

TEACHER'S GUIDE

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620 North First Street, Minneapolis, MN 55401

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

Dear Educator,

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

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

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

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

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

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

Sincerely,

Jamie Andrews

Community Education Director

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The Tales of Hoffmann Opera Box

LESSON PLAN TITLE PAGE WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K-12	NATIONAL STANDARDS FOR MUSIC EDUCATION
I – Life and Times of Offenbach	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8, 9
2 – Opera and Operetta in Europe	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 the Barcarolle and the Ballad of Kleinzach 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 9.3.1.3.1 Music 9.3.1.3.2 Music 9.3.1.3.2 Music 9.4.1.3.1 Music 9.4.1.3.1	1, 2, 4, 5, 6, 7, 8, 9
5 – Kleinzach acts up!	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 <i>The Tales of Hoffmann</i> through the lenses	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
7 – Creating your own sets and costumes for The Tales of Hoffmann	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
8 – Who was E.T.A. Hoffmann?	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
9 – Symbols, images and stereotypes found in The Tales of Hoffmann	Music 9.1.1.3.3 Theater 9.1.1.4.3	6, 7, 8, 9





OPERA BOX LESSON PLANS WITH RELATED STANDARDS

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

MINNESOTA ACADEMIC STANDARDS, ARTS K-12

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

The strands are as follows:

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

Each strand has one or more standards that can be implemented in the arts area 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 I: Create or make in a variety of contexts in the arts areas using the artistic foundations.

ARTS AREA: Music CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater CODE: 9.2.1.4.1

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



9.2.1.4.2

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

9.2.1.4.3

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

STRAND 4: Artistic Process: Respond or Critique

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

ARTS AREA: Music CODE: 9.4.1.3.1

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

9.4.1.3.2

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

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

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

9.4.1.4.2

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



NATIONAL STANDARDS FOR MUSIC EDUCATION

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



OPERA BOX CONTENT LIST

The Tales of Hoffmann

There is one (1) of each of the following items:
The Tales of Hoffmann vocal score (G. Schirmer)
The Tales of Hoffmann libretto (G. Schirmer)
CD The Tales of Hoffmann (London; Domingo, Sutherland, Bonynge (conductor))
CD The Tales of Hoffmann (Westminster; Burrows, Sills, Rudel (conductor))
DVD The Tales of Hoffmann (Criterion Collection; Rounseville, Bond, Grandi, Ayars, Beecham, cond.)
DVD The Tales of Hoffmann (TDK; Shicoff, Rancatore, Swenson, Uria-Monzon, Lopez-Cobos, cond.)
BOOK Jacques Offenbach: A Biography by James Harding
BOOK Jacques Offenbach by Alexander Faris
BOOK Cancan and Barcarolle: Life and Times of Jacques Offenbach by Arthur Moss and Evalyn Marvel
BOOK The Keys to French Opera in the Nineteenth Century by Hervé Lacombe
BOOK Opera Composers: Works, Performers by Andrås Batta
Teacher's Guide

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



REFERENCE/TRACKING GUIDE

The Tales of Hoffmann

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.

VOCAL SCORE (G. SCHIRMER)	LONDON CD (DOMINGO, SUTHERLAND*)	WESTMINSTER CD (BURROWS, SILLS)	TKD DVD (SHICOFF, TERFEL)	CRITERION COLLECTION DVD	
PROLOGUE	PROLOGUE	PROLOGUE	PROLOGUE	PROLOGUE	
PAGE I	TRACK I/I	TRACK I/I	TRACK I/2	TRACK I	
				TRACK 2 (add'l ballet music **)	
PAGE 2		TRACK I/2	TRACK 1/3	— CUT —	
			TRACKS 1/4-5**		
PAGE 7		TRACK 1/3	TRACK 1/6		
PAGE 9			TRACK 1/7		
PAGE I2	TRACK I/2	TRACK 1/4	TRACK 1/8		
PAGE 17		TRACK 1/5	TRACK 1/9	*	
PAGE 19	TRACK 1/3			TRACK 3	
PAGE 20		track 1/6	TRACK I/IO		
PAGE 28		TRACK 1/7	TRACK I/II		
PAGE 30	TRACK 1/4				
PAGE 31			TRACK I/I2		
PAGE 37	TRACK 1/5	TRACK 1/8	TRACK 1/13	TRACK 4	
PAGE 45			TRACK I/I4	— CUT —	
PAGE 48	TRACK 1/6	TRACK 1/9	TRACK I/15		
PAGE 53	TRACK 1/7				
PAGE 57		TRACK I/IO			
PAGE 58			TRACK 1/16		
PAGE 61			TRACK I/17	*	

As demonstrated by the four different recordings of The Tales of Hoffmann, this score exists in many versions. These recordings were chosen to give an example of the different performance practices that exist. And as more research is done around Offenbach and his music, even more variations in performing The Tales of Hoffmann will inevitably arise.



VOCAL SCORE	LONDON CD	WESTMINS. CD	TDK DVD	CRITERION DVD
PAGE 62				\
PAGE 64			TRACK 1/18	TRACK 5
PAGE 68	TRACK 1/8	TRACK I/II	TRACK 1/19	TRACK 6
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 70		TRACK I/I2	TRACK 1/20	
PAGE 74	TRACK 1/9	TRACK I/I3	TRACK I/2I	
PAGE 76				— CUT —
PAGE 78	TRACK I/IO	TRACK I/I4	TRACK I/22	
			TRACK 1/23**	*
PAGE 83		TRACK I/I5	TRACK I/24	TRACK 7
PAGE 86	TRACK I/II	TRACK 1/16	TRACK 1/25	
PAGE 90		TRACK I/I7	TRACK 1/26	
PAGE 95	TRACK I/I2	TRACK I/I8	TRACK 1/27	TRACK 8
PAGE 100				TRACK 9
PAGE IOI			TRACK I/28	
PAGE IIO	TRACK 1/13	TRACK 1/19	TRACK 1/29	TRACK IO
PAGE II8		TRACK I/20	TRACK 1/30	TRACK II
PAGE 124	TRACK I/I4	TRACK I/2I	TRACK 1/31	
PAGES 128	TRACK I/I5	TRACK I/22	TRACK 1/32	
PAGE 131			TRACK 1/33	
PAGE 132	TRACK 1/16	TRACK 1/23	TRACK 1/34	TRACK I2
PAGE 142				TRACK 13
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
PAGE 152	TRACK I/I7	TRACK I/24	TRACK 2/19 [†]	TRACK 14
PAGE 160	TRACK I/I8	TRACK 2/I	TRACK 2/20	TRACK 15
PAGE 161		TRACK 2/2*		



	1	1	T	T
VOCAL SCORE	LONDON CD	WESTMINS. CD	TDK DVD	CRITERION DVD
PAGE 166	— сит —	TRACK 2/3	TRACK 2/2I	
PAGE 168	TRACK 1/19			
PAGE 172	TRACK 2/I	TRACK 2/4	TRACK 2/22	TRACK 16
PAGE 176	TRACK 2/2*	TRACK 2/5	TRACK 2/23	TRACK 17
PAGE 180	TRACK 2/3	TRACK 2/6		
PAGE 184			TRACK 2/24	
PAGE 185				TRACK 18
PAGE 187				— CUT —
PAGE 193				\
PAGE 196		TRACK 2/7	TRACK 2/25	TRACK 18 (continued)
PAGE 201		TRACK 2/8	TRACK 2/26	TRACK 19
PAGE 212		TRACK 2/9	TRACK 2/27	
PAGE 218	TRACK 2/4	TRACK 2/10		TRACK 20
ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE
PAGE 219	TRACK 2/5	TRACK 2/II	TRACK 2/2 [†]	
PAGE 223		TRACK 2/12	TRACK 2/3	— сит —
PAGE 225			TRACK 2/4	
PAGE 228	TRACK 2/6	TRACK 2/13	TRACK 2/5	
PAGE 231				<u> </u>
PAGE 232		TRACK 2/14	TRACK 2/6	TRACK 21
			TRACK 2/7-8**	
PAGE 234	TRACK 2/7*	TRACK 2/15	TRACK 2/9	
PAGE 235		TRACK 2/16	TRACK 2/10	— CUT —
PAGE 238				\



VOCAL SCORE	LONDON CD	WESTMINS. CD	TDK DVD	CRITERION DVD
PAGE 240			TRACK 2/11	TRACK 21 (continued)
PAGE 248		TRACK 2/17	TRACK 2/12	— CUT —
PAGE 249				TRACK 22
PAGE 253	TRACK 2/8	TRACK 2/18	TRACK 2/13	— CUT —
PAGE 256			TRACK 2/14	V
PAGE 257				TRACK 22 (continued)
PAGE 264				
PAGE 265				— CUT —
PAGE 269				\
PAGE 271		TRACK 2/19	TRACK 2/15	TRACK 23
PAGE 274	TRACK 2/9	TRACK 2/20	TRACK 2/16	TRACK 24
PAGE 280				TRACK 25
PAGE 281		TRACK 2/21	TRACK 2/17	
PAGE 295	TRACK 2/10	TRACK 2/22	TRACK 2/18	— CUT —
PAGE 300	TRACK 2/II	CUT		TRACK 26
EPILOGUE	EPILOGUE	EPILOGUE	EPILOGUE	EPILOGUE
PAGE 304		TRACK 2/23	TRACK 2/28	TRACK 27
PAGE 305	TRACK 2/12	TRACK 2/24	TRACK 2/29**	— CUT —
PAGE 309	TRACK 2/13	TRACK 2/25		
PAGE 313	TRACK 2/14	TRACK 2/26		
	TRACK 2/15**		TRACK 2/30**	
PAGE 317	TRACK 2/16	TRACK 2/27		—

^{*} includes spoken dialogue not in score

[†] Acts II and III are performed in reverse order



^{**} includes additional music not in score

The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 1: Offenbach - "Mozart of the Champs-Elysées"

OBJECTIVE(S)

Students will learn about the significance of Offenbach as "father of light opera."

MATERIAL(S)

- Reference books about Offenbach (Cancan and Barcarolle; Jacques Offenbach; Jacques Offenbach: A Biography; The Keys to French Opera)
- OFFENBACH: "MOZART OF THE CHAMPS-ELYSÉES" TIMELINE RESEARCH CHECKLIST
- General reference books about 19th-century Europe (not in Opera Box)
- Internet access (not in Opera Box)
- poster board (not in Opera Box)

PROCEDURE(S)

(1) Divide class into groups. Assign research topics to each group related to Offenbach. 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 France during Offenbach's lifetime (1819–1880)
- scientific and technological achievements during Offenbach's lifetime.
- social life and class divisions in France and Europe during Offenbach's lifetime.
- artistic and musical life in France, Germany and Europe during 1819-1880.
 - ~ the popularity of French Grand Opera
 - ~ literary and artistic trends
- (2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.
- (3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.
- (4) Student groups will give oral presentations based on their topic. Each group should create five questions about their topic that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class is to take notes during each presentation to prepare for a class-constructed test.
- (5) Put all questions together from each group and give test.

ASSESSMENT(S)

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

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



OFFENBACH: "MOZART OF THE CHAMPS-ELYSÉES" TIMELINE 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 Offenbach.	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



The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 2: Opera and Operetta in France (1819–1880)

OBJECTIVE(S)

Student will understand the basic operatic trends in France (and other parts of Europe) during the lifetime of Offenbach (1819–1880).

MATERIAL(S)

- The Keys to French Opera in the Nineteenth Century by Hervé Lacombe
- OPERA AND OPERETTA IN EUROPE WORKSHEET (one copy per student) (see following page)
- Internet access
- general library access

PROCEDURE(S)

Offenbach's creative output, like every other artist, reflects the time period and culture in which they live. This lesson is for students to gain a basic knowledge of the culture, operatic tendencies and other elements of French society during 1819-1880. By the end of this lesson, students are to have a glimpse of the period during which Offenbach composed.

- (1) In small groups or individually, students are to research the terms given on the OPERA AND OPERETTA IN EUROPE WORKSHEET.
- (2) Collect worksheets. Answers are to be in short paragraph form. See OPERA AND OPERETTA IN EUROPE KEY for correct answers.

ASSESSMENT(S)

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



Opera and Operetta in France (1819–1880)

		C'		

Research each term using *The Keys to French Opera in the Nineteenth Century*, other reference books and the Internet. Write answer in the form of a short paragraph.

FRENCH GRAND OPERA
GIACOMO MEYERBEER
CHARLES GOUNOD
RICHARD WAGNER'S TANNHÄUSER
OPERETTA
FRENCH OPÉRA COMIQUE
GEORGE BIZET'S LES PÊCHEURS DE PERLES (THE PEARL FISHERS)

DIRECTIONS

Research each term using The Keys to French Opera in the Nineteenth Century, other reference books and the Internet. Write answer in the form of a short paragraph.

FRENCH GRAND OPERA

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

GIACOMO MEYERBEER

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

CHARLES GOUNOD

• "... and Gounod took the middle road between these extremes, creating a new lyrical style and bringing about a perceptible renewal within the framework of that ambiguous genre, opera." (Lacombe, P. 5)

RICHARD WAGNER'S TANNHÄUSER

• Composed by the German opera composer, Tannhäuser (1845) was revised for its Paris premiere in 1861. The production did not fit French aesthetic standards which caused the opening night to be one of the most famous opening night disasters in opera history.

OPERETTA

• "... in the 19th and 20th centuries, a theatrical piece of light and sentimental character in simple and popular style, containing spoken dialogue, music and dancing. The modern operetta originated in Vienna with Franz von Suppé and in Paris with Jacques Offenbach." (Harvard Concise Dictionary of Music, P. 355)

FRENCH OPÉRA COMIQUE

• "... beginning before 1715 with popular farces and satires that mingled spoken dialogue with songs to familiar airs (vaudevilles), was given a new direction by the example of the Italian buffo opera and developed a type known as comédie mêlée d'ariettes, i.e. a spoken comedy mingled with newly composed song ..." (Harvard Concise Dictionary of Music, P. III)

GEORGE BIZET'S LES PÊCHEURS DE PERLES (THE PEARL FISHERS)

• Composed in 1863, it is an opera in three acts. It was a piece that "... confounded critics. They could not hand down clear-cut judgments, as they could with Les Troyens, depending on whether they sided with the ancients or with the moderns." (Lacombe, P. 265)



IESSON 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)

- Both The Tales of Hoffmann DVDS
- "That was a great performance and I know why!" Objective/Subjective Chart (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 Tales of Hoffmann. Suggested excerpts would be A. any complete act, or B. shorter excerpts, such as:
 - DVD TRACK 29 (TDK with Shicoff and Swenson)
 - DVD TRACK II (Criterion Collection with Powell and Pressburger)
- (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!" OBJECTIVE/SUBJECTIVE CHART.
- (5) Students are to share findings with the class; question students about their findings.
- (6) In class, have students write a review about a common, singular topic. For example, have everyone write about their experiences passing in the halls between periods or eating in the cafeteria. Discuss the subjective and objective elements involved.
- (7) Assign students to write a review outside of class. This review could be based on the performance the class will attend.



ASSESSMENT(S)

OPTION ONE

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

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed and written. In addition, students are to fill out another "That was a great performance and I know why!" Objective/Subjective Chart evaluating an additional excerpt from The Tales of Hoffmann or another performance. Suggested excerpts are 1: DVD TRACK 29 (TDK with Shicoff and Swenson) or 2: DVD TRACK 11 (Criterion Collection with Powell and Pressburger). 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!" OBJECTIVE/SUBJECTIVE CHART

Lesson 3	E
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DIRECTIONS

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

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



The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 4: Translating the Barcarolle and the Ballad of Kleinzach into other genres.

OBJECTIVE(S)

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

MATERIAL(S)

- CD The Tales of Hoffmann (Westminster The Legacy with Burrows, Sills)
- LIBRETTO The Tales of Hoffmann (P. 3 4; 13) (one copy of the libretto excerpt per student)

PROCEDURE(S)

- (1) As a class, listen to the recording of the Barcarolle (CD DISC I TRACK 24) or the Ballad of Kleinzach (CD DISC I – TRACK 8) while following a translation of the text.
- (2) After playing the excerpt, discuss the following points:
 - Does the music relate to the text? (Could this music be used for different text?)
 - How does it (not) relate? (What does the music do to relate to the text?)
 - Does the content of the text have meaning in today's society?
 - Is there a popular song that deals with the same emotions?
- (3) Students are to take the text of the Barcarolle and the Ballad of Kleinzach 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.
- (4) Students are to perform their compositions with the other students serving as the audience.
- (5) 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.

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.



The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 5: Kleinzach acts up!

OBJECTIVE(S)

Students will act out the Ballad of Kleinzach scenes from The Tales of Hoffmann to demonstrate the importance of acting and how it relates to the libretto and the drama.

MATERIAL(S)

- LIBRETTO The Tales of Hoffmann (one copy per student)
- ACTING EVALUATION WORKSHEET (one copy per student) (see following page)
- Various "props" to be used for student performances (not in Opera Box)

PROCEDURE(S)

- (1) Students are to read all or a portion of the first act of The Tales of Hoffmann libretto (the Ballad of Kleinzach excerpt can be found on PP. 3-4).
- (2) In small groups, students will act out the Ballad of Kleinzach excerpt of the opera. Encourage students to pay close attention to the physical gesture that can be added to the text. Exact reading of text must also be included (ad libbing cannot be accepted). Students should carefully read each line and attempt to apply physical gestures where ever possible. Allowances may be made for students to use notecards and "props."
- (3) Each group will perform their selected scene for the rest of the class serving as an audience. The class should take notes on the effectiveness of each performance. Students should be able to make specific comments regarding physical movement and vocal articulation. Discuss the rubric prior to performances. Remarks should be written on the ACTING EVALUATION WORKSHEET. (see the following page)
- (4) After all performances are completed, have a class discussion as to the effectiveness of each one.

ASSESSMENT(S)

Value should be given to quality of the reviews of peers, class participation in discussion and acting performance.

ADDITIONAL COMMENT(S)

This lesson can be taught following various activities that may involve the study of drama and history of acting. This lesson can be maximized when used as reinforcement of prior activities.

Videotaping the performances and presenting them on a public access or school channel may provide valuable public relations.



ACTING EVALUATION WORKSHEET Lesson 5 NAME OF OBSERVER NAME OF PERFORMERS DIRECTIONS Closely observe your peers as they perform from the Ballad of Kleinzach from The Tales of Hoffmann. Look for the following elements in their performance. Be consistent and fair with each group. (1) What was the single most effective gesture used by the group? (2) Did the group performing "follow" each line of the text? Did they physically reinforce everything they were saying? (3) Did the performers make eye contact with each other and/or audience? (4) Was the voice of the performers used to create variety and emotion in the scene?

(5) List one complement about the performance and one suggestion for improvement for the group.

The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 6: Look at The Tales of Hoffmann through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

- THE TALES OF HOFFMANN 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 Tales of Hoffmann.
- (2) As a class, read through the THE TALES OF HOFFMANN THROUGH THE LENSES WORKSHEET. Give additional explanation as needed to the class describing the various perspectives.
- (3) Assign worksheet and possible class time for work.
- (4) Create a space for the student groups to present their work. Students not presenting will serve as an audience taking notes on each presentation. These notes will be used in the assessment.

ASSESSMENT(S)

Each student will be assessed individually and as a member of their assigned group. Value given to group participation and class presentation will follow the THE TALES OF HOFFMANN THROUGH THE LENSES WORKSHEET AND RUBRICS.

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



Lesson 6 NAME

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 Tales of Hoffmann. After your group has collected enough examples in the libretto, create a 10-minute presentation explaining your position. Use a short example of the libretto to act out (with appropriate costumes and props) to demonstrate your position. During the other class presentations, take notes on how each lens is represented in *The Tales of Hoffmann*. 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
- 3. Marxist criticism applies these arguments to the study of literary texts.

STRATEGIES

- I. 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.

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

- * Follow the PRESENTATION RUBRIC for parameters of the presentation.

presentation. Use appropriate costumes/props for the presentation.

• An explanation of which themes are highlighted through the use of your lens

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 Tales of Hoffmann. Use your
notes from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for
parameters for your writing.



PRESENTATION RUBRIC

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



ESSAY RUBRIC

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



LESSON PLAN

TITLE OF LESSON

Lesson 7: Creating your own sets and costumes for The Tales of Hoffmann

OBJECTIVE(S)

Students will design costumes and sets for their own (imaginary) production of The Tales of Hoffmann.

MATERIAL(S)

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

PROCEDURE(S)

- (1) Read the entire libretto of *The Tales of Hoffmann*. Students may follow along to a CD recording of the opera. As a class discuss the following questions:
 - What time period does the opera take place?
 - What location are the various acts in?
 - Describe the characters. What clothing would they be wearing in each situation?
 - What would the lighting be in each scene? (i.e. Would the lighting in Luther's Tavern be different that during the party during which Olympia sings her song?)
 - How does the music describe the setting of the drama?
- (2) In small groups or individually, students are to create designs sets and/or costumes for their own production of *The Tales of Hoffmann*. Students are to choose one of the options below:
 - Design sets for the each part of the opera (Prologue, Act I, II and III)
 - Design costumes for all the principal characters (Hoffmann, Lindorf/Coppélius/Dr. Miracle/Dapertutto, Olympia, Antonia and Giulietta)
 - Build an actual costume or set piece for one of the principal characters.
 - Set design should include lighting considerations and entrances and exits for the characters.
 - * Costume designs should include swaths of cloth to accompany the drawings.
- (3) Upon completion of the design, students are to prepare a short presentation describing their work. Students are to follow the Creating your own sets and costumes for *The Tales of Hoffmann* Checklist and Rubric to help them prepare their presentations.

ASSESSMENT(S)

All design items are to be turned in at the time of student presentation. In each presentation, students are to answer all the listed on the CHECKLIST AND RUBRIC.

ADDITIONAL COMMENT(S)

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



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son 7	n 7	NAME	NAME

DIRECTIONS

- A. Read the libretto of *The Tales of Hoffmann*. You may follow along with a CD recording. Be able to answer these questions:
 - 1. What time period does the opera take place?
 - 2. What location are the various acts in?
 - 3. Describe the characters. What would they be wearing in each situation?
 - 4. What would the lighting be in each scene? (i.e. Would the lighting in Luther's Tavern be different that during the party where Olympia sings her song?)
 - 5. How does the music describe the setting of the drama?
- B. Create designs sets and/or costumes for your own production of *The Tales of Hoffmann*. Choose one of the options below:
 - Design sets for the each part of the opera (Prologue, Act I, II and III)
 - Design costumes for all the principal characters (Hoffmann, Lindorf/Coppélius/Dr. Miracle/Dapertutto, Olympia, Antonia and Giulietta)
 - Build an actual costume or set piece for one of the principal characters.
 - * Set design should include lighting considerations and entrances and exits for the characters.
 - * Costume designs should include swaths of cloth to accompany the drawings.
- C. Upon completion of the design, prepare a short presentation describing your work. Follow the Creating your own sets and costumes for *The Tales of Hoffmann* Checklist and Rubric to help prepare your presentation.

CHECKLIST

What is your design option?

FOR SET DESIGNS:

□	Identify all entrances and exits
	Include lighting cues

FOR COSTUME DESIGNS:

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

QUESTIONS TO BE ANSWERED DURING DESIGN PRESENTATION:

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



DESIGN PRESENTATION RUBRIC

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



The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 8: Who was E.T.A. Hoffmann?

OBJECTIVE(S)

Students will learn who E.T.A. Hoffmann was.

MATERIAL(S)

- reference books about Offenbach (Cancan and Barcarolle; Jacques Offenbach; Jacques Offenbach: A Biography; The Keys to French Opera)
- E.T.A. HOFFMANN BIOPOEM WORKSHEET (one per student)
- general reference books about 19th-century Europe (not in Opera Box)
- Internet access
- general library access

PROCEDURE(S)

- (1) Give one hand-out of the E.T.A. HOFFMANN BIOPOEM WORKSHEET per student. Read through the directions and explain that a "biopoem" is a biographical sketch of a real or fictional person.
- (2) Assign students to complete the E.T.A. HOFFMANN BIOPOEM WORKSHEET.

ASSESSMENT(S)

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

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



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



Lesson 8	NAME

DIRECTIONS

A "biopoem" is a biographical sketch of a person, real or fictional. In this lesson, research who E.T.A. Hoffmann was and create a biopoem to describe him. Read through the example below to help guide through the lesson.

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

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



BIOPOEM FOR E.T.A. HOFFMANN

LINE I	
LINE 2	
LINE 3	
LINE 4	
LINE 5	
LINE 6	
LINE 7	
LINE 8	
LINE 9	
LINE IO	
LINE II	

The Tales of Hoffmann OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 9: Symbols, quotes and stereotypes found in The Tales of Hoffmann

OBJECTIVE(S)

Students will understand the significant symbols, quotes and stereotypes used in The Tales of Hoffmann.

MATERIAL(S)

- DVD The Tales of Hoffmann (TDK with Shicoff and Swenson)
- Internet access, general library access
- DVD player, TV and other media items may be needed for student presentations (see ASSESSMENT(S))

PROCEDURE(S)

- (1) The Tales of Hoffmann contains symbols, images and stereotypes to which Offenbach expected his audience to relate. However, a modern day audience may not always recognize them. This lesson will illustrate a few examples found in the opera and will allow students to research these symbols in greater detail.
- (2) As a class, view the following excerpts from The Tales of Hoffmann (TDK with Shicoff and Swenson) and help to identify the various images and stereotypes:
 - A. Prologue:

- Luther's Tavern (TRACKS 1-5) stereotypes - Don Giovanni quote (TRACK 12) quote B. Act II: Capturing Hoffmann's reflection (TRACK 24-26) symbol Act III: Dr. Miracle playing the violin (TRACK 17-18) symbol

In each of these scenes, the characters and setting play a particular purpose to deepen the drama. For example, the traditional setting of the prologue in a German tavern is playing on the stereotype of the German's love of (heavy) drinking.

(3) After seeing and discussing each symbol and stereotype, students (in small groups) are to research the questions below. Each group is to demonstrate their findings for the rest of the class.

In popular culture (i.e. movies, TV, music, etc.) find the following:

- A. A group of people who are to be identified by their drug usage (stereotype)
- B. A "quote" or reference to another piece from a "famous" artist. For example, find a movie in which references are made to another movie. This might be done by a famous actor playing cameo roles, or a movie using similar scenes and dialogue as another movie. (quoting)
- C. Find an example in literature, visual art or popular cultural where a character's reflection (or soul) is taken.
- D. Find an example in literature, visual art popular cultural of the devil playing a violin.

ASSESSMENT(S)

Each group is to present their findings for the rest of the class. Value is to be given after each question has been satisfactorily demonstrated.



OPERA BOX LESSON PLAN

NAME(S)	SCHOOL	
	PHONE/EMAIL	
TITLE OF LESSON	CLASS AND GRADE LEVEL	
TITLE OF LESSON	CLASS AND GRADE LEVEL	
OBJECTIVE(S)		
02,2011.2(0)		
MATERIAL(S)		
	←	
PROCEDURE(S)		
ASSESSMENT(S)		
ADDITIONAL COMMENT(S)		



SYNOPSIS AND MUSICAL EXCERPTS

ACT I - PROLOGUE

Foyer of the opera house Amidst the revelry of invisible wine and beer spirits, Hoffmann's muse reveals her purpose – to protect and inspire the poet toward creation. Her rival, Stella, is currently onstage singing Donna Anna in Mozart's Don Giovanni. Hoffmann must choose between his heart and his talent, and the Muse adopts the earthly male form of Nicklausse to guide his way.

Councilor Lindorf also admires Stella and plots against his nemesis by intercepting a love letter from the singer to the poet. Lindorf and the other "villains" are accompanied by a theme.

(I) VILLAIN THEME





At the opera's interval, Luther refills the glasses and the students drink to song. Hoffmann and Nicklausse soon enter and join the crowd. At their urging, Hoffmann begins to tell the tale of the dwarf Kleinzach, which soon diverges into a vision of the poet's ideal woman.

(2) CHANSON: IL ÉTAIT UNE FOIS (HOFFMANN)



TRANSLATION: IT HAPPENED AT THE COURT OF EISENACH ... THERE LIVED A DWARF WHO CALLED HIMSELF KLEINZACH!

Teased by his friends, Hoffmann vows he will never love again. Lindorf counters that one should never swear to anything and the two enemies sarcastically trade harsh pleasantries. As the conversation turns to the merits of their mistresses, Hoffmann is encouraged to tell the story of his three loves, all of which are embodied in Stella.

ACT II

An inventor's workshop in Nuremburg The student Hoffmann arrives at the laboratory of the inventor Spalanzani, who is preparing for the debut of his "daughter" Olympia. The poet is immediately captivated by her exquisite appearance, which only augments after looking through Coppélius's magic glasses.

(3) TRIO: J'AI DES YEUX (COPPÉLIUS)



TRANSLATION: BLACK AND BROWN AND GREEN AND BLUE, I SELL EYES AND FIT THEM TOO. LOVELY EYES, ALL BRIGHT AND NEW!

I HAVE JUST THE PAIR FOR YOU!

Spalanzani is unnerved by the presence of his dubious supplier of all things ocular, and to eliminate his claim on Olympia, offers to pay him off with a worthless note drawn on a failed bank. As he leaves, Coppélius makes the coy suggestion that the smitten Hoffmann marry the perfect young girl. The guests arrive for Olympia's unveiling and marvel at her grace as she sings a song.

(4) COUPLETS: LES OISEAUX DANS LA CHARMILLE (OLYMPIA)



TRANSLATION: ALL THE BIRDS IN WOODS AND BOWERS, ALL THE STARS SO HIGH ABOVE, SUN AND MOON AND TREES AND FLOWERS,

SPEAK TO ME OF BUDDING SPRINGTIME AND LOVE!

As dinner is served, Hoffmann shares a private moment with her, professing his love. Nicklausse fears that something's amiss and tries to warn his friend, but Hoffmann will not listen. Coppélius quietly returns, angrily aware that he has been swindled and plots his revenge. Meanwhile, Hoffmann and Olympia dance wildly to a fast-paced waltz, which eventually shatters his glasses. After Olympia retires to her chamber, crashing noises are soon heard. Coppélius has destroyed her as Hoffmann learns he has fallen in love with a mechanical doll.



The home of Crespel in Munich The fair and frail Antonia sings of love, loss and remembrance.

(5) ROMANCE: ELLE A FUIT (ANTONIA)



TRANSLATION: JOY HAS FLED, VANISHED FOREVER. WE ARE FAR, FAR APART. BUT MY LOVE, TRUE AND ETERNAL WILL LIVE ON IN MY HEART.

OH DEAR BELOVED, HEAR ME CALLING, MY HEART AND SOUL BELONG TO YOU! I AM YOURS, YOURS ALONE!

Crespel admonishes his daughter – she has been instructed never to sing as it will bring about her death. He blames Hoffmann for filling her heart with passion and instructs his servant Franz not to admit anyone. Nonetheless, Hoffmann gains entry. He is cautioned by Nicklausse not to pursue this latest infatuation, but his friend's entreaties fall on deaf ears.

(6) ROMANCE: VOIS SOUS L'ARCHET FRÉMISSANT (NICKLAUSSE)



TRANSLATION: SEE HOW THE SOUND BOX VIBRATES BENEATH THE QUIVERING BOW; HEAR THE HEAVENLY TONES OF THIS UNCONSCIOUS SOUL.

Once alone together, Hoffmann and Antonia revel in their mutual affection.

(7) DUO: C'EST UNE CHANSON D'AMOUR (ANTONIA, THEN HOFFMANN)



TRANSLATION: LOVE IS A MELODY, MOVING OUR HEARTS TO JOY AND SADNESS, SWEET DELIGHT AND BITTER LONGING, NIGHT AND DAY.

Ignoring her father's wishes, they sing together until Antonia suddenly becomes ill and leaves the room. Crespel fears something is wrong and reenters, only to find the contemptuous Dr. Miracle, who very well may have caused the death of his wife. The doctor curiously examines the absent Antonia as if she were present, to the horror of Crespel and Hoffmann. He offers a daily prescription, but is ordered out of the house.

(8) TRIO: POUR CONJURER LE DANGER (MIRACLE, HOFFMANN, CRESPEL)



TRANSLATION: MIRACLE - TO CONQUER A DISEASE YOU NEED A DIAGNOSIS.

HOFFMANN/CRESPEL - MY HEART'S BLOOD IS FREEZING!



Hoffmann vows to return and take Antonia away from danger once and for all. Unfortunately, she is in imminent peril as Miracle returns once more. Conjuring the spirit of Antonia's mother, he tricks the young girl into singing, thus causing her demise. Hoffmann is devastated.

(9) TRIO: CHÈRE ENFANT (ANTONIA'S MOTHER, THEN ANTONIA, MIRACLE)

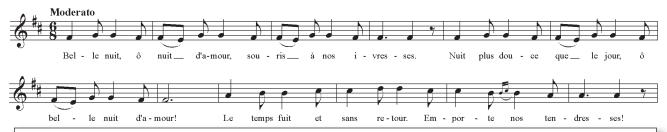


TRANSLATION: DEAREST CHILD, I AM WITH YOU, LOVING AND NEAR. HEAR YOUR MOTHER WHOSE MEM'RY YOU REVERE.

ACT IV

A palazzo in Venice on the Grand Canal Giulietta and Nicklausse sing a barcarolle as Giulietta enters aboard a gondola.

(10) BARCAROLLE: BELLE NUIT (NICKLAUSSE, GIULIETTA)



TRANSLATION: JOYOUS NIGHT, OH NIGHT OF LOVE, YOUR MYSTIC SHADOWS BLESS US! STARRY HEAVENS HIGH ABOVE, OH JOYOUS NIGHT OF LOVE! TIME IS FLEETING AND BEARS AWAY THE PASSIONS THAT POSSESS US ...

Hoffmann is already at the party, dulling the pain of his lost loves with gaming and alcohol.

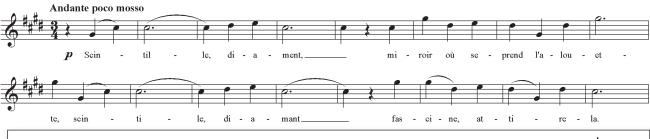
(II) COUPLETS BACHIQUES: AMIS, L'AMOUR TENDRE ET RÉVEUR (HOFFMANN, PARTY GUESTS)



TRANSLATION: A LOVE THAT IS TIMID AND SHY MUST DIE! BUT LOVE AMID LAUGHTER AND WINE, DIVINE!

Peter Schlémil, Giulietta's current lover and Hoffmann's adversary, soon arrives, as does the magician Dapertutto, who has already stolen the shadow of Schlémil and is now after Hoffmann's reflection. He enlists the help of Giulietta by bribing her with a scintillating diamond, and she promises to use her guile and beauty as she once did with Schlémil.

(12) ARIA: SCINTILLE DIAMANT (DAPERTUTTO)



TRANSLATION: SHINE AND GLOW, PRECIOUS STONE, SEND FORTH YOUR DELUDING REFLECTION ... AND CAST YOUR MAGIC SPELL!



Giulietta toasts Lady Luck, proving herself an alluring siren, while Hoffmann and Schlémil are embroiled at the gambling table. The poet observes that his opponent casts no shadow, but Schlémil counters that he gained something far more valuable in exchange – Giulietta's affection. Nicklausse becomes suspicious of her intentions and tries to alert Hoffmann, but Dapertutto intervenes.

Giulietta takes Hoffmann aside and begins to work her wiles. She claims she's a prisoner and enlists Hoffmann to get her key and rid her of Schlémil forever. Bewitched by her charms, Hoffmann agrees to help and tenders his reflection (at Giulietta's request) as a testament of his love.

(13) DUO: Ô DIEU DE QUELLE IVRESSE (HOFFMANN, THEN GIULIETTA)



Schlémil finds them together and a duel between the two men ensues. Schlémil is mortally wounded, and Hoffmann obtains the key, only to see Giulietta laughingly depart on her gondola with her servant Pitichinaccio.

ACT V - EPILOGUE

Foyer of the opera house All are stunned by Hoffmann's stories and lighten the mood with a return to drink. Lindorf has slipped away, only to return with Stella. She approaches the drunken poet who fails to recognize her, confused by the lasting memories of his three loves. Lindorf offers his arm to escort the diva to her carriage, and Hoffmann is left to be consoled by his muse as Nicklausse transforms into her true state.

(14) FINALE: DES CENDRES DE TON COEUR (THE MUSE)



TRANSLATION: A NEW, ETERNAL GLOW WILL RISE FROM DYING EMBERS, YOUR GENIUS SPRING A NEW FROM TORMENTS OF THE PAST!





Scene

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

Musical Description

The terms used here are the tempo markings in the score. Metronome markings found in the vocal score are given follow in parenthesis. The KEY given is decided by the tonality at the beginning of the scene. Not all key changes and tonality shifts are cited. Only significant changes are noted.

Orchestration

Comments given here are general in nature and are intended to give the listener some insight into the use of the orchestra. This is another element Offenbach uses to tell the story. Descriptions are not necessary from Offenbach, 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 Offenbach 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:

Lindorf = L Nicklausse = NICK Hoffmann = H Spalanzani = S Coppélius = C Stella = ST

Olympia = O Antonia = A Giulietta = G Dapertutto = D Schlémil = SCH

Crespel = CR Dr. Miracle = DM Franz = F Andrès = ADS Nathanaël = NATH

Related Information

These comments are interesting facts about Offenbach and *The Tales of Hoffmann* in a larger context, beyond the work itself. All citations come from the reference books found in the Opera Box.

OPERA

The Tales of Hoffmannn FLOW CHART

PROLOGUE (VS PP. 1 - 36)

6	Prologue		
Scene	(vs pp. i - 6)	(vs pp. 7 – 15)	(VS PP. 16 – 36)
Musical Description	Prélude Maestoso KEY: F minor No. 1: Introduction	No. 2: Recitatif Allegro poco moderato KEY: C minor No. 3: Couplets	Nos. 4–5: Scène et Chœur recitative KEY: G major
	Allegro vivo KEY: F minor	Allegro KEY: G major	
Orchestration	"In his article on <i>opéra comique</i> written in 1856, Offencbach refers to the simplicity of melodic form and restraint in instrumentation as 'the distinguishing merits of the early works.' " (Faris, P. 211)		
Themes			(VS P. 32) The melodic fragment that NICK sings is an aria from Mozart's <i>Don Giovanni</i> . It is sung by Leporello, servant of Don Giovanni. <i>Don Giovanni</i> is the opera being performed nearby in which Stella is the star
Drama	The spirits of wine and beer along with the Muse plan to change H's interest from ST to drinking.	L enters Luther's Tavern and notices ADS who has a message from ST. L buys it from ADS. L describes how pitiful and spiteful he is.	L waits for H. Luther enters. The students enter and call for drinks. L askes the whereabouts of ST. NATH toasts her and the students wonder where H is. H and NICK enter. H looks dejected but is encouraged to sing the Ballad of Kleinzach.
Related Information			

OPERA Minnesofa

The Tales of Hoffmannn FLOW CHART

PROLOGUE; ACT I (VS PP. 37 – 94)

Scene	Prologue (vs pp. 37 – 67)	Act I (VS PP. 68 – 77)	(vs pp. 78 – 94)
Musical Description	No. 6: Chanson et Scène Allegro non troppo KEY: A minor	Entr'acte et No. 8: Scène Moderato KEY: A major	No. 10: Scène et couplets Allegro KEY: B-FLAT major
	No. 7: Finale Moderato KEY: G minor/ B-FLAT minor	No. 9: Recitatif et Romance <i>Andante</i> KEY: F major	No. 10: Chanson Allegro KEY: E-FLAT major to E major
Orchestration			
Themes	(VS P. 37) The Ballad of Kleinzach is omposed in a way that showed		
	Offenbach expanding from his previous operettas. For example, the structure is expanded from a three-verse song to include H's dream.		
Drama	H tells the tale of Kleinzach, but his mind wanders to a past love. NICK wonders who he is describing and H finishes the story. H recognizes L and states that L always causes him disaster. They talk about their mistresses, and after Luther says that the curtain is about to go up, H agrees to tell the story of his three mistresses.	S looks at O, anticipating the money he will earn by having invented her. H enters and admires O from a distance. He sings of the love he has for her.	NICK finds H looking at O and encourages him to tell O that he loves her, but H is nervous. NICK relates how O says "I love you" like a rooster that can spin around three times. C enters, tries to sell H gadgets, in particular special glasses, which H buys. C suggests H marry O.
Related Information			

The Tales of Hoffmannn
FLOW CHART
ACT I (VS PP. 95 – 151)

Scene	Act I		
Scene	(VS PP. 95 – 123)	(VS PP. 124 – 131)	(VS PP. 132 – 151)
Musical Description	No. 12: Chœur, Scène et Couplets <i>Moderato</i> KEY: E major	No. 13: Romance <i>Moderato</i> KEY: G major	No. 15: Finale Mouvement de valse KEY: D minor
	Doll Song* (PP. 110–119) <i>Moderato</i> KEY: A-FLAT major	No. 14: Scène Allegro agitato KEY: C minor	
Orchestration		"The orchestral part can't here be described as accompaniment. Offenbach has written a contrapuntal trio. The double ostinato is an organic part of the music" (Faris, P. 212)	
Themes	(VS P. 110) This aria, a very popular excerpt, is commonly known as the "Doll Song." The original key of this aria was G major, but Offenbach transposed it to A-FLAT to accommodate the special talents of the first Olympia.		(vs P. 133) "The refrain of the waltz in the finale is pure gold Offenbach the first seven bars work because the harmony doesn't change, the eighth bar works because the harmony didn't change in the first seven." (Faris, P. 209)
Drama	S's guests arrive asking to see his daughter, O. All marvel at her construction. S says that O will sing an aria and asks what instrument should accompany her. A harp is requested. O sings her song with S needing to wind her up as to keep singing. All go to dinner as H tries to talk with O, but S tells him to wait until the ball is over. S winds O again.	H expresses his love for O. O leaves. NICK tells H that everyone is talking about O and that she is not alive, or never has been alive. C learns that he has been swindled.	The waltzers come to the dance floor. H and O start to dance. Their dance becomes out of control and they crash. C is heard smashing machinery offstage. H finally learns that O is an automaton. The guest laugh at his folly.
Related Information	"The coloratura passages sung by the autor reflect that creature's artificial nature as box with a vocal mechanism." (Lacombe, P.	a kind of music	

Minnesota PERA

The Tales of Hoffmannn FLOW CHART

ACT II (VS PP. 152 – 217)

6	Act II *—		
Scene	(VS PP. 152 – 171)	(VS PP. 172 – 195)	(vs pp. 196 – 217)
Musical Description	No. 16: Entr'acte et Barcarolle <i>Allegro moderato</i> KEY: G major	No. 19: Air Andante poco mosso KEY: E major	No. 22: Scène <i>Moderato</i> KEY: D minor
	No. 17: Recitatif et Bacchic Couplets <i>Allegro poco maestoso</i> KEY: A-FLAT major	No. 20: Scène Stesso tempo KEY: G minor	No. 23: Septet † Andante A-FLAT major
	No. 18: Scène Lo stesso movimento recitative	No. 21: Duet **Allegro** KEY: B-FLAT major	No. 24: Finale Ben moderato KEY: D major
Orchestration			
Themes			
Drama	G and N sing of a night of love.	D sings about his diamond.	SCH, D, NICK and some guests enter. SCH sees
	H sings a song about the mistake of tender and dreamy love.	D asks G to capture H's reflection. G tried to tell H to leave, but he resists and G is able to capture his reflection.	and H together, becomes jealous and threate H. D gives a mirror to H, who doesn't see hi reflection. G explains she can't refuse what c be bought for a kiss. D sings that H's love is vain, and H doesn't care what the cost is for love. Gondolas arrive to take the guests. H waits to get the key SCH still has. D gives H
	G leads everyone to the gaming room. NICK tries to get H to leave, but H says the devil may have his soul if he falls in love with the courtesan, G.		
	D watches them leave and produces a large diamond that captures the reflections – and souls – of men.		sword. They fight and H kills SCH. H goes to G's room, but she is not there. Now aboard a gondola, G says she is abandoning him for D. The police are on their way.
Related Information	*An older tradition places the Giulietta act Oeser critical edition (which will be utilize precedes the Giulietta act, which was Offe	ed for these performances), the Antonia act	†This septet is generally not considered to be composed by Offenbach and is not included in the Oeser critical edition.

PHRA

The Tales of Hoffmannn FLOW CHART

ACT III (VS PP. 218 – 252)

_	Act III —		
Scene	(VS PP. 218 – 227)	(VS PP. 228 - 233)	(VS PP. 234 – 252)
Musical Description	No. 25: Entr'acte et Romance Andante KEY: F major	No. 27: Couplets Allegretto KEY: D minor	No. 29: Duo Moderato KEY: A major to G major
	No. 26: Scène recitative	No. 28: Scène Allegro recitative	No. 30: Scène Allegro agitato recitative
Orchestration			
Themes	A's song builds in intensity at the end of middle section before the return of the first section with an enharmonic modulation.		
Drama	A sings of a lost love and remembrance. C enters and asks A not to sing, but she says it reminds her of her mother. C decides it is H who has caused her to sing. C learns that F (who is hard of hearing) has let H in.	F describes his love to sing and dance. H enters, sees F and asks for A. F, who is confused, says C has just left.	H accompanies himself in a song about love. A enters and they sing about being together. A tells H that C forbids her to sing. H is confused. A hears her father coming. C figures out that H has been there. DM arrives looking for A. C threatens to kill DM.
Related Information	"Antonia's Romance is possibly the only sad song Offenbach ever wrote." (Faris, P. 214)		

The Tales of Hoffmannn FLOW CHART

ACT III (VS PP. 253 – 299)

Scene	Act III (VS PP. 253 – 270)	(VS PP. 27 I – 294)	(VS PP. 295 – 299)
Musical Description	No. 31: Trio Moderato KEY: D major Lo stesso tempo (P. 258) KEY: C-FLAT major Moderato (P. 261) KEY: E minor	No. 32: Scène Moderato recitative No. 33: Scène et Trio Scène – Allegro maestoso recitative Trio – Molto moderato KEY: G major	No. 34: Finale Allegro vivace KEY: A minor
Orchestration	1		
Themes			
Drama	DM diagnosises A and makes her sing. DM says there is still time to save A by taking his elixir once a day. C resists and pushes DM out the door.	H asks for A's hand and to never sing again. DM whispers in A's ear, encouraging her to sing. A hears the ghostly voice of her mother. DM starts to play a fiddle, which entices A to sing. A faulters and DM disappears.	C enters and sees A dying on the floor, H calls for a doctor and DM appears. It is too late.
Related Information		h] creates a dramtic scene of steadily increasi	-

The Tales of Hoffmannn FLOW CHART

EPILOGUE (VS PP. 304 – 318)

Scene	Entr'acte (vs p. 304)	Epilogue (VS PP. 305 – 312)	Alternate Ending and Finale (VS PP. 313 – 318) Alternate Ending Largo KEY: F major Finale Vivace KEY: G minor to C major
Musical Description	Entr'acte <i>Moderato</i> KEY: E-FLAT major	No. 35: Epilogue recitative Chœur Moderato KEY: A minor	
Orchestratio	n		
Themes			
Drama		H, very drunk, ends his story. ST is about to enter. NICK finally understands that these three women are one in the same. H wants to stop the storytelling. H says to "light up the punch!"	The Muse returns wondering if she has been forgotten. H remembers his past love. ST enters to find H asleep. NICK tells ST that L is waiting for her. The students continue their drinking song.
Related Information			

b Cologne, June 20, 1819; d Paris, October 5, 1880

acques Offenbach composed some of the most exhilarating and tuneful music ever written; his Les contes d'Hoffmann remains among the most popular of French operas, though his most significant achievements lie in the field of operetta. His Orphée aux enfers, La belle Hélène and other satirical products of Second Empire Paris remain classics of the repertoire, and it was through the success of Offenbach's works abroad that the operetta became an established international genre during the late 19th and early 20th centuries.

Offenbach's father, born Isaac Juda Eberst, left his native Offenbacham-Main about 1800 for Cologne,



a scene from Minnesota Opera's 1996 production of Offenbach's The Tales of Hoffmann

where he became known as "Der Offenbacher," and then simply "Offenbach." He earned a living from bookbinding, music teaching and composition, and was later cantor at a synagogue in Cologne. Jacques (born Jacob) was the second

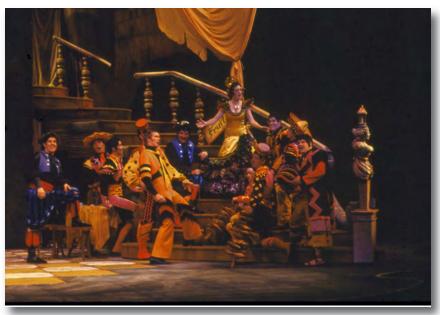


a scene from Minnesota Opera's 1977 production of Offenbach's Christopher Columbus

son and the seventh of ten children. He was first taught the violin, but at the age of nine he took up the cello and, with his brother Julius on the violin and sister Isabella at the piano, formed a trio that played in Cologne taverns. In November 1833, Isaac took Julius and Jacob to Paris in search of further studies. There a place was obtained for Jacob at the Conservatoire, and positions were found for both boys in a synagogue choir before Isaac returned to Cologne.

In Paris the two boys were soon known as Jules and Jacques. Jacques found a position in the orchestra at the Opéra-Comique, and was befriended and assisted with some composition lessons by Fromental Halévy (composer of *La Juïve* and uncle to *Carmen* librettist Ludovic Halévy). During the 1840s Offenbach continued his career as a cello virtuoso, appearing in 1843 with Liszt. In August 1844, after becoming a Roman Catholic, he married Herminie d'Alcain, whose mother's second husband was closely related to a leading London concert agent, John Mitchell. As a result, Offenbach visited London in May 1844, performing in concerts of the musical union with Joseph Joachim and Felix Mendelssohn and at an Ascot Week banquet at Windsor Castle. Meanwhile, his attempts to get stage works accepted by the Opéra-Comique were unsuccessful, and he was forced to arrange concerts of his own in order to have them performed.





a scene from Minnesota Opera's 1977 production of Offenbach's Christopher Columbus

In 1850 he was appointed conductor at the Théâtre Français. That same year he rented the tiny Salle Lacaze on the Champs-Élysées where he put on a hastily compiled program of short comic pieces at the newly titled Bouffes-Parisiens. They were a big success and enabled Offenbach to present more ambitious works that catered to Second-Empire audiences' predilection for malicious fun. To that end his works ranged from Barkouf (1860), which featured a barking dog as a principal character, to the intelligible banter of Ba-ta-clan (1855), to Le Carneval des Revues (1860), a parody of Wagner's music, earning the enmity of his fellow German. (Wagner would be snubbed again three years later when his Tristan und Isolde was passed over for a premiere of

Offenbach's early serious opera, *Die Rheinnixen*.) At the Bouffes, the impresario also championed works by other composers, most notably Léo Delibes and Adolphe Adam, as well as stage Mozart's Der Schauspieldirektor and Rossini's Il Signor Bruschino (the sharp-witted Rossini would dub his comic colleague the "Mozart of the Champs-Élysées"). He also held competitions for new composers, during which young Georges Bizet and Charles Lecocq would achieve prominence.

Orphée aux enfers (1858), presented on his home turf, was a huge hit, but the more radical Barkouf, shown at the Opéra-Comique, failed to win him greater acceptance in respectable circles. Although Offenbach would eventually resign as director of the Bouffes, he continued to compose mainly for that venue and for the summer theater at Bad Ems. In 1860 he became a naturalized Frenchman and in 1861 was appointed a Chevalier of the Légion d'honneur.

The success of the Bouffes attracted John Mitchell's attention, and he brought the troupe to London. Offenbach's works became well-established abroad, particularly in Vienna, where it is claimed he encouraged Johann Strauss Jr. (Die Fledermaus) to write operetta after the two competed in a public "waltz-off." The period of his greatest Parisian success dates from La belle Hélène (1864), La vie parisienne (1866), La Grande-Duchesse de Gérolstein (1867) and La Périchole (1868),

but after the Franco-Prussian War and the rise of the more austere Third Republic, his popularity began to wane. A poor businessman, Offenbach was forced into bankruptcy by losses suffered on the production of Victorien Sardou's drama, La Haine, in 1874.

A trip to the United States to make up for his financial losses resulted in 40 concerts in New York and Philadelphia. In his last years he experienced renewed success with Madame Favart (1878) and La fille du tambour-major (1879) as well as revivals of his earlier works. But from 1877 his preoccupation was with Les contes d'Hoffmann. Rehearsals began, but Offenbach died before he could see it produced.



a scene from Minnesota Opera's 2006 production of The Tales of Hoffmann

OFFENBACH'S OPERAS AND OPERETTAS

L'alcôve	1847	Fleurette 1864/1872
Le trésor à Mathurin		L'amour chanteur 1864
Pépito	1853	Les fées du Rhin 1864
Luc et Lucette	1854	Les géorgiennes 1864
Le décaméron, ou La grotte d'azur	1855	Le fifre enchanté 1864
Entrez, messieurs, mesdames	1855	Jeanne qui pleure et Jean qui rit 1864
Une nuit blanche	1855	La belle Hélène 1864
Les deux aveugles	1855	Coscoletto, ou Le lazzarone 1865
Le rêve d'une nuit d'été	1855	Les refrains des bouffes 1865
Oyayaie, ou La reine des îles	1855	Les bergers 1865
Le violoneux	1855	Barbe-bleue 1866
Madame Papillon	1855	La vie parisienne 1866
Paimpol et Périnette	1855	La Grande-Duchesse de Gérolstein 1867
Ba-ta-clan	1855	La permission de dix heures 1867
Un postillon en gage	1856	Robinson Crusoé 1867
Tromb-al-ca-zar	1856	Le château à Toto 1868
La rose de Saint-Flour	1856	L'île de Tulipatan 1868
Les dragées du baptême	1856	La Péricole 1868
Le 66	1856	Vert-Vert 1869
Le financier et le savetier	1856	La diva 1869
La bonne d'enfant	1856	La princesse de Trébizonde 1869
Les trios baisers du diable	1857	Les brigands 1869
Croquefer	1857	La romance de la rose 1869
Dragonette	1857	Moucheron 1870/1881
Vent du soir, ou L'horrible festin	1857	Le roi Carotte 1872
Une demoiselle en loterie	1857	Fantasio 1872
Les deux pêcheurs	1857	Le corsaire noir 1872
Mesdames de la Halle	1858	Les braconniers 1873
La charte metamorphosée en femme	1858	Pomme d'api 1873
Orphée aux enfers	1858	La jolie parfumeuse 1873
Le mari à la porte		Bagatelle 1874
Les vivandières de la grande-armée	1859	Madame l'archiduc 1874
Geneviève de Brabant	1859	Whittington 1874
Le carnival des revues	1860	Les hannetons 1875
Daphnis et Chloé		La boulangère a des écus 1875
Barkouf		Le voyage dans la lune 1875
La chanson de Fortunio		La créole 1875
Le pont des soupirs		Tarte à la crème 1875
M. Choufleuri restera		Pierrette et Jacquot 1876
Apothicaire et perruquier		La boîte au lait 1876
Le roman comique		Le docteur Ox 1877
Monsieur et Madame Denis		La foire Saint-Laurent 1877
Le voyage de Dunanan père et fils		Maître Péronilla 1878
Les bavards		Madame Favart 1878
Jacqueline		La marocaine 1879
La leçon de chant électromagnétique		La fille du tambour-major 1879
Il signor Fagotto		Belle Lurette 1880
Lischen et Fritzchen	1863	Les contes d'Hoffmann 1881



ne of the worst things a composer can do (besides the actual dying) is to leave a work unfinished after his or her death. There are scores of examples, from Mozart, Meyerbeer, Mussorgsky, Borodin, Boito, Puccini, Berg to Schoenberg, just to name a few. The undesirable task of completion is typically left to some obscure unfortunate, who is then blamed for failing to capture the exact mood of the expired composer's original intentions (the now three endings of Puccini's Turandot serve an excellent case in point). This was the shadow cast over Jacques Offenbach's



Les contes d'Hoffmann (The Tales of Hoffmann), which in the course of 100 years has been revised several times, yet still doesn't seem to be fully realized, at least to some critics.

Sadly, Offenbach had intended the Contes to be his masterpiece, a foray into the realm of serious opera after a career of producing a plethora of light and satiric works. Interest in Hoffmann's tales came from his familiarity with a five-act boulevard play written by Michel Carré and Jules Barbier, produced at the Théâtre de l'Odéon in March 1851. The play had already been set to music (at least partially) by another composer, Hector Salomon, and it isn't exactly clear how Offenbach managed to muscle the project away from him, but Salomon was beset with his own troubles. His opera was intended for a premiere on May 15, 1866 at the Théâtre de la Porte Saint-Martin, but countless delays imposed by the theater's impresario led all parties to litigation. Though Salomon would win his case, his opera remained unproduced,



and by the early 1870s, Offenbach eventually would take up the subject, though it is still unknown whether or not he had Salomon's blessing.

Offenbach's hope was to create an opéra lyrique, ideally to be produced at the Paris Opéra, but with his less-thansacrosanct reputation, this would be highly unlikely. Instead the composer went to the Théâtre de la Gaïté, as he was well connected there, but the theater went bankrupt in 1873. He then turned to the Opéra-Comique, a venue also devoted to serious works and a place where he had sought an unqualified

success for many years. Impresario Camille de Locle (of Carmen and Aida fame) agreed to produce the work, but then left his position in 1876. The Gaïté was reorganized into the Opéra National Lyrique and picked up Offenbach's Contes a second time, but then went bankrupt once more in 1878.

Frustrated, the ever persistent composer decided to pit two theater impresarios against each other and invited the new director of the Opéra-Comique, Léon Carvalho, and the director of Vienna's Ringtheater, Franz Jauner, to his living room for a little preview of his partially completed new opus. Both men jumped at the offer, but Offenbach wisely chose the





Parisian stage (Jauner would get his Viennese premiere later that year, but at the second performance there was deadly fire, one of the worst theater disasters in the 19th century, leading to the impresario's ruin and the opera being regarded as cursed). As the composer's health waned, he found himself entangled in another situation. Over at the Théâtre de la Renaissance, he had been asked to write an operetta (Belle Lurette). The house had long been the domain of the younger composer Charles Lecocq, and Offenbach couldn't pass up the opportunity to best his former protégé (as things turned out, Belle Lurette would be completed by Lakmé composer Léo Delibes).

The world premiere of Contes was set for spring 1881, and as his health declined, Offenbach composed frantically, realizing his end was near. He didn't quite make it, dying on October 5, 1880 of a heart attack brought on by chronic gout, and leaving much of the Giulietta act and epilogue incomplete. Though Carvalho tried to make the piece work, by the time dress rehearsals began in February, it was decided to cut the entire Giulietta scene. (The impresario was notorious for tampering with new compositions, although in this case it proved costly, as sets and costumes constructed for three tableaux were no longer needed). The Barcarolle (which Offenbach had appropriated from his other serious opera, Die Rheinnixen of 1864) was incongruously moved to the Antonia act, and the Duo de reflet to the epilogue, to be sung by Hoffmann and Stella.

After the premiere, Ernest Guiraud was engaged to write recitatives as the work, originally conceived as a grand opéra, had been converted to spoken dialogue to accommodate the custom of the Opéra-Comique (had he lived, Offenbach probably would have preferred Georges Bizet, whose opera Carmen Guiraud also had refitted following that composer's untimely passing). He also touched up some of Offenbach's sketches for the Giulietta act, which owing to its sketchy nature and dramatic weakness, was now inserted between the Olympia and the Antonia acts. Another disastrous fire in 1887, this time at the Opéra-Comique, was



HOFFMANN'S THEATER A WORLD OF ILLUSIONS

CHRIS ALEXANDER, ORIGINAL PRODUCTION

The basic premise of this presentation is that Hoffmann is always "onstage," performing in the bar for the students, or presenting to them his fantastical adventures or illusions. Which setting is better suited for the macabre, wild imagination of the poet than the rooms of the notorious Palais Garnier, in which the "Phantom of the Opera" takes place right in the middle of the turbulent Paris of Jacques Offenbach?

At the opera-bar, much like the illuminated horror-bar of Kubrik's "Shining" a drunken Jack Nicholson/ Hoffmann sits and broods over his misfortunes, not listening to his Muse Niklausse (much like Marlene Dietrich in tails, singing on the counter).

The chorus is part of his illusions, listening to his stories like an audience, then changing into the world of the robot-building Coppélius, then the opera-world of Antonia and finally the carnival world of Venice.

For all three stories in Hoffmann there is always a stage within a stage: Olympia is presented to an audience on a stage, Antonia dies on the opera stage and even Venice is theatre-decoration. The world of illusions. The poet has lost his grip on reality and is living in the illusions which he stages for himself. Fantastical, contemporary and historical costumes à la Kubrik, with no ballet, but with a large chorus as audience and enactor of Hoffmann's drunken nightmares.





believed to have destroyed the original performing materials, leading to the opinion *Les contes d'Hoffmann* would never be truly restored.

As a result, more interpolations occurred in Monte Carlo for a production in 1904. There the impresario Raoul Gunsbourg, apparently with the approval of Barbier's son Pierre, moved Dapertutto's aria "Tourne, tourne miroir" to the Olympia act (to become Coppélius's "J'ai des yeux"), and appropriated a tune from another Offenbach opera, *Le voyage de la lune*, to become "Scintille diamant." He also engaged some now-unknown composer to create an Italianate septet for the Giulietta act using the Barcarolle as its underlying theme.

This version, the fifth in a series published by Choudens, became the official performing edition until the mid-1970s when Antonio de Almeida discovered a vast trove of Offenbach's original manuscripts in the hands of the composer's heirs. Using this new material, plus more music from *Die Rheinnixen*, Fritz Oeser crafted a new edition of *Les contes d'Hoffmann*, reordering the acts to their original positions, adding thicker orchestration that echos Offenbach's foray into German romantic opera and incorporating more music for Nicklausse that had been eliminated when the casting of the role switched from a veteran mezzo-soprano to a novice fresh from the Conservatoire (the Muse was taken on by another actress). The Venice act has the greatest recomposition, the most significant being a quartet sung by Giulietta, Hoffmann, Schlémil and the chorus replacing the anonymous septet from 1904. But this would not be the only critical edition. In the late 1980s, even more music was unearthed, and musicologist Michael Kaye created yet another version. Ceding to the libretto that had been approved by the censors, Kaye has Giulietta accidentally drink deadly poison intended for Nicklausse, and the taunting Pitichinaccio is needlessly stabbed by Hoffmann. Earlier in the act, Giulietta is given a sparkling coloratura aria, presumably written for soprano Adèle Isaac, who was also the first Olympia and for whom Offenbach revised the Doll Song to better display her vocal agility. Kaye interweaves the theme of the Barcarolle throughout the Venice act (arguably to excess), its finale is extended, and the epilogue encompasses a larger role for Stella, who is silent in Oeser and speaks only two words in Choudens. The Kaye edition has its shortcomings, as the Giulietta

act still does not progress with dramatic cohesion, a defect that may have been worked out had the composer lived and seen the project to fruition – he often regarded the first performance a dress rehearsal, intended to gauge the audience's response and to revise accordingly.

Regrettably, in lieu of discovering more previously unknown autographs, we may never know Offenbach's true designs.





he writer Hoffmann and his fantastic stories are as Offenbach's enigmatic unfinished opus. Born Ernst Theodor Wilhelm, Hoffmann (1776 - 1822) changed one of his names to "Amadeus" as an homage to his favorite composer Mozart. Born in Königsberg, the future author began his career in law, first serving in the Prussian judiciary. But with the advent of Napoleon's conquests, Hoffmann found himself without a job in a changing political climate, which he did not favor. Instead, he took up a position in Bamberg as a theater manager and conductor. It was at this point he



began composing music, his operas *Aurora* (1812) and *Undine* (1813) becoming his crowning achievements and a gateway to the genre of German romantic opera. He also served as a music critic, giving praise to Beethoven (his near-exact contemporary) in a review of the recently released *Symphony No. 5* in 1810 (he was among the first to recognize Beethoven's talent, yet the two men would never meet) as well as to Louis Spohr, Étienne-Nicolas Méhul and Carl Maria von Weber, who was equally positive with regard to Hoffmann's own musical compositions.

Hoffmann turned to fiction and published his first volume of *Fantasiestiicke* in 1814. Three more volumes would follow over the course of the next several years. Like Beethoven, the author straddled the classical and romantic periods, drawing upon the *Sturm und Drang* of compatriots Schiller and Goethe as well as the popular German folk tradition espoused in the dark tales of Jakob and Wilhelm Grimm, whose works were being released at the same time as those of Hoffmann. A familiar strain in these stories is a focus on "fantastic realism" with an eye toward the supernatural and gothic horror, death and illness, madness and the subconscious and general uncertainty in a world unhinged. Hoffmann's *Tales* are pseudo-autobiographical, with the author frequently posing as the protagonist or narrator, either by one of his middle names (Theodor) or as Johannes Kreisler, a struggling composer who served as his alter ego in many of the stories, used to satirize the upper classes' lack of true appreciation for modern art. Unrequited love is also a salient feature as Hoffmann drew from his two lost loves, first to a married woman, Dora Hatt, and second to his "muse," a teen-aged vocal student Julia Marc. Though Julia would never know of his infatuation, her mother found out and quickly married her off to a merchant from Hamburg. (Hoffmann would treat this classic *commedia dell'arte* affair of an older man foolishly enamored with a much younger woman in *Signor Formica*.)

The author's works became known outside of Germany, in England drawing criticism in 1827 from Sir Walter Scott. Scott felt his German counterpart went too far with the grotesque and generally failed to live up to his potential (though Scott would plunder Hoffmann's *Das Gelübde* for his novel *A Surgeon's Daughter*): "Our English severity of taste will not easily adopt this world and fantastic tone into our own literature, nay, perhaps will scarce tolerate it in translation ... (Hoffmann) appears to be a man of rare talent – a poet, an artist and a musician – but unhappily of a hypochondriac and whimsical disposition, which carried him to extremes in all his undertakings; so his music became capricious, his drawings caricatures





and his tales, as he himself termed them, fantastic extravagances." In France, however, with its taste for *bizarrerie*, Hoffmann's *Contes* became very popular. It is out of these translations from 1829 that Barbier and Carré would craft their own five-act stage version of the tales, complete with incidental music, 22 years later. They had little to go on as Hoffmann himself was not a dramatist.

As a result, the two Frenchmen took many liberties. Beyond using three tales for the core of their work, they took bits and pieces from other places. The prologue and epilogue are traditionally set in Luther's Tavern, slightly altered from an actual bar, the Weinstube Lutter und Wegener in Berlin, where Hoffmann would imbibe (rather heavily) while imagining his extraordinary scenarios (one of his drinking buddies was Ludwig Geyer, Richard Wagner's natural father). The ballad of Kleinzach is drawn from another Hoffmann tale, *Klein Zaches genannt Zinnober*, a Märchen in which the misshapen dwarf plays a subsidiary role to a budding romance [set to a tune not far from the diabolical verve of "Le veau d'or" in Gounod's Faust (1859)]. Offenbach had treated this story before, in La roi Carotte (1872), after a libretto by La Tosca author Victorien Sardou. Further, the two scenes take place during and immediately after a performance of Don Giovanni, the author's favorite piece, with Stella featured in the role of Donna Anna (and Offenbach's

opera quotes a phrase from Leporello's "Notte e giorno faticar," sung by Nicklausse). Again, this is drawn from another tale during which a traveling enthusiast has a mystical encounter with the prima donna, who dies under suspicious circumstances shortly after the performance's conclusion. As is commonly the case with Offenbach's opera, all the ladies are played by a single actor, as are the four antagonists.

Der Sandmann served as the basis for the Olympia act, though in a considerably altered form. In the original narrative, Nathanael has a childhood encounter with the evil Coppelius, who causes the death of the boy's father in an experiment of alchemy that has gone awry, then robs him of his eyes (the vaguely eponymous title of the tale refers to the Grimm-like legend of the Sandman, alleged to throw sand into children's faces when they won't go to bed, thereby causing their eyes to fall out). At university, Nathanael has a second encounter with a certain Coppola, whom he suspects is his long-lost nemesis, the Sandman of his youth. Coppola and his associate, Professor Spalanzani, are working on a secret experiment, which we soon learn is Olimpia. Nathanael is entranced by her beauty, seen only from a distance as she sits idly by the window. He disengages from his fiancée Clara, whom he damns as a "lifeless automaton." After witnessing a flawless musical performance through a





distorting pocket telescope (in the French play, she doesn't sing any actual words, her "vocalizing" produced by English horn obbligato played offstage), the ardent young man invites her to dance (which she performs with perfect rhythmic precision), then professes his love, to which the prim and proper lady politely responds with a simple "Ach, Ach." Though he doesn't realize it, everything she thinks and feels is simply a mirror of his own thoughts and feelings, idolization of his beloved is nothing more than narcissistic manifestation of his



own ego. Doubly created by two different groups of men, she lives only for him. Nathanael's friend warns him of her statuesque and soulless appearance and her strangely measured movements (unlike the play and opera, Olimpia's mechanical underpinnings deceive everyone), but he won't give up. As expected, Coppelius has a legitimate reason to be angry, having been swindled by Spalanzani. They argue and the Sandman destroys Olimpia, symbolically ripping out her bloody eyes to Nathanael's horror. Some time later, the protagonist spots Coppelius a third time, and unexpectedly jumps to his death from a tower.

The Giulietta act is mostly drawn from Die Abenteuer der Silvester-Nacht (A New Year's Adventure), during which Erasmus Spikher first encounters Julia as a subdued bourgeoisie, who later becomes Giulietta, the nefarious spawn of the devil



Dapertutto (translated from Italian as Mr. "Everywhere"). Predictably, Spikher offers his reflection in exchange for the siren's affection, but when he returns home to wife and child, they are horrified and believe he is an agent of evil. Spikher tries to cut a deal with the ever soul-gathering Dapertutto, who tries to barter the reflection for the lives of his family. In the end, the protagonist commiserates with Peter Schlemihl, the shadowless loser from another tale, in this case not authored by E.T.A. Hoffmann, but by his friend Albert von Chamisso. In addition to transforming Hoffmann's Schlemihl into principal Barbier and Carré rework adversary, Giulietta's sudden evaporation (presumably back to hell) into death by poison intended for Nicklausse, thus ending the play with the death of all three heroines.



This brings us to the Antonia act, by far the most serious, complex and tragic in the entire work. Hoffmann's original story, Rat Krespel, includes much of the fore-action missing in the play and opera. The title character, though a councilor, spends his free time constructing and dismembering rare violins, and it is in this pursuit that he meets the Italian soprano Angela. They become enamored and eventually wed, though Krespel soon discovers what a horrible mistake he has made, for in marriage Angela evolves into a tumultuous shrew. During a particularly lively exchange, she dashes one of his violins, whereby Krespel throws his wife out the window and quickly leaves for Germany.



until she becomes involved with a nameless composer, whom Krespel fears will cause her to perform his compositions. Naturally, in spite of Krespel's preventative efforts, this is exactly what happens, the Cremona violin metaphorically shattering into pieces at the very moment of her demise.

But where is Dr. Miracle, whose very name relies on vain hope rather than reputable skills? Though a benignly harmless physician diagnoses Antonia's condition in the original account, the malevolent Miracle inherits much of his character from Krespel's less desirable attributes, expunged in the play and opera. The aptly named Miracle's special brand of quackery comes from the traditional *commedia dell'arte* portrayal of Il Dottore (realized operatically in the more benevolent versions of Drs. Bartolo and Dulcamara) and from another Hoffmann tale, Signor Formica, which features a master of medical arts with a dubious and somewhat sinister nature, Doctor Splendiano Accoramboni, though Miracle is far more Parisian than his Italian counterpart. Two Hoffmann tales refer to a healer as a "doctor of miracles," and Dapertutto himself is called the "miracle doctor," betraying the author's own faith in medicine. Interestingly, Le Docteur Miracle made another appearance in 1857 as a one-act opera-comique set by Bizet in a competition organized by Offenbach's Bouffes-Parisiens. (Pitichinaccio, one of four grosteques played by a single performer, also hails from Signor Formica as a high strung, nervous eunuch who is forced by his master to wear ladies' clothing when out in public and sing motets with Splendiano; the same tale lays groundwork for the painting of Antonia's mother - an artist captures the image of Marianna, who later portrays herself as dead during a play during which she later comes life.)

This is not the last of Angela, however, for she survives her fall and eight months later gives birth to Antonia. Residing in a town near to Krespel, she and her estranged mate live a separated existence, but still share news of the young Antonia until Angela's death due to complications of a cold. Antonia comes to live with her father, and it is discovered that she inherited her mother's vocal talents as well as a congenital defect in her lungs (Antonia is described by the narrator as physically weak, pale and not making a strong impression). Consequently, she is forbidden to sing, though one of her father's Cremona violins so replicates her vocal timbre that she is satisfied by its sound, at least for the moment. That is,

HOFFMANN PSYCHOANALYZED

In 1919, Sigmund Freud performed an analysis on *Der Sandmann*, and throughout his career other Hoffmann Tales captured his attention. Consequently, the author, his writings and the opera have come under the Freudian microscope, with Hoffmann diagnosed with an unresolved Oedipal complex. In the opera, he claims he's a failure at love (with each of the four scenes a further stage of decline), an unsuccessful sexual compulsive, not unlike the hero of his most revered opera Don Giovanni. Much has been made of the Giulietta act, where both Schlémil and Hoffmann end up shadowfree and reflectionless after their failed attempts at love, viewed through this lens an extension of Freud's castration theory. Hoffmann's *Tales* are pregnant with young men who have limited sexual experience and tortured subconsciouses, in a frustrated pursuit of alluring femme fatales. Hoffmann's own real-life infatuation with a teen-aged girl also speaks to some unresolved pathological issues.



There is nothing light-hearted about Antonia's doctor, however, whose mesmerizing qualities reference a number of contemporaneous sources, including Goethe's *Faust* (as Mephistopheles), Scribe and Meyerbeer's *Robert le diable*, and in the especially clique-ridden, violin-playing, black-clad demon of Césare Pugni's ballet fantastique, *Le violon du diable* (1849). Furthermore, Miracle's Svengali-like, vampiric hold over his charge stems from the general interest in mesmerism and somnambulism in the early part of the 19th century. It should be remembered that Anton Mesmer was a close friend of the Mozart family, although they tried to distance themselves from him after his scandalous treatment of a young sight-impaired girl, who subsequently regained her blindness. Mesmer was forced to flee to France, where his hypnotic methods were more thoroughly embraced and became popular for a time (recall that Bellini's *La sonnambula* is based on

a French *ballet-pantomime*; one also cannot forget the chilling sleepwalking scene of Lady Macbeth, realized operatically by Giuseppe Verdi). Mesmer used the glass harmonica for his treatments, an instrument Donizetti originally planned to use for Lucia di Lammermoor's mad scene. Mesmerism, somnambulism, vampirism and madness are inextricably linked to artistic themes and tastes of the epoch.

Miracle's sensational skill set – the ability to pass through walls, treat an absent patient with *passes magnétiques* and conjure ghosts from the grave clearly reveal his evident compact with the devil, a feature consistent with the other two villainous soul-robbers (Dapertutto seeking shadows and reflections;



Coppélius looking for eyes, the very "windows to the soul"). But Antonia also has a role in her own destruction. The stereotypical 19th-century frail and fainting hysterical waif of a wavering mind susceptible to sleepwalking and hypnotism, she strives to abandon the boring expectations of a bourgeois lifestyle (so perfectly articulated in the automaton Olympia) in search of the *artiste* within, resisting the interdict against singing, for it is the antithesis to opera itself. Ignoring her father's wishes and ignorant of Miracle's diabolical intentions (or even his presence in traditional stagings of the scene), Antonia sacrifices her life in order to be true to herself, her talent being central to the drama, her death occurring at its



critical midpoint. As the operatic Hoffmann points out, Stella – an invention of the playwright/librettist team – neatly conflates the attractive attributes of all three ladies – the perfect female, a talented soprano with a lusty and dangerous side, an archetype of the era's theatrical women.

Les contes d'Hoffmann is lightly peppered with other small references to the original Tales, whose importance to the artistic world of the 19th century cannot be underestimated. In literature, E.T.A. Hoffmann's legacy can be found in the works of Hans Christian Andersen, Fyodor Dostoevsky, Nathaniel Hawthorne, Edgar Allan Poe, and even the later French symbolists Charles Baudelaire

and Stéphane Mallarmé. In music, Pyotr Tchaikovsky's enduring *Nutcracker* ballet, Léo Delibes' *Coppélia*, Richard Wagner's *Tannhäuser* and *Meistersinger*, Robert Schumann's *Fantasiestiicke* and *Kreisleriana* and Paul Hindemith's *Cardillac* are but a few of the works inspired by a Renaissance man's fanciful imagination, a remarkable œuvre stemming from his unique position as observer, visionary, musician and raconteur.



HISTORY AND POLITICS

- Tunisia becomes a French protectorate.
- The treaty of St. Petersburg is signed. China regains a large strip of territory in Chinese Turkestan and Russia is granted the right to establish consulates in Turfan and Suzhou.
- Czar Alexander II is assassinated.
- The emperors of Germany, Austria and Russia sign a secret treaty guaranteeing the neutrality of the three signatories should one of them enter into conflict with a fourth power. A further agreement provides for Austria's annexation of Bosnia and Herzegovina.
- A secret agreement is made with King Milan of Serbia, who undertakes to ban all Serbian propaganda in Austria in return for a vague promise that Austria will recognize his rights over the Vardar valley.
- United States President James Garfield is shot and eventually dies from an assassin's bullet. He is succeeded by Vice President Chester Arthur.
- The outlaw William H. Bonney, alias Billy the Kid, is shot dead.
- The Sioux Chief Sitting Bull, a fugitive for five years since he masterminded the massacre of General Custer and his men at Little Big Horn, gives himself up to the army.
- At the Pretoria convention Britain recognizes Transvaal's self-government.
- Mohammed Ahmed ibn Abdallah proclaims himself al-Mahdi (the expected guide) and calls for a holy war against the Europeans and the Egyptians.
- France declares its sovereignty over Vietnam and sends troops down the Red River to occupy Tonkin in the north.
- In Central Africa (Zaire), Henry Morton Stanley founds Leopoldville on the Congo river on behalf of the International African Association, a private company founded by King Leopold of the Belgians in 1876.

SCIENCE, TECHNOLOGY

- The first geological survey of the Grand Canyon is completed.
- Doctor Karl Eberth discovers the typhoid bacillus.
- The chemist Louis Pasteur experiments with the anthrax vaccine with sheep.
- The Tuskegee institute is founded by Booker T. Washington.
- The Canadian Pacific Railway Company is founded.



LITERATURE, MUSIC, VISUAL ARTS

- Fyodor Dostoevsky, who authored *Crime and Punishment*, The *Idiot* and *The Brothers Karamazov*, dies.
- Composer Modest Mussorgsky dies. He is best remember for his opera *Boris Godunov* (1874).
- The Boston Symphony Orchestra gives its first concert.
- A fire breaks out in the Vienna Opera House during a performance of Offenbach's *The Tales of Hoffmann*. Four hundred spectators die.
- Publishers are forced to withdraw the new edition of Walt
 Whitman's volume of poetry, Leaves of Grass, in response to charges of indecency.
- The novelist Gustave Flaubert's *Bouvard and Pécuchet* is published posthumously.
- Stefan Zweig, Austrian poet and collaborator with composer Richard Strauss (*Die schweigsame Frau*), is born.
 He commits suicide in 1942 to avoid persecution under the Nazi regime.
- Henry James publishes Portrait of a Lady.
- Guy Maupassant writes La Maison Tellier.
- Béla Bartok, Hungarian composer, is born.
- Pablo Picasso, Spanish painter, is born.
- Max Pechstein, German expressionist painter, is born.
- Johannes Brahms write the Academic Festival Overture.
- Claude Monet paints Sunshine and Snow.

DAILY LIFE

- The Edison electric lighting system for the city goes into operation as a generator serving 85 paying customers is switched on.
- The first electric tramway, invented by Werner von Siemens, opens in Berlin.
- Freedom of the press is established in France.
- Flogging is abolished in the British Army and Navy.
- The first United States Lawn Tennis Championship is held.



HISTORY OF OPERA

In the beginning ...

JACOPO PERI 1561-1633 CLAUDIO MONTEVERDI 1567-1643

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

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



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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602-1676 ANTONIO CESTI 1623-1669

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

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



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

Baroque Opera in France, England and Germany

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



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

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

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

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

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

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

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

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



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



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

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

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

milestone in the development of comic opera.

Opera during the Classical Period

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



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

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

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

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



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



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

After the Revolution - French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

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



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

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



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

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

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

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



Early 19th-century Italy – The Bel Canto composers

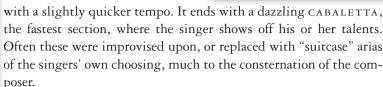
GIOACHINO ROSSINI 1792–1868 GAETANO DONIZETTI 1797–1848 VINCENZO BELLINI 1801–1835 Promotional material for Minnesota Opera's 2001 production of Bellini's The Capulets and the Montagues

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



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

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



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

1824 – there he produced five works for the Paris

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

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



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

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



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



Three Masters of Opera

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

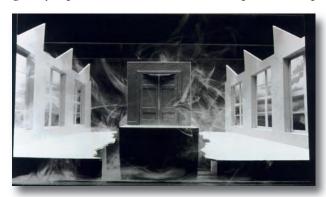
GIUSEPPE VERDI'S roots began in bel canto but the composer transformed the Italian style into a more fluid, less structured form. With a legacy of 26 operas, Verdi is never out of the repertory and four of these (*Rigoletto*, 1851; *Il trovatore*, 1853; *La traviata*, 1853; *Aida*, 1871) are some of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

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



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

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



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

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

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



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



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



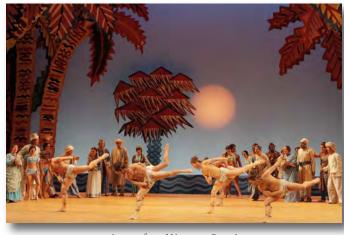


A scene from Minnesota Opera's 2002 production of Verdi's Don Carlos

Later French Opera

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

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



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

SAINT-SAËNS (Samson et Dalila, 1877), EDOUARD LALO (Le Roi d'Ys, 1875) and JULES MASSENET (Manon, 1884;

Werther, 1892; Cendrillon, 1899).

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



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



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

Verismo in Late 19th-century Italy

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

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



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

Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975



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

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



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

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

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

Into the 20th Century

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971

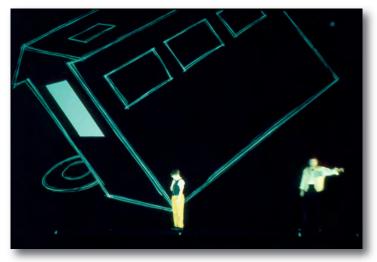
ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



OPERA Minnesota

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



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

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

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

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

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

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



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

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



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

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

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



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

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

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



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

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

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

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





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

as Poul Ruders' The Handmaid's Tale (Royal Danish Opera; 2000), Bright Sheng's Madame Mao (Santa Fe Opera; 2003), Daniel Catán's Salsipuedes (Houston Grand Opera; 2004), Richard Danielpour's Margaret Garner (Michigan Opera Theatre; 2005), Ricky ian Gordon's The Grapes of Wrath (Minnesota Opera; 2007), Jonathan Dove's The Adventures of Pinocchio (Opera North, Leeds; 2008), Howard Shore's The Fly (Los Angeles Opera; 2009), Jake Heggie's Moby Dick (Dallas Opera; 2010), Kevin Puts' Silent Night (Minnesota Opera; 2011) and Douglas J. Cuomo and John Patrick Shanley's Doubt (Minnesota Opera; 2013).



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

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

PERA

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

Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER'S *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN'S *Florencia en el Amazonas* (1996) by Houston Grand Opera, MYRON FINK'S *The Conquistador* (1997) presented by San Diego Opera, ANTHONY DAVIS' *Amistad* (1997) presented by Lyric Opera of Chicago and *Central Park* (1999) by Glimmerglass Opera, a trilogy of short operas set by three composers. Recent seasons included

such new works



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



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

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



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



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

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

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

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

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

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

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



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



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

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



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

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

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

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



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



Today Minnesota Opera

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



2013-2014

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

2012-2013

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

2011-2012

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

2010-2011

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

2009-2010

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

2008-2009

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

2007-2008

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

2006-2007

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

2005-2006

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

2004-2005

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

▲ Tour production

American Premiere

8 World Premiere

· Outreach/Education tour

New Music-Theater Ensemble production

Commissioned by The Minnesota Opera

or by The Minnesota Opera Midwest Tour

2003-2004

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

2002-2003

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

2001-2002

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

2000-2001

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

1999-2000

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

1998-1999

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

Madame Butterfly (Puccini)

1997-1998

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

Tosca (Puccini)

Cinderella (Rossini, Massenet)

1996–1997

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

& Carmen (Bizet)

1995-1996

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

1994-1995

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

§ † Bok Choy Variations (Chen and Simonson)

* Figaro's Revenge (Rossini, Paisiello)



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

> 1992–1993 Der fliegende Holländer (Wagner) * Armida (Rossini) Madama Butterfly (Puccini)

The Pirates of Penzance (Gilbert & Sullivan)

1991-1992

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

1990-1991

Norma (Bellini) The Aspern Papers (Argento) Carmen (Bizet) Così fan tutte (Mozart) ▲ Così fan tutte (Mozart)

▲ Swing on a Star (Winkler)

1989-1990

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

1988–1989

Don Giovanni (Mozart)

Salome (R. Strauss)

The Mikado (Gilbert & Sullivan)

The Juniper Tree (Glass & Moran)

Show Boat (Kern & Hammerstein)

§ † • Without Colors (Wellman & Shiflett)

§ † • Red Tide (Selig & Sherman)

§ † • Newest Little Opera in the World

(ensemble) (ensemble)

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

> 1987-1988 Die Fledermaus (J. Strauss)

▲ Jargonauts, Ahoy! (McKeel)

Rigoletto (Verdi) Rusalka (Dvorak) • Cowboy Lips (Greene & Madsen) § † • Fly Away All (Hutchinson & Shank) Book of Days (Monk) Oklahoma! (Rodgers & Hammerstein) ▲ Carmen (Bizet)

1986–1987

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

1985-1986

* Where the Wild Things Are/Higglety Pigglety Pop! (Knussen/Sendak) *La traviata* (Verdi) L'elisir d'amore (Donizetti) The King and I (Rodgers & Hammerstein) § † Opera Tomorrow

▲ The Fantasticks (Schmidt) ▲ The Magic Flute (Mozart) § † ▲ The Music Shop (Wargo) 1984–1985

* Animalen (Werle)

§ † Casanova's Homecoming (Argento) The Magic Flute (Mozart)

▲ La bohème (Puccini)

▲ Meanwhile, back at Cinderella's (Arlan)

1983-1984

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

§ The Abduction of Figaro (PDQ Bach)

▲ The Boor (Argento) ▲ Chanticleer (Barab)

▲ Don Pasquale (Donizetti)

1982-1983

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

▲ The Barber of Seville (Rossini)

▲ The Frog Who Became a Prince (Barnes)

▲ Zetabet (Barnes)

1981-1982

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

• Hansel and Gretel (Humperdinck)

§ Rosina (Titus)

1980-1981

The Merry Widow (Lehar) Black River (Susa) Carmen (Bizet)

A Water Bird Talk (Argento) § Miss Havisham's Wedding Night (Argento)

▲ The Marriage of Figaro (Mozart)

▲ The Threepenny Opera (Weill)

1979-1980

The Abduction from the Seraglio (Mozart) The Pirates of Penzance (Gilbert & Sullivan) La bohème (Puccini)

§ † Rosina (Titus)

▲ A Christmas Carol (Sandow)

The Love for Three Oranges (Prokofiev) § The Jealous Cellist (Stokes) The Passion According to St. Matthew (J.S. Bach)

La traviata (Verdi) The Consul (Menotti)

▲ Viva la Mamma (Donizetti)

1977-1978

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

1976-1977

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

1975-1976

§ † Black River (Susa) El Capitan (Sousa) Così fan tutte (Mozart)

§ † The Voyage of Edgar Allan Poe (Argento)

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

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

The Threepenny Opera (Weill)

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

1971-1972

§ † Postcard from Morocco (Argento)

§ † The Business of Good Government (Marshall)

The Good Soldier Schweik (Kurka) The Marriage of Figaro (Mozart)

1970-1971

§ † Christmas Mummeries & Good Government (Marshall)

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

1969-1970

§ † Oedipus and the Sphinx (Marshall)

* Punch and Judy (Birtwistle)

* 17 Days and 4 Minutes (Egk)

§ † The Wanderer (Paul and Martha Boesing)

1968–1969

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

1967-1968

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

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

1965-1966

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

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

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

World Premiere

American Premiere

Commissioned by The Minnesota Opera or by The Minnesota Opera Midwest Tour

▲ Tour production

Outreach/Education tour

New Music-Theater Ensemble production



EIGHTEENTH CENTURY

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

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827 Fidelio 1805

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

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

Vincenzo Bellini 1801–1835 Norma 1831

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

Rigoletto 1851 Il trovatore 1853 La traviata 1853 La forza del destino 1862 Don Carlos 1867 Aida 1871 Otello 1887

Giuseppe Verdi 1813–1901

Falstaff 1893

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

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819-1880 Les contes d'Hoffmann 1881

Georges Bizet 1838-1875 Carmen 1875

Modest Musorgsky 1839–1881 Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893 Eugene Onegin 1879

Engelbert Humperdinck 1854-1921 Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919 Pagliacci 1892

Pietro Mascagni 1863-1945 Cavalleria rusticana 1890

TWENTIETH CENTURY

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

Claude Debussy 1862-1918 Pelléas et Mélisande 1902

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

Alban Berg 1885-1935 Wozzeck 1925 Lulu 1937

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



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

IN THE BEGINNING

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

THE OPERA COMPANY

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

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.

ADMINISTRATION

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

REHEARSAL

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

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.

Minnesota
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THE DEEMIEDE

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

6:00 PM Continuity

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

6:15 PM Makeup calls

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

5:30 PM House opens

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

145 PM Notes

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

NOO PM Warm-ups

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

7:15 PM Chorus and orchestra warm-ups

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

7:25 PM Places

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

7:28 PM Orchestra tune

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

7:30 PM Curtain

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

8:25 PM Intermission

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

10:15 PM Curtain calls

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

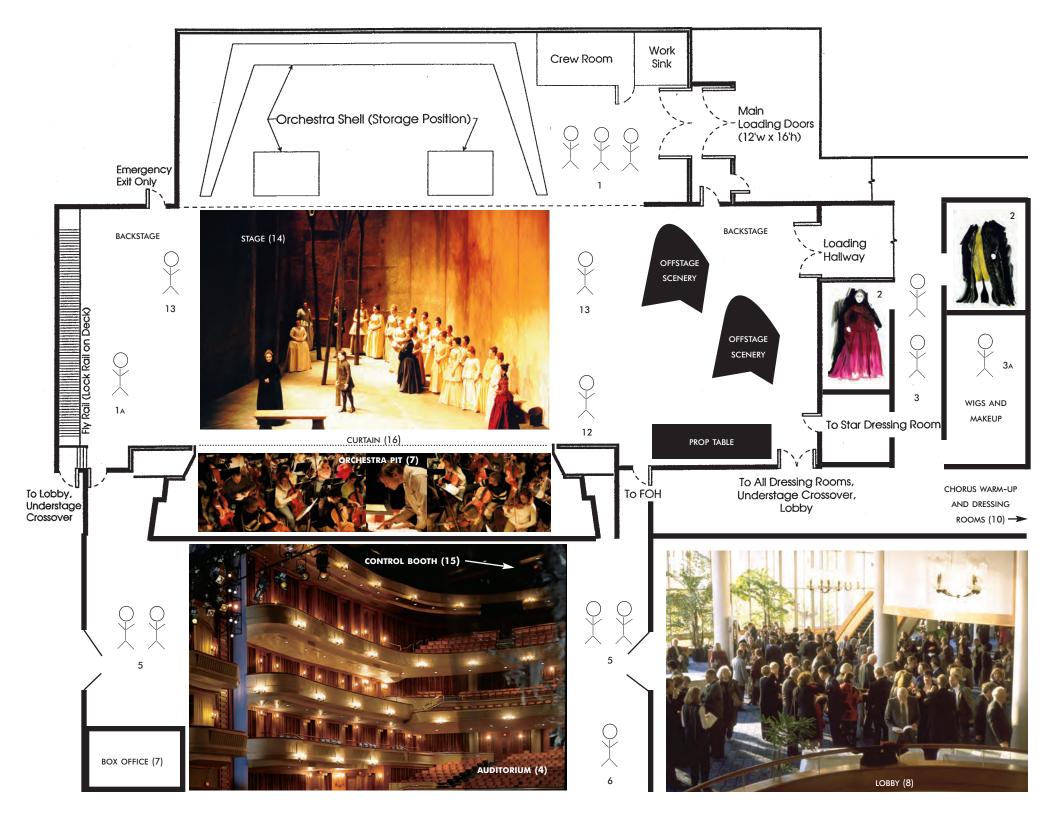
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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

The CONDUCTOR leads the orchestra. The STAGE DIRECTOR instructs the east where to move onstage. He or segmentally stays only for the PREMIERE.

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

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



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

THE SOPRANO

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







THE MEZZO-SOPRANO

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





THE CONTRALTO

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



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





THE BASS AND BARITONE

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





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

THE FAT LADY

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





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

GLOSSARY OF OPERA TERMS

ACOUSTICS The science of sound; qualities which determine hearing facilities in an auditorium, concert

hall, opera house, theater, etc.

ACT A section of the opera, play, etc. usually followed by an intermission.

AREA LIGHTS Provide general illumination.

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

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

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

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

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

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

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

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

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

but with practice the listener can find pleasure in it.

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

production.

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

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

dimension.

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

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

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

appropriated from successful operas.

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

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

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

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

acts.

The lowest male singing voice.

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

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

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

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

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

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

and the technical execution of difficult passages.



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

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

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

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

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

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

'singing') passages.

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

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

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

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

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

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

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

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.

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

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).

The lowest female singing voice. CONTRALTO

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

term falsettist is sometimes used but disputed.

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

behind it.

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

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.

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

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.

The front of the stage nearest the audience. DOWNSTAGE

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

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.

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

ACCOMPAGNATO declamatory and agitated than recitativo secco.

RECITATIVO SECCO Dry recitative. A sung passage so close to everyday speech that although the pitches and time

values are respected, a conversational quality prevails. A keyboard instrument generally supplies the sketchy accompaniment. Commonly used in Italian opera seria and opera buffa.

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.

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New York City Opera Education Department, Edmonton Opera



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

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



MORENDO

counterpoint.

The use of several tonal POLYTONAL

schemes simultaneously.

A continuous gliding PORTAMENTO

movement from one tone to

another.

Very fast; lively; quick. PRESTO

An eighth note. QUAVER

Gradually slower. RALLENTANDO

RITARDANDO Gradually slower.

Held back; slower. RITENUTO

A short recurrent RITORNELLO

instrumental passage

between elements of a vocal

composition.

A solo song that is usually ROMANZA

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

A florid vocal ROULADE

embellishment sung to one

syllable.

A way of playing or RUBATO

> singing with regulated rhythmic freedom.

One half of a whole tone. SEMITONE

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

and B and C.

Simply. SEMPLICE

Always. SEMPRE

Without. SENZA

Music based on a series of SERIAL MUSIC

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

With accent. SFORZANDO

Muted. SORDINO

Sustained. SOSTENUTO

Under: beneath. SOTTO

Detached; separated. STACCATO

Hurried; accelerated. STRINGENDO

STROPHE Music repeated for each

verse of an aria.

Shifting the beat forward or SYNCOPATION

> back from its usual place in the bar; it is a temporary displacement of the regular metrical accent in music caused typically by stressing

the weak beat.

Silent TACET

Rate of speed. TEMPO

The organization of all the TONALITY

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

scale).

TRISTE Sad.

The 12 chromatic tones of TWELVE-TONE

the octave placed in a chosen fixed order and constituting with some permitted permutations and derivations the melodic and harmonic material of a serial musical piece. Each note of the chromatic scale is used as part of the melody before

any other note gets

repeated.

Rapid. VELOCE

A "vibration"; a slightly VIBRATO

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

Brisk; lively.



VIVACE

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HARDY CLASSICS Hendricks, Kraus, Welting, Omilian, Ghiuselev

Raimondi, Rancatore, La Scola DYNAMIC



P	D	\mathbf{N}	\mathbf{X}	A	R	T	S	E	Н	C	R	Ο	\mathbf{U}	T
R	I	A	R	Ο	N	E	T	T	C	O	E	N	K	E
O	R	T	D	J	M	U	Ι	A	N	N	Ι	A	T	T
L	E	Н	Ι	Н	Ο	G	R	Н	E	D	В	R	S	R
O	C	A	E	C	T	Ο	Ι	Ο	R	U	R	P	Ο	A
G	T	N	D	A	Н	L	P	F	F	C	A	Ο	Н	U
U	Ο	A	N	В	E	Ι	S	F	D	T	В	S	G	Q
E	R	E	R	N	R	P	N	M	V	O	T	L	D	E
N	J	L	E	E	A	E	Ο	A	Н	R	A	N	G	R
O	Н	S	R	F	P	M	Ι	N	C	S	Ι	R	A	P
T	J	T	R	F	Н	Ο	R	N	S	C	Ο	R	E	O
I	A	C	A	Ο	Ο	T	T	E	R	В	Ι	L	O	Z
R	J	A	C	Q	U	E	S	S	Н	A	D	Ο	W	\mathbf{Z}
A	M	A	D	E	U	S	U	R	Ο	Н	C	G	U	E
В	A	S	S	D	P	P	U	X	Z	K	K	Z	J	M

I.	The written text of the opera is called the ³
2.	The librettists of The Tales of Hoffmann are Michel
	and Jules ¹
3.	Offenbach's <i>The Tales of Hoffmann</i> is a(n) in five
	including a and an ²
4.	Though Offenbach was a composer born in Germany,
	The Tales of Hoffmann is sung in
5.	The opera is based on stories by the author
	He changed his second middle name in
	honor of Wolfgang Mozart, a composer he
	held in high regard. 1, 2, 3
6.	In the opera, and are two students
	that accompany Hoffmann to Luther's Tavern. 1, 2
7.	composed the music to The
	Tales of Hoffmann. ¹
8.	The five vocal ranges are,,,
	and ³
9.	In Act III, the of Antonia's
	persuades the young girl to sing, in spite of her poor
	health. ²

Answers can be found in the following articles:

¹ Cast list

² Synopsis

3 Glossary of opera terms



CROSSWORD PUZZLE DOWN 2. In Act II, Hoffmann eventually discovers that Olympia is merely a _____. 2 3. ______ is the inventor who created Olympia. 1,2 4. In Act IV, Hoffmann loses his _____, with Giulietta's assistance. 2 6. Throughout the opera, ______ is at Hoffmann's side, constantly warning of impending dangers. 2 7. In Act IV, _____ is the evil magician who bribes Giulietta with a beautiful diamond. 2 9. In Act II, Coppélius is angered when he swindled after having supplied Olympia's _____. ² 12. In Act III, _____ has a mysterious disease. 2 15. In Act IV, _____ is the courtesan under Dapertutto's power. 2 16. In Act II, _____ sells Hoffmann a pair of glasses, which have magical powers. 2 17. The prologue and epilogue take place in Luther's 19. During the prologue, Hoffmann sings the Ballad of 20. In Act IV, _____ is Giulietta's current lover and becomes jealous of Hoffmann. ² 23. _____ is Antonia's father. 1,2 24. Act IV takes place in the Italian city of _____. ² 26. The _____ has adopted the earthly form of Nicklausse. 1, 2 27. In Act III, Antonia has been forbidden to _____. ² 1. At the end of Act II, Coppélius destroys ____ 5. The evil _____ has been ordered never to return to Crespel's home (but he does so anyway). 2 8. The opera begins during an intermission of Mozart's _____, which is playing at the nearby opera house. 2 10. Crespel's hearing-impaired servant _____ sings a short aria about how well he can sing. 2

11. In real time, _____ is the object of Hoffmann's (and

14. In Act IV, Giulietta and Nicklausse arrive on a

18. In the prologue and the epilogue, _____ is

13. In Act IV, Schlémil and Hoffmann fight a . 2

_____ as they sing the Barcarolle. 2

Lindorf's) affection. 2

Hoffmann's arch enemy. 2



- Hoffmann spent his evenings and composed his tales. 2,3
- _____ is Spalanzani's servant. 2
- 25. In the prologue, Lindorf intercepts a letter that _____ has been sent to give to Hoffmann²
- 28. Act III takes place in this German city. ²
- 29. In Act II, Hoffmann and Olympia _____ wildly. 2

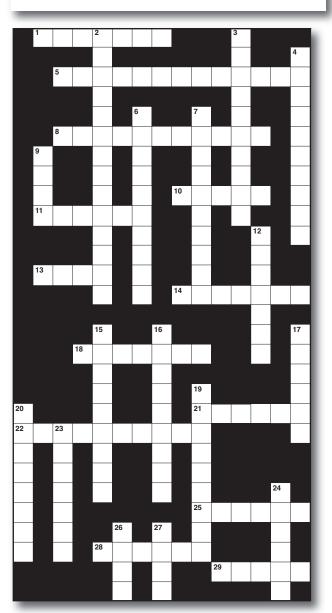
Answers can be found in the following articles: I Cast list 2 Synopsis 3 Background notes

ANSWERS

WORD SEARCH ANSWERS

- 1. libretto
- 2. Carré; Barbier
- 3. opera; acts; prologue; epilogue
- 4. French
- 5. E.T.A. Hoffmann; Amadeus
- 6. Nathanaël; Hermann
- 7. Jacques Offenbach
- 8. soprano; mezzo;
 - tenor; baritone; bass

- 9. ghost; mother
- 10. glasses
- 11. Pitichinaccio
- 12. orchestra; conductor; score
- 13. director
- 14. Paris
- 15. spirits
- 16. die
- 17. shadow
- 18. duet; trio; quartet



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OPERA BOX TEACHER'S GUIDE EVALUATION

The Tales of Hoffmann

Ι	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)
	The Tales of Hoffmann vocal score (G. Schirmer)
	The Tales of Hoffmann libretto (G. Schirmer)
	CD The Tales of Hoffmann (London; Domingo, Sutherland, Bonynge (conductor))
	CD The Tales of Hoffmann (Westminster; Burrows, Sills, Rudel (conductor))
	DVD The Tales of Hoffmann (Criterion Collection; Rounseville, Bond, Grandi, Ayars, Beecham, cond.)
	DVD The Tales of Hoffmann (TDK; Shicoff, Rancatore, Swenson, Uria-Monzon, Lopez-Cobos, cond.)
	BOOK Jacques Offenbach: A Biography by James Harding
	BOOK Jacques Offenbach by Alexander Faris
	BOOK Cancan and Barcarolle: Life and Times of Jacques Offenbach by Arthur Moss and Evalyn Marvel
	BOOK The Keys to French Opera in the Nineteenth Century by Hervé Lacombe
	BOOK Opera Composers: Works, Performers by András Batta
	Teacher's Guide
4	I wish I had the Opera Box for a longer period of time:
	YES NO
	4A If YES, how much more time would you like to have?
5	Rental cost for the Opera Box was:
	LOW ACCEPTABLE HIGH
6	I used the material in this Opera Box to: (circle all that apply)
	Introduce my students to opera Continue my students' study of opera
	Prepare students prior to a performance Meet a Minnesota High Standard
7	Would you like to receive some training related to the content in the Opera Box?
	YES NO
8	Items I would like to see in future Opera Boxes:
9	I would attend a summer workshop about how to teach opera (with graduate credit available):
	YES NO
0	I used, or directed my students to, Imagineopera.org website.
	YES NO
Ι	Please offer any further comments or suggestions on the back of this form.



ACKNOWLEDGMENTS

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

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

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