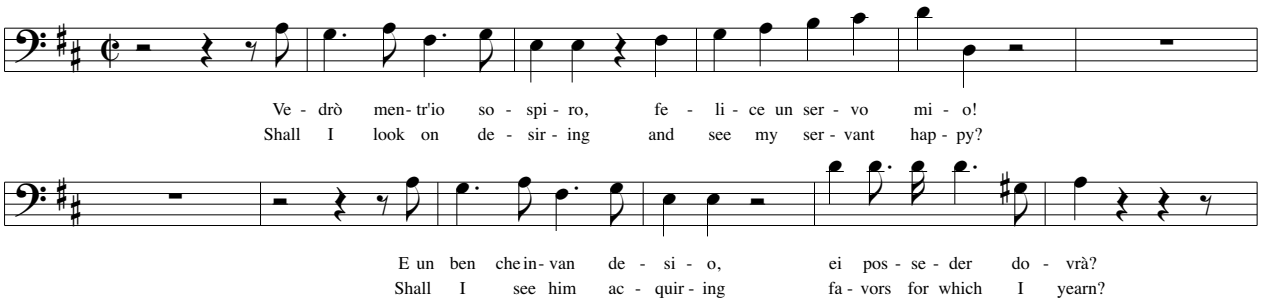
Susanna leaves for a moment and a knock is heard. It is the Count, and the mortified Cherubino scurries into the Countess's wardrobe. Once allowed entry, the Count is immediately suspicious – the door was locked (it almost never is), and he heard voices. He shows his wife the letter, but the confrontation is interrupted by a loud noise coming from the closet. The Countess says it's Susanna and orders her to be silent – her integrity is in question, and she refuses to dignify these accusations by opening the closet. The Count leaves to get some tools and takes the Countess with him, locking all the doors so no one can escape.

Having quietly slipped into the room, Susanna has secretly observed the entire situation. She takes Cherubino's place, and left with no other option of escape, Cherubino jumps out the window. The Count and Countess return – she now prepares her husband for what he might find inside and begs for his understanding, but when Susanna emerges instead of Cherubino, both are dumbfounded. Figaro arrives presently, and once the issue of the letter is settled (merely a joke to tease the Count), he announces the hour has arrived for the wedding ceremony. The Count tarries – Marcellina is due to arrive any minute to present her claim. Instead, Antonio the gardener comes in, fussing over flowers damaged by a falling man. Again suspicions are raised, but the three conspirators allude to the old man's habitual drunkenness, and Figaro declares it was he who jumped to escape the Count's wrath – he had been in the adjoining room waiting for Susanna. Antonio produces a document dropped by the escapee; the Count grabs it and demands Figaro to tell him what it is. The Countess whispers to Susanna – it is the page's military commission – and Susanna in turn whispers to Figaro. Figaro suddenly remembers and adds that he was bringing it to the Count because it lacked the official seal. Marcellina, Bartolo and Basilio belatedly arrive and make their case – Figaro is obligated to marry Marcellina if he can't pay off the debt.

ACT III

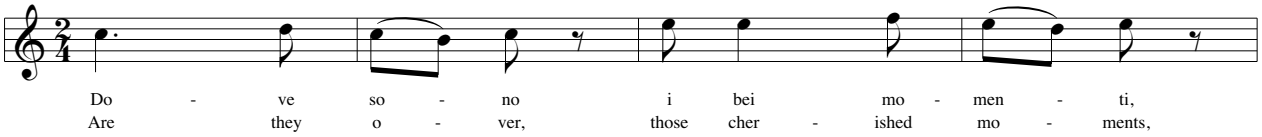
A state room prepared for a wedding feast. The Count reviews the complex events of the day and eyes Susanna and the Countess discussing details of their covert plan. Confronting Susanna alone, he insists Marcellina shall marry Figaro. Susanna retorts that the debt will be repaid by the dowry promised by her employer. The Count denies making any such promise, but Susanna coyly reveals that her protests have been feigned – she is willing to meet the Count in the garden as he desires (the Countess having persuaded her to do so). She encounters Figaro as she leaves the room and whispers that there is no longer need for a lawyer. The Count overhears this remark and is enraged.

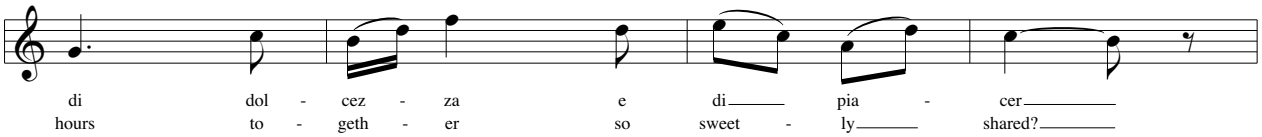
(13) ARIA: COUNT – VEDRÒ MENTR' IO SOSPIRO



Barbarina masks Cherubino in woman's clothes to conceal his supposed departure. Alone, the Countess rues the humiliation she suffers as the result of her philandering husband and recalls happier days.

(14) ARIA: COUNTESS – DOVE SONO





Don Curzio's judgment enforces the terms of the contract – Figaro will have to marry Marcellina. Figaro argues he cannot marry without the consent of his noble parents, whose birthright was indicated by the jewels and linens thieves found nearby when he was kidnapped as a small child. Marcellina and Bartolo recognize a distinguishing mark on his arm and realize that Figaro is their long-lost son.

Susanna enters and seeing Figaro embrace Marcellina momentarily becomes jealous. When all is explained, Bartolo decides to do the right thing and announces there will be a double wedding ceremony. Marcellina discharges the debt as a wedding present to the young couple.

Antonio informs the Count of Cherubino's sighting on the premises dressed as a young girl. The Countess dictates a letter to Susanna confirming the clandestine meeting with the Count and seals it with a pin.

(15) DUETTINO: SUSANNA, COUNTESS – SULL' ARIA

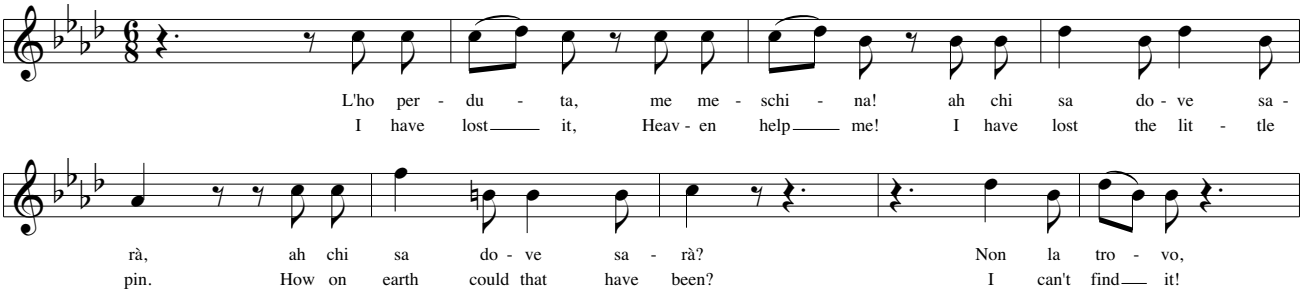
It is agreed they will exchange cloaks so the Countess, disguised as Susanna, can catch her husband red-handed.

Peasant girls (Cherubino among them) present flowers to the Countess. Antonio arrives and exposes the page's deception to the Count. Barbarina intercedes as the Count is about to release his wrath – he once promised to do anything she asked in exchange for her kisses. She begs for permission to marry Cherubino. Figaro invites all to dance as the ceremony begins. As the couples prepare for the fandango, Susanna manages to get the letter into the Count's hand.

ACT IV

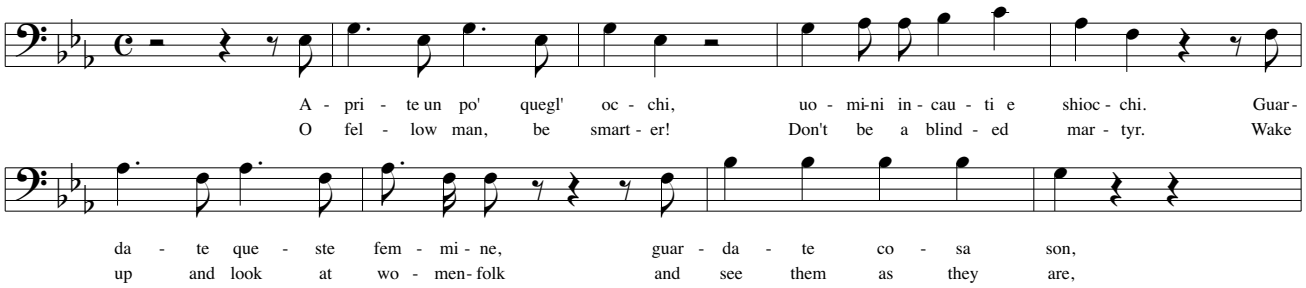
The garden. Barbarina searches for the lost pin she was entrusted to return to Susanna as confirmation of the rendezvous.

(16) CAVATINA: BARBARINA – L'HO PERDUTA, ME MESCHINA



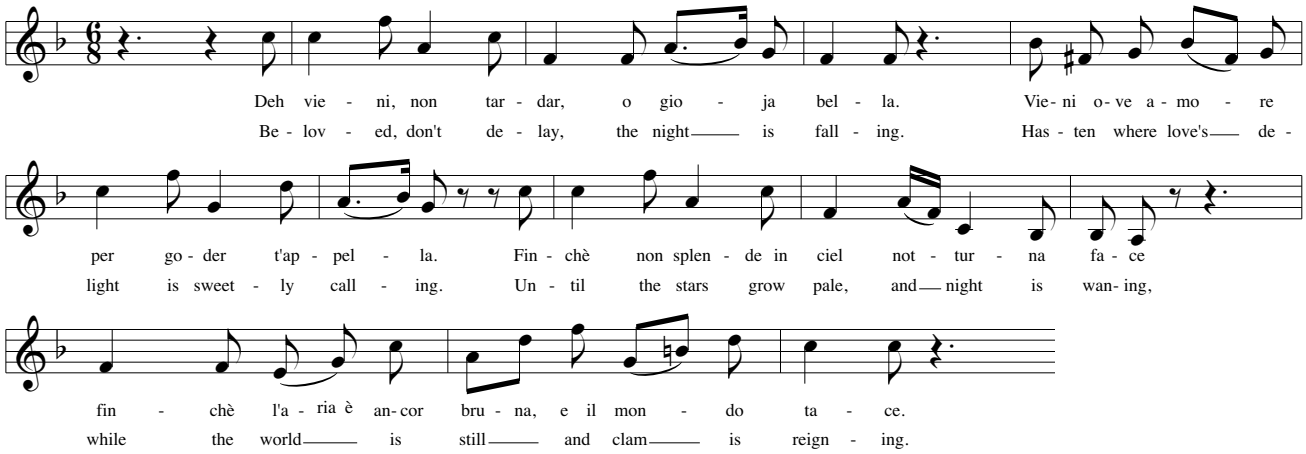
Figaro happens upon the scene and pretends to play along; privately he discloses to Marcellina his despair over what he believes to be Susanna's infidelity. His mother advises him not to be rash, and after he leaves, she goes to warn Susanna, whom she believes to be innocent. Figaro expresses his rage over the unfaithfulness of women.

(17) ARIA: FIGARO – APRITE UN PO' QUEGL' OCCHI



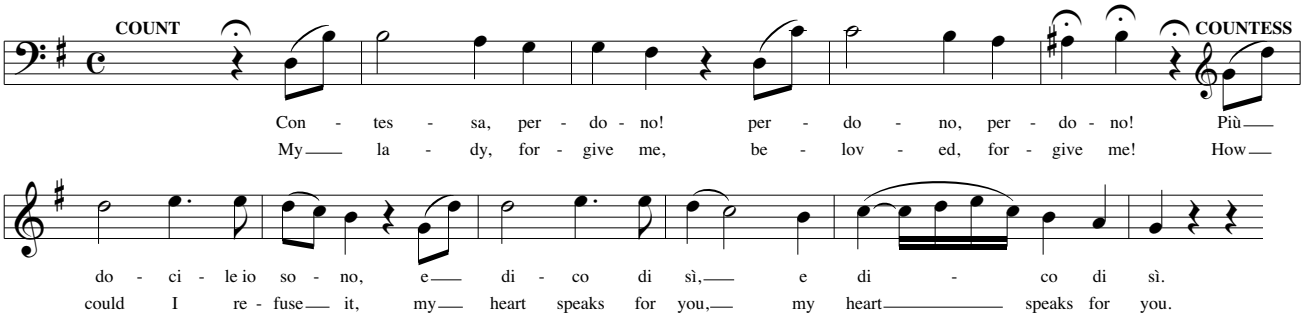
Nearby in the darkness Susanna and the Countess wait. Marcellina has clued them in, and knowing Figaro can hear her voice, Susanna sings of her happy anticipation of a lovers' tryst.

(18) ARIA: SUSANNA – DEH VIENI, NON TARDAR



Looking for Barbarina Cherubino happens upon the Countess, and thinking it is Susanna, makes his approach. The Count arrives, and the game of mistaken identities ensues. Figaro and Susanna are eventually reconciled, and the Count, who has had a chance to woo "Susanna" (the Countess), is caught when he threatens to expose the unknown man (Figaro) he believes is seducing "the Countess" (Susanna). All is forgiven as the day of folly draws to a close.

(19) FINALE: COUNT, COUNTESS (THEN ALL) – CONTESSA, PERDONO



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.

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 necessary 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:

Figaro, *valet to the Count* = F	Susanna, *Countesss Almaviva's chambermaid* = S	Count Almaviva = CT
Countess Almaviva = CTS	Cherubino, *the Count'ss page* = CH	Bartolo, *a doctor from Seville* = BT
Marcellina, *the housekeeper* = M	Antonio, *the Count's gardener and Susanna's uncle* = ANT	Don Basilio, *the music master* = DB
Don Curzio, *a judge* = DC	Barbarina, *Antonio's daughter and Susanna's cousin* = BAR	

Related Information
These comments are interesting facts about Mozart and *The Marriage of Figaro* in a larger context, beyond the work itself. All citations come from the reference books found in the Opera Box.

The Marriage of Figaro

FLOW CHART

ACT I (VS PP. 1 – 41)

Scene	Act I (VS PP. 1 – 13)	(VS PP. 14 – 32)	(VS PP. 33 – 41)
Musical Description	Overture (PP. 1 – 13) *Presto* KEY: D major	No. 1: Duettino [1] (PP. 14 – 21) *Allegro* KEY: G major Recitative (PP. 22 – 23) No. 2: Duettino [2] (PP. 24 – 32) *Allegro* KEY: B-FLAT major	Recitative [3] (PP. 33 – 37) No. 3: Cavatina [4] (PP. 38 – 41) *Allegretto* KEY: F major
Orchestration		[2] Flutes and oboes are the "dings" when the *cressendo* calls for S. Bassoons double the melody when CT calls for F.	[4] F's anger is described by the sudden leaps in the vocal line and strong accents. Also, F sings about playing a guitar. The strings accompany in *pizzicato,* which gives a strumming type sound.
Themes	The overture is constructed in sonata form, but without a development section. A theme – P. 1 (measure 1) B theme – P. 1 (measure 8) C theme – P. 6 (measure 9)	[1] The first confident theme characterizes F and is contrasted with the second lyrical theme. By the end, F sings S's theme. [2] F and S sing the same theme. S, who knows why CT gave them that room, moves to a minor key during this duet.	[4] F sings in minuet form, ironic as he is singing about the CT.
Drama		[1] F is measuring the room and S is trying on her bonnet. [2] S asks what F is doing. He is measuring the room for the bed that CT gave them. S learns that this is to be their bedroom. She doesn't like that idea very much and states why.	[3] S explains CT's real intention is seduce her. She says DB, who teaches her singing, acts as CT's mouthpiece. S exits. F thinks about the situation as he, the C and S are off to London. [4] F plans to distract CT.
Related Information	"All his fingerprints are manifest; brilliant *tutti*s, singing melodies, imaginative orchestration, rhythmic drive, subtly varied harmonies. Its powerful drive and its elegance and carefully calculated details belie the haste in which it was written, a matter of hours before the first performance." (ENO Guide, P. 18)		

The Marriage of Figaro

Flow Chart

Act I (VS pp. 45 – 99)

Scene	Act I (VS pp. 45 – 55)	(VS pp. 56 – 74)	(VS pp. 75 – 99)
Musical Description	Recitative [5] (pp. 45 – 46) No. 4: Aria [6] (pp. 47 – 53) *Allegro con spirito* KEY: G major Recitative [7] (pp. 54 – 55)	No. 5: Duettino [8] (pp. 56 – 63) *Allegro* KEY: A major Recitative [9] (pp. 64 – 67) No. 6: Aria [10] (pp. 68 – 74) *Allegro vivace* KEY: E-FLAT major	Recitative [11] (pp. 75 – 82) No. 7: Terzetto [12] (pp. 83 – 99) *Allegro assai* KEY: B-FLAT major
Orchestration	[6] Trumpets add to the pomp and circumstance of the aria.	[8] The vocal line moves away from being in harmony (rhythmically and textually) as M and S become more opposed to each other.	
Themes	[6] This aria is representative of the "rage" aria found *opera seria.* The quick middle section is more characteristic of *opera buffa.*	[10] The aria is full of breathless phrases and energetic accompaniment describing his excitement. ABAC form.	[12] The three characters' emotions are described in the opening material (CT's anger, DB's sneakiness and S's apprehension). "Perfectly illustrative of the developing action, the *terzetto*, 220 bars long, is in fact a fully-fledged movement in sonata." (ENO p. 21)
Drama	[5] BT and M enter. M enlists BT to be her advocate. She explains how she plans to marry F. [6] BT plots his revenge as F stopped his marriage to CTS. BT exits. [7] M and S enter separately. M says bad things about F and S overhears her. They meet.	[8] M and S curtsy to one aother, but really each one is mad at the other. M exits angrily. [9] CH enters. He tells S that he has been dismissed by CT. [10] CH sings of being in love.	[11] CT is heard. CH hides. DV enters looking for CT. DV questions S about CH and his sneaking around her door. CH comes out of hiding. [12] CT tells DB to find CH and get him out of town. S faints. DB says this is how women are, and CT says that he now understands how matters stand.
Related Information	[5] BT and M are an older couple which provide a contrast to F and S.	[9] CH is in the tradition of Beaumarchais's time when the French aristocracy was interested in the emotional development and sexual education of adolescents.	

The Marriage of Figaro

Flow Chart

ACTS I AND II (VS PP. 100 – 144)

Scene	Act I (VS PP. 100 – 112)	(VS PP. 113 – 124)	Act II (VS PP. 125 – 144)
Musical Description	Recitative [13] (PP. 100 – 102) No. 8: Chorus [14] (PP. 103 – 105) *Allegro* KEY: G major Recitative [15] (PP. 106 – 112)	Recitative [16] (PP. 113– 115) No. 9: Aria [17] (PP. 116 – 124) *Vivace* KEY: C major	No. 10: Cavatina [18] (PP. 125 – 127) *Larghetto* KEY: E-FLAT major Recitative [19] (PP. 128 – 137) Recitative [20] (PP. 137 – 139) No. 11: Arietta [21] (PP. 140 – 144) *Andante con moto* KEY: B-FLAT major
Orchestration	[14] The key of G major is a very bright and happy key.	[17] This aria has a great use of contrasting textures. Also, military pomp is created by the use of trumpets and timpani as CH prepares to leave.	[19] F sings the melody of No. 3 again. [21] *Pizzicato* strings create a guitar-like effect.
Themes			[18] This is the first entrance of the *crescendo.* It is in the style of *opera seria* as opposed to *opera buffa.* "But her inner agitation is conveyed by the gently throbbing accompaniment figure, with its poignant chromatic inflections." (ENO P. 22)
Drama	[13] CT tells DB to get F, and S agrees as she has nothing to hide. CT learns why CH was in the room DB hears someone coming. [14] F and chorus enter singing the praises of CT. [15] They are thanking CT for abolishing the old rule of the "right of the master." CT agrees to wed F and S. The	[16] CH is sad because he has been forbidden from the castle, but CT makes him an officier in his regiment in Seville. This means he must leave immediately. F tells CT to stay until the next day. [17] F prepares CH for military life and all the things that go with it.	[18] CTS longs for her husband's affection. [19] CTS learns of CT's attraction to S. F enters and explains to S and CTS his plan to entrap CT. [20] F exits. CH enters and is asked to sing his love song to CTS. [21] CH sings his song about the secrets of love.
Related Information		[17] *Opera buffa* convention at this time dictated that the act end with an ensemble number.	

The Marriage of Figaro

Flow Chart

ACTS II (VS PP. 145 – 202)

Scene	Act II (VS PP. 145 – 163)	(VS PP. 164 – 185)	(VS PP. 186 – 202)
Musical Description	Recitative [22] (PP. 145 – 147) No. 12: Aria [23] (PP. 148 – 154) *Allegretto* KEY: G major Recitative [24] (PP. 155 – 163)	No. 13: Terzetto [25] (PP. 164 – 177) *Allegro spiritoso* KEY: C major Recitative [26] (PP. 178– 179) No. 14: Duettino [27] (PP. 180 – 185) *Allegro assai* KEY: G major	Recitative [28] (PP. 186 – 189) No. 15: Finale [29] (PP. 190 – 199) *Allegro* KEY: E-FLAT major *Andante con moto* [30] (PP. 190 – 202) KEY: B-FLAT major
Orchestration			
Themes		[25] This number is in sonata form. To heighten the tension, there are sudden dynamic shifts from *piano* to *forte.*	[30] The change from [29] to this simple minuet shows S's surprise (along with the CT and CTS) at the situation. Once they get their bearings, the music changes.
Drama	[22] CTS is impressed with CHs singing. She and S dress CH in women's clothing. [23] S tells C to sit still as they dress him. CH looks like a women. [24] CTS finds the ribbon CH stole and changes it. CT knocks on the door and CH hides. CT questions CTS about the noise. CTS tries to get out of this situation.	[25] CT orders S to appear but CTS forbids her to do so as she is trying on her wedding dress. They all fear a potential scandal. [26] CT orders the servants to open the door but CTS stops him in order to prevent a scandal. CT then asks CTS to accompany him and gets a key. CT locks the door where he thinks S is. [27] S asks CH to come out of hiding. CH jumps out of the window.	[28] CH runs away. S prepares to deal with CT. CTS says that it was CH in the room. CT begins to see the plot that was stated in the letter. [29] CT gets ready to open the door and CTS tries to stop him. [30] S appears and CT and CTS are confused.
Related Information			[29] "In its scale, its complexity and its integration of dramatic and musical meaning, it's without precedent, and has never been surpassed." (ENO P. 23)

The Marriage of Figaro

FLOW CHART

ACTS II (VS PP. 202 – 277)

Scene	Act II (VS PP. 202 – 230)	(VS PP. 230 – 253)	(VS PP. 254 – 277)
Musical Description	No. 15: Finale *continued* *Allegro* [31] (PP. 202 – 216) KEY: B-FLAT major *Allegro* [32] (PP. 217 – 221) KEY: G major *Andante* [33] (PP. 222 – 230) KEY: C major	No. 15: Finale *continued* *Allegro molto* [34] (PP. 230 – 244) KEY: F major *Allegro ma non troppo* [35] (PP. 245 – 2253) KEY: F major	No. 15: Finale *conclusion* *Allegro assai* [36] (PP. 254 – 277) KEY: E-FLAT major
Orchestration		[34] The triplet figure helps build energy and tension. Once F has answered the questions, tension is resolved rhythmically and harmonically.	
Themes	[32] The key of G major is very bright. Mozart uses this to add to the happiness of F's entrance. Also the same as when the chorus entered.		
Drama	[31] CTS is angry at CT, and he asks S to help calm her. S and CTS tell CT that his suspicion has caused all this harm. CT asks for forgiveness. [32] The music for the wedding begins but the CT wants an explanation before anyone can leave. [33] CT asks F if he had ever seen the letter. He says, "No!" All three are surprised by his answer.	[34] ANT enters with a pot of trampled her flowers. He says a boy jumped out of the window and landed on his flowers. F says it was him, as A didn't see the person who jumped. A thinks it was CH. [35] ANT asks what papers are that he found in the garden. F says, "Yes!" ANT exits. F says it is CH's commission and it's missing its seal.	[36] M, BT and DB enter. They demand a hearing with CT regarding a contract. F, S and CTS are nervous of the situation, and CT, BT, DB and M think they have the other three trapped.
Related Information			

The Marriage of Figaro

Flow Chart

ACTS III (VS PP. 278 – 330)

Scene	Act III (VS PP. 278 – 290)	(VS PP. 291 – 304)	(VS PP. 305 – 330)
Musical Description	Recitative [37] (PP. 278 – 282) No. 16: Duetto [38] (PP. 283 – 288) *Andante* KEY: A minor/major Recitative [39] (PP. 289– 290)	No. 17: Recitative [40] (PP. 291 – 300) *Maestoso,* et. al. KEY: F major Aria *Allegro maestoso; Allegro assai* KEY: D major/minor Recitative [41] (PP. 301 – 304)	No. 18: Sestetto [42] (PP. 305 – 326) *Andante* KEY: F major Recitative [43] (PP. 327 – 330)
Orchestration	[38] Flutes and bassoons frequently accompany the vocal line in intervals of sixths.		[42] S enters and the music becomes more agitated, but soon the calm of the opening music returns once she learns of what has just happened.
Themes	[38] The shift from minor to major reflects that CT is relieved that S will meet him that night.	[40] "Mozart uses the stock-in-trade effects for such a situation: rushing unison leaps, trills, dynamic contrasts, and a testing wide-ranging vocal line." (ENO P. 25)	
Drama	[37] CT sums up the plot to this point. CTS and S enter, hidden, and learn of CT's plan for M to marry F. S says that they intend to pay M with CT's dowry. CT responds that that money was only good if she acted on his wishes. [38] S says she will meet CT in the garden. [39] S explains her actions to CT. F enters and CT overhears S and F as they exit.	[40] CT ponders and plans his revenge on F and S. [41] DC gives his verdict. F responds by saying he was kidnapped as a baby and can't marry without the consent of his noble parents. From his explanation, M realizes that F is her child and BT is his father.	[42] F embraces his mother and father. S enters, and seeing this, becomes angry but soon learns the truth. [43] M and BT decide to marry today. They give F the note for the money he owes her. All are happy! Enter BAR and CH. She encourages him to come to her house and be dressed up like a girl. CH is nervous that CT will find him.
Related Information	[37] It is common practice for *opera buffa* works to start the second half with recitative.		[42] This number is the very stuff of opera in Mozart's day, ie. disguises, misunderstandings, etc.

The Marriage of Figaro

Flow Chart

ACTS III (VS PP. 331 – 374)

Scene	Act III (VS PP. 331 – 347)	(VS PP. 348 – 357)	(VS PP. 358 – 374)
Musical Description	No. 19: Recitative [44] (PP. 331 – 339) *Andante,* et. al. Aria *Andantino; allegro* Recitative [45] (PP. 340 – 342) No. 20: Duettino [46] (PP. 343 – 347) *Allegretto* KEY: B-FLAT major	No. 21: Chorus [47] (PP. 348 – 349) *Grazioso* KEY: G major Recitative [48] (PP. 350 – 357)	No. 22: Finale *Marcia* [49] (PP. 358 – 361) KEY: C major *Allegretto* [50] (PP. 361 – 366) KEY: C major *Andante; recitative* [51] (PP. 366 – 370) KEY: C major *Allegretto* [52] (PP. 371 – 374)
Orchestration	[44] Strings and woodwinds give a darker color as CTS sings of her sadness. [46] Strings and woodwinds accompany in a very flowing manner.		[49] Dotted rhythms along with brass and timpani give a march-like feel. [51] Flutes, oboes, and bassoons provide a very simple yet effective counterpoint.
Themes	[44] This famous aria is AAB form.This means the first section is repeated before moving on to the B section.		[51] This simple march is enhanced by a *crescendo* from *pianissimo* to *forte.*
Drama	[44] CTS is anxious that S is late, and she is wondering what happened between her and CT. She then reflects on her memories of the love between her and CT. She asks for only one thing – the return of her husband's affection. [45] ANT tells CT that CH is not in Seville. CTS learns of F's new parents and tells S to write a letter to CT. [46] CTS dictates a letter to S. The letter is sealed with a pin.	[47] Peasant girls (including CH) present flowers to the CTS. [48] CTS takes the flowers from CH. ANT then takes CH's bonnet off. CTS explains to CT that CH was dressed as he was in the morning. BAR asks CT to marry CH. F enters and tries start the wedding, but CT questions him about the jump from the window.	[49] CT and CTS prepare to receive S and F, M and BT [50] Peasants cheer CT for abolishing the old law. [51] S gives the note to CT. F sees this. [52] All praise CT for abolishing the old law.
Related Information			[51] This section is a Spanish courtship dance called a *fandango.*

The Marriage of Figaro

Flow Chart

ACTS IV (VS PP. 375 – 414)

Scene	Act IV (VS PP. 375 – 388)	(VS PP. 389 – 412)	(VS PP. 413 – 420
Musical Description	No. 23: Cavatina [53] (PP. 375 – 376) *Andante* KEY: A-FLAT major Recitative [54] (PP. 377– 382 No. 24: Aria [55] (PP. 383 – 388) *Tempo di minuetto* KEY: G major	Recitative [56] (PP. 389 – 393) No. 25: Aria [57] (PP. 394 – 402) *Andante* KEY: B-FLAT major No. 26: Recitative [58] (PP. 403 – 405) Aria (PP. 405 – 412) *Andante* KEY: E-FLAT major	Recitative [59] (PP. 413 – 414) No. 27: Recitative [60] (PP. 415 – 416) *Allegro vivace assai* Aria (PP. 417– 419) *Andante* KEY: E-FLAT major Recitative [61] (PP. 420)
Orchestration	[53] Muted strings color BAR's anxiety.	[58] String accompaniment in the recitative describes the anger and grief of F. The vocal line has wide leaps and strong accents similar to CT's earlier "rage aria."	[60] Woodwind and string *pizzicato* accompaniment
Themes	[53] BAR is frantic yet the reason for her angst is seemingly comical. [53] "The choice of *tempo di minuetto* underlines her courtly aspirations." (ENO, P. 26)		[61] C enters singing what F sang in Act I.
Drama	[53] BAR has lost her pin. [54] BAR tells F that she is looking for the pin and F gives her one. She then tells F the reason why she is looking for it. M advises F to act with reservation. F exits to look for S and CT. M, no longer S's rival, will serve to defend her. [55] M sings about couples in love and how a female's heart can break.	[56] BAR is standing with some food that she received as reward for what she did with the pin. She meets F. F orders DB and BT to hide and watch CT and S. DB wonders why F is acting like this, as many others before him have experienced this. [57] DB sings of headstrong youth and what he has learned over the years. [58] F sings to the men in the audience to be aware of the scars that women can leave upon you.	[59] S learns that F is watching her. [60] S is hoping her lover will not delay in coming to her. [61] F thinks he's being tricked by S.
Related Information	[53] This aria is frequently omitted in staged performances.	[57] This aria is frequently omitted in staged performances.	

The Marriage of Figaro

Flow Chart

Acts IV (VS pp. 412 – 481)

Scene	Act IV (VS pp. 412 – 456)	(VS pp. 457 – 481)
Musical Description	No. 28: Finale *Andante* [62] (pp. 421 – 434) KEY: D major *Con un poco più* [63] (pp. 434 – 445) KEY: G major *Larghetto* [64] (pp. 445 – 456) KEY: E-FLAT major	No. 28: Finale *conclusion* *Andante* [65] (pp. 457 – 462) KEY: B-FLAT major *Allegro assai* [66] (pp. 463 – 472) KEY: G major *Andante* [67] (pp. 470 – 472) KEY: D minor *Allegro assai* [68] (pp. 473 – 481)
Orchestration		[67] After a grand pause, the key changes to minor and CT finally asks for forgivenes, singing a long, slow melody with wide leaps.
Themes	Keys change at significant moments in the drama.	
Drama	[62] CT tries to seduce CTS, who he thinks is S. S, F and CTS are watching. CT steps in between CTS and CH, receives a kiss from CH. F steps in and gets hit by CT. [63] CT is alone with the person he thinks is S. F enters. [64] F learns that S is involved in this trick; he plays along.	[65] F and S make up. CT enters still looking for S. S and F decide to end the joke. [66] CT thinks F is trying to seduce CTS. He calls for help – all enter. CT demands that F apologize. CTS enters and asks that CT forgive them on her account. [67] He does and everyone is happy. [68] All sing about being tormented, but ultimately being reunited by love.
Related Information		

Wolfgang Amadeus Mozart

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

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

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

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

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

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

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 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.

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

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

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 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.

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

Wolfgang Amadeus Mozart – Catalogue of Operas

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

L'oca del Cairo (The Goose of Cairo)	unperformed, composed 1783 *opera buffa;* libretto by Gianbattista Varesco
Lo sposo deluso (The Deluded Bridegroom)	unperformed, composed 1783 *opera buffa;* librettist unknown, after *Le donne rivali*
Der Schauspieldirektor (The Impresario)	Vienna, Schönbrunn Palace, February 7, 1786 *Singspiel;* libretto by Gottlieb Stephanie the younger
Le nozze di Figaro (The Marriage of Figaro)	Vienna, Burgtheater, May 1, 1786 *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 (All Women do the Same)	Vienna, Burgtheater, January 26, 1790 *opera buffa;* libretto by Lozenzo da Ponte
La clemenza di Tito (The Clemency of Titus)	Prague, National Theater, September 6, 1791 *opera seria;* libretto by Pietro Metastasio, revised by Caterino Mazzolà
Die Zauberflöte (The Magic Flute)	Vienna, Theater auf der Wieden, September 30, 1791 *Singspiel;* libretto by Emanuel Schikaneder

Pierre-Augustin Caron de Beaumarchais

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

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

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

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

> As long as I don't print anything regarding government, religion, ethics, the ruling class or people of influence, opera, theater, or about anyone connected with anything, I can publish whatever I want subject to the approval of one or two censors.
>
> – Figaro, *Le mariage de Figaro,* V.iii

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

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

CHARACTERS IN THE FIVE-ACT ORIGINAL PLAY
PIERRE-AUGUSTIN CARON DE BEAUMARCHAIS'
LA FOLLE JOURNÉE, OU LE MARIAGE DE FIGARO

COUNT ALMAVIVA, *GOVERNOR OF ANDALUSIA*
THE COUNTESS, *HIS WIFE*
FIGARO, *THE COUNT'S VALET. AND STEWARD OF THE CASTLE*
SUZANNE, *THE COUNTESS' PRINCIPAL MAID, AND ENGAGED TO FIGARO*
MARCELINE, *THE HOUSEKEEPER*
ANTONIO, *HEAD GARDNER, UNCLE OF SUZANNE AND FATHER OF FRANCHETTE*
FRANCHETTE, *DAUGHTER OF ANTONIO*
CHERUBIN, *THE COUNT'S PRINCIPAL PAGE*
BARTHOLO, *A DOCTOR FROM SEVILLE*
BAZILE, *MUSIC MASTER TO THE COUNTESS*
DON GUZMAN BRID'OISON, *A JUDGE*
DOUBLE-MAIN "CLAWFINGERS", *LAWYER'S CLERK, SECRETARY TO DON GUZMAN*
AN OFFICER OF THE LAW AND CLERK OF THE COURT
GRIPE-SOLEIL, *A YOUNG SHEPHERD*
A YOUNG SHEPHERDESS
PEDRILLO, *THE COUNT'S HUNTSMAN*

SERVANTS, PEASANTS, WOMEN AND GIRLS FROM THE COUNT'S ESTATES

SETTING: THE CASTLE OF AGUAS-FRESCAS, THREE LEAGUES FROM SEVILLE

abroad, his family was placed under arrest and he himself was designated a criminal émigré. He spent his final years clearing his name.

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

Le mariage de Figaro was originally cast in five acts (Beaumarchais originally had intended to produce an opera), which Da Ponte cut to four by reducing several scenes and characters and by conflating Act III and IV. A large section of the play's Act III involves processing Marceline's contract – by devoting so much time to this detail, the playwright satisfies a personal vendetta. Beaumarchais's judge, Don Guzman Brid'oison (Don Curzio in the opera) bears resemblance to a certain Judge Goëzman, who caused the author's ruin and imprisonment. The playful stutter adds a further gibe as does the inclusion of the greedy-fingered clerk "Double-Main," who is all too ready to process any bribe.

Other deletions include Bazile's unsuccessful courting of Marceline's affections (he wants to marry her himself) and the Countess's showing a more than polite interest in her godson Chérubin's advances. In fact, the Countess is by far the

one character who goes through the greatest transformation from play to opera. Her plight is given more depth and intensity of feeling – indeed she is the one serious character in the entire drama who endures many sacrifices to win back the love of her husband. Her two solo arias yield solemn moments of great introspection amidst the scurry, vivacity and comedy of the otherwise "crazy day."

The character of Figaro changes as well. In *Le barbier de Séville,* his quick solutions and sense of adventure solve many a problem with relative ease, but by *Le mariage de Figaro* his answers are not as readily available (as evidenced by the second act finale), and he must be aided by his nimble-minded fiancée, Susanna, who soon becomes the real brains of the operation. Also, by *Mariage,* Figaro has acquired a bit of an attitude and is sassy, even insolent to his boss, Count Almaviva, in a constant battle of wits and surprises. Figaro's growing bitterness reflects Beaumarchais's own disillusioning experiences with royal authority.

Of constant debate is the inclusion of the "droit du seigneur," a feudal lord's right to be the first to enjoy a bride's affections on her wedding night. Did such a custom actually exist during medieval times? A parallel can be drawn to the *jus primae noctis,* which is said to really derive from a duty a man had to pay to his overlord in compensation for the loss (or division) of the future wife's household services more so than for her sexual favors. Voltaire had used it as propaganda against the church in his play *Le droit du seigneur* (1762), and Beaumarchais was an ardent admirer of his predecessor's voluminous oeuvre. Yet in his preface, written after the play's premiere, he carefully noted that the satire was not directed to the aristocracy as a whole but to the man who tarnishes his reputation as an aristocrat. It's hard to say whether or not he was covering all the bases, but the inclusion of this barbaric custom may just have been an attempt to poke fun at Spain, then considered by the French to be in a cultural backwater.

> No, Monsieur Count, you will not have her ... you will not have her ... Just because you are a powerful lord, you believe yourself to possess great genius! ... Nobility, fortune, rank, situation; all that makes you proud. What have you done to earn such rewards? You were simply born to it, and nothing more! Otherwise you are an ordinary man! While me, zounds! lost in obscurity among the populace, it's been necessary to deploy more cunning and calculation to subsist on my own, more than it's taken to rule Spain for the last 100 years; and you want to match wits ...
>
> – Figaro, *Le mariage de Figaro,* V.iii

Though many of the main points of the drama carry forward into the opera, the dialogue appearing from time to time verbatim, much of the play's edgy sarcasm and political undercurrents failed to make the cut. *Le mariage de Figaro* remains a timely play that has not survived beyond the French Revolution. Indeed, its lasting significance is greatly enhanced by the opera it inspired, a work whose brilliant music, genuine characters and comic situations have kept *The Marriage of Figaro* on the stage almost since the day it was first performed.

The Two Rosinas

Dale Johnson, *Artistic Director*

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

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

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

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

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

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

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

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

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

Spain and Austria in the 18th Century

Spain

The Marriage of Figaro is set near Seville in the Andalusian province of southwest Spain. For a number of centuries Spain had been considered a cultural backwater, especially in comparison with its more dazzling neighbor France (in fact, one of Beaumarchais's visits as a French envoy was intended to modernize the government in Madrid). It therefore would not be beyond one's expectation to find a barbaric custom, such as the feudal *droit du seigneur*, or a lord's right to have any woman in his manor on her wedding night, to still be in practice in the 18th century. Count Almaviva's choice to abolish the law would have appeared forward-thinking, yet obviously he did not plan to honor the code. Beaumarchais used the hypocrisy to poke fun in another direction, across the Pyrenees at his own government but his attempts to veil his satire were transparent enough to cause concern.

Curiously, in the 18th century Spain was ruled by Bourbon monarchs, descendents of French King Louis XIV. To understand how this might have happened, one must go back to the 15th century, a time when Isabella of Castile married Ferdinand of Aragon, uniting their two countries into the majority of what Spain is today (their other notable achievement was to finance Columbus's expeditions, leading to the discovery of America and the New World). To strengthen political alliances and keep their French foes at bay, the dual monarchs arranged marriages for their children to all of France's neighbors: Isabella, then Maria to Emmanuel of Portugal, Catherine to Henry VIII of England, Juan to Margaret of Burgundy (at that time virtually an independent nation) and Juana to Philip of Austria. As the possibilities began to die out (or go crazy from marrying genetically related cousins), it came down to Charles V, grandson of Isabella and Ferdinand, who not only inherited Spain from his mother but Austria, Burgundy and the Netherlands from his father's side of the family. Though Charles eventually split his vast empire between his son Philip II and brother Ferdinand I, Spain remained close to Austria, in most cases marrying the Spanish heir apparent to an Austrian princess to seal the bond.

In the 17th century, however, two important marriages took place. Louis XIII of France married a Spanish princess, Anne. His sister Elizabeth in turn married Philip IV of Spain and their daughter was betrothed to Louis XIV. As a consequence, when the Spanish Hapsburg line died out in 1700 both France and Austria had an equal claim to the throne: France put forth Louis's grandson, Philip (who was also great-grandson of both PhilipIV and his sister Anne) while the Austrians supported Charles, son of Emporer Leopold and grandson of yet another (younger) sister to Philip IV. If either side won, the balance of power in Europe would have been severely shifted.

The War of the Spanish Succession dragged on until 1714. Louis lived just barely long enough to see his progeny sit on the Spanish throne but he didn't get everything he wanted – some sacrifices had to be made. The peace treaty stipulated that a single ruler could not reign over both Spain and France. Further, Spain had to give up the Spanish Netherlands (Belgium) to Austria and France had to give up their large New World colony of Louisiana to Spain. Austria further obtained the duchy of Milan, Naples, and Sardinia (which it traded for Sicily) and acquired a firm foothold in Italy (which would have important consequences in Italy's 19th century battle for unification).

Austria

Later in the 18th century Austria had its own succession issues. Charles VI (who eventually ascended to the throne in 1711) had no male heir, only a daughter, Maria Theresa. There was strong resistance to her becoming empress but Charles's will was enforced by the Pragmatic Sanction. When she finally ascended to the throne in 1740, however, naturally every power

tried to take advantage. During the War of the Austrian Succession, Charles Albert of Bavaria seized the Imperial title of Holy Roman Emperor (more or less an honorary position held by the Hapsburgs for over 400 years) claiming the medieval Salic Law (which had stood the test of time in France) prevented women from that honor. Maria Theresa's expansionist neighbor, Frederick the Great of Prussia, bombarded her country with ammunition in his pursuit of obtaining Silesia.

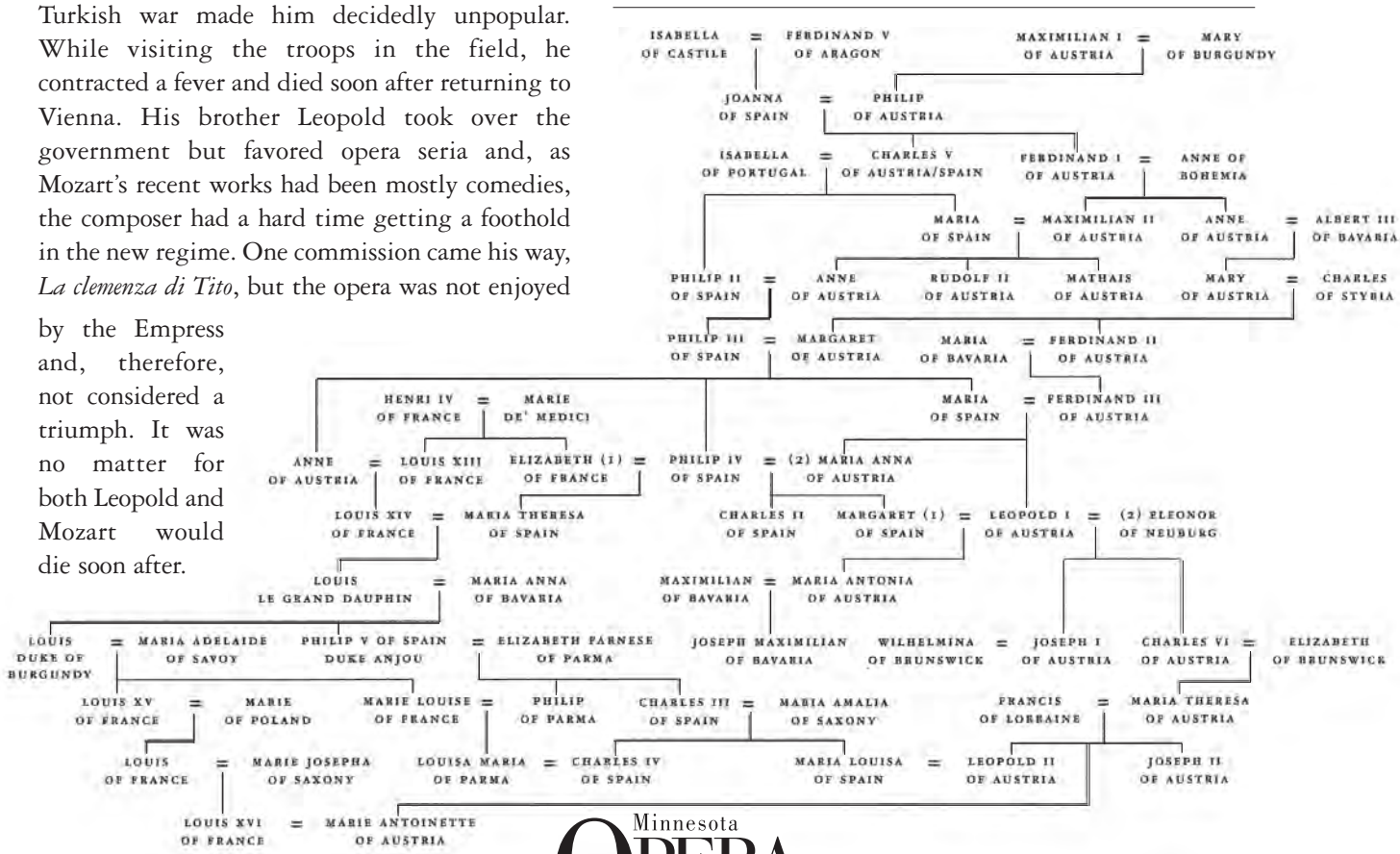
She persevered with the war ending in 1748 and with the Austrian loss of Silesia, Parma and Piacenza. After her husband Francis's death in 1765, Maria Theresa co-ruled with her son, Joseph II. Her doctrine was somewhat narrow and pious, even bigoted at times with regard to religion although she made important agrarian reforms and worked to eliminate peasantry and serfdom. Following her death in 1780, her son Joseph took an about-face to many of her decrees. A child of the Enlightenment, Joseph sought to remove the barriers between nobility and the people. He eliminated aristocratic and clerical privileges and established judicial equality among all his subjects. He made serious efforts toward improving trade, industry and education. The new emperor dressed simply, lived in a modest residence rather than at the Imperial palace, kept a minimal staff and was accessible to his subjects. Joseph was by no means a free thinker; in fact, his obsessive need to control everything he touched made him less popular toward the end of his reign. There is an interesting parallel between the lives of Mozart and Joseph – both had their triumphs in the early part of the '80s.

Joseph took a personal interest in the court theater and was always looking for new talent. Though opera seria tended to dominate the court theaters of most nations, with comedy delegated to the suburbs, the Emperor preferred opera buffa which flourished as a result (Mozart's works during the '80s are mostly of the opera buffa tradition – even *Don Giovanni* has a comic edge). To bring opera closer to the people, Joseph established a German opera company at the Burgtheater. Mozart's German singspiel *Die Entführung aus dem Serail* (The Abduction from the Seraglio), is the product of that initiative. But by 1783, the troupe folded and Italian opera returned in its place. As a consequence, Mozart's remaining commissions for the Imperial court were done in Italian (with one exception, *Der Schauspieldirektor* (The Impresario), which was performed at the Emperor's residence as a private entertainment).

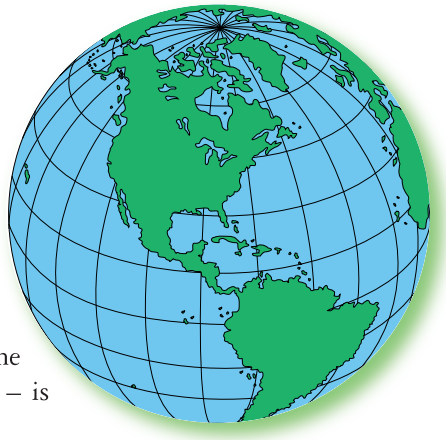
Toward the end of his rule, Joseph's involvement in a costly and what many considered unnecessary Turkish war made him decidedly unpopular. While visiting the troops in the field, he contracted a fever and died soon after returning to Vienna. His brother Leopold took over the government but favored opera seria and, as Mozart's recent works had been mostly comedies, the composer had a hard time getting a foothold in the new regime. One commission came his way, *La clemenza di Tito*, but the opera was not enjoyed by the Empress and, therefore, not considered a triumph. It was no matter for both Leopold and Mozart would die soon after.

FRENCH, SPANISH AND AUSTRIAN ROYAL MARRIAGES

15TH – 18TH CENTURIES



World Events in 1786



history and politics

- Louis I, King of Bavaria, is born.
- The Council of Virginia guarantees religious freedom.
- George Washington calls for the abolition of slavery.
- The Convention of Annapolis opens with the aim of revising the Articles of Confederation of 1776.
- Lord Cornwallis – the British general who distinguished himself in the American Revolution, despite being compelled to surrender at Yorktown – is appointed Governor-General of India.
- The British Prime Minister William Pitt introduces a new "sinking fund," into which a million pounds' worth of government revenue per year is to be paid to reduce the national debt.
- Frederick the Great dies, and is succeeded by his nephew Frederick William II.
- Marchese Domenico Caracciolo becomes the prime minister to Ferdinand IV of Naples, the king of the Two Sicilies and assumes the title of viceroy. His attempts at political and social reform on the island come up against the apathy of the central government and the opposition of the Sicilian nobility.
- King Gustavus III founds the Academy of Eighteen in Stockholm, based on the Prussian and French models.
- The Emperor Joseph II issues a decree abolishing the guilds and continues his ecclesiastical reforms, advising the Catholic Church to conduct mass in the vernacular.
- Morocco agrees to stop attacking American ships in the Mediterranean for a payment of $10,000.
- The Ottoman sultan, Abdul Hamid, sends an expeditionary force of 1,500 to Alexandria. They occupy the delta and drive out the bey, who takes refuge in upper Egypt and starts a civil war. The sultan blames him for having signed an agreement with France in 1785 guaranteeing safe passage for merchandise traveling from Suez to Alexandria.
- In order to bypass parliamentary opposition, the French finance minister Charles Calonne advises King Louis XVI to convoke an assembly of notables to agree on a plan of financial reform, including more equitable taxation.
- The English naval officer Captain Arthur Phillip is put in command of a fleet whose purpose is to establish a penal settlement in Australia. He is also offered the governorship of New South Wales.
- The Ohio Company of Associates is founded to exploit the development of the Ohio River Valley, earlier attempted by the Ohio Land Company but interrupted by the French and Indian War (1754–1763).
- George Town [Pulau Pinang] is founded on Penang Island in present Malaysia by Francis Light, an English trader, after an agreement made with the sultan of Kedah, one of the present Malaysian states. The settlement challenges the Dutch monopoly of the spice trade.
- The *intendencia*, a new local unit of Spanish colonial administration, is established in Spanish America, which consisted of four viceroyalties: New Spain, which included parts of present southwestern U.S., Mexico, Central America (except for Panama) and the Caribbean; New Granada, which included present Panama, Columbia, Venezuela, and Ecuador; Peru, which included present western Bolivia, Peru and northern Chile; and La Plata, which included present eastern Bolivia, southern Chile, Argentina, Paraguay, and Uruguay. The intendencias, with combined legislative, executive, and judicial powers, replaced local administrative units.
- Daniel Shays, a veteran of the revolutionary war, leads a rebellion in Massachusetts of 1,200 farmers protesting about seizures of farms, livestock and household goods for non-payments of debts.

BUSINESS AND ECONOMICS

- France and Britain sign a trade agreement.
- The U.S. Congress adopts the decimal system for its system of coinage. Thomas Jefferson introduced the bill the year before. Silver is set at a ratio of 15 to 1 to gold.

RELIGION AND PHILOSOPHY

- Moses Mendelssohn, German philosopher, dies.
- Mennonites from Central Europe settle in Canada.
- Leopold, the grand duke of Tuscany, brother of the Emperor Joseph II, proposes a program of ecclesiastical reform strongly influenced by Jansenism. The grand duke pursues his reformist policies by abolishing torture and the death sentence.

SCIENCE AND TECHNOLOGY

- Martin Heinrich Klaproth, German chemist, discovers uranium.
- American inventor Ezekiel Reed makes nail-making machine.
- Jacques Balmat and Dr. Michel-Gabriel Paccard become the first to climb Mont Blanc.
- American inventor James Rumsey designs first mechanically driven boat.
- The chemist Carl Scheele dies in Stockholm. He discovered numerous acids and elements such as chlorine, oxygen, barium and manganese. In 1777 he demonstrated that the atmosphere consists mainly of two gases, one supporting combustion (oxygen) and the other preventing it (nitrogen).
- The botanist Vilmorin introduces cultivation of the sugar-beet to France.
- The first threshing machine is invented by Scotsman Andrew Meingle. Its basic principle combines flailing by a series of beaters with toothed claws to separate wheat from chaff.

ART, MUSIC AND LITERATURE

- Francisco de Goya y Lucientes creates "The Seasons," a tapestry design.
- George Hepplewhite, English master cabinet maker, dies.
- Sir Joshua Reynold paints *The Duchess of Devonshire*.
- Carl Ditters von Dittersdorf premieres the comic opera *Doctor und Apotheker* in Vienna.
- Carl Maria von Weber, German Composer, is born.
- The Berlin Court Theater opens.
- Johann Wolfgang von Goethe's Italian journey begins (it concludes in 1788).
- Wilhelm Grimm, German author and folklorist, is born.

DAILY LIFE

- The earliest attempts at internal gas lighting in Germany and England are made.
- Charleston S.C. Golf Club is founded in America.

1786

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

In the beginning …

JACOPO PERI 1561–1633
CLAUDIO MONTEVERDI 1567–1643

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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602–1676
ANTONIO CESTI 1623–1669

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

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

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

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

Baroque Opera in France, England and Germany

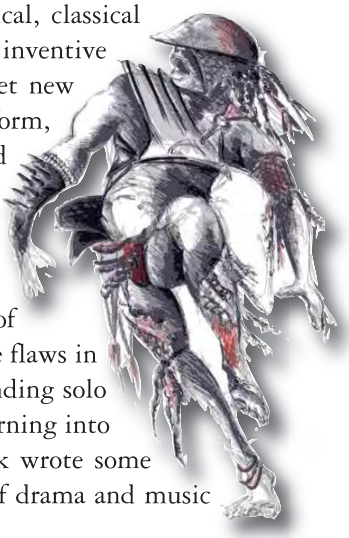
JEAN-BAPTISTE LULLY 1632–1687
HENRY PURCELL 1658/59–1695
GEORGE FRIDERIC HANDEL 1685–1759
CHRISTOPH WILLIBALD GLUCK 1714–1787

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

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

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

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



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

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

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

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

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

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

Opera during the Classical Period

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

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

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

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

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

After the Revolution – French Grand Opera

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

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

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

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

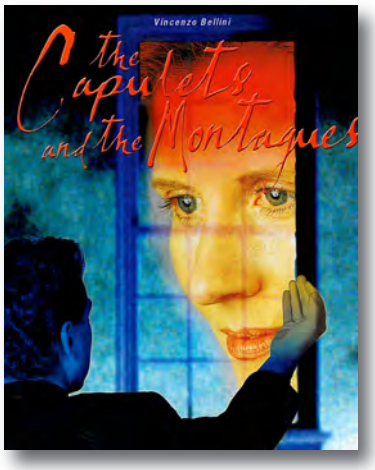
Today's Opéra National de Paris at the Place de la Bastille (completed in 1989)

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

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

Early 19th-century Italy – The Bel Canto composers

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



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

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

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

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

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

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

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

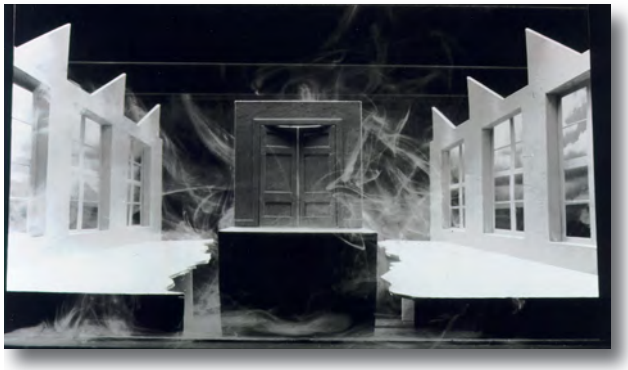
Three Masters of Opera

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

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

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

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



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

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

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

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

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

Later French Opera

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

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

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

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

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

Verismo in Late 19th-century Italy

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

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

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

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

Opera in Russia

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

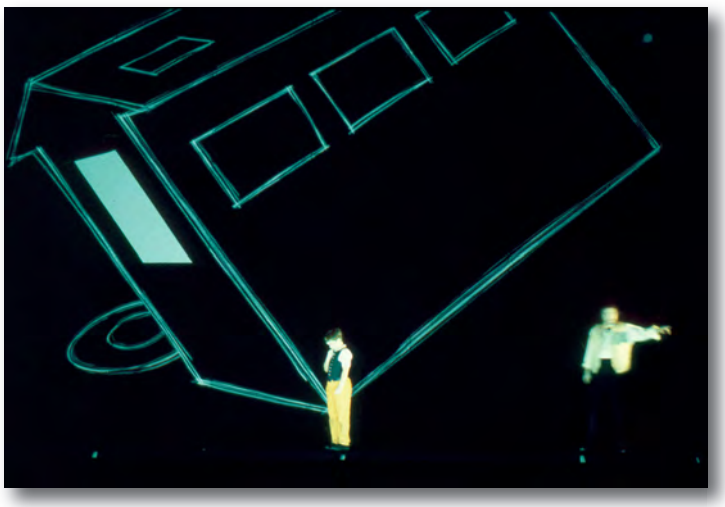
Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 – 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to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

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

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

Into the 20th Century

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



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

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

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

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

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

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

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

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

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

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

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

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

On *Vanessa*, Barber collaborated with another composer, GIAN CARLO MENOTTI, who wrote the libretto. Also the author of 25 libretti for his own operas, Menotti is best known for *The Medium* (1946), *The Consul* (1950), *Amahl and the Night Visitors* (1951) and *The Saint of Bleecker Street* (1954). Another American composing at about the same time was CARLISLE FLOYD, who favored American themes and literature. His most important works include *Susannah* (1955), *Wuthering Heights* (1958), *The Passion of Jonathan Wade* (1962) and *Of Mice and Men* (1970).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Minnesota OPERA

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

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

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

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

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

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

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

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

Minnesota OPERA

Minnesota Opera Repertoire – 1963–2014

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Minnesota OPERA

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Minnesota OPERA

eighteenth century

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

nineteenth century

Ludwig van Beethoven 1770–1827
- *Fidelio 1805*

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

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

Vincenzo Bellini 1801–1835
- *Norma 1831*

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

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

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

nineteenth century (continued)

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

Georges Bizet 1838–1875
- *Carmen 1875*

Modest Musorgsky 1839–1881
- *Boris Godunov 1874*

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

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

Ruggero Leoncavallo 1857–1919
- *Pagliacci 1892*

Pietro Mascagni 1863–1945
- *Cavalleria rusticana 1890*

twentieth century

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

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

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

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

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

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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

THE PREMIERE

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

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

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

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

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

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

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

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

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

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

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

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

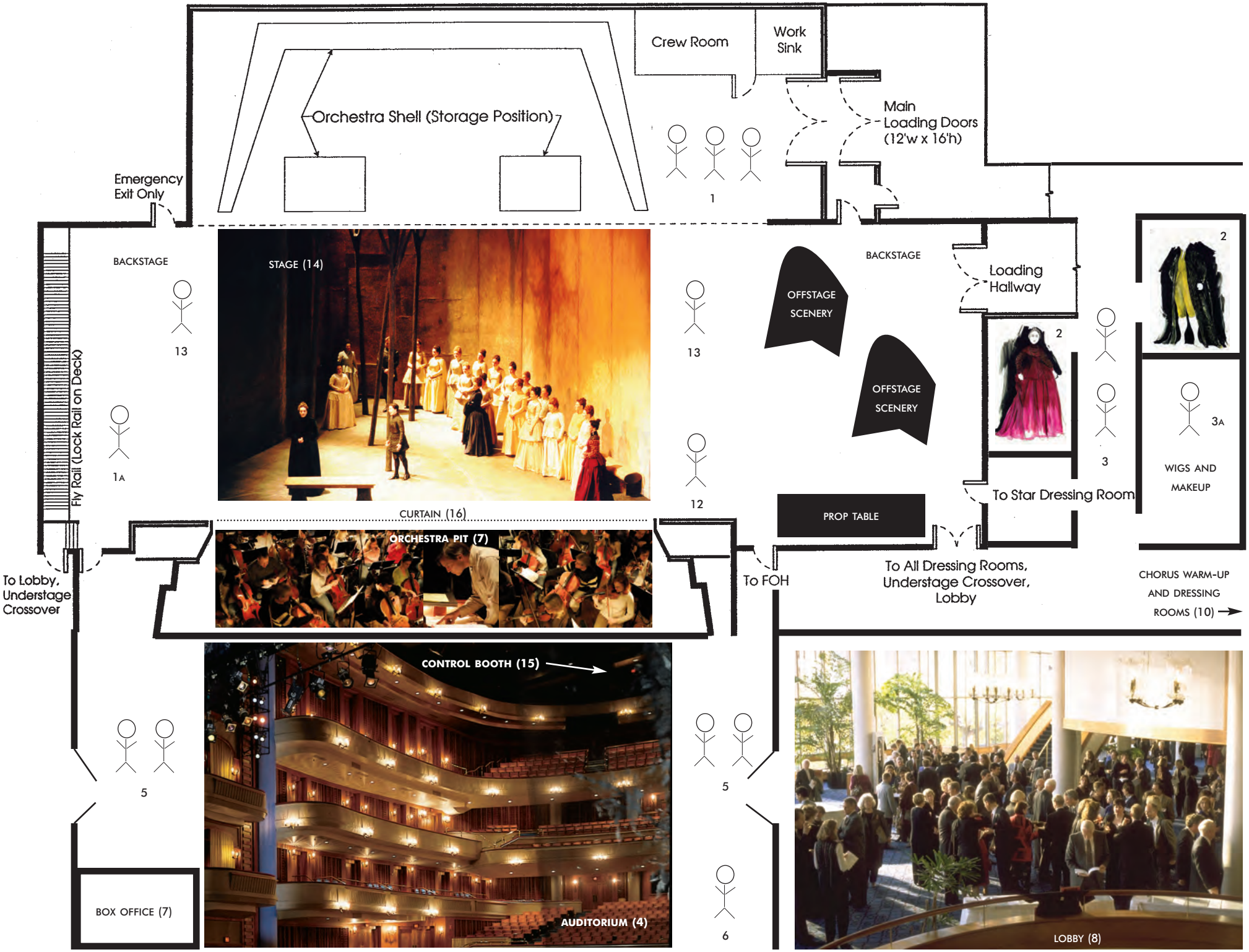
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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

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

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

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


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

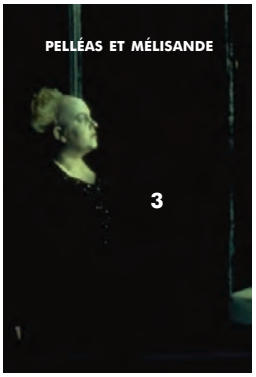
The most important part of the opera is the singers. They are categorized into six different voice types.

THE SOPRANO

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

THE MEZZO-SOPRANO

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



THE CONTRALTO

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

THE TENOR

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

THE BASS AND BARITONE

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

THE FAT LADY

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

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

Minnesota OPERA

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

bibliography – mozart and the marriage of figaro

Rudolph Angermüller — *Mozart's Operas.* New York: Rizzoli International Publications, Inc., © 1988.

Pierre-Augustin Caron de Beaumarchais. Graham Anderson, *translator* — *The Barber of Seville, The Marriage of Figaro, The Guilty Mother: Three Plays by Beaumarchais*. London: Oberon Books, © 1993.

Rodney Bolt — *The Librettist of Venice – The Remarkable Life of Lorenzo da Ponte.* Cambridge: Cambridge University Press, © 2004.

Volkmar Braunbehrens — *Mozart in Vienna.* New York: Grove Weidenfeld, 1986.

Kristi Brown-Montesano — *Understanding the Women of Mozart's Operas.* Berkeley: University of California Press, © 2007.

David Cairns — *Mozart and His Operas.* Berkeley: University of California Press, © 2006.

Tim Carter — *W. A. Mozart: Le Nozze di Figaro.* Cambridge (England): Cambridge University Press, 1987.

Peter Clive — *Mozart and His Circle. A Biographical Dictionary.* New Haven: Yale University Press, 1993.

Lorenzo da Ponte, Elisabeth Abbott, *translator* — *Memoirs.* New York: New York Review Books, © 1957 (revised 2000).

E. J. Dent — *Mozart's Operas: A Critical Study.* Oxford: Clarendon Press, © 1947 (revised 1991).

Jane Glover — *Mozart's Women – His Family, His Friends, His Music.* Cambridge: Cambridge University Press, © 2004.

Edmund J. Goehring — *Three Modes of Perception in Mozart.* Cambridge: Cambridge University Press, © 2004.

E. J. H. Greene — *Menander to Marivaux: The History of a Comic Structure.* Edmonton: The University of Alberta Press, © 1977.

Robert W. Gutman — *Mozart: A Cultural Biography.* New York: Harcourt, 1999.

Daniel Heartz, *editor* — *Mozart's Operas.* Los Angeles: University of California Press, © 1990.

Sheila Hodges — *Lorenzo da Ponte: the life and times of Mozart's librettist.* New York: Universe Books, © 1985.

Mary Hunter — *The Culture of Opera Buffa in Mozart's Vienna.* Princeton (New Jersey): Princeton University Press, © 1999.

Mary Hunter and James Webster, *editors* — *Opera Buffa in Mozart's Vienna.* Cambridge (England): Cambridge University Press, © 1997.

Nicholas John, *editor* — *English National Opera Guide No. 17: The Marriage of Figaro* London: John Calder Ltd., 1983.

H. C. Robbins Landon *editor* — *The Mozart Compendium: A Guide to Mozart's Life and Music.* New York: Schirmer Books, © 1990.

H. C. Robbins Landon — *Mozart and Vienna.* New York: Schirmer Books, © 1991.

H.C. Robbins Landon — *Mozart, the golden years 1781–1791.* New York: Schirmer Books, © 1989.

Siegmund Levarie — *Mozart's Le nozze di Figaro: A Critical Analysis.* Chicago: University of Chicago Press, 1952.

Frances Litvack — *Le Doit du Seigneur in European and American Literature.* Birmingham (Alabama): Summa Publications, Inc., 1984.

William Mann — *The Operas of Mozart.* Oxford: Oxford University Press, 1977.

Piero Melograni — *Wolfgang Amadeus Mozart – a biography.* Chicago: The University of Chicago Press, 2006.

Hans Mersmann — *Letters of Wolfgang Amadeus Mozart.* New York: Dover Publications, Inc., 1972.

Charles Osborne — *The Complete Operas of Mozart.* New York: Da Capo Press, 1978.

John A. Rice — *Antonio Salieri and Viennese Opera.* Chicago: University of Chicago Press, 1998.

John Rosselli — *The Life of Mozart.* Cambridge (England): Cambridge University Press, © 1998.

Joseph Louis Russo — *Lorenzo da Ponte: Poet and Adventurer.* New York: Columbia University Press, 1922.

Philippe Sollers — *Mysterious Mozart.* Chicago: University of Illinois Press, © 2010.

Maynard Solomon — *Mozart – a life.* New York: HarperCollins Publishers, © 1995.

Andrew Steptoe — *The Mozart-Da Ponte Operas.* Oxford: Oxford University Press, © 1988.

Nicholas Till — *Mozart and the Enlightenment – Truth, Virtue and Beauty in Mozart's Operas.* London: Faber and Faber, © 1992.

BIBLIOGRAPHY – OPERA IN GENERAL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DISCOGRAPHY

EMI CLASSICS 7 47978 2 — Battle, Price, Murray, Allen, Hynninen; Muti Konzertvereinigung Wiener Staatsopernchor and Wiener Philharmoniker

EMI CLASSICS 69639 — Schwarzkopf, Moffo, Cossotto, Taddei, Wachter; Guilini Philharmonica Orchestra and Chorus

DEUTSCHE GRAMMOPHON 449728 — Janowitz, Mathis, Troyanos, Prey, Fischer-Dieskau; Bohm Berlin Opera Orchestra and Chorus

LONDON 10150 — Te Kanawa, Popp, von Stade, Ramey, Allen; Solti London Philharmonic Orchestra and Chorus

VIDEOGRAPHY

KULTUR — Finley, Hagley, Fleming, Schmidt, Röhrl

WORD SEARCH

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

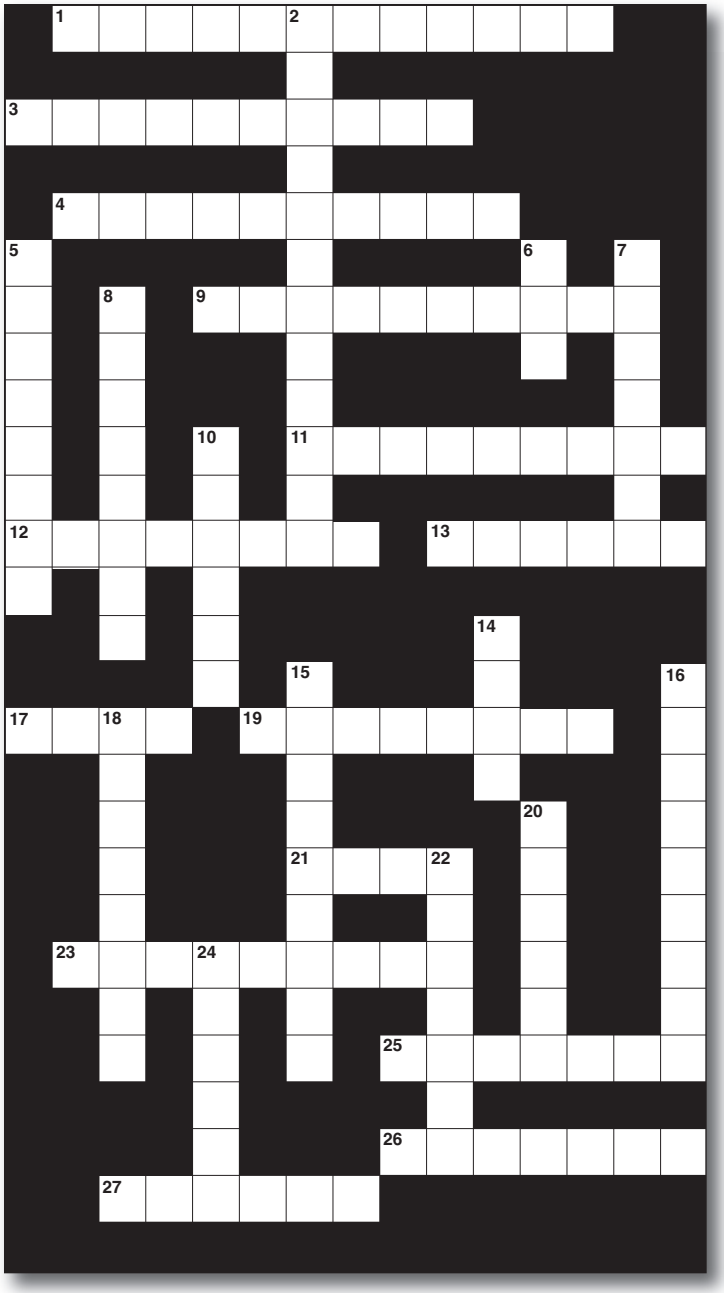
1. _____ _____ Mozart composed the music to *The Marriage of Figaro*. [1, 2]
2. _____ _____ _____ __ Beaumarchais wrote the play upon which the opera was based. [1]
3. Besides being a playwright, Beaumarchais supplied arms to the _____ Revolution. [3, 4]
4. *The Marriage of Figaro* had its premiere in this city, _____. Several months later it had its second premiere in the Czech city of _____. [3]
5. In Act III a _____ of peasants presents _____ to the Countess. [1]
6. The five voice types commonly used in opera are _____, _____, _____, _____, and _____. [5]
7. In Act II Cherubino hides in the _____ when the Count is heard at the door. [1]
8. In Beaumarchais's play, Barbarina is called _____. [1]
9. Lorenzo da Ponte's friend was the legendary womanizer _____. [3]
10. Beaumarchais's characters are based on the Italian theatrical tradition of _____ dell'arte. [4]
11. In Beaumarchais's play, Bazile is in love with _____. [4]
12. The setting of the opera is three leagues away from this Spanish city. [1]
13. Beaumarchais's play *Le mariage de Figaro* was first intended as a(n) _____. [4]
14. Marcellina was once the Countess's governess. In the opera she is employed by the Count as his _____. [1]
15. Mozart married _____, the sister of his childhood sweetheart, Aloysia Weber. [2]
16. Don Curzio is based on a stuttering character from Beaumarchais's play, Don _____ Brid'oison. [1, 4]
17. In the play, the judge's clerk is Double-Main or "_____." [1]
18. The _____ leads the _____ and the singers on stage. [5]
19. The French king, _____, at first refused to allow Beaumarchais to have his play staged. [3]
20. The Austrian emperor _____ also resisted producing Mozart's opera, at least at first. [3]
21. The _____ instructs the performers how to act on stage. [5]

Answers can be found in the following articles:

[1] *Synopsis and Musical Excerpts*
[2] *Mozart Biography*
[3] *About the writing of* The Marriage of Figaro
[4] *Beaumarchais and Figaro*
[5] *Glossary of Opera Terms*

Minnesota OPERA

Crossword Puzzle



DOWN

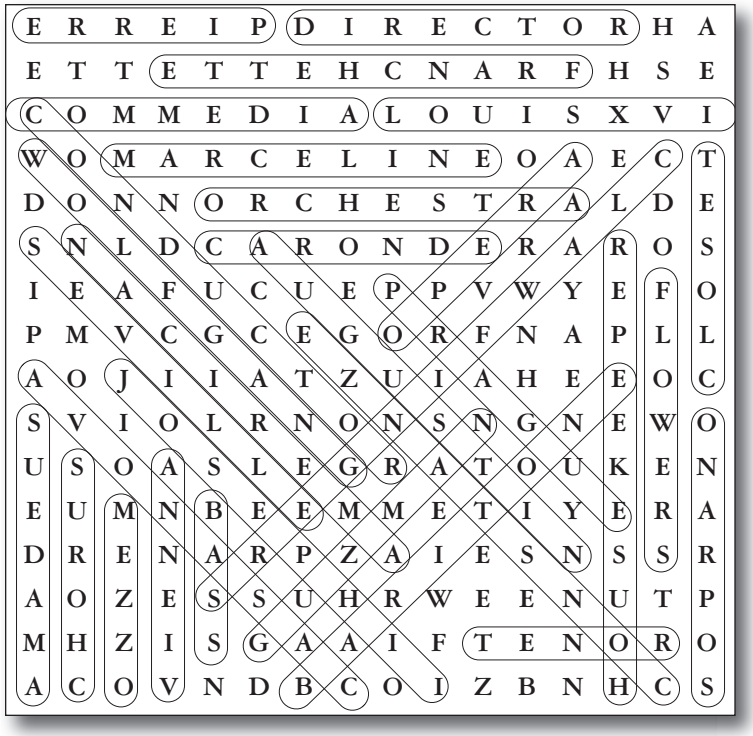
2. The setting of the opera is at the castle of _____ _____, three leagues from Seville. [1]
5. Figaro signed a _____ to marry Marcellina if he couldn't repay a debt. [1]
6. In Act IV, Barbarina loses a _____ which she is suppose to give to Susanna. [1]
7. Librettist Lorenzo __ _____ convinced the emperor to allow *The Marriage of Figaro* to be staged. [1, 3]
8. The opera's _____ is a popular concert work. [1]
10. Dr. Bartolo finds out he is Figaro's _____ during the course of the opera. [1]
14. In Act II, Cherubino performs a _____ he has written for the Countess. [1]
15. _____ asks the Count if she may marry Cherubino. [1]
16. The judge ___ _____ is based on a real person from Beaumarchais's life. [1, 4]
18. Countess _____ was once simply Rosina, ward to Dr. Bartolo. [1]
20. _____ pretends it was he who jumped out of the Countess's bedroom window. [1]
22. _____ is found in the Countess's bedroom closet. [1]
24. Susanna agrees to meet the Count in the _____ later in the evening. [1]

ACROSS

1. The opera is based on the play *La folle journée, ou Le mariage de Figaro* by P-A-C de _____. [1]
3. *The Marriage of Figaro* is catalogued as a comic work or a(n) _____ _____ rather than a serious work, also called an opera seria. [1]
4. _____ _____ is Susanna's music teacher. He is also an agent for the Count. [1]
9. _____ discovers she is Figaro's mother in Act III of the opera. [1]
11. As his punishment for showing affection to the ladies of the castle, _____ is forced to join a military regiment. [1]
12. At the end of the opera the _____ forgives her husband for almost being unfaithful. [1]
13. By the beginning of Act II, Figaro has already passed an anonymous _____ to the Count via Don Basilio. [1]
17. The Countess notices Cherubino's commission lacks the Count's official _____. [1]
19. During the wedding ceremony the guests dance this Spanish dance. [1]
21. The opera *The Marriage of Figaro* has four ____. The play, however, has five. [1, 3]
23. The Countess and Susanna rely on _____ in order to make their plan work. [1]
25. In Act II, _____ enters the Countess's room claiming his flowers have been damaged by a falling man. [1]
26. Dr. _____ wants to get even with Figaro for ruining his marriage plans three years ago. [1]
27. In Act II, Cherubino jumps out of the _____ to escape the Count's wrath. [1]

Answers can be found in the following articles:

[1] *Synopsis and Musical Excerpts*
[2] *Mozart Biography*
[3] *About the writing of* The Marriage of Figaro
[4] *Beaumarchais and Figaro*



WORD SEARCH ANSWERS

1. Wolfgang Amadeus
2. Pierre Augustin Caron de
3. American
4. Vienna; Prague
5. chorus; flowers
6. soprano, mezzo, tenor baritone, bass
7. closet
8. Franchette
9. Casanova
10. commedia
11. Marceline
12. Seville
13. opera
14. housekeeper
15. Constanze
16. Guzman
17. Clawfingers
18. conductor, orchestra
19. Louis XVI
20. Joseph II
21. Director

Minnesota OPERA

Opera Box Teacher Guide Evaluation

The Marriage of Figaro

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

2 I found the Opera Box useful:

YES NO

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

_____ FULL SCORE *The Marriage of Figaro* (Dover)
_____ VOCAL SCORE *The Marriage of Figaro* (G. Schirmer)
_____ LIBRETTO *The Marriage of Figaro* (G. Schirmer)
_____ CD *The Marriage of Figaro* [EMI; Taddei, Schwarzkopf, Giulini (conductor)]
_____ CD *The Marriage of Figaro* [Harmonia Mundi; Regazzo, Ciofi, Jacobs (conductor)]
_____ DVD *The Marriage of Figaro* [DECCA; Sylvan, Ommerlé, Sellars (director)]
_____ DVD *The Marriage of Figaro* (Deutsche Grammophon; Fischer-Dieskau, Te Kanawa)
_____ BOOK *Mozart: A Cultural Biography* by Robert W. Gutman
_____ BOOK *Mozart and His Operas* by Stanley Sadie
_____ BOOK *English National Opera Guide No. #17: The Marriage of Figaro* edited by Nicholas John
_____ BOOK *Opera Composers: Works, Performers* by András Batta
_____ Teacher's Guide

4 I wish I had the Opera Box for more time:

YES NO

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

5 Rental cost for the Opera Box was:

LOW ACCEPTABLE HIGH

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

Introduce my students to opera
Continue my students' study of opera
Prepare students prior to a performance
Meet a Minnesota High Standard

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

YES NO

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

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

YES NO

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

YES NO

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

Minnesota OPERA

Acknowledgments

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

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

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

Gifts of $20,000+

3M
Ameriprise Financial
Comcast
Medtronic Foundation
Travelers
UnitedHealth Group

Gifts of $10,000–$19,999

Anna M. Heilmaier Charitable Foundation
Education Minnesota Foundation
Fred C. and Katherine B. Andersen Foundation
Twin Cities Opera Guild

Gifts of $1,000–$9,999

Allianz Life Insurance of North America
Bobby and Steve's Auto World Youth Foundation
The Lillian Wright & C. Emil Berglund Foundation
Cleveland Foundation
Enterprise Rent-a-Car
Harian Boss Foundation for the Arts
The Pentair Foundation
RBC Foundation – USA
Sewell Family Foundation
Target
Xcel Energy Foundation

Minnesota OPERA