LUCIA DI LAMMERMOOR

OPERA BOX

TEACHER'S GUIDE

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werther

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lucia di lammermoor

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MARCH 3 – 11, 2012

madame butterfly

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Minnesota OPERA

620 North First Street, Minneapolis, MN 55401

Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR
Dale Johnson, ARTISTIC DIRECTOR

Dear Educator,

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

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

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

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

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

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

Sincerely,

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

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LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K–12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Life and Times of Donizetti	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9
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5 – 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
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LESSON TITLE	MINNESOTA ACADEMIC HIGH STANDARDS	NATIONAL STANDARDS FOR MUSIC EDUCATION
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The lessons in this Teacher Guide are aligned with the current Minnesota Academic Standards, Arts K–12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

MINNESOTA ACADEMIC STANDARDS, ARTS K–12

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

The strands are as follows:
1. Artistic Foundations
2. Artistic Process: Create or Make
3. Artistic Process: Perform or Present, and
4. Artistic Process: Respond or Critique.

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

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

Grades 9–12
STRAND: Artistic Foundations
STANDARD 1: Demonstrate knowledge of the foundations of the arts area.
ARTS AREA: Music
CODE: 9.1.1.3.1
BENCHMARK: Analyze how the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of, performance of, or response to music.

9.1.1.3.2
BENCHMARK: Evaluate how the elements of music and related concepts such as repetition, pattern, balance and emphasis are used in the creation of, performance of, or response to music.

9.1.1.3.3
BENCHMARK: Analyze how the characteristics of a variety of genres and styles contribute to the creation of, performance of, or response to music.

ARTS AREA: Theater
CODE: 9.1.1.4.1
BENCHMARK: Analyze how the elements of theater, including plot, theme, character, language, sound and spectacle are combined to communicate meaning in the creation of, performance of, or response to theater.

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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

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

ARTS AREA: Music

CODE: 9.1.3.3.1

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

9.1.3.3.2

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

ARTS AREA: Theater

CODE: 9.1.3.4.2

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

9.1.1.4.2

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

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

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

9.1.3.5.2

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

STRAND 2: Artistic Process: Create or Make

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

ARTS AREA: Music

CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater

CODE: 9.2.1.4.1

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

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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.

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

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

3   Improvising melodies, variations, and accompaniments.

4   Composing and arranging music within specified guidelines.

5   Reading and notating music.

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

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

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

9   Understanding music in relation to history and culture.

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Lucia di Lammermoor

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

_____*Lucia di Lammermoor* VOCAL SCORE   (Schirmer)

_____*Lucia di Lammermoor* FULL SCORE   (Dover)

_____CD *Lucia di Lammermoor*   (London; Sutherland, Pavarotti, Bonynge, conductor)

_____DVD *Lucia di Lammermoor*   (Deutsche Grammophon; Netrebko, Beczala, Armiliato, conductor)

_____LIBRETTO *Lucia di Lammermoor*   (Opera Journey's Libretto Series *Lucia di Lammermoor*)

_____BOOK *The Bel Canto Operas of Rossini, Donizetti, Bellini* by Charles Osborne

_____BOOK *Opera Composers: Works Performers* by András Batta

_____ Teacher's Guide

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

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Lucia di Lammermoor

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 (SCHIRMER)	FULL SCORE (DOVER)	CD – LONDON (SUTHERLAND, PAVAROTTI)	DVD – DG (NETREBKO, BECZALA)
PAGE 1	PAGE 1	TRACK 1/1	CHAPTER 1/3
PAGE 9	PAGE 25	TRACK 1/2	CHAPTER 1/4
PAGE 13	PAGE 31	TRACK 1/3	CHAPTER 1/5
PAGE 16	PAGE 38		CHAPTER 1/6
PAGE 20	PAGE 51	TRACK 1/4	CHAPTER 1/7
PAGE 29	PAGE 73	TRACK 1/5	CHAPTER 1/8
PAGE 32	PAGE 82	TRACK 1/6	CHAPTER 1/9
PAGE 36	PAGE 92	TRACK 1/7	CHAPTER 1/10
PAGE 42	PAGE 111	TRACK 1/8	CHAPTER 1/11
PAGE 46	PAGE 118	TRACK 1/9	CHAPTER 1/12
PAGE 49	PAGE 124	TRACK 1/10	CHAPTER 1/13
PAGE 53	PAGE 140		CHAPTER 1/14
PAGE 60	PAGE 157	TRACK 2/1	CHAPTER 1/15
PAGE 62	PAGE 163	TRACK 2/2	CHAPTER 1/16
PAGE 63	PAGE 164		CHAPTER 1/17
PAGE 69	PAGE 178	TRACK 2/3	CHAPTER 1/18
PAGE 72	PAGE 186	TRACK 2/4	CHAPTER 1/19
PAGES 76	PAGE 191	TRACK 2/5	CHAPTER 1/20
PAGE 82	PAGE 211	TRACK 2/6	CHAPTER 1/21
PAGE 84	PAGE 214	TRACK 2/7	CHAPTER 1/22
PAGE 87	PAGE 223	TRACK 2/8	CHAPTER 1/23
PAGE 92	PAGE 240	TRACK 2/9	CHAPTER 1/24
PAGE 96	PAGE 250		CHAPTER 1/25

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VOCAL SCORE	FULL SCORE	LONDON CD	DG DVD
PAGE 102	PAGE 263	TRACK 2/10	CHAPTER 1/26
PAGE 104	PAGE 271		CHAPTER 1/27
PAGE 109	PAGE 278	TRACK 2/11	CHAPTER 1/28
PAGE 123	PAGE 291	TRACK 2/12	CHAPTER 1/29
PAGE 130	PAGE 308		CHAPTER 1/30
PAGE 156	PAGE 335	TRACK 3/1	CHAPTER 2/1
PAGE 159	PAGE 349	TRACK 3/2	CHAPTER 2/2
PAGE 165	PAGE 366		CHAPTER 2/3
PAGE 169–171	PAGE 379–386		– CUT –
PAGE 173	PAGE 391	TRACK 3/3	CHAPTER 2/4
PAGE 179	PAGE 406	TRACK 3/4	CHAPTER 2/5
PAGE 182	PAGE 413	TRACK 3/5	
PAGE 189	PAGE 423		CHAPTER 2/6
PAGE 189	PAGE 424	TRACK 3/6	
PAGE 192	PAGE 428	TRACK 3/7	
PAGE 195	PAGE 436		CHAPTER 2/7
PAGE 199	PAGE 443	TRACK 3/8	CHAPTER 2/8
PAGE 206	PAGE 459		CHAPTER 2/9
PAGE 206	PAGE 460	TRACK 3/9	
PAGE 217	PAGE 478	TRACK 3/10	
PAGE 219	PAGE 480	TRACK 3/11	CHAPTER 2/10
PAGE 222	PAGE 487	TRACK 3/12	CHAPTER 2/11
PAGE 225	PAGE 491	TRACK 3/13	CHAPTER 2/12
PAGE 232	PAGE 509		CHAPTER 2/13
PAGE 233	PAGE 511	TRACK 3/14	

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TITLE OF LESSON

Lesson 1: Life and Times of Donizetti

OBJECTIVE(S)

Students will learn about the life and times of Donizetti.

MATERIAL(S)

- Reference books about Donizetti (Opera Journeys Libretto Series)
- **Life and Times of Donizetti Timeline Research Checklist** (*see following page*)
- general reference books about 19th-century Europe (*not in Opera Box*)
- internet access (*not in Opera Box*)
- poster board (*not in Opera Box*)

PROCEDURE(S)

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

Suggested topics:

– political and social culture of Italy during Donizetti's lifetime (1797–1848)
– scientific and technological achievements during Donizetti's lifetime.
– social life and class divisions in Italy and Europe during Donizetti's lifetime.
– artistic and musical life in Italy and all of Europe from 1797 to 1848.
~ the popularity of *opera buffa* and *opera seria*
~ literary and artistic trends

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

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

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

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

ASSESSMENT(S)

Assign value for class participation and group cooperation. In addition, assign value to each of the following activities:
– demonstration of checklist completed
– all group members participating in presentation
– correct number of facts, clearly written, for piece of timeline
– evidence of note-taking during all presentations

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Life and Times of Donizetti Research Checklist

GROUP MEMBERS _____

_____

TOPIC _____

Each item must be completed to earn full point value.   _____ POINTS POSSIBLE
FOR EACH ITEM

RESEARCH CHECKLIST

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

_____ Organize all facts into chronological order.   _____ POINTS EARNED

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

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

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

CLASS PRESENTATION CHECKLIST

_____ Prepare an outline of class presentation.   _____ POINTS EARNED

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

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

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

_____ Practice speech.   _____ POINTS EARNED

_____ Give presentation.   _____ POINTS EARNED

_____ Put piece of timeline on wall.   _____ POINTS EARNED

_____
TOTAL

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TITLE OF LESSON

Lesson 2: Opera in Europe

OBJECTIVE(S)

Students will understand the basic operatic trends in Italy, France and other parts of Europe during the lifetime of Donizetti (1797–1848).

MATERIAL(S)

- *The Bel Canto Operas of Rossini, Donizetti, Bellini*
- **OPERA IN EUROPE WORKSHEET** (one copy per student) *(see following page)*
- Internet access
- general library access

PROCEDURE(S)

Donizetti's creative output, like every other artist, reflects the time period and culture they live in. This lesson is for students to gain a basic knowledge of the culture, operatic tendencies and other elements of European society during 1797–1868.

(1) In small groups or individually, students are to research the terms given on the **OPERA IN EUROPE WORKSHEET.** See **OPERA IN EUROPE KEY** for correct answers.

ASSESSMENT(S)

Value is to be given for each correct answer. See **OPERA IN EUROPE KEY** for details.

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DIRECTIONS

Research each term using *The Bel Canto Operas of Rossini, Donizetti, Bellini,* other reference books and the Internet. Write answer in the form of a short paragraph.

FRENCH GRAND OPERA

GIACOMO MEYERBEER

GIAOCHINO ROSSINI

BEL CANTO

OPERETTA

VINCENZO BELLINI

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DIRECTIONS

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

FRENCH GRAND OPERA

- "In France, interest in *grand opéra* in the early 19th century was shared with the *opéra comique,* a form and style inherited from the preceding period and that gradually developed into the lyric opera of Gounod (*Faust,* 1859) and A. Thomas (*Mignon,* 1866), both showing Italian influence." (*Harvard Concise Dictionary of Music,* P. 352)

- "Far from being the result of a free creative flowering, nineteenth-century French opera, perhaps more than any other art form, was governed by a complex set of codes and practices, and by a system of production that intruded on every level of composition, preparation and performance." (Lacombe, P. 1)

GIACOMO MEYERBEER

- 1791–1864, noted pieces: *Robert le diable, Les Huguenots, Le prophète, L'Africaine.*

- "This aesthetic [French Grand Opera] was concerned solely with stirring the feelings of the audience, which constituted an end in itself. In that sense, it reached its apex in the works of Meyerbeer." (Lacombe, P. 255)

GIOACHINO ROSSINI

- 1792–1868, noted pieces: *The Barber of Seville*, *William Tell*

- He excelled in the opera buffa (comic opera) which has been described as "the perfect distillation of comedy into music."

- Both his comic and serious opera reflected his vocal style of a highly embellished, virtuosic melodic line.

BEL CANTO

- Translates as "beautiful singing"

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

- Rossini, Bellini and Donizetti are noted composers of this style.

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- "… 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)

VINCENZO BELLINI

- 1801–1835, noted pieces: *Norma*, *La sonnambula*, *I puritani*

- He was an Italian opera composer, known for his melodic lines and considered the father of the specific bel canto operatic style.

TITLE OF LESSON

Lesson 3: Acting out a scene from *Lucia di Lammermoor*

OBJECTIVE(S)

Students will act out Act II, scene two from *Lucia di Lammermoor* to demonstrate the importance of acting and how it relates to the libretto and the drama.

MATERIAL(S)

• LIBRETTO of *Lucia di Lammermoor* (*one copy per student*)
• ACTING EVALUATION WORKSHEET (one copy per student) (*see following page*)

PROCEDURE(S)

(1) Students are to read all or a portion of the Act II, scene two from *Lucia di Lammermoor* libretto.

(2) In small groups, students will act out the Act II, scene two 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 (no ad lib will be acceptable). Students should carefully read each line and attempt to apply physical gestures where ever possible. Allowances may be made for students to use note cards 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.

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Acting Evaluation Worksheet

Lesson 3

NAME OF OBSERVER _____

NAME OF PERFORMERS _____

_____

_____

DIRECTIONS

Closely observe your peers as they perform from Act II, scene two from *Lucia di Lammermoor.* 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) Give one suggestion to the group to improve their performance.

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TITLE OF LESSON

Lesson 4: Looking at *Lucia di Lammermoor* through different "lenses."

OBJECTIVE(S)

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

MATERIAL(S)

• *LUCIA DI LAMMERMOOR* 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 *Lucia di Lammermoor*.

(2) As a class, read through the *LUCIA DI LAMMERMOOR* 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 *LUCIA DI LAMMERMOOR* 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.

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Lesson 4   NAME _____

DIRECTIONS

Read through each description of the various literary theories or "lenses" used to understand literature. In your small group, read through your assigned lense and find examples of this perspective in the libretto of *Lucia di Lammermoor.* 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 *Lucia di Lammermoor.* These notes are to be used in a final persuasive essay supporting one theory. Follow the checklist and rubric to help you complete all the tasks.

Marxist Literary Theory

ASSUMPTIONS

1. The German philosopher Karl Marx argued that the way people think and behave in any society is determined by basic economic factors.

2. In his view, those groups of people who owned and controlled major industries could exploit the rest of the population through conditions of employment and by forcing their own values and beliefs onto other social groups.

3. Marxist criticism applies these arguments to the study of literary texts.

STRATEGIES

1. Explore the way different groups of people are represented in texts. Evaluate the level of social realism in the text – how is society portrayed.

2. Determine the ideological stance of the text-what world view does the text represent.

3. Consider how the text itself is a commodity that reproduces certain social beliefs and practices. Analyze the social effect of the literary work.

Reader-Response Criticism

ASSUMPTIONS

1. An author's intentions are not reliably available to readers; all they have is the text.

2. Out of the text, readers actively and personally make meaning.

3. Responding to a text is a process, and descriptions of that process are valuable.

STRATEGIES

1. Move through the text in super-slow motion, describing the response of an informed reader at various points.

2. Or describe your own response moving through the text.

3. React to the text as a whole, embracing and expressing the subjective and personal response it engenders.

Postcolonial Literary Theory

ASSUMPTIONS

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

2. Successful colonialism depends on a process of "othering" the people colonized. That is, the colonized people are seen as dramatically different from and lesser than the colonizers.

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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.

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

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.

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

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.

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.

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Biographical, Historical, New Historical Criticism

ASSUMPTIONS

1. Meaning is contextual.

2. The context for a literary work includes information about the author, his or her historical moment and the systems of meaning available at the time of writing.

3. Interpretation of the work should be based on an understanding of its context.

STRATEGIES

1. Research the author's life, and relate that information to the work.

2. Research the author's time (the political history, intellectual history, economic history, etc.) and relate that information to the work.

3. Research the systems of meaning available to the author and relate those systems to the work.

CHECKLIST

❑ Individually read the *Lucia di Lammermoor* 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 *Lucia di Lammermoor* 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 *Lucia di Lammermoor* which demonstrate how the lens can be used to interpret the action/characters. Assign the roles to the groups members to be acted out during the presentation. Use appropriate costumes/props for the presentation.

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

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

❑ Take notes on the other presentations. Highlight how each lens can be identified in the libretto.

❑ Write a persuasive essay supporting one theory as the best way to describe the opera *Lucia di Lammermoor.* Use your notes from the presentations to cite examples either for or against your position. Follow the ESSAY RUBRIC for parameters for your writing.

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PRESENTATION RUBRIC

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

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Essay Rubric

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

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TITLE OF LESSON

Lesson 5: "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)

- *Lucia di Lammermoor* DVD
- *Lucia di Lammermoor* CD
- "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" OBEJCTIVE/SUBJECTIVE CHART (*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 *Lucia di Lammermoor*. Suggested excerpts would be A) a complete act, or B) shorter excerpts, such as:

DVD
- DISC ONE, CHAPTERS 24–30 (Act II, scene two)
- DISC TWO, CHAPTERS 6–9 (Act II, scene two)

CD
- CD DISC TWO, TRACKS 9–12 (Act II, scene two)
- CD DISC THREE, TRACKS 6–10 (Act II, scene two)

(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.

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ASSESSMENT(S)

OPTION ONE

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

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed, and written. In addition, students are to fill out another "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" WORKSHEET evaluating an additional excerpt from *Lucia di Lammermoor.* Suggested excerpts are Act I, scene two, (DISC 1, CHAPTERS 11–14) or Act II, scene one (DISC 1, CHAPTERS 15–20). 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.

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That was a great performance and I know why!

Subjective/Objective Chart

Lesson 5

NAME _____

DIRECTIONS

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

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

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TITLE OF LESSON

Lesson 6: Creating your own sets and costumes for *Lucia di Lammermoor*

OBJECTIVE(S)

Students will design costumes and sets for their own (imaginary) production of *Lucia di Lammermoor.*

MATERIAL(S)

- LIBRETTO *Lucia di Lammermoor*
- CD *Lucia di Lammermoor* (either recording in the Opera Box will work for this lesson)
- **CREATING YOUR OWN SETS AND COSTUMES FOR *LUCIA DI LAMMERMOOR* 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 *Lucia di Lammermoor.* 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 the Act III Wolf Crag scene be different than in the Hall of Ravenswood Castle?)
  – 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 *Lucia di Lammermoor.* Students are to choose one of the options below:
  – Design sets for Acts I, II or III
  – Design costumes for all the principal characters
  – Design set and costumes for Acts I, II or III
  – Build an actual costume or set piece for one of the principal characters.

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

(3) Upon completion of the design, students are to prepare a short presentation describing their work. Students are to follow the **CREATING YOUR OWN SETS AND COSTUMES FOR *LUCIA DI LAMMERMOOR* 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 *Lucia di Lammermoor* and have the class compare and contrast the different ideas. Or, student work can be put on display for parents, etc.

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Lesson 6   NAME _____

DIRECTIONS

A. Read the libretto of *Lucia di Lammermoor.* 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 the Act III Wolf Crag scene be different than in the Act II Hall of Ravenswood Castle?)

5. How does the music describe the setting of the drama?

B. Create designs – sets and/or costumes – for your own production of *Lucia di Lammermoor.* Choose one of the options below:

– Design sets for Acts I, II or III

– Design costumes for all the principal characters

– Design a set or costumes for Acts I, II or III

– Build an actual costume or set piece for one of the principal characters.

* *Set design should include lighting considerations and entrances and exits for the characters.*

* *Costume designs should include swaths of cloth to accompany the drawings.*

C. Upon completion of the design, prepare a short presentation describing your work. Follow the **CREATING YOUR OWN SETS AND COSTUMES FOR *LUCIA DI LAMMERMOOR* CHECKLIST AND RUBRIC** to help prepare your presentation.

CHECKLIST

What is your design option?

FOR SET DESIGNS:

❑ Identify all entrances and exits
❑ Include lighting cues

FOR COSTUME DESIGNS:

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

QUESTIONS TO BE ANSWERED DURING DESIGN PRESENTATION:

1. Where did you get your inspiration for your designs?

2. Where does each design occur in the opera?

3. What you trying to convey with your design? Or, how does what you created enhance the story being told onstage?

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Design Presentation Rubric

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

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Constance Hoffman, costume designer

LUCIA

ARTURO

ENRICO

EDGARDO

NORMANNO

ALISA

RAIMONDO

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TITLE OF LESSON

Lesson 7: Who is Lucia di Lammermoor?

OBJECTIVE(S)

Students will create a biopoem describing the character Lucia di Lammermoor.

MATERIAL(S)

• LIBRETTO *Lucia di Lammermoor* (one per student)
• WHO IS LUCIA DI LAMMERMOOR? BIOPOEM WORKSHEET (one per student) *see following page*

PROCEDURE(S)

(1) Give one handout of the BIOPOEM WORKSHEET per student and the *Lucia di Lammermoor* libretto per student. Read through the directions and explain that a "biopoem" is a biographical sketch of a real or fictional person.

(2) Assign students to complete the worksheet.

ASSESSMENT(S)

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

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

EXAMPLE *(on student worksheet)*
Based on Emily Dickinson

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

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EXAMPLE OF A LUCIA BIOPOEM

LINE 1   Lucia
LINE 2   romantic, hopeful, emotional, unstable
LINE 3   Your overbearing brother, Enrico, Lord of Lammermoor
LINE 4   Edgardo, Master of Ravenswood
LINE 5   desire, betrayal, despair
LINE 6   release from an imposed marriage, freedom to be with Edgardo, escape from her brother
LINE 7   Enrico, Arturo, a loveless marriage
LINE 8   love, friendship, death
LINE 9   a marriage to Arturo, an eternal union with Edgardo, a separation from her brother
LINE 10   Scotland
LINE 11   Ravenswood

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Biopoem Instructions

NAME _____

DIRECTIONS

A Biopoem is a biographical sketch of a person, real or fictional. In this lesson, read the libretto of *Lucia di Lammermoor* to discover who Lucia di Lammermoor is and create a biopoem to describe her. Read through the example below to help guide through the lesson.

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

EXAMPLE

Based on Emily Dickinson

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

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Biopoem Worksheet

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

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TITLE OF LESSON

Lesson 8: Understanding the libretto

OBJECTIVE(S)

Students will learn about the characteristics of an opera libretto.

MATERIAL(S)

- LIBRETTO *Lucia di Lammermoor* (PP. 30–35) (one copy per student)
- DVD *Lucia di Lammermoor* (DISC 2, CHAPTERS 4–7)

PROCEDURE(S)

(1) Give a copy to each student of the *Lucia di Lammermoor* LIBRETTO ACT III, SCENE TWO (PP. 30–35)*. From the reading, they are to prepare themselves to discuss the merits of the text. Discussion questions:

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

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

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

(3) Show Act III, SCENE TWO of *Lucia di Lammermoor* DVD and discuss the merits of the drama. Discussion questions:

- Do the students think that the story with the music is more or less effective?
- Is the drama more or less effective with the addition text that they wrote?
- Does the music "fill in" for the missing text?
- Is this accurate to describe this as "Lucia's Mad Scene?"

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

ASSESSMENT(S)

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

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

ADDITIONAL COMMENT(S)

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

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Understanding the Libretto Rubric

Lesson 8 NAME _____

DIRECTIONS

(1) Read the excerpt of *Lucia di Lammermoor* libretto from Act III, scene two. Notice the flow and pace of the text and make notes to be able to answer the following questions:

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

(2) Rewrite part of the libretto to make it seem more complete. Highlight your additions.

(3) Watch the DVD of Act III, scene two from *Lucia di Lammermoor* and prepare to answer the following questions:

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

(4) OPTION ONE

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

OPTION TWO

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

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Understanding the Libretto Rubric

Lesson 8   NAME _____

DIRECTIONS

OPTION ONE – **Compose a persuasive essay**

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

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

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

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

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

TITLE OF LESSON

Lesson 9: Character and Voice in Opera

OBJECTIVE(S)

Students will think objectively about how elements beyond script and visuals impact how a character is perceived, and learn about the voice types used in Donizetti's *Lucia di Lammermoor*.

MATERIAL(S)

• CD *Lucia di Lammermoor*
• CHARACTER AND VOICE IN OPERA WORKSHEET (one copy per student)

PROCEDURE(S)

As the in-class portion of this lesson plan is a guided discussion, the teacher should be sure to familiarize themselves with the opera. Prior to the lesson, it is suggested that the teacher read through the libretto and listen to the audio selections, with particular focus on the characters.

EXAMPLES:	CHARACTER	DISC	TRACK	TITLE
	Lucia	3	6–7	"Oh giusto cielo …"
	Edgardo	3	1–2	"Orrida è questa note"
	Enrico	2	5	"Se tradirmi tu potrai"

(1) Begin by listing the name of the three main characters in *Lucia di Lammermoor* focusing on their personalities.

(2) Play a portion each of the examples listed above. On the provided worksheets the students will fill in their impressions of the character singing each selection.

(3) Discuss as a class:

   • How is the character feeling: anxious, happy, angry, sad … etc?
   • What kind of person does the voice make you visualize physically: large, small, young, old, gruff, pretty?
   • What kind of personality would the singing character have: friendly, nurturing, wise, aggressive, deceitful?
   • Based on these impressions and what is known of the *Lucia di Lammermoor* characters, which character is singing the current selection?

(4) Further discussion questions:

   • Ask the students which character they thought sang the first selection and why.
   • After briefly getting a couple of guesses, reveal the correct answer.
   • Knowing who the character is, have the students listen to the example again, focusing on why Donizetti would have written the role for that voice part.
   • Discuss their impressions after the second listening.

(5) Repeat steps for the remaining examples.

(6) Individually students are to compose a 500-word essay supporting your position on which voice types should be cast in certain roles.

ASSESSMENT(S)

Students will be assessed individually based on classroom participation, completing the CHARACTER AND VOICE IN OPERA WORKSHEET and their ability to apply the concepts discussed in their persuasive essay.

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Character and Voice in Opera Worksheet

Lesson 10   NAME _____

DIRECTIONS

As you listen to the examples use this sheet to note your impressions of the character singing.

    EXAMPLES

- How is the character feeling: anxious, happy, angry, sad … etc?
- What kind of person does the voice make you visualize physically: large, small, young, old, gruff, pretty?
- What kind of personality would the singing character have: friendly, nurturing, wise, aggressive?

Based on these impressions and what you now know of the *Lucia di Lammermoor* characters, which character is singing the current selection?

CHARACTERS IMPRESSSIONS	LUCIA DI LAMMERMOOR CHARACTER
(1)	
(2)	
(3)	
(4)	
(5)	

ASSIGNMENT — PERSUASIVE ESSAY

You are a composer and have just finished a modern adaptation of the *Lucia di Lammermoor* Story. You have the financial backing and could pick your cast from any singers in the world (from opera, rap or pop music), but your producer has the right to override you. Write a letter to the producer (1–2 pages) with your choices for Lucia, Edgardo, and Enrico explaining why only they have the voice for the role.

You will be assessed using the CHARACTER AND VOICE IN OPERA WORKSHEET RUBRIC.

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Lucia di Lammermoor Evolution Assignment Essay Rubric

CATEGORY	4 ABOVE STANDARDS	3 MEETS STANDARDS	2 APPROACHING STANDARDS	1 BELOW STANDARDS
FOCUS OR THESIS STATEMENT	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.
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.
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.
SUPPORT FOR POSITION	Includes 3 or more pieces of evidence that support the position statement. The writer anticipates the reader's concerns, biases or arguments and has provided at least 1 counter-argument.	Includes 3 or more pieces of evidence that support the position statement.	Includes 2 pieces of evidence that support the position statement.	Includes 1 or fewer pieces of evidence.
SCORE				

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

OPERA BOX LESSON PLAN

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

OBJECTIVE(S)

MATERIAL(S)

PROCEDURE(S)

ASSESSMENT(S)

ADDITIONAL COMMENT(S)

PLEASE INCLUDE ANY ORIGINAL MATERIALS, IF POSSIBLE.

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Lucia di Lammermoor
music by Gaetano Donizetti
libretto by Salvadore Cammarano
after Sir Walter Scott's *The Bride of Lammermoor*

World premiere at the Teatro San Carlo, Naples
September 26, 1835

Lucia..SOPRANO
Edgardo, *Master of Ravenswood* ....TENOR
Enrico, *Lord of Lammermoor, brother to Lucia*...BARITONE
Raimondo, *a chaplain* ....BASS
Arturo, *Lucia's bridegroom*.....................................TENOR
Alisa, *Lucia's companion* ....MEZZO-SOPRANO
Normanno, *Enrico's henchman* ....TENOR

Synopsis and Musical Excerpts

ACT I

Scene one – the grounds Enrico expresses to Normanno that he is deeply concerned. His position as Lord Keeper of Lammermoor is a tenuous one, and the ousting of its previous owners has made a bitter enemy of Edgardo, the last surviving heir. The political tide of Scotland alternates between Catholic and Protestant leaders, again putting his seemingly powerful situation at risk. Enrico has arranged a marriage between his sister, Lucia, and Arturo, a union that can only improve his status. Raimondo, the chaplain, cautions that she is not ready to love, citing her grief over her mother's recent death. Normanno counters that she's hardly grieving but full of romance – she is in love with another man, one who saved her from a rushing bull. She has since seen him every day at dawn. Though his identity is not known, Normanno suspects it is in fact Edgardo. Enrico is furious at the news – Edgardo will pay for this insult with his own blood.

(1) ARIA: CRUDA FUNESTA (ENRICO)

Cru - da, fu - ne - sta sma - nia⏤ tu m'hai sve - glia - to in pet - to! E
trop - po, è trop - po or - ri - bi - le, que - sto fa - tal so - spet - to! Mi

fa - ge - la - e re fre - me - re, sol - le - va in fron - te il crin, ah,———

> TRANSLATION: WHAT CRUEL, DARK FURY YOU HAVE CAUSED IN ME! TOO HORRIBLE IS THIS FATAL SUSPICION! IT CHILLS AND SHAKES ME TO THE BONE, THE HAIR ON MY BROW BRISTLES WITH ANGER!

Scene two – the fountain Lucia waits with Alisa for the arrival of Edgardo. She tells her companion of the mysterious lore that surrounds the fountain – it was there that a Ravenswood, burning with jealousy, stabbed his beloved. She fell into the waters and remains there still. Her ghost is said to haunt the fountain and once tried to speak to Lucia.

(2) ARIA: REGNAVA NEL SILENZIO (LUCIA)

Re - gna - va nel si - len - zi - o al - ta la not - te e bru - na,

col - pìa la fon - te un pal - li - do rag - gio— di - te - tra lu - na,

quan - do un som - mes - so ge - mi - to fra l'au - re u - dir si fe ed

ec - co, ec-co su— quel mar-gi-ne,——— l'om - bra mo-strar-si, l'om - bra mo-strar-si a me, Ah!

> TRANSLATION: ONE SILENT, GLOOMY NIGHT, WHEN ALL WAS DARK AND STILL, A SINGLE BEAM OF MOONLIGHT SHOT ACROSS THE POOL. WITH THE WIND I THOUGHT I HEARD A SIGH. THEN I SAW HER, A SHADY SPECTOR, AT THE WATER'S EDGE!

Alisa advises that only peril can follow such an experience and encourages her friend to forget Edgardo. Lucia cannot – he is her only happiness in a world filled with tears. Alisa withdraws, and Edgardo appears. In the wake of Scotland's political turmoil he has been called to France. He plans to extend to Enrico his hand in peace and ask for her hand in return, but Lucia fears her brother's wrath. They exchange rings as a token of their secret bond, and Edgardo promises to write while he is away.

(3) DUET: SULLA TOMBA (EDGARDO, THEN LUCIA)

Sul - la tom - ba che rin - ser - ra il tra - di - to ge - ni -

to - re, al tuo san - gue e - ter - na guer - ra io giu - rai nel— mio— fu - ro - re;

> TRANSLATION: ON MY FATHER'S GRAVE I SWORE ETERNAL VENGEANCE AGAINST YOUR FAMILY.

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Scene one – the chamber Several months have passed with no word from Edgardo. Lucia reluctantly has agreed to marry Arturo, and preparations are being made for the ceremony. Normanno confirms with Enrico that he has been able to intercept every one of Edgardo's letters, and in their place a forgery has been produced. When Lucia is presented with the fake letter, she faints after reading its contents – Edgardo has taken up with another woman and no longer loves her. Enrico berates his sister for pledging her faith to such a vile seducer and betraying her family's honor.

(4) DUET: SOFFRIVA NEL PIANTO (LUCIA, THEN ENRICO)

TRANSLATION: SUFFERING IN TEARS, LANGUISHING IN SADNESS … THERE'S NO HOPE. I GAVE HIM MY HEART.

Raimondo provides further evidence of Edgardo's abandonment – the chaplain has seen to it that every one of her letters reached him, yet there has been no reply until this day. Raimondo encourages Lucia to resign herself to the union.

(5) ARIA: CEDI, CEDI, O PIÙ SCIAGURE (RAIMONDO)

TRANSLATION: YIELD TO YOUR BROTHER'S WISHES … BE STRONG, UNHAPPY ONE.

Scene two – the reception Wedding guests celebrate the impending nuptials. As Arturo is received, Enrico assures him of Lucia's willingness to marry and that he should not be discouraged by her sorrow, which is clearly the result of her mother's passing. As Lucia is presented to her bridegroom, Enrico berates her mercilessly in a series of asides. She begrudgingly signs the wedding contract, and moments later Edgardo bursts into the room. Lucia swoons and everyone is filled with shock and remorse.

(6) SEXTET: CHE ME FRENA (EDGARDO, ENRICO (THEN LUCIA, RAIMONDO, ALISA, ARTURO, CORO))

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> **TRANSLATION:** EDGARDO: WHO DARES TO STOP ME? WHO WILL TRY TO RESTRAIN MY FURY? HER FEAR, HER TERROR PROVES HER REMORSE.
> ENRICO: WHAT QUELLS MY ANGER AND PREVENTS ME FROM DRAWING MY SWORD. I AM THE CAUSE OF HER MISERY, REMORSE RESIDES DEEP WITHIN MY HEART.

Believing that Lucia still loves him, Edgardo is stunned when shown the marriage contract bearing her signature. In despair he offers his own life, but Enrico orders him out.

<div align="center">

ACT III

</div>

Scene one – the tower Alone in the spare remains of his family's estate, Edgardo rues his dismal fate as a storm rages outside. Enrico pays a return visit, needling him with details of the wedding ceremony and the reminder that Arturo and Lucia are at this very moment consummating their wedding vows. He then challenges Edgardo to a duel, to which the latter heartily agrees - he had promised on his father's grave to avenge the family name.

(7) DUET: QUI DEL PADRE ANCOR [EDGARDO (THEN ENRICO)]

> **TRANSLATION:** HERE THE SPIRIT OF MY FATHER STILL BREATHES, HIS DEAD SOUL COMPLETELY SURROUNDS YOU, SHAKING THE EARTH BELOW.

Scene two – the party The wedding festivities are interrupted by news from a badly shaken Raimondo. He heard screams from the bridal chamber and opening the door, found Arturo in a pool of blood with a wide-eyed Lucia clutching the knife that killed him. Lucia stumbles before the guests, obviously delirious, looking for Edgardo. Everyone is horrified by the tragic outcome of the day. [This is known as Lucia's famous "Mad Scene." Originally it was to be accompanied by a glass harmonica, an eerie sounding instrument given to mental instability. It was later changed to a flute.]

(8) ARIA: ARDON GL'INCENSI (LUCIA)

<div align="center">

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</div>

TRANSLATION: THE INCENSE IS LIT, THE NUPTIAL TORCHES SURROUND US. THERE'S THE PRIEST, LET US UNITE OUR HANDS. O HAPPY DAY!

Scene three – the tombs Edgardo waits for the duel's appointed hour, intending to surrender himself on Enrico's sword. He soon learns of the prior evening's calamity and is told that Lucia has gone insane. Broken by the news, Edgardo takes his own life.

(9) ARIA: FRA POCO A MERICOVERO (EDGARDO)

TRANSLATION: SOON A NEGLECTED TOMB SHALL RECEIVE ME, WHERE NO GRIEVING TEARS WILL EVER FALL.

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Scene

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

Musical Description

The terms used here are the tempo markings in the score. The KEY given is decided by the tonality at the beginning of the scene. Significant changes in tonality are noted.

Orchestration

Comments given here are general in nature and are intended to give the listener some insight into the use of the orchestra. This is another element used to tell the story. Descriptions are not necessarily from Donizetti, but suggest what we know about the orchestra at that time.

Themes

Identified here are significant melodies used and sometimes reused by various characters. The names of the themes are based on common use found in standard scholarly books about Donizetti.

Drama

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

Enrico (Henry) = EN	Alisa (Alice) = AL	Normanno (Norman) = N
Lucia (Lucy) = L	Raimondo (Raymond) = R	
Edgardo (Edgar) = ED	Arturo (Arthur) = AR	

Related Information

These comments included are interesting facts about Donizetti and *Lucia di Lammermoor* in a larger context, beyond the work itself.

Scene	Act I ⟶		
	(VS PP. I – 8)	(VS PP. 9 – 28)	(VS PP. 29 – 42)
Musical Description	*Scene one – Grounds near Ravenswood Castle* Prelude and Introductory Chors No. I – "Percorriamo le spiagge vicine" *Maestoso* KEY: D♭ major	Recitative and Cavatina No. 2 – "Cruda funesta smania" *Larghetto* KEY: G major	*Scene two – Castle gardens, near a fountain* Recitative and Cavatina No. 3 – "Regnava nel silenzio" *Larghetto* KEY: D major*
Orchestration	"A brief orchestral prelude … sets a mood of romantic foreboding …" (Osborne, P. 242)		"The second scene … is introduced by a charming harp solo, which sets the romantic mood for Lucia …" (Osborne, P. 242)
Themes	"The qualities that distinguish *Lucia di Lammermoor* from even the finest of Donizetti's pre-*Lucia* operas are its taut-ness of construction, the manner in which the music consistently serves the drama, and the sheet prodigality of the compos-er's melodic invention. (Osborne, P. 242)	"The role of Enrico is written for a high baritone, and the top of the singer's range is exploited in a manner which was to be developed and emphasized by Verdi." (Osborne, P. 242)	
Drama	N and the chorus search for a stranger who has been appearing near the castle.	EN and R enter. EN believes only L can save his fortunes by agreeing to a political marriage that she disagrees with. R thinks L is still grieving but EN says she is in love with ED, EN's sworn enemy. The chorus return to confirm EN's suspicions of ED.	L and AL wait for ED's arrival near a foun-tain, that L recalls was the place where a girl had been stabbed by her jealous lover.
Related Information	"More than one prima donna has protested vigorously the structure of *Lucia di Lammermoor*, which produces the worst indignity imaginable for a soprano: she must die *before* the tenor." (Gossett, P. 40)		* "… was written in a different key from the one we are used to hearing …" "… originally written with the scena beginning on E-flat major and the cabaletta concluding in A-flat major …" (Gossett, P. 348)

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Scene	Act I (VS PP. 42 – 59)	Act II ⟶ (VS PP. 60 – 62)	(VS PP. 62 – 81)
Musical Description	*Scene two* – Recitative and Duet – Finale I No. 4 – "Sulla tomb ache rinserra" (1) Recitative (P. 42) (2) *Allegro* (P. 45); KEY: G minor (3) *Allegro* (P. 45); KEY: B♭ major	*Scene one – The Marriage Contract* Introduction and Recitative No. 5 – "Lucia fra poco a te verrà" KEY: D major	Recitative and Duet No. 6 – "Il pallor funesto orrendo" (1) Moderato (P. 62) KEY: B minor (2) *Vivace* (P. 72); KEY: E♭ major (3) *Vivace* (P. 76); KEY: G major
Orchestration	"Some of the most affecting characterizations are not found in the arias but in the short, and often varied, scenes linking them …" such as, "the *Larghetto* beginning of the scene between Lucia and Enrico … with its little, interrupted oboe tune that brings the hapless victim into the room …" (Weaver, P. 24)		
Themes			
Drama	(1) AL leaves. ED enters and tells L he will be leaving for France. ED will ask EN for L's hand in marriage. L wants to keep their love secret. (2) ED explains his vengeance against L's family for death of his father. (3) They exchange rings before ED leaves.	EN is waiting for L to arrive for the wedding. N assure EN that L will marry him. N exits to meet AR.	(1) L enters and is angry at the wedding, saying that she is betrothed to another. (2) The groom has arrived. EN says Mary will ascend the throne and L must save EN. (3) If betrayed L says she will haunt EN. EN looks to the heavens for guidance.
Related Information	This duet appears in Donizetti's autograph manuscript in A major.		

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Scene	Act II (VS PP. 82 – 92)	(VS PP. 92 – 101)	(VS PP. 102 – 122)
Musical Description	*Scene one (continued)* Recitative and Aria No. 7 – "Ah, cedi, cedi" *Cantabile* KEY: F major	Finale – *The great hall of the castle* Chorus and Cavatina No. 8 – "Per poco fra le tenebre" *Moderato mosso* KEY: G major	Recitative and Sextet No. 9 – "Chi mi frena in tal momento" *Maestoso* KEY: D minor
Orchestration			
Themes	"Raimondo … is allowed a fine double aria before the second act finale opens with a joyously tuneful chorus …" (Osborne, P. 243)		
Drama	R enters telling L that her letters have not received ED and to accept her fate. She does.	The chorus assembles for the reception of AR. EN warns AR that L may be distraught due to the loss of her mother.	L enters and signs the marriage contract. ED enters. All sing reflecting on the situation.

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Scene	Act II (VS PP. 123– 155)	Act III ⟶ (VS PP. 156– 172)	(VS PP. 176– 178)
Musical Description	Finale *(continued)* No. 10 – "T'allontana, sciagurato" *Allegro* KEY: B minor	*Scene one – Tower of the Wolf's Craig* Storm, Recitative and Duet No. 11 – "Qui del padre ancor respire" *Allegro vivace* KEY: D minor	*Scene two – At Ravenswood Castle* Chorus No. 12 – "D'immenso giubilo" *Allegro vivace* KEY: E major
Orchestration			
Themes			
Drama	ED draws his sword but R calls for peace. ED sees the marriage contract and curses L. L sings of her doom, and AL says to flee. AL, R and the chorus ask for heavenly mercy.	ED is sitting at a table and hears EN arrive. EN challenges ED to a duel. They agree to meet tomorrow at dawn.	The chorus is celebrating the wedding.
Related Information		This scene has a long history of being cut from performance.	

Scene	Act III (PP. 179 – 189)	(PP. 189 – 216)	(PP. 217 – 218)
Musical Description	*Scene two (continued)* Recitative and Chorus No. 13 – "Dalle stanze, ove Lucia" *Allegro vivace* KEY: E major	Recitative and Aria No. 14 – "Alfin son tua" *Andante* KEY: E♭ major	*Scene three – The tomb of the Ravenswoods* Recitative and Aria No. 15 – "Si tragga altrove"
Orchestration		"Donizetti originally wrote this aria for a glass harmonica but for the premiere it was substituted for a flute. An exact reason why the change was made is not known, but the sound was related with women, Mesmerism and madness." (Gossett, P. 434)	"… there is the magnificent, sinister Enrico to Edgardo's ruined tower, with an orchestral storm that introduces curt, tense recitative exchange that follows, leading to the bold, defiant virile duet." (Weaver, P. 24)
Themes			
Drama	R enters, calling the celebration to stop as he has just seen L holding a dagger over AR's dead body.	L enters disheveled and out of her senses. She imagines she is with ED and they are at their wedding altar. L says she is a victim of a cruel brother. All are horrified and remorseful.	EN tells AL and ladies to take L away. R tells N he is the cause of this deed.
Related Information		Commonly referred to as "Lucia's Mad Scene," this moment was originally composed in F major. (Gossett, P. 349)	"This dialogue surely took place in front of a drop curtain, behind which the final scene could be prepared." (Gossett, P. 252)

Scene	Act III
Musical Description	*Scene three (continued)* Final Aria No. 16 – "Fra poco a me ricovero" *Maestoso* KEY: E♭ major
Orchestration	
Themes	
Drama	ED sings of his loss. The chorus tells ED of L's death. ED grabs a dagger and stabs himself. The chorus askes for heaven's mercy.
Related Information	"The dying Edgardo's gasped reprise of his invocation to his beloved Lucia, "Tu che a Dio Spiegasti l'ali," admits no ornamental intervention, not even (despite its fermata) in the final prayer to be joined with her in heaven, 'ne congiunga il Nume in ciel.' " (Gossett, P. 321)

b Bergamo, November 29, 1797; *d* Bergamo, April 8, 1848

With nearly 70 operas to his credit, Gaetano Donizetti was the leading Italian composer in the decade between Vincenzo Bellini's death and the rise of Giuseppe Verdi. Donizetti was born in the northern Italian city of Bergamo to an impoverished family. After showing some musical talent he was enrolled in the town's Lezioni Caritatevoli and had the good fortune to study with Giovanni Simone Mayr, *maestro di cappella* at Santa Maria Maggiore. Originally from Bavaria, Mayr was a successful composer in Italy during the era preceding Rossini's rise to fame, with dozens of operas to his credit. Though offered many prestigious appointments throughout Europe, Mayr remained loyal to his adopted community and greatly enhanced the local musical institutions.

A scene from Minnesota Opera's 2011 production of
Maria Stuarda

Donizetti arrived at a time when Mayr was writing his greatest operas, and his impression on the younger composer was pronounced. Throughout his life Donizetti regarded him as a second father, though he would outlive his master by only three years.

When it came time, Donizetti furthered his education at the Accademia Filarmonica in Bologna (shadowing Rossini who had once studied there). He had already penned several short operas before receiving his first commission in 1818 from the Teatro San Luca in Venice – this was *Enrico di Borgogna* to a libretto by Bartolomeo Merelli (who, in later years as impresario of Milan's La Scala, was instrumental in the beginnings of Verdi's career). Further works were produced in Venice, but Donizetti returned to Bergamo for a few years of relative inactivity. A letter of introduction from Mayr

to poet Jacopo Ferretti led Donizetti to Rome, where in 1822 he would have his first unequivocal success, *Zoraide di Grenata.* His career was just getting started.

Later that year Donizetti settled in Naples and used it as a base for the next 16 years. He arrived just as Rossini was finishing his seven-year contract with the royal theaters. Like Rossini he had the ability to work at the increasingly rapid pace demanded by the Italian theater industry and was able to produce three to four operas a year for most of his life. He worked with the leading librettists of the day, including Ferretti, Andrea Leone Tottola, Gaetano Rossi, Felice Romani and Salvadore Cammarano. Throughout the major cities of Rome, Florence, Genoa, Mantua and Venice, Donizetti produced a large body of works, some superior, some inferior – though he could tell the difference between a good and a bad libretto, the nearly impossible schedule dictated by theater impresarios necessitated the setting of both kinds. Consequently, several of his operas were not well-received at their premieres and today still seem dramatically flawed.

A larger percentage, however, remain timeless operatic gems. *Anna Bolena* (1830) gained Donizetti international esteem and was indicative of the composer's healthy appetite for English history [two later works of

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

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distinction, *Maria Stuarda* (1835) and *Robert Devereux* (1837) complete what is known as the "Tudor trilogy"}. *L'elisir d'amore* (1832), *La fille du régiment* (1840), and *Don Pasquale* (1843) demonstrated his expert handling of lighter subjects, while *Lucrezia Borgia* (1833), *Gemma di Vergy* (1834), *Lucia di Lammermoor* (1835), *Maria de Rudenz* (1838), and *Maria Padilla* (1841) displayed the composer's mastery of the Italian melodrama fueled by impassioned and unrestrained literature of the Romantic period. His influence on Verdi cannot be underestimated.

Donizetti's success in dealing with both comic and tragic settings was due in part to his own manic-depressive personality. Well-acquainted with personal misfortune, Donizetti lost in the span of eight years his mother, father, two infant sons, an infant daughter and Virginia Vasselli, his wife of seven years. He never truly recuperated after her death, locking the door to her room and refusing to utter her name again. His melancholia may have been induced by early symptoms of syphilis, a disease he contracted as a young man, and also perhaps the responsibility he may have felt for harboring the disease that most likely cost him his wife and children.

A scene from Minnesota Opera's 2005 production of Maria Padilla

Donizetti made his Paris debut in 1835 with *Marino Faliero* at the Théâtre Italien and later premiered *Les Martyrs* (1840) at the Paris Opéra. A French translation of *Lucia* made his name a household word, and in 1840 the composer captivated audiences with *La favorite,* which became hugely popular throughout Europe and North America. One of his very last works for the stage, *Dom Sébastien* (1843), was cast in the mold of French *grand opéra* and was extremely well-received.

The composer had hoped to assume Niccolò Zingarelli's post as director of the Naples Conservatory, but when the 85-year-old composer died in 1837, Donizetti's considerable musical contribution to the city was overlooked and the position went to a lesser composer, Saverio Mercadante, chiefly because he was a native Neapolitan. After a brief stint in Paris, Donizetti turned toward the Austrian state, where he became music director of the imperial theaters. Two of his final works had their premiere at Vienna's principal venue, the Kärntnertortheater: *Linda di Chamounix* (1842) and *Maria di Rohan* (1843). After the success of *Linda,* he was appointed Composer to the Austrian Court, a position Mozart had held a half century earlier.

By 1845, symptoms of his illness had become incapacitating, and his erratic behavior could no longer be excused by overwork. With his family's intervention Donizetti was placed in a French sanitarium at Ivry for 17 months, then transferred to a Paris apartment. There he was regularly visited by musicians and colleagues, including Verdi, but by this point he was paralyzed, disoriented and rarely spoke. In September 1847 friends arranged his return to Bergamo, where he passed his final days at the home of a wealthy patroness.

A scene from Minnesota Opera's 2010 production of Roberto Devereux

Minnesota OPERA

Enrico di Borgogna Teatro San Luca, Venice, 14 November 1818
opera semiseria in 2 acts; libretto by Bartolomeo Merelli
based on *Der Graf von Burgund* (1795) by Auguste von Kotzebue

Una follia Teatro San Luca, Venice, 15 December 1818
(La follia del carnovale, Il riratto parlante) *farsa* in 1 act; libretto by Bartolomeo Merelli
possibly based on *Una follia* (1813) by Andrea Leone Tottola

Pietro il grande, czar delle Russie Teatro San Samuele, Venice, 26 December 1819
ossia Il falegname di Livonia *opera buffa (melodramma burlesco)* in 2 acts; libretto by G. Bevilacqua Aldovrandini
based on *Le menuisier de Livonie* by Alexandre Duval

Le nozze in villa Teatro Vecchio, Mantua, Carnival 1821 – 2
(I provinciali) *opera buffa* in 2 acts; libretto by Bartolomeo Merelli
based on *Die deuschen Kleinstädter* (1802) by August von Kotzebue

Zoraida(e) di Granata Teatro Argentina, Rome, 28 January 1822 (revised 1824)
(L'assedio di Granata) *opera seria (melodramma eroico)* in 2 acts; libretto by Bartolomeo Merelli
(libretto revised by Jacopo Ferretti); based on *Gonzalve de Cordove, ou Grenade
reconquise* (1793) by Jean-Pierre-Claris de Florian

La zingara Teatro Nuovo, Naples, 12 May 1822
opera semiseria in 2 acts; libretto by Andrea Leone Tottola
based on *La petite bohémienne* (1816) by Louis-Charles Caigniez

La lettera anonima Teatro del Fondo, Naples, 19 June 1822
farsa in 1 act; libretto by Giulio Genoino
based on *Mélite, ou Les fausses lettres* (1630) by Pierre Corneille

Chiara e Serafina Teatro alla Scala, Milan, 26 October 1822
ossia I pirati *opera semiseria* in 2 acts; libretto by Felice Romani
based on *La cisterne* (1809) by René Charles Guilbert de Plixérécourt

Alfredo il grande Teatro San Carlo, Naples, 2 July 1823
opera seria in 2 acts; libretto by Andrea Leone Tottola
based on *Alfredo il grande* (1818), a libretto by Bartolomeo Merelli for Mayr

Il fortunato inganno Teatro Nuovo, Naples, 3 September 1823
farsa in 2 acts; libretto by Andrea Leone Tottola
source unknown

L'ajo nell'imbarazzo Teatro Valle, Rome, 4 February 1824
farsa in 2 acts; libretto by Jacopo Ferretti
based on *L'ajo nell'imbarazzo* (1807) by Giovanni Giraud
revised as *Don Gregorio*; Teatro Nuovo, Naples, 11 June 1826

Emilia di Liverpool Teatro Nouvo, Naples, 28 July 1824
opera semiseria in 2 acts; anonymous libretto possibly adapted by Donizetti from
an anonymous libretto to *Emila di Laverpaut* (music by Vittorio Trento, 1817)
based on *Emilia, ossia La benedizione paterna* (1788) by August von Kotzebue
revised as *L'eremitaggio di Liverpool* (Teatro Nuovo, Naples, Lent 1828)
opera semiseria in 2 acts; libretto by Giuseppe Checcherini

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Alahor di Granata	Teatro Carolino, Palermo, 7 January 1826
	opera seria in 2 acts; anonymous libretto possibly by Donizetti and someone else
	based on *Gonzalve de Cordove, ou Grenade reconquise* (1793) by Jean-Pierre-Claris de Florian
Il castello degli invalidi	Palermo
	farsa in 1 act; a mystery shrouds this opera and the manuscript has been lost.
La bella prigionera	*farsa* in 1 act; the opera was never performed.
Elvida	Teatro San Carlo, Naples, 6 July 1826
	opera seria in 1 act; libretto by Giovanni Schmidt.
	source unknown
Gabriella di Vergy	composed in 1826 but unperformed
	opera seria in 2 acts; libretto by Andrea Leone Tottola and Gaetano Donizetti
	basted on *Le roman du chastelain de Couci* (14th century)
	revised in 3 acts by Donizetti in 1838 but still unperformed in his lifetime
	libretto by Salvadore Cammarano and possibly someone else
Olivo e Pasquale	Teatro Valle, Rome, 7 January 1827
	opera buffa in 2 acts; libretto by Jacopo Ferretti
	based on *Olivo e Pasquale* (1794) by Antonio Simone Sografi
	revised for the Teatro Nuovo, Naples, 1 September 1827
Otto mesi in due ore	Teatro Nuovo, Naples, 13 May 1827
ossia Gli estiliati in Siberia	*opera romantica* in 3 acts; libretto by Domenico Gilardoni
	based on *Elisabeth, ou Les exilés de Sibérie* (1806) by Sophie Cottin
	revised in 1833 (libretto revision by Antonio Alcozer) and performed in Livorno
	revised as *Elisabeth ou La fille du proscrit* (1840) but not performed; libretto by
	De Leuven and Brunswick, later reworked as an Italian version, *Elisabetta*
	revised in 1853 as *Elisabetta* by Uranio Fontana and given in French at the
	Théâtre-Lyrique, Paris
Il borgomastro di Saardam	Teatro del Fondo, Naples, 19 August 1827
	opera buffa in 2 acts; libretto by Domenico Gilardoni
	based on *Le bormestre de Saardam, ou Les deux Pierres* (1818) by Anne Honoré-
	Joseph Mélesville, J.-T. Merle and E.-C. de Boirle
Le convenienze teatrali	Teatro Nuovo, Naples, 21 November 1827
	farsa in 1 act; libretto by Gaetano Donizetti
	based on *Le convenienze teatrali* (1794) by Antonio Simone Sografi and
	Il teatro comico (1753) by Carlo Goldoni
	revised as *Le convenienze ed inconvenienze teatrali*
	Teatro Canobbiana, Milan, 20 April 1831
L'esule di Roma	Teatro San Carlo, Naples, 1 January 1828
ossia Il proscritto	*opera seria* in 2 acts; libretto by Domenico Gilardoni
	based on *Androclès, ou Le lion reconnaissant* (1804) by Louis-Charles Caigniez
	and Debotière
Alina, regina di Golconda	Teatro Carlo Felice, Genoa, 12 May 1828
	opera buffa in 2 acts; libretto by Felice Romani
	based on *La reine de Golconde* (1761) by Stanislas-Jean de Bouffler
	revised Teatro Valle, Rome, 10 October 1829

Gianni di Calais	Teatro del Fondo, Naples, 2 August 1828 *opera semiseria* in 3 acts; libretto by Domenico Gilardoni based on *Jean de Calais* (1810) by Louis-Gilbert Caigniez
Il paria	Teatro San Carlo, Naples, 12 January 1829 *opera seria* in 2 acts; libretto by Domenico Gilardoni based on *Le paria* (1821) by Casimir Delavigne
Il giovedì grasso (*Il nuovo Pourceaugnac*)	Teatro del Fondo, Naples, 26 February 1829 *farsa* in 1 act; libretto by Domenico Gilardoni based on *Le nouveau Pourceaugnac* (1817) by Eugène Scribe and Charles-Gaspard Delestre-Poirson
Il castello di Kenilworth (*Elisabetta al Castello di Kenilworth*)	Teatro San Carlo, Naples, 6 July 1829 *opera seria* in 3 acts; libretto by Andrea Leone Tottola based on *Kenilworth* (1821) by Sir Walter Scott
I pazzi per progetto	Teatro San Carlo, Naples, 6 February 1830 *farsa* in 1 act; libretto by Domenico Gilardoni based on *Une visite à Bedlam* (1824) by Charles-Gaspard Delestre-Poirson
Il diluvio universale	Teatro Carlo Felice, Genoa, 28 February 1830 *azione tragica-sacra* in 3 acts; libretto by Domenico Gilardoni based on *Il diluvio* (1788) by Francesco Ringhini, *Heaven and Earth* (1822) by Lord Byron, and *Loves of the Angels* (1823) by Thomas Moore
Imelda de' Lambertazzi	Teatro San Carlo, Naples, 5 September 1830 *opera seria* in 2 acts; libretto by Andrea Leone Tottola based on *Historia dei fatti d'Antonio Lambertacci* (1532) by Bombaci
Anna Bolena	Teatro Carcano, Milan, 26 December 1830 *opera seria* in 2 acts; libretto by Felice Romani based on *Henri VIII* (1791) by Marie-Joseph de Chénier and *Anna Bolena* (1788) by Alessandro Pepoli
Gianni di Parigi	Teatro alla Scala, Milan, 10 September 1839 *opera buffa* in 2 acts; libretto by Felice Romani based on *Jean de Paris* (opera by Boleldieu) by Godard d'Aucourt de Saint Just
Francesca di Foix	Teatro San Carlo, Naples, 30 May 1831 *opera semiseria* in 1 act; libretto by Domenico Gilardoni based on *Françoise de Foix* (1809) by Jean Nicholas and Emanuel Mercier-Dupaty
La romanziera e l'uomo nero	Teatro del Fondo, Naples, 18 June 1831 *opera buffa* in 1 act; libretto by Domenico Gilardoni based on *L'homme noir* (1820) by Eugène Scribe and Jean-Henri Dupin
Fausta	Teatro San Carlo, Naples, 12 January 1832 *opera seria* in 2 acts; libretto by Domenico Gilardoni, completed by Donizetti source unknown
Ugo, conte di Parigi	Teatro alla Scala, Milan, 13 March 1832 *opera seria* in 2 acts; libretto by Felice Romani based on an unidentified French play

L'elisir d'amore	Teatro Canobbiana, Milan, 12 May 1832
	opera comica in 2 acts; libretto by Felice Romani
	based on *Il filtro* by Silvio Malapert and *Le philtre* (1831) by Eugène Scribe
Sancia di Castiglia	Teatro San Carlo, Naples, 4 November 1832
	opera seria in 2 acts; libretto by Pietro Salatino
	source unknown
Il furioso all'isola di San Domingo *(Il furioso)*	Teatro Valle, Rome, 2 January 1833
	opera semiseria in 3 acts; libretto by Jacopo Ferretti
	based on *Don Quixote* (1605) by Miguel Cervantes
Parisina	Teatro della Pergola, Florence, 17 March 1833
	opera seria in 3 acts; libretto by Felice Romani
	based on *Parisina* (1816) by Lord Byron, itself derived from Gibbon's *Antiquities of the House of Brunswick* (1814)
Torquato Tasso *(Sordello)*	Teatro Valle, Rome, 9 September 1833
	opera semiseria in 3 acts; libretto by Jacopo Ferretti
	based on *Torquato Tasso* (1832) by Giovanni Rosini, *Torquato Tasso* (1755) by Carlo Goldoni, *Tasso* (1790) by Johann Wolfgang Goethe, and *The Lament of Tasso* (1817) by Lord Byron
Lucrezia Borgia	Teatro alla Scala, Milan, 26 December 1833
	opera seria in a prologue and 2 acts; libretto by Felice Romani
	based on *Lucrèce Borgia* (1833) by Victor Hugo
	revised, Teatro alla Scala, Milan, 11 January 1840
	revised, Théâtre Italien, Paris, 31 October 1840
Rosmonda d'Inghilterra	Teatro della Pergola, Florence, 27 February 1834
	opera seria in 2 acts; libretto by Felice Romani
	based on *The Legend of the Fair Rosmund*
Maria Stuarda	Teatro alla Scala, Milan, 30 December 1835
	opera seria in 3 acts; libretto by Giuseppe Bardarl
	based on *Maria Stuart* (1800) by Friedrich Schiller
	revised as *Buondelmonte*; Teatro alla Scala, Milan, 30 December 1835
	opera seria in 2 acts; libretto by Pietro Salatino
Gemma di Vergy	Teatro alla Scala, Milan, 26 December 1834
	opera seria in 2 acts; libretto by Emanuele Bidera
	based on *Charles VII chez les grands vassaux* (1831) by Alexandre Dumas *père*
Marin(o) Faliero	Théâtre Italien, Paris, 12 March 1835
	opera seria in 3 acts; libretto by Emanuele Bidera, revised Agostino Ruffini
	based on *Marino Faliero* (1829) by Lord Byron
Lucia di Lammermoor	Teatro San Carlo, Naples, 26 September 1835
	opera seria in 3 acts; libretto by Salvadore Cammarano
	based on *The Bride of Lammermoor* (1819) by Sir Walter Scott
	revised as *Lucie de Lammermoor,* Théâtre de la Renaissance; Paris, 6 August 1839
	grand opéra in 4 acts; libretto by Alphonse-Royez and Gustave Vaëz

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Belisario	Teatro La Fenice, Venice, 4 February 1836 *opera seria* in 3 acts; libretto by Salvadore Cammarano based on *Belisarius* (1820) by Eduard von Schenk and *Bélisaire* (1766) by Jean-François Marmontel
Il campanello di notte *(Il campanello dello speziale)*	Teatro Nuovo, Naples, 1 June 1836 *farsa* in 1 act; libretto by Gaetano Donizetti based on *La sonnette de la nuit* (1836) by Leon Levy Brunswick, Mathieu-Barthémy Troin and Victor Lhérie
Betly, o La capanna svizzera	Teatro Nuovo, Naples, 21 August 1836 *opera buffa* in 1 act; libretto by Gaetano Donizetti (also French translation) based on *Jery und Bätely* (1780) by Johann Wolfgang von Goethe revised, Teatro del Fondo, Naples, 29 September 1837; *opera buffa* in 2 acts
L'assedio di Calais	Teatro San Carlo, Naples, 19 November 1836 *opera seria* in 3 acts with ballet; libretto by Salvadore Cammarano based on *Eustache de St. Pierre ou Le siège de Calais* (1822) by Philippe-Jacques Laroche (Hubert)
Pia de' Tolomei	Teatro Apollo, Venice, 18 February 1837 *opera seria* in 2 acts; libretto by Salvadore Cammarano based on the conclusion of *Il Purgatorio*, Canto V by Dante Alighieri revised, Sinigaglia, 31 July 1837 revised with a happy ending, Teatro San Carlo, Naples, 30 September 1838
Roberto Devereux	Teatro San Carlo, Naples, 28 October 1837 *opera seria* in 3 acts; libretto by Salvadore Cammarano based on *Elisabeth d'Angleterre* (1832) by François Ancelot
Maria di Rudenz	Teatro La Fenice, Venice, 30 January 1838 *opera seria* in 3 acts; libretto by Salvadore Cammarano based on an episode from *The Monk* (1795) by Matthew G. Lewis
Poliuto	Teatro San Carlo, Naples, 30 November 1848 *azione sacra (opera seria)* in 3 cats; libretto by Salvadore Cammarano based on *Polyeucte* (1642) by Pierre Corneille
Les martyrs	L'Opéra, Paris, 10 April 1940 *grand opéra* in 4 acts and a ballet; libretto by Eugène Scribe a revision of Salvadore Cammarano's libretto for *Poliuto* based on *Polyeucte* (1642) by Pierre Corneille
Le duc d'Albe	Teatro Apollo, Rome, 22 March 1882 *grand opéra* in 4 acts; libretto by Eugène Scribe and Charles Duveyrier source unknown (Donizetti left this opera incomplete. Scribe used the libretto for Verdi's *Les vêpres siciliennes*. The opera has been completed and revised after Donizetti's death.)
La fille du régiment	Opéra-Comique, Paris, 11 February 1840 *opéra comique* in 2 acts; libretto by Jules-Henri Vernoy de St. George and Jean-François-Alfred Bayard; source unknown revised as *La figlia del reggimento*, Teatro alla Scala, Milan, 3 October 1840; libretto by Calisto Bassi

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L'ange de Nisida

unperformed and reworked as *La favorite*
grand opéra in 4 acts; libretto by Alphonse Royer and Gustav Vaëz
based on *Mémoires du comte de Comminge* (1764) by François-Thomas Baculard
d'Arnaud

La favorite

L'Opéra, Paris, 2 December 1840
grand opéra in 4 acts and a ballet; librettists by Alphonse Royer and Gustave Vaëz
based on *The Tale of Leonora de Guzman*

Adelia
(*La figlia dell'arciere*)

Teatro Apollo, Rome, 11 February 1841
opera seria in 3 acts; libretto by Felice Romani (acts 1 and 2), Girolamo Marini (act 3)
based on Felice Romani's libretto from an unidentified French play

Rita, o Le mari battu
(*Deux hommes et une femme*)

Opéra-Comique, Paris, 7 May 1860
opéra comique in 1 act; libretto by Gustave Vaëz.
based on an original idea of Gustave Vaëz and Gaetano Donizetti

Maria Padilla

Teatro alla Scala, Milan, 26 December 1841
opera seria in 3 acts; libretto by Gaetano Rossi and Gaetano Donizetti
based on *Maria Padilla* (1838) by François Ancelot

Linda di Chamounix

Kärntnertortheater, Vienna, 19 May 1842
opera seria in 3 acts; libretto by Gaetano Rossi
based on *La grâce de Dieu* (1841) by Adolphe-Phillipe d'Ennery and Gustave Lemoine
revised, Théâtre Italien, Paris, 17 November 1842

Caterina Cornaro

Teatro San Carlo, Naples, 18 January 1844
opera seria in a prologue and 2 acts; libretto by Giacomo Sacchèro
based on *La reine de Chypre* (1841) by Jules-Henri Vernoy de Saint-Georges
revised, Teatro Reggio, Parma, 2 February 1845

Don Pasquale

Théâtre Italien, Paris, 3 January 1843
opera buffa in 3 acts; libretto by Giovanni Ruffini and Gaetano Donizetti
based on *Ser Marc Antonio* (1810) by Angello Anelli

Maria di Rohan

Kärtnertortheater, Vienna, 5 June 1843
opera seria in 3 acts; libretto by Salvadore Cammarano
based on *Un duel solis le Cardinal de Richelieu* by J. P. Simon and Edmond Badon (1832)
revised, Théâtre Italien, Paris, November 1843

Dom Sébastien, roi du Portugal

L'Opéra, Paris, 13 November 1843
grand opéra in 5 acts and a ballet; libretto by Eugène Scribe
based on *Dom Sébastien de Portugal* (1838) by Paul-Henri Foucher
revised, Kärntnertortheater, Vienna, 6 February 1845
(German edition – translation of libretto by Léon Herz; Italian version
by Giovanni Ruffini)

In the wake of Rossini's retirement and Bellini's death only three days before its premiere, *Lucia di Lammermoor* is the work that catapulted Donizetti's international recognition as a composer of first rank. Quickly staged in Vienna, Madrid, Paris, London, New Orleans and New York, *Lucia* has survived the test of time, and unlike many of its *bel canto* bretheren, has never fallen out of the standard repertory.

The novels of Sir Walter Scott were readily taken up by Romantic composers – in fact, he's among the top ten authors whose novels have received operatic treatment. *The Bride of Lammermoor* had already been set several times before Donizetti got his hands on it. To condense the rather lengthy book into a usable form, he and his librettist, Salvadore Cammarano, likely used for guidance Michele Carafa's opera, *Le nozze di Lammermoor*, which premiered in Paris just six years earlier. Carafa had reduced the character list substantially, a gesture Donizetti and Cammarano took further by telescoping Lucy Ashton's mother, father and two brothers into a single adversary, Enrico. Among the 20 or so others to go were Edgardo's chattering, yet good-natured, valet, Caleb Balderstone, and Craigengelt, a not so well-intentioned sea captain, Bucklaw's ally with a hidden agenda. Normanno is retained (inspired by Norman the parksman), as is the good-hearted Reverend Bide-the-Bent (renamed Raimondo), and Frank Hayston, Lord of Bucklaw survives reasonably intact as Arturo. Blind Alice, an old hermitic woman with second sight and mystical ways, is turned into Alisa, Lucia's rather opaque confidante. The story's final moments had to be fixed as well. Edgar's mysterious disappearance (presumably by quicksand) on his way to a duel with Lucy's brother Sholto was transformed into a grand suicide scene at the tomb of the Ravenswoods, a bit more appropriate to the tastes of early 19th-century Neapolitans.

Forbidden desire, family rivalry and the death of two lovers seem reminiscent of William Shakespeare's *Romeo and Juliet.* Yet, though the Bard was popular among Romantic writers, Scott's tale was inspired by an actual event, the marriage of Janet Dalrymple and David Dunbar. The unfolding of their story is entrenched in the politics of the day. Seventeenth-century England and Scotland were embroiled in their own civil war over the question of faith. The face-off was within James II's family, James being staunchly Catholic, his daughters being committed to Protestantism. Though each daughter ruled in turn as Mary II and Anne I, exiled descendants from James' second marriage always posed a Catholic threat.

The political turmoil afforded the rise of one revolutionary, William Dalrymple, who through legal trickery and political

opportunism acquired vast estates and a peerage. His wife, the notorious Dame Margaret Ross Dalrymple, was even more ambitious. To further improve their lot, she chose the perfect husband for her daughter. Unfortunately he was not the one she loved, a certain Lord Rutherford, who, though from solid stock, was regarded by mother Dalrymple as genetically inferior, and with strong Jacobite sympathies, yesterday's news. The couple secretly had pledged their fidelity by splitting a gold coin, a token the mother, in a heated argument with Rutherford, demanded to be returned upon Janet's betrothal to Dunbar.

The incident of their wedding night is relayed in both novel and opera, yet there is a hint of mystery to the actual events. The couple was locked in the bridal chamber by the best man (as custom prescribed), and as the guests continued the party, commotion were heard from within. Inside was found a critically wounded Dunbar with Janet, cowering in the corner, supposedly howling "So you have tak'n your bonny bridegroom." Dunbar survived his injuries (as he does in Scott's novel) and amazingly remained with his bride for another two weeks, after which she died from her mental defect. He was tight-lipped about the whole affair, threatening to fight any man who dared broach the subject. It was suspected that Rutherford had somehow entered the bridal chamber and had executed the bloody deed himself.

Scott knew the story from his mother (a Rutherford) and was careful to change the names and move the locale. A major variant was to have Lucy's lover, Edgar Ravenswood, be the sole survivor of a family ruined by her father. He also invented the event of their first meeting: she and her father are saved from a rushing bull by Edgar, then taken to the craggy remnants of his estate (a sparsely furnished tower on an ocean cliff, the very edge of his former Ravenswood estates) to escape a brewing storm. Edgar is still agitated about the dispossession of his family, and his father's dying wish to wreck havoc on the Ashtons, but his anger is somehow tempered by Lucy's grace and beauty. Sir William warms to the young man, and events may have turned out for the better if it had not been for the mother, Lady Margaret Douglas Ashton, an especially shrewish woman. She dominates the novel in a singular plight to keep the lovers apart and to arrange a marriage of her choosing. Sadly, something of her daunting, imperious nature is lost in the composite character of the opera's Enrico. Also lost is much of the novel's gothic flavor, the macabre character of Old Alice (and later, her ghost), the three village hags, whose lunacy set the tone for Lucy's eventual mental breakdown and the wispy disappearance of Edgar while

riding on horseback to duel Lucy's brother. Scott's novel is chock full of gothic themes — persecution, disinheritance, ancestral curses — and though his descriptiveness borders on ponderous and overblown, his imagery is pregnant with meaning: the sexual innuendo inherent in Lucy's encounter with the wild bull, the raven shot dead at Lucy's feet (splattering her white dress with blood) moments after her secret betrothal to Edgar, a fountain-murder myth where a nymph is destroyed as a result of her lover's lack of faith and the omnipresent fatalism of the three old women (presumably a reference to the fate-weaving Norns of Norse mythology as well as

a nod to Shakespeare). Scott's novel is a surprising example of feminine will, from the heady domination of Lady Ashton's iron grasp over the family to Lucy's ability to lash out with bloody vengeance when left with no other recourse.

Donizetti and Cammarano were still careful to include a few stylish elements – a ghostly presence, a storm, and of course, Lucia's famously popular mad scene. Both works have that brooding flavor indigenous to Romanticism – darkly morose, rather unsympathetic individuals under the control of more sinister forces, who can do nothing but rant and rave, traits not found in the drama's parallel journey as one of "star-crossed love." Where Shakespeare offers his protagonists optimism and a plan for escape (though ultimately foiled by poor timing), there is no such hope for Lucia and Edgardo, their doleful path trod by misery and madness to an especially horrific end.

THE VARIOUS VERSIONS OF LUCIA

There are six operas based on Scott's THE BRIDE OF LAMMERMOOR by CARAFA (1829), RIESCHI (1831), DAMSE (1832), BREDAL (1832), MAZZUCATO (1834) AND DONIZETTI (1835) as well as a contemporaneous play LA FIANCÉE DE LAMMERMOOR by VICTOR DUCANGE given at the THÉÂTRE DE LA PORTE-SAINT-MARTIN in 1828, which may have sparked the whole lot. It is noteworthy that CARAFA didn't have a mad scene in his adaptation – LUCIA takes poison rather than marry against her will, and EDGARDO kills himself at the wedding. (SCOTT's original has no such scene either, and EDGAR's suicide is the same – on page 419 of a 454-page novel!). The famous SCENA ED ARIA was wholly DONIZETTI and CAMMARANO's conception and was originally intended to be accompanied by the eerily sounding glass harmonica rather than the present day flute.

Also of note is a FRENCH version, LUCIE DE LAMMERMOOR, which premiered at the THÉÂTRE DE LA RENAISSANCE on AUGUST 6, 1839 (the original version, incidentally, was playing across town at the THÉÂTRE ITALIEN on the very same evening). DONIZETTI oversaw the production, but made some significant changes, casting the opera in four acts. HE changed the soprano's opening aria, excised ALISA (making LUCIE the only female in a patriarchal society) and transposed the lover's duet and the mad scene a whole step higher. The result is a leaner, harsher rendition of the subject.

OTHER FACTS

LUCIA's "MAD SCENE" IS NOTICEABLY ACCOMPANIED BY A FLUTE TO DENOTE MENTAL INSTABILITY. ORIGINALLY, DONIZETTI INTENDED TO USE A GLASS HARMONICA, AN EVEN MORE EERIE SOUNDING INSTRUMENT, BUT COULDN'T DUE TO THE UNAVAILABILITY OF THE INSTRUMENT AT THE TEATRO SAN CARLO.
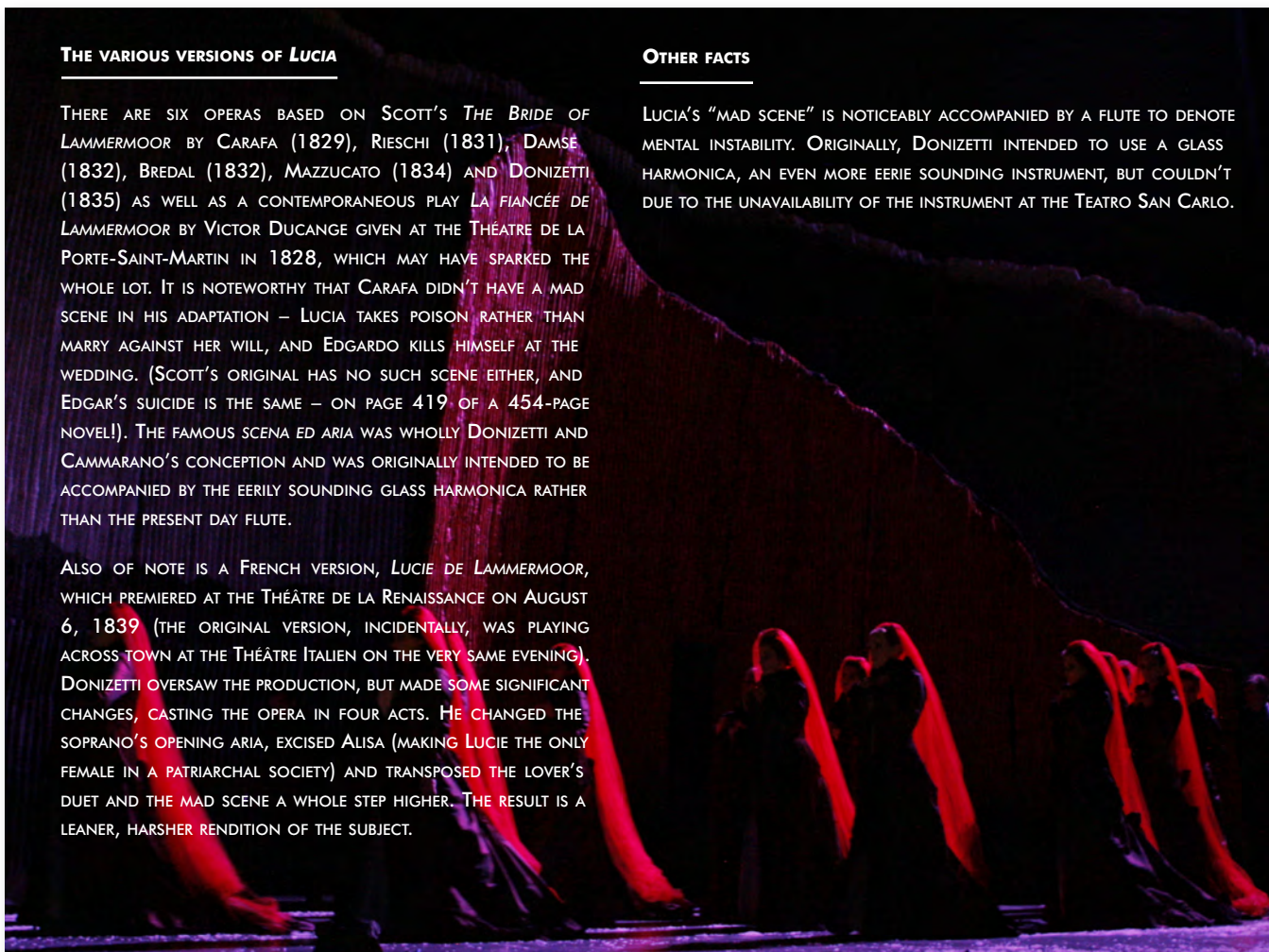
Salvadore Cammarano was a key figure of the maturing Romantic period, continuing the bridge built by his predecessors from 18th-century *opera seria* to the fully blown romantic melodrama of the *primo ottocento* (1800–1850). His career ran parallel to that of Gaetano Donizetti, Saverio Mercadante and Giovanni Pacini, and ended at the height of Giuseppe Verdi's middle period. Having worked with all of these composers, he was a part of the fundamental changes being made in musical structure and dramatic conception in these works of the Bel Canto period.

Though the sterner side of bel canto grew out of opera seria of the previous century, the contrast between the two is pronounced. Opera seria typically involved a historical or mythical subject with its noble characters singing a rapid succession of arias, with virtually no ensembles, and nearly always with a happy ending. Castrati were featured in many of the principal roles, and most of the virtuosic music was allotted to them. As the century drew to a close, castrati were a dying breed, and economies of scale forced state-run opera companies to fuse their comic and serious troupes into one. Consequently, elements of comic opera found their way into serious works, with an emphasis on greater truth and a focus on more genuine characters through the incorporation of ensembles in introductions and finales. The restrained, carefully controlled and methodical shape of 18th-century libretti gave way to increased theatricality, which manifested itself into greater violence both on- and offstage (death in full view of the audience was taboo during most of the 18th century). Librettists were drawn to literature that spotlighted these conflicts, both of past eras, namely works of Shakespeare and Voltaire, as well as new trends in contemporary literature.

LUCIA DI LAMMERMOOR

This focus on theatricality also required the evolution of the aria. In the 18th century, the "exit aria" typically was constructed in *da capo* form: melodic material is offered, contrasting material is then sung, followed by a reprise (and variation) of the first music. By the early 19th century the aria had been doubled and expanded into a *cavatina,* preceded by a *scena,* declamatory recitative or arioso setting up a particular situation, followed by a slower *cantabile* section given to contemplation. This is interrupted by a bridge passage, consisting dramatically of external news from another character or chorus, followed by a fast moving *cabaletta,* showing off great virtuosity and affirming the singer's resolve. As heightened emotions became the focal point of these new trends, singers required greater and more varied expository situations in which to showcase their entire emotional palette.

Cammarano rose to the task, having theater in his blood. His grandfather Vincenzo was a successful actor of the *commedia dell'arte* variety – his Pulcinella typically brought the house down. Vincenzo's son Filippo followed in his father's footsteps, also portraying Pulcinella and becoming known for his translations of Carlo Goldoni's plays and his own opera libretti. Another son and Salvadore's father, Giuseppe, was a painter,

LUCIA DI LAMMERMOOR

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talented enough to be engaged as a scenic designer, and by royal command, charged with decorating the interior of the new Teatro San Carlo, including the tempera on the ceiling that still exists today.

Salvadore honored his artistic family's traditions, first as a painter, then as a writer. His plays won recognition in the 1820s, and by 1832 he had fallen into a fortuitous situation. His father used his influence at the San Carlo, Naples' premiere theater, to get Salvadore hired as a *concertatore,* the approximate combination of the modern director and stage manager. This was a quick jump to the position of *poeta concertatore*, as librettists typically were required to stage the operas for which they wrote the text. At that time, the theater's poet was also responsible for touching up existing libretti as well as supplying new ones and obtaining clearance from the censors, always a delicate issue in those days.

Cammarano was fortunate on two fronts. At that time Naples did not enjoy the talents of a singular quality librettist in the same manner as Milan had with Felice Romani (Bellini's chief artistic partner) and Venice with Gaetano Rossi (of *Semiramide* fame, among others), thus competition was minimal. His second stroke of good luck was a collaboration with Gaetano Donizetti and their first work together, *Lucia di Lammermoor.* They were ideally suited to one another and went on to produce further works, most notably *Roberto Devereux* and *Maria de Rudenz.* It was with Donizetti that Cammarano found his true voice, and *Lucia* served as a perfect vehicle for his highly demonstrative inclinations. By this point, art and literature were firmly entrenched in the Romantic movement.

The Eve of St. John (lyric, 1800)
  Mackenzie, 1924

The Lady of the Lake (poem, 1810)
  Bishop, 1811,
    as *The Knight of Snowdoun*
  Rossini, 1819
  Vesque von Püttlingen, 1830

Rokeby (poem, 1813)
  Reeve, 1813, as *Rokeby Castle*

The Lord of the Isles (poem, 1814)
  Rodwell, 1834

Waverley (novel, 1814)
  Rodwell, 1824
  pastiche based on Rossini, 1825
  Dulcken, 1865, as *Maclvor*
  Holstein, 1872,
    as *Der Erbe von Morley*

Guy Mannering (novel, 1815)
  Bishop, 1816   Bertin, 1825
  Boieldieu, 1825, as *La dame blanche*

The Antiquary (novel, 1816)
  Bishop, 1820

OPERAS BASED ON WORKS BY SIR WALTER SCOTT

Old Mortality (novel, 1816)
  Bishop, 1820,
    as *The Battle of Bothwell Brigg*
  Peellaert, 1827, as *L'exilé*

The Black Dwarf (novel, 1817)
  Horn, 1817, as *The Wizard*

Rob Roy (novel, 1818)
  Davy, 1818   Curmi, 1832
  Flotow, 1836   De Koven, 1894

The Heart of Midlothian (novel, 1818)
  Bishop, 1819
  Carafa, 1833,
    as *La prison d'Edimbourg*
  Ricci, 1838,
    as *La prigione di Edimburgo*
  MacCunn, 1894, as *Jeanie Deans*

The Bride of Lammermoor (novel, 1819)
  Carafa, 1829   Rieschi, 1831
  Damse, 1832   Bredal, 1832
  Mazzucato, 1834 Donizetti, 1835

The Legend of Montrose (novel, 1820)
  Bishop, 1822

Ivanhoe (novel, 1820)
  Parry, 1820
  Bishop, 1822, as *Maid Marian*
  pastiche based on Rossini, 1826
  Marschner, 1829,
    as *Der Templer und die Jüdin*
  Pacini, 1832
  Nicolai, 1840, as *Il templario*
  Sullivan, 1891

Kenilworth (novel, 1821)
  Auber, 1823, as *Leicester*
  Donizetti, 1829,
    as *Elisabetta al castello di Kenilworth*
  Damse, 1832
  Weyse, 1832,
    as *Festen paa Kenilworth*
  Loewe, 1842, as *Emmy*
  Schira, 1848   Macfarren, 1880

Kenilworth (continued)
  De Lara, 1893, as *Amy Robsart*
  Klein, 1895

The Fortunes of Nigel (novel, 1822)
  Bishop, 1823, as *Nigel*

Peveril of the Peak (novel, 1822)
  Horn, 1826

Quentin Durward (novel, 1823)
  H. Laurent, 1848
  Gevaert, 1858
  Maclean, 1920

Redgauntlet (novel, 1824)
  Gomis y Colomer, 1833

The Talisman (novel, 1825)
  Bishop, 1826,
    as *The Knights of the Cross*
  Riotte, 1827,
    as *König Richard in Palästina*
  Loewe, comp. 1832,
    as *Malek-Adnel*

The Fair Made of Perth (novel, 1828)
  Bizet, 1867

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ORAZI E CURIAZI

Immutably affixed to the operatic genre, Romanticism is a difficult concept to pin down by its very nature. Looking away from the rationality of 18th-century Enlightenment, the Romantic age looked inward to the irrational mind through the lens of imagination, laying wake to the minefield of heightened emotion, melancholy, futility and madness. It also celebrated spontaneity, cultivation of artistic creativity, political independence and manifestations of a new consciousness with the tenuous hope of creating a new world. Romanticism is obsessed with moonlight, shadows and the supernatural, with dreams and sleepwalking, and with storms and peril. Man and Woman may be depicted at the mercy of overwhelming natural forces, with heroism appearing pointless, love seemingly impossible and an ideal union unrealizable this side of the grave. In this dark pale, protagonists are frustrated by their inability to act, often living on the edge of the law and society, but on the right side of justice.

Sir Walter Scott landed feet first amidst these new trends, influenced by his translations of *Sturm und Drang* ("Storm and Stress") predecessors Schiller and Goethe (whose own Werther presaged the Romantic "Byronic Hero"). By the 1820s his own works were in translation around Europe and his monumental yet realistic characters made an easy transition onto the stage – many of his novels were turned into operas over and over again. Though his plotting may be suspect, he had a knack for minutely descriptive atmospheric settings drawn deep from Scotland's violent past, clouded by mysterious and metaphysical occurrences.

Cammarano was intrigued by Scott's elaborate settings (the librettist's works were likewise detailed with intricate stage directions, a tendency that resulted from his early career as a painter), but his main attraction was to the variety of strong situations the novelist presented and his penchant for the macabre. In fact Scott's flair for gothic horror only spurred the librettist's tempestuous creativity even further. In the novel characters dissipate rather nonchalantly – Lucy mutters only a few words in her delirium, Edgar simply vanishes into thin air and Bucklaw, only wounded, won't utter a single word about his frightful wedding night. Cammarano chose to heighten the dramatic effect by killing off Lucia's bridegroom, and crafted a textually rich mad scene for Lucia, whose fragility gains an almost Ophelia-like spirituality. He masterfully writes a gripping suicide aria for Edgardo, turning all attention on him (rather than the heroine and title character) for the opera's closing scene. New iconography made its way into the

LA DONNA DEL LAGO

As they rose to leave the fountain which had been witness of their mutual engagement, an arrow whistled through the air, and struck a raven perched on the sere branch of an old oak, near to where they had been seated. The bird fluttered a few yards, and dropped at the feet of Lucy, whose dress was stained with some spots of its blood.

– Scott's *The Bride of Lammermoor,* Chapter XX

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production values – the ruined gothic castle (Wolf's Crag), the graveyard (Edgardo's final scene), moonlight (at the well for Lucia's ghostly visitation), the obligatory storm (for Enrico and Edgardo's meeting at the top of Act III) and the presence of wild, uncontrollable natural forces (Lucia's encounter with the bull, cited but unseen in the opera).

The complexities of Romantic melodrama often required a fair amount of information before the curtain even rose – most of Cammarano's contemporaries wrote substantial prefaces to their works whose plots began to push the limits of credibility. Cammarano was skillful enough to weave into his works everything the audience would need to know – his opening number for *Lucia* neatly relays the basic facts: the near ruin of her family, the imposed marriage, Lucia's secret lover and how he saved her. Another fine example is Cammarano's libretto for Verdi's *Il trovatore* (1853), in which the rather convoluted events that precede the story are relayed in a concisely delivered tale told by a subsidiary character. Still, aspects of his story – the separation at birth of now-rival brothers and the throwing of the wrong baby into the execution bonfire – pushed the boundaries a bit. It may have been fortunate that Cammarano died just before finishing the libretto, for seeds of change were in the air. Verdi would demand greater dramatic truth in his later works, and Realism, with its pursuit of genre scenes and common people, had taken hold in the arts and would soon be explored operatically by Italian *verismo* and French composers of the latter part of the 19th century.

The sun had now risen, and shewed its broad disk over the eastern sea, so that he could easily discern the horseman who rode towards, him with speed which argued impatience equal to his own. At once the figure became invisible, as if it had melted into the air. He rubbed his eyes, as if he had witnessed an apparition, and then hastened to the spot … only one vestige of his fate appeared. A large sable feather had been detached from his hat, and the rippling waves of the rising tide wafted it to Caleb's feet.

– Scott's *The Bride of Lammermoor,* Chapter XXXV
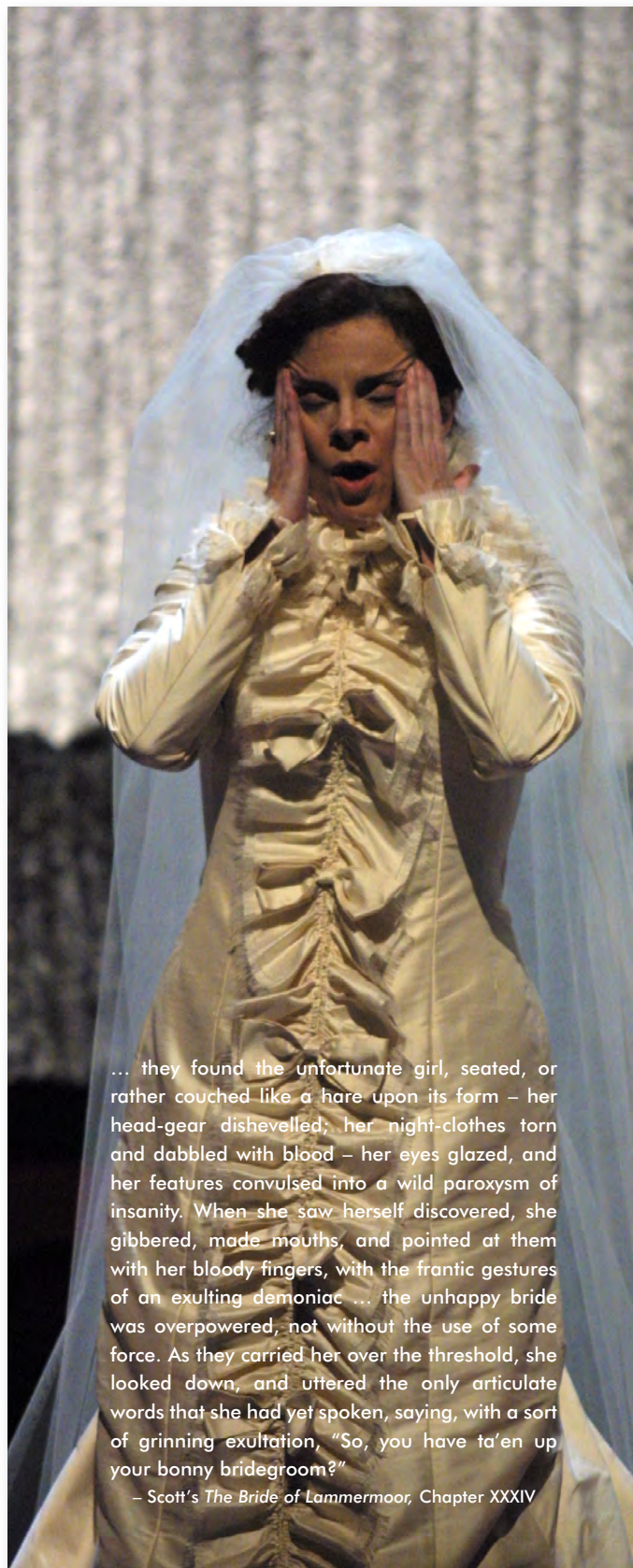
… they found the unfortunate girl, seated, or rather couched like a hare upon its form – her head-gear dishevelled; her night-clothes torn and dabbled with blood – her eyes glazed, and her features convulsed into a wild paroxysm of insanity. When she saw herself discovered, she gibbered, made mouths, and pointed at them with her bloody fingers, with the frantic gestures of an exulting demoniac … the unhappy bride was overpowered, not without the use of some force. As they carried her over the threshold, she looked down, and uttered the only articulate words that she had yet spoken, saying, with a sort of grinning exultation, "So, you have ta'en up your bonny bridegroom?"

– Scott's *The Bride of Lammermoor,* Chapter XXXIV

1791 Mozart premieres *La clemenza di Tito* in Prague and *The Magic Flute* near Vienna, then dies in December; Giacomo Meyerbeer is born in near Berlin.

1792 Gioachino Rossini is born in Pesaro.

1793 Reign of Terror under Robespierre; Louis XVI is executed.

1795 Saverio Mercadante is born in Altamura.

1796 Giovanni Pacini is born in Catania; France gains control over much of Italy.

1797 Gaetano Donizetti is born in Bergamo; Luigi Cherubini premieres *Médée* in Paris.

1799 Napoleon becomes First Consul of France after a *coup d'état;* Francisco de Goya creates a series of etchings titled *Los Caprichos,* which includes such dark subjects as *The Bogeyman is Coming.*

1800 Friedrich von Schiller writes *Maria Stuart.*

1801 Salvadore Cammarano is born in Naples; Vincenzo Bellini is born in Catania; Schiller writes *Die Jungfrau von Orleans.*

1802 Victor Hugo is born in Besançon, France.

1804 Schiller writes *Wilhelm Tell;* Napoleon is crowned Emperor of France.

1805 Schiller dies in Weimar; Ludwig von Beethoven premieres *Fidelio* in Vienna; Kingdom of Italy (under French control) is established.

1806 Madame de Staël writes *Corrine.*

1807 Gaspare Spontini premieres *La vestale* in Paris.

1808 Zacharias Werner writes *Attila, König der Hunnen;* Philipp Otto Runge paints *Morning;* Johann Wolfgang von Goethe writes *Faust, Part I.*

1810 Rossini's first opera to be premiered, *La cambiale di matrimonio*, opens in Venice; Sir Walter Scott writes *The Lady of the Lake;* Casper David Friedrich completes his paintings *Monk by the Sea* and *Abbey in an Oak Forest.*

1812 Joseph Mallord William Turner paints *Snowstorm: Hannibal and His Army Crossing the Alps.*

1813 Rossini premieres four operas in one year: *Il Signor Bruschino, Tancredi,* and *L'italiana in Algeri* in Venice, and *Aureliano in Palmira* in Milan; Giuseppe Verdi is born in Roncole; Richard Wagner is born in Leipzig.

1814 Giovanni Simone Mayr premieres *Elena* in Naples; Lord Byron writes *The Corsair;* Goya paints *The Third of May, 1808;* Napoleon abdicates and monarchies are restored across Europe – in France, the Bourbon monarchy is restored with the crowning of Louis XVIII.

1815 Battle of Waterloo.

1816 Rossini premieres *The Barber of Seville* in Rome and *Otello* in Byron writes *Parisina;* Charles Robert Maturin's *Bertram* is staged in London.

1817 Meyerbeer's *Romilda e Costanza,* his first opera for Italy, premieres in Padua; Donizetti's first opera to be performed, *Enrico di Borgogna,* premieres in Venice.

1819 Rossini's *La donna del lago* premieres in Naples; Scott writes *The Bride of Lammermoor;* Théodore Géricault paints *The Raft of the Medusa.*

1820 Scott writes *Ivanhoe;* Goya begins *Las Pinturas Negras (The Black Paintings)*, a set of 14 works that includes *Saturn Devouring his Son.*

1821 Scott writes *Kenilworth;* Byron writes *Marino Faliero, Sardanapalus* and *The Two Foscari;* John Constable paints *Cloud Study* and *The Haywain;* Carl Maria von Weber premieres *Der Freischütz* in Berlin; Mercadante's *Maria Stuarda* (after Schiller) premieres in Bologna.

1822 Mercadante's *Amleto* (based on Shakespeare's *Hamlet*) premieres in Milan; Eugène Delacroix paints *The Barque of Dante;* Greece declares independence from Turkey.

1823 Rossini's *Semiramide* premieres in Venice; Donizetti premieres *Alfredo il grande* in Naples; Byron writes *Heaven and Earth;* Géricault paints *Portrait of an Insane Man.*

1824 Meyerbeer's *Il crociato in Egitto*, his sixth and final opera for Italy, premieres in Venice; Delacroix paints *Scenes from the Massacres of Chios* in response to the Greek war; Byron dies in the war; Charles X crowned King of France.

1825 Bellini premieres *Adelson e Salvini*, his first opera, in Naples; Rossini premieres *Il viaggio a Reims* (after De Staël's *Corinne*) in Paris.

1826 Weber premieres *Oberon* (after the poem by Christoph Martin Wieland) in London.

1827 Bellini's *I pirata* (after Maturin's *Bertram*) premieres in Milan; Louis Boulanger paints *Mazeppa* (inspiring literature by Hugo and Alfred de Vigny).

1828 Delacroix paints *The Death of Sardanapalus* (after Byron); Daniel-François-Esprit Auber premieres *La muette de Portici* in Paris.

1829 Rossini's *Guillaume Tell* (after Schiller) premieres in Paris – the composer retires thereafter; Carafa premieres *Le nozze di Lammermoor* (after Scott) in Paris; Bellini's *Zaira* premieres in Parma; Donizetti premieres *Elisabetta al castello di Kenilworth* (after Scott) in Naples.

1830 July Revolution in Paris – Charles X is deposed and Louis-Philippe becomes France's first "citizen king"; Delacroix paints *Liberty Leading the People* in response to the revolution;

1830 Donizetti premieres *Anna Bolena* in Milan and *Il diluvio universale* (after Byron's *Heaven and Earth*) in Naples; Bellini premieres *I Capuleti e i Montecchi* in Venice; Hugo premieres *Hernani* in Paris; Bellini considers then abandons an opera based on Hugo's *Hernani*.

1831 Alexandre Soumet's *Norma, ou L'infanticide* is staged in Paris; Bellini's *Norma* (after Soumet) premieres in Milan; Meyerbeer's *Robert le diable* premieres in Paris; Pacini premieres *Il corsaro* (after Byron's *The Corsair*) in Rome.

1832 Pacini premieres *Ivanhoe* (after Scott) in Venice; Donizetti premieres *L'elisir d'amore* in Milan; Hugo stages *Le roi s'amuse* in Paris; François Ancelot stages *Élisabeth d'Angleterre* in Paris; Goethe writes *Faust, Part II;* Scott dies in Abbotsford, England.

1833 Donizetti premieres *Parisina* (after Byron) in Florence and *Lucrezia Borgia* (after Hugo) in Milan; Hugo premieres *Lucrèce Borgia* and *Marie Tudor* in Paris; Soumet and Joseph-Xavier-Boniface Saintine's *Têtes Rondes et Cavaliers* is staged in Paris.

1834 Heinrich Heine begins *Der Salon,* which includes *Memoirs of Herr von Schnabelewopski.*

1835 Donizetti premieres *Lucia di Lammermoor* (after Scott's *The Bride of Lammermoor*) in Naples, *Maria Stuarda* (after Schiller) in Milan and *Marino Faliero* (after Byron) in Paris; Turner paints *The Burning of the House of Lords and Commons;* Bellini premieres *I puritani* (after Ancelot and Saintine's *Têtes Rondes et Cavaliers*) in Paris and dies later that year; Fromental Halévy premieres *La juive* in Paris; Hugo stages *Angelo, tryan de Padoue* in Paris.

1836 Meyerbeer's *Les Huguenots* premieres in Paris; Mercadante's *I briganti* (after Schiller's *Die Räuber*) premieres in Paris; Wagner premieres *Das Liebesverbot* (based on Shakespeare's *Measure for Measure*) in Magdeburg; Heine writes his poem *Der Tannhäuser.* Donizetti's *Belisario,* to a libretto by Cammarano, premieres in Venice.

1837 Mercadante's *Il giuramento* (after Hugo's *Angelo*) premieres in Milan; Donizetti's *Roberto Devereux* (after Ancelot's *Élisabeth d'Angleterre*) premieres in Naples and *Pia de' Tolomei* premieres in Venice – both operas are set to libretti written by Cammaramo.

1838 Donizetti premieres *Maria de Rudenz* in Venice; the composer's *Poliuto* is banned in Naples – premieres with some revision as *Les Martyrs* two years later in Paris (both libretti by Cammarano); Ancelot stages *Maria Padilla* in Paris; Hector Berlioz premieres *Benvenuto Cellini* in Paris.

1839 Verdi's first opera, *Oberto, conte di San Bonifacio*, premieres in Milan. Mercadante premieres *Elena da Feltre* in Naples, set to text by Cammarano. Lillo's *Il conte di Chalais* premieres in Naples, set to text by Cammarano. This libretto later serves Donizetti in Vienna as *Maria di Rohan* in 1843.

1840 Pacini premieres *Saffo* in Naples and Mercadante premieres *La vestale* in Naples – both operas are set to text by Cammarano.

1841 Donizetti premieres *Maria Padilla* (after Ancelot) in Milan.

1842 Verdi premieres *Nabucco* in Milan; Donizetti premieres *Linda di Chamounix* in Vienna; Wagner premieres *Rienzi* in Dresden; Mercadante premieres *Il proscritto* and Pacini presents *La findanzata corsa,* both in Naples – both set to text by Cammarano.

1843 Pacini premieres *Maria, regina d'Inghilterra* in Palermo; Donizetti premieres *Don Pasquale* in Paris and *Maria di Rohan* in Vienna; Wagner premieres *The Flying Dutchman* (after Heine's *Memoirs of Herr von Schnabelewopski*) in Dresden; Mercadante premieres *Il reggente* in Naples (after text by Eugène Scribe), with libretto by Cammarano.

1844 Verdi premieres *Ernani* (after Hugo) in Venice and *I due Foscari* (after Byron) in Rome.

1845 Mayr dies in Bergamo; Verdi's *Giovanna d'Arco* (after Schiller's *Die Jungfrau von Orleans*) premieres in Milan; Wagner's *Tannhäuser* premieres in Dresden (in part after Heine's poem); Mercadante premieres *Il vascello de gama* in Naples, Pacini presents *Bondelmonte* in Florence and *Stella di Napoli* in Naples, and Verdi premieres *Alzira* in Naples – all four are set to text by Cammarano.

1846 Mercadante premieres *Orazi e Curiazi* in Naples, set to text by Cammarano; Verdi's *Attila* (after Werner) premieres in Venice; Berlioz premieres *Le damnation de Faust* (after Goethe) in Paris.

1847 Verdi premieres *Macbeth* (after Shakespeare) in Florence and *I masnadieri* (after Schiller's *Die Räuber*) in London; Pacini premieres *Merope* in Naples, set to text by Cammarano.

1848 Revolutions in France, Austria and Italy; Donizetti dies in Bergamo – his *Poliuto* (to text by Cammarano) is presented posthumously in Naples; Verdi premieres *Il corsaro* (after Byron) in Trieste.

1849 Verdi's *Luisa Miller* (after Schiller's *Kabale und Liebe*) premieres in Naples and *La battaglia di Legnano* premieres in Rome – both operas are set to text by Cammarano.

1850 Wagner premieres *Lohengrin* in Weimar.

1851 Verdi's *Rigoletto* (after Hugo's *Le roi s'amuse*) premieres in Venice; Mercadante's *Medea* premieres in Naples, set to text by Cammarano.

1852 The Second Empire is established in France with the crowning of Napoleon III; Cammarano dies in Naples.

1853 Verdi premieres *Il trovatore* in Rome (after text by Cammarano) and *La traviata* in Venice.

HISTORY AND POLITICS

- Francis II, Emperor of Austria, dies. His eldest son Ferdinand I, succeeds him. Mentally subnormal, Ferdinand is to be assisted by a regency council dominated by the conservative Prince Metternich.

- French King Louis-Philippe narrowly escapes im assassination attempt as a hail of bullets intended for him killed 18 bystanders. A republican sympathizer, Giuseppe Maria Fieschi, rigged together 25 guns and linked their firing pins so that they could be fired simultaneously. Fieschi later was sent to the guillotine.

- An assassination attempt is made against U.S. president Andrew Jackson.

- Sultan Mahmud II grants Britain complete freedom to trade in silk in Syria. But, following the Ottoman-Egyptian war which ended in 1833, Syria is now in the hands of Mohammed Ali, the pasha of Egypt, and he refuses to implement the arrangement.

- Henri Brisson, French statesman, is born.

- Prince Matsukata, Japanese statesman, is born.

- Tomas Estrada Palma, first President of Cuba, is born.

- Leaders of the Texan secession movement issue a declaration of independence from the dictatorship of the Mexican President Santa Anna, and officially proclaim the creation of the republic of Texas. Full-scale civil war erupts.

- More than one hundred U.S. troops are massacred by Seminole Indians resisting attempts to drive them out of Florida.

- In the United States, the Anti-Slavery Society distributes 75,000 leaflets by mail to the South, to the fury of slave-owners.

- Juan Manuel de Rosas, the governor of Buenos Aires, assumes dictatorial powers and embarks on a reign of terror.

HISTORY AND POLITICS

1688

- Frederick William, the "Great Elector" who united Prussia, dies. He is succeeded by his son Frederick III.

- Transylvania becomes a province under the King of Hungary.

- Seven English lords invite William of Orange to England (the "Glorious Revolution," June 6).

- Taking advantage of the Emperor Leopold's activities in the Balkans against the Turks, Louis XIV of France begins an undeclared war against the Holy Roman Empire. French forces capture the Palatinate, Trier, Mainz and Cologne and invade Franconia and Swabia.

- King James II escapes to France.

- Smyrna is destroyed by an earthquake.

1689

- Parliament confirms abdication of James II. Declaration of Rights in England. William and Mary proclaimed King and Queen for life (also in Scotland).

- James II lands in Ireland and is acknowledged as king by an Irish Parliament in Dublin.

- France declares war on the Netherlands. Following the decision by Louis XIV to send an expedition to aid James II in Ireland, England declares war on France. The German Diet also declares war on France.

- Holland's Heidelberg Castle is destroyed by the French.

- The Scottish Jacobites – supporters of the deposed James II – are defeated by government forces at the battle of Killiecrankie.

- The Chinese and the Russians sign a treaty at Nerchinsk establishing the boundary between their two countries along the Argun and Gorbitsa rivers and the Stanovoi mountain range.

- Algerian tribesmen resist French expansion.

- The Ngoni army of Zwangendaba crosses the Zambezi northward during an eclipse of the sun. Mter four years of raiding on the Zimbabwe plateau, Zwangendaba is now taking his army north to spread the Mfecane wars to eastern Za~bia and Malawi. He leaves some Jgoni raiders behind in Zimbabwe, notably those led by his niece Nyamazana.

- The great trek begins in Southern Africa by the Boers, Dutch settlers who spoke Afrikaans and called themselves Voortrekkers. Twelve thousand left the cape to escape British domination and to found the republics of Natal, Transvaal and the Orange Free State.

SCIENCE AND TECHNOLOGY

- Halley's Comet reappears.

- The first efforts to propel railroad vehicles by electric batteries is made.

- The Brussels-Malines railway line is opened, providing the first passenger service in mainland Europe.

- William von Humboldt, a German philologist, dies. His chief work, unfinished at the time of his death, was a study of Kawi, an ancient language of Java.

VISUAL ARTS, MUSIC, LITERATURE

- Vincenzo Bellini premieres his last opera, *I puritani*, in Paris. He dies later that year.

- Halévy premieres *La Juive* in Paris.

- Camille Saint-Saens, French composer, is born.

- Mark Twain (Samuel Langhorne Clemens), American novelist and humorist, is born.

- An edict of the German Federal Diet bans the books of Heine, Bürne, Gutzkov and other "Young German" writers.

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- Massacre of French settlers at Lachine, near Montreal, Canada, by Iroquois Indians.

- Louis de Frontenac (1620–1698) is appointed Governor of Canada.

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- Joseph I elected Holy Roman Emperor.

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- Belgrade is retaken by the Turks but is fast losing control of Albania.

- The small Aja kingdom of Ouidah on the Dahomey coast has become a major port for European ships taking slaves across the Atlantic.

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- The Hapsburgs (the Imperial rulers of Austria) are recognized as rulers of Transylvania.

- New East India Company is formed in London.

- Sultan Suleiman III of Turkey dies. He is succeeded by Ahmad II.

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DAILY LIFE

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- Andrew Carnegie, American industrialist, is born.

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- Samuel Colt takes out an English patent for his single-barreled pistol and rifle.

- Marshall Field, American merchant and publisher, is born.

- First German railroad line opens between Nuremberg and Furth.

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- Melbourne, Australia, is founded.

- 1,098 miles of railroad in use in America.

- Residents ride in steam-driven streetcars on the New Orleans and Carrollton railroad as the line puts its horses out to pasture.

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- Robert Boyle, Irish philosopher and namesake for one of the principals of modern chemistry, dies. Boyle's Law states anyone gas at a constant temperature is in inverse proportion to the amount of pressure applied.

VISUAL ARTS, LITERATURE, MUSIC

- The Dutch artist Meindert Hobbema paints his masterpiece entitled *The Lane at Middelharnis*.

- Jules Hardouin Mansart, chief architect to Louis XIV, constructs the Grand Trianon at the Palace of Versailles.

- Charles Le Brun dies. He worked for Louis XIV, designing the richly decorated state rooms of Versailles as well as painting some of the artworks himself.

- Purcell premieres *Dido and Aeneas*.

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- Alexander Pope, English poet, is born.

- Philippe Quinault, French dramatist and librettist to Jean-Baptiste Lully, is born.

- Samuel Richardson, English novelist, is born.

- Racine write Athalie.

DAILY LIFE

- Academia dell'Arcadia is founded in Rome.

- Calico printing is introduced to Great Britain from France.

- First directory of addresses is published in Paris.

- The first modern trade fair is held in Leiden, Holland.

- French explorer Baron de la Hontah visits the Gteat Salt Lake in Utah.

- Plate glass is cast for the first time.

- The professional class of the geisha came into prominence in Japan. At the age of seven, the future geisha was sold by her parents to an organization that trained her in the social entertainments, such as dance, music, poetry, song and theater. Her contract could be ended only by marriage. The selling of geishas was outlawed in 1946.

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HISTORY AND POLITICS

- Francis II, Emperor of Austria, dies. His eldest son Ferdinand I, succeeds him. Mentally subnormal, Ferdinand is to be assisted by a regency council dominated by the conservative Prince Metternich.

- French King Louis-Philippe narrowly escapes im assassination attempt as a hail of bullets intended for him killed 18 bystanders. A republican sympathizer, Giuseppe Maria Fieschi, rigged together 25 guns and linked their firing pins so that they could be fired simultaneously. Fieschi later was sent to the guillotine.

- An assassination attempt is made against U.S. president Andrew Jackson.

- Sultan Mahmud II grants Britain complete freedom to trade in silk in Syria. But, following the Ottoman-Egyptian war which ended in 1833, Syria is now in the hands of Mohammed Ali, the pasha of Egypt, and he refuses to implement the arrangement.

- Henri Brisson, French statesman, is born.

- Prince Matsukata, Japanese statesman, is born.

- Tomas Estrada Palma, first President of Cuba, is born.

- Leaders of the Texan secession movement issue a declaration of independence from the dictatorship of the Mexican President Santa Anna, and officially proclaim the creation of the republic of Texas. Full-scale civil war erupts.

- More than one hundred U.S. troops are massacred by Seminole Indians resisting attempts to drive them out of Florida.

- In the United States, the Anti-Slavery Society distributes 75,000 leaflets by mail to the South, to the fury of slave-owners.

- Juan Manuel de Rosas, the governor of Buenos Aires, assumes dictatorial powers and embarks on a reign of terror.

HISTORY AND POLITICS

1688

- Frederick William, the "Great Elector" who united Prussia, dies. He is succeeded by his son Frederick III.

- Transylvania becomes a province under the King of Hungary.

- Seven English lords invite William of Orange to England (the "Glorious Revolution," June 6).

- Taking advantage of the Emperor Leopold's activities in the Balkans against the Turks, Louis XIV of France begins an undeclared war against the Holy Roman Empire. French forces capture the Palatinate, Trier, Mainz and Cologne and invade Franconia and Swabia.

- King James II escapes to France.

- Smyrna is destroyed by an earthquake.

1689

- Parliament confirms abdication of James II. Declaration of Rights in England. William and Mary proclaimed King and Queen for life (also in Scotland).

- James II lands in Ireland and is acknowledged as king by an Irish Parliament in Dublin.

- France declares war on the Netherlands. Following the decision by Louis XIV to send an expedition to aid James II in Ireland, England declares war on France. The German Diet also declares war on France.

- Holland's Heidelberg Castle is destroyed by the French.

- The Scottish Jacobites – supporters of the deposed James II – are defeated by government forces at the battle of Killiecrankie.

- The Chinese and the Russians sign a treaty at Nerchinsk establishing the boundary between their two countries along the Argun and Gorbitsa rivers and the Stanovoi mountain range.

- Algerian tribesmen resist French expansion.

- The Ngoni army of Zwangendaba crosses the Zambezi northward during an eclipse of the sun. Mter four years of raiding on the Zimbabwe plateau, Zwangendaba is now taking his army north to spread the Mfecane wars to eastern Za~bia and Malawi. He leaves some Jgoni raiders behind in Zimbabwe, notably those led by his niece Nyamazana.

- The great trek begins in Southern Africa by the Boers, Dutch settlers who spoke Afrikaans and called themselves Voortrekkers. Twelve thousand left the cape to escape British domination and to found the republics of Natal, Transvaal and the Orange Free State.

SCIENCE AND TECHNOLOGY

- Halley's Comet reappears.

- The first efforts to propel railroad vehicles by electric batteries is made.

- The Brussels-Malines railway line is opened, providing the first passenger service in mainland Europe.

- William von Humboldt, a German philologist, dies. His chief work, unfinished at the time of his death, was a study of Kawi, an ancient language of Java.

VISUAL ARTS, MUSIC, LITERATURE

- Vincenzo Bellini premieres his last opera, *I puritani*, in Paris. He dies later that year.

- Halévy premieres *La Juive* in Paris.

- Camille Saint-Saens, French composer, is born.

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In the beginning …

JACOPO PERI 1561–1633
CLAUDIO MONTEVERDI 1567–1643

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

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

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

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.

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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.
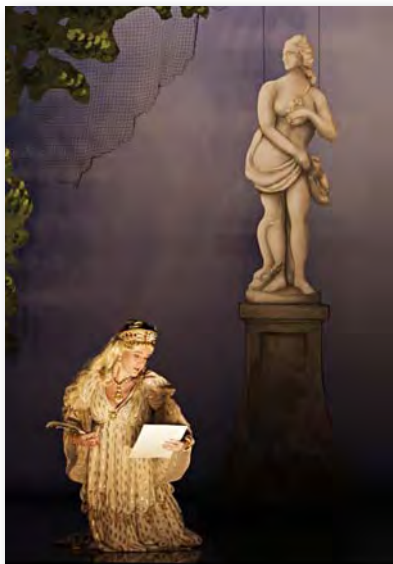

*A scene from The Minnesota Opera's
1994 production of Handel's* Julius Caesar

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.
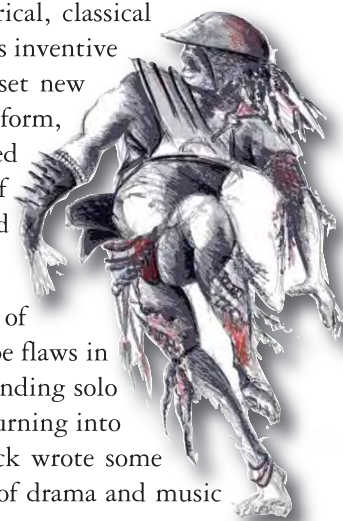
Another German, CHRISTOPH WILLIBALD GLUCK, arrived in England on the heels of Handel's last London operas, and later moving to Vienna, he began to see what he found to be flaws in the conventional Italian opera of the day. Singers had taken control of the productions, demanding solo arias and sometimes 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

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

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

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

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

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

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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

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

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

FERDINANDO PAER came to prominence during the first empire of Napoleon 1 – he was engaged as the Emperor's *maître de chapelle* in 1807 and later became the director of the Opéra-Comique. Just before Napoleon's abdication, Paer assumed directorship of the Théâtre Italien, a post he held until it was yielded to Rossini in 1824. None of his many operas survive in the modern repertory, although the libretto he wrote for one, *Leonora* (1804), served to inspire Ludwig van Beethoven's only opera, *Fidelio* (1805). GASPARE SPONTINI was another Italian who moved to Paris and eventually ran the Théâtre Italien, a theater devoted to producing Italian works in their native language. Most popular among his repertoire were *La Vestale* (1807) and *Fernand Cortez* (1809).

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

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

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

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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 with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with "suitcase" arias of the singers' own choosing, much to the consternation of the composer.

GIOACHINO ROSSINI was the first and perhaps best known of the three composers associated with this style. In his early years, between 1813 and 1820, Rossini composed rapidly, producing two or three operas a year. The pace slowed after he moved to France in 1824 – there he produced five works for the Paris 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.
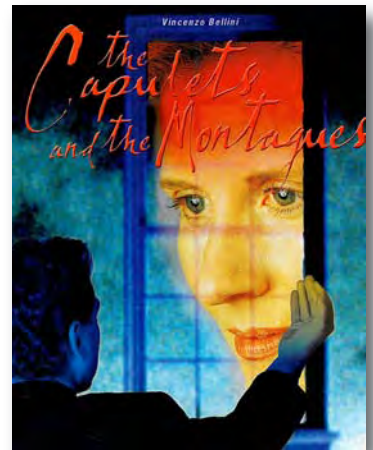
GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-

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

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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-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

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

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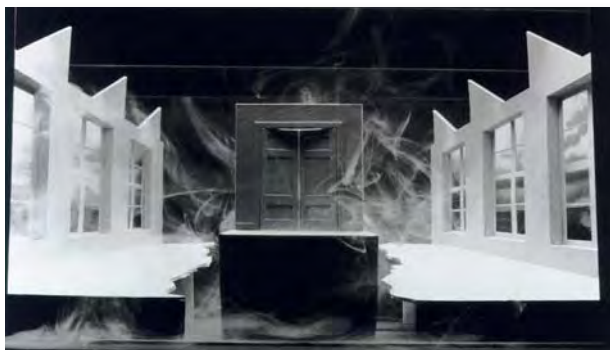
Set model for Minnesota Opera's 1992 production of Wagner's The Flying Dutchman

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

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

Minnesota OPERA

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

Later French Opera

HECTOR BERLIOZ 1803–1869

CHARLES-FRANÇOIS GOUNOD 1818–1893

JACQUES OFFENBACH 1819–1880

EDOUARD LALO 1823–1892

CAMILLE SAINT-SAËNS 1835–1921

LÉO DELIBES 1836–1891

GEORGES BIZET 1838–1875

JULES MASSENET 1842–1912

GUSTAVE CHARPENTIER 1860–1956

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

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

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

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

Verismo in Late 19ᵗʰ-century Italy

RUGGERO LEONCAVALLO 1857–1919

PIETRO MASCAGNI 1863–1945

UMBERTO GIORDANO 1867–1948

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

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

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

Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975

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

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

Vienna by her descendent, Nicholas 1 (ruled 1825 – 1855). Of native Russian composers, the first to come to prominence was MIKHAIL GLINKA with *A Life for the Tsar* (1836), and later, *Ruslan and Lyudmila* (1842). PYOTR TCHAIKOVSKY, now known more for his ballets and symphonies, was a prolific composer of opera. His best works include *Eugene Onegin* (1879), *Mazepa* (1884) and *The Queen of Spades* (1890). Other Russian composers of the latter 19th century include NIKOLAY RIMSKY-KORSAKOV (*The Snow Maiden*, 1882; *The Tsar's Bride*, 1899; *The Golden Cockerel*, 1909) and MODEST MUSORGSKY (*Boris Godunov*, 1874).

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

Into the 20th Century

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971
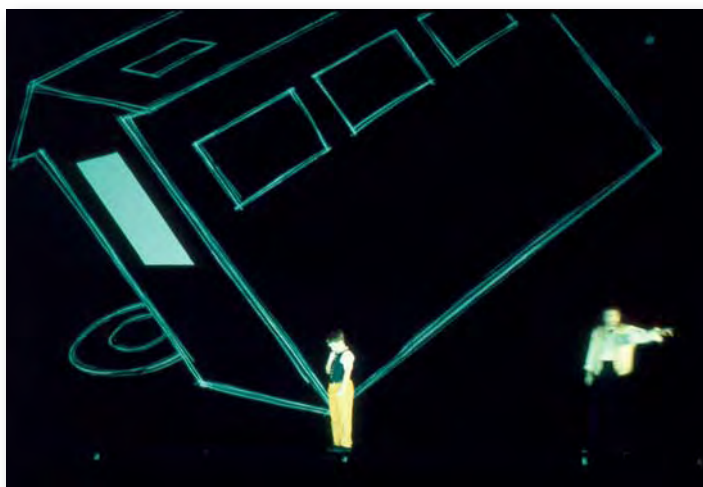
ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976

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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).

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

VIRGIL THOMSON 1896–1989

GEORGE ANTHEIL 1900–1959

SAMUEL BARBER 1910–1981

GIAN CARLO MENOTTI 1911–2007

CARLISLE FLOYD 1926–

DOMINICK ARGENTO 1927–

CONRAD SUSA 1935–

PHILIP GLASS 1937–

JOHN CORIGLIANO 1938–

JOHN ADAMS 1947–

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

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

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

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

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

Other composers currently at the fore include PHILIP GLASS, JOHN CORIGLIANO and JOHN ADAMS. The Minimalist music of Philip Glass has won popular acclaim among even non-opera-going audiences – his oeuvre includes *Einstein on the Beach* (1976), *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-

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

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

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

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

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

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

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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

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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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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§   World Premiere

*   American Premiere

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

▲   Tour production

⛭   Outreach/Education tour

•   New Music-Theater Ensemble production

Minnesota
OPERA

EIGHTEENTH CENTURY

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

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827
Fidelio 1805

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

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

Vincenzo Bellini 1801–1835
Norma 1831

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

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

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

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880
Les contes d'Hoffmann 1881

Georges Bizet 1838–1875
Carmen 1875

Modest Musorgsky 1839–1881
Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893
Eugene Onegin 1879

Engelbert Humperdinck 1854–1921
Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919
Pagliacci 1892

Pietro Mascagni 1863–1945
Cavalleria rusticana 1890

TWENTIETH CENTURY

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

Claude Debussy 1862–1918
Pelléas et Mélisande 1902

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

Alban Berg 1885–1935
Wozzeck 1925
Lulu 1937

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

Minnesota
OPERA

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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

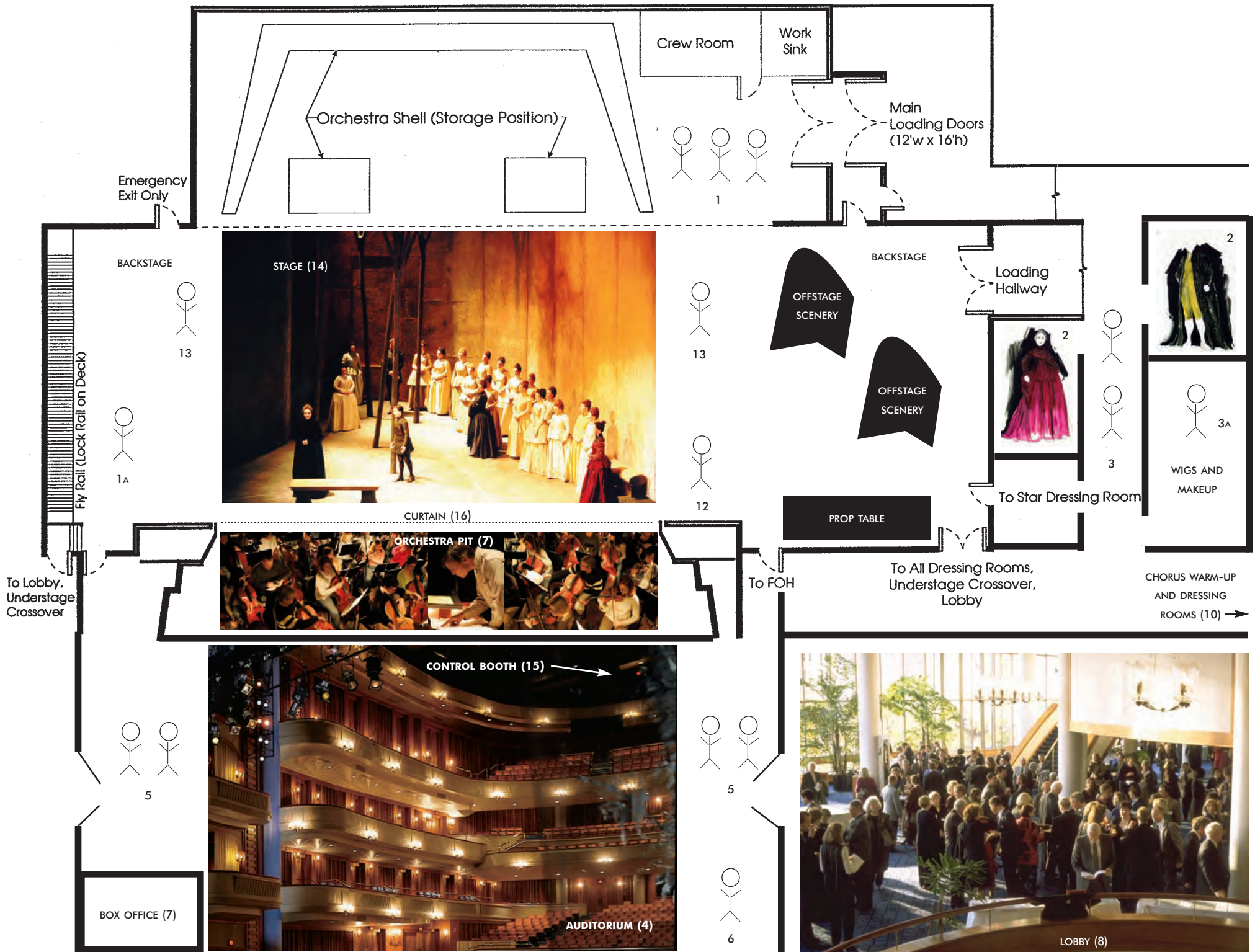PRINCIPALS sing the major roles. COMPRIMARIOS sing minor named roles. CHORISTERS make up the rest of the singing cast and are prepared by the CHORUSMASTER.

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

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

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

Minnesota OPERA

Crew Room

Work Sink

Orchestra Shell (Storage Position)

Main Loading Doors (12'w x 16'h)

1

Emergency Exit Only

BACKSTAGE

STAGE (14)

BACKSTAGE

Loading Hallway

OFFSTAGE SCENERY

OFFSTAGE SCENERY

2

2

13

13

3A

3

WIGS AND MAKEUP

To Star Dressing Room

Fly Rail (Lock Rail on Deck)

1A

12

CURTAIN (16)

PROP TABLE

ORCHESTRA PIT (7)

To Lobby, Understage Crossover

To FOH

To All Dressing Rooms, Understage Crossover, Lobby

CHORUS WARM-UP AND DRESSING ROOMS (10) →

CONTROL BOOTH (15)

5

5

6

BOX OFFICE (7)

AUDITORIUM (4)

LOBBY (8)

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

THE SOPRANO

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

DON CARLOS 1

2 **DON CARLOS**

THE CAPULETS AND THE MONTAGUES
1 2

1 2 **LA CLEMENZA DI TITO**
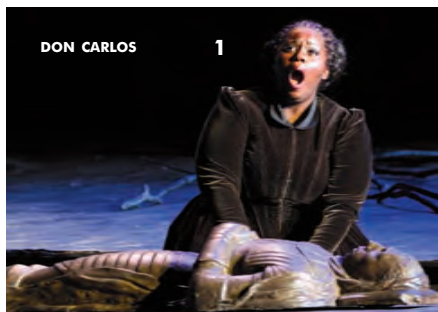
THE MEZZO-SOPRANO

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.

PELLÉAS ET MÉLISANDE
3
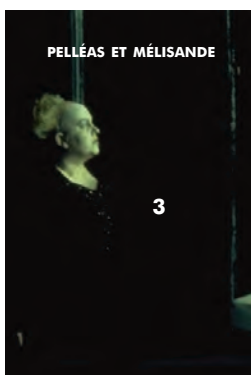
THE CONTRALTO

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

THE TENOR

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

LA BOHÈME
1 4

4 **LUCIA DI LAMMERMOOR**
5

DON CARLOS
6 6
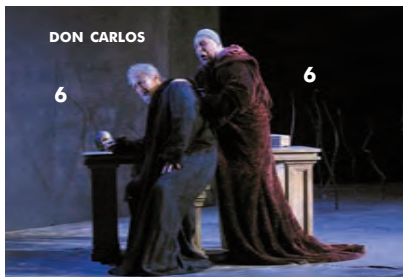
THE BASS AND BARITONE

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

THE MERRY WIDOW
1
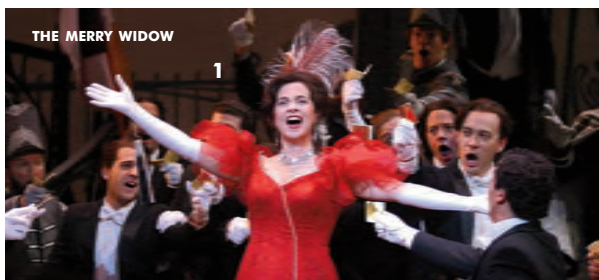
THE FAT LADY

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

LUCIA DI LAMMERMOOR
1

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

Minnesota
OPERA

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

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

Minnesota
OPERA

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

Minnesota
OPERA

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 18th century (as opposed to the modern term opera seria, with which it is in effect interchangeable).
DUET	Music written for two people to play or sing together.
EMBELLISHMENT	Decoration or ornament. A grace-note addition to the vocal line (also instrumental) of any kind, a four-note turn, or a trill.
ENSEMBLE	Three or more people singing at the same time, or the music written for such a group.
FALSETTO	The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal folds. The normal male voice sounds strained and effeminate in falsetto, but a natural alto or high tenor can produce effective vocal sound by this method. It is a singing mannerism to produce high tenor notes in falsetto.
FESTA TEATRALE	(*It.: 'theatrical celebration'*). A title applied to a dramatic work. Feste teatrali fall into two quite distinct classes: opera and serenatas.
FINALE	The last musical number of an opera, or of an act of an opera.
FIORITURA	(*It: 'flowering', 'flourish'; plural fioriture*). When a composition for the voice contains decorative writing such as scales, arpeggios, trills and gruppetti (the groups of notes sometimes known in English as 'turns'), it is described as 'florid' and the decorations themselves will be described collectively as 'fioritura'. It is a more accurate term than 'coloratura', which is frequently used as an alternative.
FLATS	Stretched canvas and wood panels on which scenery is painted.
FLIES	The space above a stage where scenery is "flown" when not in use. A counterweight system simplifies raising and lowering flats, larger set pieces, and back drops.
FULL DRESS REHEARSAL	The final rehearsal before opening night with all singers present in full costume.
GRAND OPERA	Traditionally, a serious epic or historical work in four or five acts which makes extensive use of the chorus and also includes a ballet. Also contains magnificent special effects.
GRID	Gridiron. Framework from which lines are hung and battens attached for the "flying" of scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.
HANDLUNG FÜR MUSIK	(*Ger: 'action in music'*). Term used by Wagner to describe the libretto for *Lohengrin* and *Tristan und Isolde*; it has occasionally been used since.
INTERLUDE	A short piece of instrumental music played between scenes or acts to fill in delays brought about by scenery changes.
INTERMEZZO	An instrumental interlude played between acts, or short two-act comic opera played between the acts of an opera seria.
LEITMOTIV	A recurring musical figure used to identify a person, event or idea.
LEGATO	A smooth, flowing line. In vocal music it demands steadiness of emission and a sensitivity to phrasing.
LIBRETTO	The words of an opera.

Minnesota
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.

Minnesota
OPERA

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

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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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ADAGIO	Slowly and smoothly.
AD LIBITUM	As you please; freely.
AFFECTUOSO	Expressively; tenderly; lovingly.
AGITATO	Agitated.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.
ALLARGANDO	Slowing and broadening.
ALLEGRETTO	Fairly lively; not as fast as allegro.
ALLEGRO	Lively; fast.
A MEZZO VOCE	With half the voice.
ANDANTE	Going; moving; at a moderate rate.
ANDANTINO	Sightly faster than andante.
ANIMATO	With spirit; animated.
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of smaller size, it shares the time value of the main note.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.
ASSAI	Very; very much.
A TEMPO	At the preceding rate of speed.
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale impartially, does not use the diatonic scale and has no keynote or tonal center.
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.

BAR	A vertical line across the stave that divides the music into units.
BUFFO, BUFFA	Comic.
CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
CANTABILE	Songlike; singingly.
CANTATA	A choral piece generally containing scriptural narrative texts.
CON BRIO	With spirit.
CONTINUO	A bass part (as for a keyboard or stringed instrument) that was used especially in baroque ensemble music; it consists of a succession of bass notes with figures that indicate the required chords. Also called figured bass, thoroughbass.
COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
CRESCENDO	Gradually getting louder.
DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
DIMINUENDO	Gradually getting softer.
DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
DOLOROSAMENTE	Sadly; grievingly.

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

POLYTONAL	The use of several tonal schemes simultaneously.
PORTAMENTO	A continuous gliding movement from one tone to another.
PRESTO	Very fast; lively; quick.
QUAVER	An eighth note.
RALLENTANDO	Gradually slower.
RITARDANDO	Gradually slower.
RITENUTO	Held back; slower.
RITORNELLO	A short recurrent instrumental passage between elements of a vocal composition.
ROMANZA	A solo song that is usually sentimental; it is usually shorter and less complex than an aria and rarely deals with terror, rage and anger.
ROULADE	A florid vocal embellishment sung to one syllable.
RUBATO	A way of playing or singing with regulated rhythmic freedom.
SEMITONE	One half of a whole tone, the smallest distance between two notes in Western music. In the key of C, the notes are E and F, and B and C.
SEMPLICE	Simply.
SEMPRE	Always.
SENZA	Without.
SERIAL MUSIC	Music based on a series of tones in a chosen pattern without regard for traditional tonality.
SFORZANDO *sf*	With accent.
SORDINO	Muted.

SOSTENUTO	Sustained.
SOTTO	Under; beneath.
STACCATO	Detached; separated.
STRINGENDO	Hurried; accelerated.
STROPHE	Music repeated for each verse of an aria.
SYNCOPATION	Shifting the beat forward or back from its usual place in the bar; it is a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
TACET	Silent.
TEMPO	Rate of speed.
TONALITY	The organization of all the tones and harmonies of a piece of music in relation to a tonic (the first tone of its scale).
TRISTE	Sad.
TWELVE-TONE	The 12 chromatic tones of the octave placed in a chosen fixed order and constituting with some permitted permutations and derivations the melodic and harmonic material of a serial musical piece. Each note of the chromatic scale is used as part of the melody before any other note gets repeated.
VELOCE	Rapid.
VIBRATO	A "vibration"; a slightly tremulous effect imparted to vocal or instrumental tone for added warmth and expressiveness by slight and rapid variations in pitch.
VIVACE	Brisk; lively.

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SS2K 63174   Mackerras; Hanover Band and the London Voices

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LONDON/DECCA   Sutherland, Pavarotti, Milnes, Ghiaurov, Davies, Tourangeau
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VIDEOGRAPHY
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DEUTSCHE GRAMMOPHON   Anna Netrebko, Piotr Beczala, Mariusz Kwiecien, Ildar Abdrazakov
                              Metropolitan Opera Orchestra and Chorus conducted by Marco Armiliato

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