

Romeo & Juliet

Minnesota
OPERA

OPERA BOX

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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

Romeo and Juliet OPERA BOX

LESSON PLAN TITLE PAGE WITH RELATED ACADEMIC STANDARDS

LESSON TITLE	MINNESOTA ACADEMIC STANDARDS: ARTS K-12	NATIONAL STANDARDS FOR MUSIC EDUCATION
1 – Life and Times of Gounod	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	6, 7, 8, 9
2 – Opera in Europe	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9
3 – 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	8, 9



Minnesota
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OPERA BOX LESSON PLANS WITH RELATED STANDARDS

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

MINNESOTA ACADEMIC STANDARDS, ARTS K–12

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

The strands are as follows:

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

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

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

Grades 9–12

STRAND: Artistic Foundations

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

ARTS AREA: Music

CODE: 9.1.1.3.1

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

9.1.1.3.2

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

9.1.1.3.3

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

ARTS AREA: Theater

CODE: 9.1.1.4.1

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

9.1.1.4.2

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

9.1.1.4.3

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

ARTS AREA: Visual Arts

CODE: 9.1.1.5.1

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

9.1.1.5.2

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

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

ARTS AREA: Music

CODE: 9.1.2.3.1

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

9.1.2.3.2

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

9.1.2.3.3

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

ARTS AREA: Theater

CODE: 9.1.2.4.1

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

9.1.2.5.1

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

ARTS AREA: Visual Arts

CODE: 9.1.2.5.1

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

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

ARTS AREA: Music

CODE: 9.1.3.3.1

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

9.1.3.3.2

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

ARTS AREA: Theater

CODE: 9.1.3.4.2

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

9.1.1.4.2

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

ARTS AREA: Visual Arts

CODE: 9.1.3.5.1

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

9.1.3.5.2

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

STRAND 2: Artistic Process: Create or Make

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

ARTS AREA: Music

CODE: 9.2.1.3.1

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

9.2.1.3.2

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

9.2.1.3.3

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

ARTS AREA: Theater

CODE: 9.2.1.4.1

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

9.2.1.4.2

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

9.2.1.4.3

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

STRAND 4: Artistic Process: Respond or Critique

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

ARTS AREA: Music

CODE: 9.4.1.3.1

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

9.4.1.3.2

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

ARTS AREA: Theater

ARTS AREA: Theater

9.4.1.4.1

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

9.4.1.4.2

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

NATIONAL STANDARDS FOR MUSIC EDUCATION

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

OPERA BOX CONTENT LIST

Romeo and Juliet

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

- _____ VOCAL SCORE *Romeo and Juliet* (G. Schirmer)
- _____ FULL SCORE *Romeo and Juliet* (Kalmus)
- _____ LIBRETTO *Romeo and Juliet*
- _____ CD *Romeo and Juliet* [EMI Classics; Corelli, Freni, Lombard (conductor)]
- _____ CD *Romeo and Juliet* [Guild; Kozlovsky, Shumskaya, Orlov (conductor)]
- _____ DVD *Romeo and Juliet* [Kultur; Alagna, Vaduva, Mackerra (conductor)]
- _____ DVD *Romeo and Juliet* [Art Haus Musik; Soffel, Gambil, Weikert (conductor)]
- _____ DVD *Romeo and Juliet* [Paramount, Zeffirelli movie]
- _____ DVD *Romeo and Juliet* [20th Century Fox; Luhrmann movie (conductor)]
- _____ BOOK *The Keys to French Opera in the Nineteenth Century* by Hervé Lacombe
- _____ BOOK *A Day with Charles Gounod* by May Byron
- _____ BOOK *Romeo and Juliet* by William Shakespeare
- _____ BOOK *Opera Composers: Works Performers* by András Batta
- _____ Teacher's Guide

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

REFERENCE AND TRACKING GUIDE

Romeo and Juliet

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.

As demonstrated by the four different recordings of *Romeo and Juliet*, this score exists in many versions. These records were chosen to give an example of the different performance practices around. And as more research is done around Gounod and his music, even more variations in performing *Romeo and Juliet* will inevitably arise.

VOCAL SCORE (G. SCHIRMER)	FULL SCORE (KALMUS)	CD (CORELLI; FREN1)	CD (KOZLOVSKY; SHUMSKAVA)*	DVD (SWEET) MOVIE*	DVD (COVENT GARDEN)
PROLOGUE	PROLOGUE	PROLOGUE	PROLOGUE	PROLOGUE	PROLOGUE
PAGE 1	PAGE 1	TRACK 1/1	TRACK 1/1	TRACK 1	TRACK 1
PAGE 4	PAGE 11	TRACK 1/2	— CUT —		
PAGE 8	PAGE 15		— CUT —		
ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE	ACT ONE
PAGE 9	PAGE 17	TRACK 1/3	TRACK 1/2	TRACK 2	TRACK 2
PAGE 18	PAGE 41	TRACK 1/4	TRACK 1/3		
PAGE 22	PAGE 44	TRACK 1/5			
PAGE 26	PAGE 54	TRACK 1/6			
PAGE 33	PAGE 70	TRACK 1/7	TRACK 1/4		TRACK 3
PAGE 36	PAGE 74	TRACK 1/8	TRACK 1/5		TRACK 4
PAGE 43	PAGE 91	TRACK 1/9	TRACK 1/6		TRACK 5
PAGE 47	PAGE 100	TRACK 1/10	— CUT —		
PAGE 48	PAGE 101		— CUT —	TRACK 3	
PAGE 49	PAGE 102	TRACK 1/11	TRACK 1/7		TRACK 6
PAGE 57	PAGE 117	TRACK 1/12	TRACK 1/8	TRACK 4	TRACK 7
PAGE 58	PAGE 118	TRACK 1/13	TRACK 1/9		TRACK 8
PAGE 64	PAGE 125	TRACK 1/14	TRACK 1/10	TRACK 5	TRACK 9
PAGE 66	PAGE 128			TRACK 6	

VOCAL SCORE	FULL SCORE	EMI CD	GUILD CD	SWEET DVD	COVENT GARDEN DVD
ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO	ACT TWO
PAGE 78	PAGE 152	TRACK 1/15	TRACK 1/11	TRACK 7	TRACK 10
PAGE 79	PAGE 154			TRACK 8	
PAGE 82	PAGE 158	TRACK 1/16	TRACK 1/12		TRACK 11
PAGE 83	PAGE 160			TRACK 9	
PAGE 88	PAGE 168	TRACK 1/17	TRACK 1/13	TRACK 10	TRACK 12
PAGE 93	PAGE 176	TRACK 1/18			
PAGE 98	PAGE 182	TRACK 1/19			
PAGE 103	PAGE 188	TRACK 1/20	TRACK 1/14	TRACK 11	TRACK 13
PAGE 108	PAGE 197			TRACK 12	
PAGE 117	PAGE 208			TRACK 13	
ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE	ACT THREE
PAGE 119	PAGE 211	TRACK 1/21	TRACK 1/15	TRACK 14	TRACK 14
PAGE 121	PAGE 215	TRACK 1/22			
PAGE 126	MISSING	TRACK 1/23	TRACK 1/16		TRACK 15
PAGE 135	PAGE 243	TRACK 2/1	TRACK 2/1		TRACK 16
PAGE 136	PAGE 245	TRACK 2/2			
PAGE 141	PAGE 255	TRACK 2/3	TRACK 2/2		TRACK 17
PAGE 151	PAGE 274	TRACK 2/4	TRACK 2/3		
PAGE 161	PAGE 286	TRACK 2/5		TRACK 15	TRACK 18
PAGE 166	PAGE 298	TRACK 2/6			
PAGE 167	PAGE 299			TRACK 16	
PAGE 170	SEE SUPPLEMENTAL CONDUCTOR'S SCORE	TRACK 2/7	TRACK 2/4		
PAGE 171					
ACT FOUR	ACT FOUR	ACT FOUR	ACT FOUR	ACT FOUR	ACT FOUR
PAGE 181	PAGE 310	TRACK 2/8	TRACK 2/5	TRACK 17	TRACK 19

VOCAL SCORE	FULL SCORE	EMI CD	GUILD CD	SWEET DVD	COVENT GARDEN DVD
PAGE 190	PAGE 327	TRACK 2/9		TRACK 18	
PAGE 200	PAGE 349	TRACK 2/10	TRACK 2/6		TRACK 20
PAGE 202	PAGE 353	TRACK 2/11			
PAGE 208	PAGE 364	TRACK 2/12		TRACK 19	TRACK 21
PAGE 210	PAGE 368	TRACK 2/13		TRACK 20	
PAGE 214	PAGE 379		– CUT –	TRACK 21	
PAGE 215	PAGE 380		– CUT –	TRACK 22	TRACK 22
PAGE 217	NOT IN SCORE		– CUT –	TRACK 23	
PAGE 238	PAGE 419	TRACK 2/14	– CUT –		TRACK 23
ACT FIVE	ACT FIVE	ACT FIVE	ACT FIVE	ACT FIVE	ACT FIVE
PAGE 243	PAGE 427		– CUT –	TRACK 24	
PAGE 246	PAGE 432	TRACK 2/15	TRACK 2/8		TRACK 24
PAGE 248	PAGE 438	TRACK 2/16	TRACK 2/9	TRACK 25	TRACK 25
PAGE 250	PAGE 443			TRACK 26	
PAGE 252	PAGE 446	TRACK 2/17	TRACK 2/10	TRACK 27	
PAGE 261	PAGE 462	TRACK 2/18	TRACK 2/11	TRACK 28	

** This recording contains significant small cuts throughout which are not completely identified in the listing.*

TITLE OF LESSON

Lesson 1: A Day in the Life of Charles Gounod

OBJECTIVE(S)

Students will learn about the life and times of Gounod.

MATERIAL(S)

- reference books about Gounod (*A Day in the Life of Charles Gounod*; *The Keys to French Opera in the 19th Century*)
- A DAY IN THE LIFE OF CHARLES GOUNOD "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 Gounod 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 France during Gounod's lifetime (1818 – 1893)
 - scientific and technological achievements during Gounod's lifetime
 - social life and class divisions in France and Europe during Gounod's lifetime
 - artistic and musical life in France, Germany and Europe during 1818 – 1893
 - ~ opera buffa and opera seria styles in opera
 - ~ literary and artistic trends
- (2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.
- (3) Each group is to create a piece of the timeline poster that will be posted on the wall. It is suggested that the teacher predetermine what form the timeline will look like. For example, cut pieces of poster board, mark the time span and topic of each section and mount final piece on the classroom wall. Each piece of the timeline should contain 20 facts.
- (4) Student groups will give oral presentations based on their topic. Each group should create five questions about their topic that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class is to take notes during each presentation to prepare for a class-constructed test.
- (5) Put all questions together from each group and give test.

ASSESSMENT(S)

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

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

A DAY IN THE LIFE OF CHARLES GOUNOD 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 Gounod. | ____ 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

Romeo and Juliet OPERA BOX

LESSON PLAN

TITLE OF LESSON

Lesson 2: Opera in France (1818 – 1893)

OBJECTIVE(S)

Student will understand the basic operatic trends in France (and other parts of Europe) during the lifetime of Gounod (1818 – 1893).

MATERIAL(S)

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

PROCEDURE(S)

Gounod's creative output, like every other artist, reflects the time period and culture in which they live. This lesson is for students to gain a basic knowledge of the culture, operatic tendencies and other elements of French society during 1818 – 1893. By the end of this lesson, students are to have a glimpse of the period during which Gounod composed.

(1) In small groups or individually, students are to complete 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 AND OPERETTA IN EUROPE KEY for details.

OPERA IN EUROPE WORKSHEET

DIRECTIONS

Research each term using reference books and the internet. Answer each question by writing a short response.

FRENCH GRAND OPERA

GIACOMO MEYERBEER

CHARLES GOUNOD

RICHARD WAGNER'S TANNHÄUSER

OPERETTA

FRENCH OPÉRA COMIQUE

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

OPERA IN EUROPE KEY

DIRECTIONS

Research each term using reference books and the internet. Answer each question by writing a short response.

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)

CHARLES GOUNOD

- 1818 – 1893, noted pieces: *Roméo et Juliette*, *Faust*
- “... and Gounod took the middle road between these extremes, creating a new lyrical style and bringing about a perceptible renewal within the framework of that ambiguous genre, opera.” (Lacombe, p. 5)

RICHARD WAGNER'S TANNHÄUSER

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

OPERETTA

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

FRENCH OPÉRA COMIQUE

- “... beginning before 1715 with popular farces and satires that mingled spoken dialogue with songs to familiar airs (vaudevilles), was given a new direction by the example of the Italian buffo opera and developed a type known as *comédie mêlée d'ariettes*, i.e. a spoken comedy mingled with newly composed song ...” (*Harvard Concise Dictionary of Music*, p. 111)

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

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

TITLE OF LESSON

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

OBJECTIVE(S)

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

MATERIAL(S)

- Both *Romeo and Juliet* DVDs cited below
- “THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!” OBJECTIVE/SUBJECTIVE CHART (one copy per student – *see following page*)
- Various reviews from newspapers and magazines of opera, concerts, musicals, theater, movies and other media. (*not in Opera Box*)

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

PROCEDURE(S)

- (1) Play an excerpt from *Romeo and Juliet*. Suggested excerpts would be A. any complete act, or B. shorter excerpts, such as:
 - DVD TRACK 3 (Art Haus Musik) and TRACK 6 (Kultur)
 - DVD TRACK 25 (Art Haus Musik) and TRACK 25 (Kultur)

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

DISCUSSION POINTS

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

ASSESSMENT(S)

OPTION ONE

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

OPTION TWO

Evaluation shall include the successful completion of the reviews found, analyzed and written. In addition, students are to fill out another "THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" OBJECTIVE/SUBJECTIVE CHART evaluating an additional excerpt from *Romeo and Juliet* or another performance. Suggested excerpts are 1: DVD TRACK 3 (Art Haus Musik) and TRACK 6 (Kultur) or 2: DVD TRACK 25 (Art Haus Musik) and TRACK 25 (Kultur). Class participation should also be assessed.

ADDITIONAL COMMENT(S)

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

"THAT WAS A GREAT PERFORMANCE AND I KNOW WHY!" OBJECTIVE/SUBJECTIVE CHART

Lesson 3

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	

TITLE OF LESSON

Lesson 4: Focus on plot

NOTE TO TEACHER

This activity is designed for students who have already read and studied the play and who are preparing to see the opera.

MATERIALS NEEDED

- individual copies of Shakespeare's play
- individual timelines of the play's action (*prepared by the teacher or by the class as a whole as they are studying the play*)
- tag board
- markers

INTRODUCTION TO STUDENTS

The main purpose of the creators of the opera *Romeo and Juliet* – composer Charles Gounod and his librettists, Jules Barbier and Michel Carré – was NOT to set Shakespeare's entire play to music, but to focus the story line on the protagonists themselves. They saw *Romeo and Juliet* as two young people who fall in love, are doomed from the start and finally die together, their story creating a great opportunity for some beautiful music to be sung by a tenor and a soprano. And they had to eliminate a lot of the side plots, secondary characters, etc. in order to increase the attention given to the relationship between *Romeo and Juliet* themselves.

ACTIVITIES

- (1) Divide the class into at least 10 groups, each one being responsible for one half of each act of Shakespeare's play. (Assign the first part of the task [i.e. "A"] as homework, so students are prepared to get to work right away when they meet as a small group.)
- (2) Group task:
 - A. Individually (as homework) reread your scenes, review the timeline of your scenes' main events and decide what could possibly be left out without interfering with the relationship between *Romeo and Juliet*, which will be your main focus.
 - B. (together) Reach consensus on what you can eliminate while still maintaining the integrity of the *Romeo/Juliet* plot line.
 - C. Create a storyboard for the revised section of your act to present to the class and transfer it to tag board(s).
 - D. Choose one scene (or part of a scene) which you feel is particularly interesting and/or important to the storyline, and revise Shakespeare's text to reflect your new focus, i.e. make a new script for part of the play.
 - E. Remembering that in the opera, everything will be sung, choose a song you have heard which would fit into your new script, reflecting the emotions of *Romeo* and/or *Juliet* (i.e. a solo or a duet) or make up your own song.
 - F. Present your new storyboard to the class complete with the acting out of your new script and the inclusion of your song. (Everyone in your group should have an equal share in the presentation.)

(NOTE TO TEACHER: *By keeping the presentations in order of the plot of the play itself, the students should have a re-focused view on what the opera will be trying to accomplish.*)

TITLE OF LESSON

Lesson 5: Focus on comedy vs. tragedy

NOTE TO TEACHER

The success of this activity – also designed as post-reading/pre-viewing of the opera – will depend on how you have dealt with the comic elements in the play. The activity can be done in small groups or as a whole class.

INTRODUCTION TO STUDENTS

There are many comic elements in *Romeo and Juliet*. This activity will help you to identify and explore some of them and to make some predictions as to what will happen to them in the opera itself due to the narrowing of the plot to the relationship between the two protagonists.

ACTIVITIES

(1) What are some of the comedic elements in Shakespeare's play? NOTE TO TEACHER: Suggested elements to identify include:

- ~ The street encounter in Act One between the Montague and Capulet servants, joined by the feuding families themselves (father in dressing gown, etc.)
- ~ The character of the nurse
- ~ The lovesick Romeo's inflated rhetoric over Rosaline
- ~ The character of Mercutio
- ~ The "over-the-top" mourning scene following the "death" of Juliet (NOTE: the comic element here is signaled by the Quarto directions: "Enter Will Kemp" as Peter, the Capulet servant. Kemp was the company's famous clown, and it is clear that Shakespeare wrote certain comedic parts with Kemp specifically in mind. According to Professor Archibald Leyasmeyer, Kemp playing Peter indicates that the "wailing scene obviously is intended to be played out as a nonsense piece, with all kinds of opportunities for Kemp to improvise and generate laughter" [from "The Jaws of Darkness Do Devour," Guthrie Theater study guide for *Romeo and Juliet*])
- ~ The elements of the "comic mode" itself: the fast pace of the play (theme of haste), the presence of accidents, things going awry, excesses of young and old, the intensity of love and grief, frequent bawdy references, censoring and protesting parents, young lovers, comic characters such as clownish, inept servants and assistants, etc.

(2) Why do you think Shakespeare included so much comedy in his play? What happens to the comic elements by the end? So, ultimately what purpose did the comedy serve?

(NOTE: In the words of Leyasmeyer: "... as the Chorus tells us in the opening Prologue, and the dark overtones throughout the play remind us, the story has a tragic ending. The comic world can not hold. The intended marriage celebration (a fake one to begin with) suddenly turns into a 'black funeral: /Our instruments to melancholy bells, /Our wedding cheer to a sad burial,' as old Capulet reflects. The feast of life becomes especially joyous when played out in the shadow of possible tragedy; tragic developments and conclusions are so much more painful when surrounded by the failed promises of comedic possibilities. The mix of comedy and tragedy that is

so typical of Shakespeare's work should not surprise; I do not see how in the best art one can have one without the other.")

- (3) What do you predict will happen to the comic elements if the opera is focused on the relationship between Romeo and Juliet?
- (4) In the play itself, Romeo and Juliet spend very little time together. In fact, they meet and talk on only four occasions:
- ~ At the feast (18 lines)
 - ~ With the friar before the marriage (11 lines)
 - ~ At the farewell scene (55 lines)
 - ~ In the balcony scene (their only extended time together)

At the end of the play, in the tomb, they don't actually talk to each other as they both think the other is dead.

What do you think will happen in the opera as a result of the shift in focus to the relationship between Romeo and Juliet? (HINT: in all "grand opera," there has to be a final duet between the tenor and the soprano, so the tomb scene will have to change. With a partner [think/pair/share] come up with a final conversation [duet] between Romeo and Juliet. What will they say to each other and how will they die? Write a brief script which you will then act out for your class – making sure you both die convincingly at the end.)

TITLE OF LESSON

Lesson 6: Imagery, Themes, Motifs

NOTE TO TEACHER

This is both a post-reading/pre-viewing as well as a post-viewing activity.

MATERIALS NEEDED

- tag board
- markers

ACTIVITIES

- (1) Divide students into six groups (or twelve, with two groups dealing with each topic).
- (2) Assign each group one of the following images, themes, motifs to explore:
 - ~ Light and darkness
 - ~ Birds
 - ~ Religious imagery
 - ~ Time/haste
 - ~ Fate and chance
 - ~ Love
- (3) Each group's task should be to brainstorm what they have observed about the play thus far with relationship to this topic and to make a poster which illustrates the play's main messages re: their topic.
- (4) These posters should then be presented to the rest of the class as a review of and a reflection on what the students already know and have discussed.
- (5) The whole class should then speculate on how the emotion of love will be translated into music, i.e. what does "love music" sound like? How will the singers behave (body language, gestures, facial expressions, etc.) when they sing "love music"? *
- (6) **When actually viewing *Romeo and Juliet***, each group should pay particular attention to how the opera handles their particular topic, not just in the words themselves but perhaps in the opera's visual elements (set design, lighting, costumes, etc.).
- (7) **After seeing the opera**, the students should again return to their posters and reflect on their observations re: how the opera dealt with their topics. What changed and what remained the same? These observations should then be shared with the class and reflections made on why the opera either preserved or modified these elements.

* (NOTE TO TEACHER: If you haven't already used any film versions of the play, this would be an appropriate time to compare/contrast a scene or two from the Zeffirelli and Luhrmann versions with either or both of the operatic versions [Covent Garden or ArtHaus]. Suggested scenes: Capulet ball, balcony scene.)

TITLE OF LESSON

Lesson 7: Post-Viewing Exploration of Plot

ACTIVITIES

- (1) Students should take out their timelines of Shakespeare's play to refer to and then, in the same small groups they worked with in LESSON PLAN #4, they should brainstorm (and write down) what they noticed the opera either left out entirely or changed in the part of the play they initially studied. These lists can then be compared/contrasted with their original hypothetical story boards of the revised plot.

NOTE TO TEACHER – LEFT OUT SCENES INCLUDE:

- ~ Act One, scenes 1 – 4, e.g. no Rosaline, etc. (the opera beginning with the Capulet ball)
- ~ Scenes between Juliet and the nurse, Romeo and Friar Lawrence, Capulets and Paris, etc.
- ~ Alienation scene between Juliet and her parents
- ~ Conversation between Paris and Friar Lawrence
- ~ Juliet's reconciliation with her parents
- ~ Act Four, scenes 1 – 4
- ~ The mourning scene after Juliet's "death"
- ~ Romeo going to Mantua and the message mix-ups
- ~ Romeo dealing with an apothecary
- ~ The death of Paris
- ~ The reconciliation of the families and the ending of the feud

CHANGES INCLUDE:

- ~ Romeo's page, Stéphano (new character)
 - ~ Marriage scene with Friar Lawrence (on stage)
 - ~ Mercutio's death
 - ~ Capulet finds Tybalt
 - ~ Romeo doesn't leave stage after death of Tybalt and Duke personally exiles him
 - ~ Tybalt's "dying wish" is that Juliet marry Paris; therefore, his death sets up the haste of the marriage
 - ~ Juliet "dies" during the marriage ceremony to Paris
 - ~ Romeo and Juliet die together (final duet), giving themselves up to God
 - ~ Paris and Lady Montague are alive at the end
- (2) Students can then compare/contrast the opera's omissions/changes with those they made in LESSON PLAN #4. How close did they come?
- (3) Students can then decide how these changes affected the overall impact of the story. Which "version" of the story worked better for them: the play or the opera? And why?

TITLE OF LESSON

Lesson 8: “If music be the food of love, play on ...”

NOTE TO TEACHER

This exercise will be most successful if the students are divided into same-sex groups at the beginning.

MATERIALS NEEDED

Copies of the Romeo/Juliet popular songs that follow. Be careful to keep the copies in the order they appear which is loosely chronological as to when they were written.

INTRODUCTION TO STUDENTS

Obviously, Gounod and his librettists thought music was the perfect vehicle for expressing the emotions of Romeo and Juliet, and as we look at the history of love music in Western culture, we find it goes way back almost 800 years to the ballads sung by the troubadours in medieval courts. Interestingly enough, if you look at the popular songs of the 20th and 21st centuries, love seems to have remained the main subject of inspiration, and the story of Romeo and Juliet continues to inspire writers and singers to this day.

ACTIVITIES

- (1) In small groups (same sex), first come up with a definition of “romantic love.”
- (2) Then examine the various versions of the songs (written between the 1950s and the 21st century) your teacher has duplicated which are based in some way on the story of Romeo and Juliet.
- (3) Then discuss the following:
 - ~ Do you see any change in the way songwriters have viewed love between the 1950s and the 21st century? Identify any changes you see.
 - ~ Do the characterizations of Romeo and Juliet seem to have undergone any changes? Explain.
 - ~ Do you see any difference in the vocabulary of the lyrics?
 - ~ How does the vocabulary of these lyrics compare/contrast with that of Shakespeare?
 - ~ How might the music itself differ from that of the opera?
 - ~ What might these changes signal re: the way the culture views love?
 - ~ Do any of these lyrics (including the language Shakespeare used in the conversations between Romeo and Juliet) match the definition of love you wrote down for #1? Explain.
 - ~ What conclusions can you draw in regards to the way our culture appears to view love today? Do you agree?
- (4) The girls’ and boys’ small groups should then meet as a larger group (i.e. still same-sex) to compare their responses and come up with a consensus answer (if possible) for the various bullet points. (This will probably be a relatively noisy discussion. Be prepared.)
- (5) Each group should then select a spokesperson who will be reading their group’s responses to the other group.

- (6) Then align the students' desks in rows facing each other – boys on one side of the room and girls on the other. Taking each bullet point, have the spokespersons read their group's response (alternating which group shares first), and allow discussion of each point of view (with the teacher as the moderator). (Be prepared for a lively conversation and possible separation of combatants with a whip and a chair.)
- (7) Ask the students what male/female differences they encountered (if any) in the responses? To what do they attribute any differences? Do they think their responses would be different in ten years? Why?

"JUST LIKE ROMEO AND JULIET"

THE REFLECTIONS

Findin' a job tomorrow mornin'.
Got a little somethin' I wanna do.
Gonna buy (gonna buy) somethin' I could ride in
a-Take my girl (take my girl) datin' at the drive-in.
Our love's gonna be written down in history
a-Just like Romeo and Juliet.

I'm gonna buy her pretty presents
Just like the ones in a catalog.
Gonna show (gonna show) how much I love
Let 'er know (let 'er know) one way or the other
Our love's gonna be written down in history
a-Just like Romeo and Juliet.

(ooh oh hoop)
(dooo, doot, doot, doot, doot, doot, doot, doo-doop)

"LIKE ROMEO AND JULIET"

DAVID SOUL

They say that love is a game of give and take,
Everybody hurting and everything at stake.
All those words to date still ring true,
But I will love no one else and only you.

But can we fight fate
With the winds against our backs,
From different sides of the railroad tracks,
Our love under attack?
I will wait for our sun to set.
Your angel eyes I will never forget.
Our love will stand strong
Like Romeo and Juliet.

Montagues and Capulets fight for one love.
We pray for resolution from up above.
Put your hand in mine and hold on tight.
Together we will bind in love and end this fight.

But can we chance fate
With the winds against our backs,
From different sides of the railroad tracks,
Our love under attack?
I will wait for our sun to set.
Your angel eyes I will never forget.
Our love will stand strong
Like Romeo and Juliet.

No matter where we go,
No matter what we do,
I will love no one else and only you.

"ROMEO JULIET"

S.O.A.P.

It's a lot like Romeo and Juliet.
It feels like
Something's happening to me.

In the summertime I met a guy.
He was so fine. He blew my mind.
My friends are telling me
Girl he's a loser
But they can't see.

It's a lot like Romeo and Juliet.
It feels like
Something's happening to me.

From the first time I saw his eyes,
There was sunshine.
Every time he walks into the room,
I feel my heart go boom boom boom.

It's a lot like Romeo and Juliet.
It feels like
Something's happening to me.

There was a time, when I was young
And love it felt so strong.
Now it comes back to me.
What's going on?

It's a lot like Romeo and Juliet.
It feels like
Something's happening to me.

"HEY JULIET"

LMNT

Hey Juliet ... Hey Juliet!
Hey I've been watching you.
Every little thing you do.
Every time I see you pass in my
 homeroom class,
Makes my heart beat fast.
I've tried to page you twice
But I see you roll your eyes.
Wish I could make you real
But your lips are sealed.
That ain't no big deal.

Cuz I know you really want me.
I hear your friends talk about me.
So why you trying to do without me
When you got me
Where you want me?

Hey Juliet,
I think you're fine.
You really blow my mind.
Maybe some day you and me can run away.
I just want you to know
I wanna be your Romeo.
Hey Juliet!

Girl you got me on my knees
Beggin' please, baby please.
Got my best DJ on the radio waves sayin',
"Hey Juliet, what are you doin' to me?"

Too far to turn around
So I'm gonna stand my ground.
Gimme just a little bit of hope,
A smile or a glance.
Give me one more chance.

Cause I know you really want me.
I hear your friends talk about me.
So why you tryin' to do without me
When you got me where you want me?

Hey Juliet,
I think you're fine.
You really blow my mind.
Maybe (maybe) someday (someday) you
 and me can run away.
I just want you to know
I wanna be your Romeo.
Hey Juliet!
Hey Juliet!

I know you really want me.
I hear your friends talk about me.
So why you tryin' to do without me.
When you got me where you want me.

If you want us to stay forever
For us to hang together,
So hear me when I say,
Hey (Hey Hey Hey Hey) Juliet.

Hey Juliet,
I think you're fine.
You really blow my mind.
Maybe someday
You and me can run away.
I just want you to know
I wanna be your Romeo.
Hey Juliet!

"EASY IN LOVE"

ELEANOR MCEVOY

Walk down the road eyes on my feet
Out of the window came an easy beat
A love song hit me like a bolt out of the blue
Made me realize for the first time ever
We've never been apart, every second we're together.
It dawned on me, hey babe, has it dawned on you?

Like Bogey and Bacall
Scarlett and Rhett
A little like Romeo and Juliet
And some other couple we ain't heard of yet
We're crazy and madly and deeply and truly and wildly and easy in love
Like me and you
Me and you.

Ordering in, tuning out
Always having so much we can talk about
Lying 'round in pajamas in the middle of the afternoon
Knowing what you're thinking just before you think
Saying it all with a nod and a wink
Turning out the light and switching off the evening news

Like Boey and Bacall
Scarlett and Rhett
A little like Romeo and Juliet
And some other couple we ain't heard of yet
We're crazy and madly and deeply and truly and wildly and easy in love
Like me and you
Me and you.

Hold my hand and look into my eyes
Babe you're all I've needed
Now I got you by my side.

"ROMEO AND JULIET"

MATT NATHANSON

A love-struck Romeo sings the streets a serenade,
Laying everybody low with a love song that he made.
Finds a streetlight, steps out of the shade,
And says something like, "You and me, babe, how about it?"

Juliet says, "Hey, it's Romeo. You nearly gave me a heart attack."
He's underneath the window. She's singing, "Hey la, my boyfriend's back.
You shouldn't come around here singing up at people like that.
Anyway, what you gonna do about it?"

Juliet, the dice was loaded from the start,
And I bet that you exploded into my heart.
And I forget, I forget the movie song.
When you gonna realize it was just that the time was wrong,
Juliet?

Come up on different streets. They both were streets of shame.
Both dirty, both mean, yes and the dream was just the same,
And I dreamed your dream for you and now your dream is real.
How can you look at me as if I was just another one of your deals?

When you can fall for chains of silver,
You can fall for chains of gold.
You can falls for pretty strangers
And the promises they hold.
You promised me everything. You promised me "thick and thin," yeah.
Now you just say, "Oh Romeo, yeah, you know I used to have a scene with."

Juliet, when we made love you used to cry.
You said, "I love you like the stars above. I'll love you 'til I die."
There's a place for us. You know the movie song.
When you gonna realize it was just that the time was wrong,
Juliet?

I can't do the talk, like the talk on the TV,
And I can't do a love song, like the way it's meant to be.
I can't do everything, but I'll do anything for you.
I can't do anything except be in love with you.

And all I do is miss you and the way we used to be.
All I do is keep the beat and the bad company.
Now all I do is kiss you through the bars of a rhyme.
Juliet, I'd do the stars with you any time.
A love-struck Romeo sings the streets a serenade,
Laying everybody low with a lovesong that he made.
Finds a convenient streetlight, steps out of the shade,
Says something like, "You and me, babe, how about it?
You and me, babe, how about it?"

"ROMEO AND JULIET"

ALL PRETTY BALANCED

I came down from the balcony
To meet my romeo
He was dressed in blue jeans
And he looked cold
Standing in the snow
Oh
Why'd you come
Romeo
You look so pale
Down below

Why'd god make you a montague
I guess that's how it goes
Why'd god make me love you
You know it too
Just how much this blows
Oh why'd you come
Romeo
You look so pale
Down below

Why'd you kill my cousin
He would have killed you too
Why's there so much bloodshed
All i want's the freedom
To love you
Oh why'd you come
Romeo
You look so beautiful
Down below

I remember what we feel like
I tell you to shut up
They might hear and that'll be
the end
And we'll be done
They'll shoot you
Shut up
Honey

Kiss me for the last time
I won't wake up again
Christ those drugs are trippy
You think you see us
Standing in the snow
Again
No more pain
Romeo
We look so beautiful
Down below

"MY CINDERELLA"

LIL'ROMEO

(FROM THE ALBUM ROMEOLAND)

Romeo:

Look dis young romeey lookin for a homey, a little Juliet, who say she'll console me.
When i'm all lonely, knows how to hold me, a little tight shawty, know what I mean.
Little attitude but not controlling, with them pink nikes, and them passion jeans.
I need a girl sweet as a dove. First time in my life, I see I need love.
Knew no limit, mommy no gimmicks, laid back benz, mommy jump in it.
You remind me of my diamonds, always shinin. i'm flawless, girl.
I'm a young Bill Gates, get all this girl, in my g-4 we could tour the world,
Before i'm 24 i'mma rule the world, and you can be my queen. Yo that's for real, ok.

Chorus:

And if i ev-ever fall in love again, i will be sure that the lady is a friend.
And if i ev-ever fall in love so true, i will be sure that the lady's just like you.
Oh!

Romeo:

Ok. I want my shawty to be like you, sweet and sassy, someone to write to.
Yes, it's quite true, i kinda like you. You say we just friends but not tonight boo.
Let's pretend you my Cinderella, have you home by twelve, or respect the fellas.
Keep you together in my butter soft leather.
Night is young, we could do whatever.
I know you see me on the tv shows, videos, big screen, but i'm just romeo.
A real cool dude you should get to know, on a different plateau, like whoa!
Buyin out what's love, like fat joe, mommy I know, but I'm willin to grow.
To the mountain top if you willin to go.
Don't be scared, romeey take you there. Come on.

Chorus:

And if I ev-ever fall in love again, i will be sure that the lady is a friend.
And if I ev-ever fall in love so true, i will be sure that the lady's just like you.
Oh!

Romeo:

Look, if i ever fall in love it's all in a knot, no reason for the kids to go and start frontin.
Looking for a girl who can press my button, hit me on the cell to do a little somethin ...
Playa thin and tall, i'm growin up.
It's a new no limit, ya'll can't flow wit us, on my way to school i got my own bus,
And i can't leave home without my chain, got girls all over screamin out my name.
I'm like Tracy McGrady, and Yao Ming. I might switch my team, but I'm still in the game.

"ROMEO AND JULIET"

PINK

(Lyrics edited)

Since the first time I saw ya,
I knew I was attracted, reacted to the fact, on how you
made me act
Shy, but sexy at the same time...

Make you my man
Ain't got no love for nobody else but you
Cuz you's my boo
I prove to you, my love be true.
So do you know where ya goin' to
Through thick and thin, baby,
You all in. Time will reveal
That my love for you will never end
My heart keeps tickin' ...

I'll treat ya like my king cuz you're royal
And only give my love to you because I'm loyal.
Escape with me. Come ova to my place ...
So take me by my arms and rock me baby
Cuz Imma always and foreva be yo lady ...

Baby, check my vibe.
There'll neva be
A love like me ...

TITLE OF LESSON

Lesson 9: Creative Staging

NOTE TO TEACHER

This is an activity which may work best if students are allowed to choose their own group. The group's size will be determined by the scene selected, and the selection of the scene will be up to the teacher, depending on what part of the play seemed to generate the most interest during either the study of the play itself or in the pre- and post-opera activities. Students can be held responsible for any costumes, props, etc. needed.

INTRODUCTION TO STUDENTS

Romeo and Juliet has inspired over one hundred adaptations over the years, including films, operas, songs, plays, etc. Two versions you may be familiar with are *West Side Story* and *High School Musical*. In fact, *Romeo and Juliet* is one of Shakespeare's most frequently produced plays and continues to be a staple in junior high and high school curricula. In this activity, you are going to create your own version of part of this very popular story and begin to identify why it remains relevant today.

ACTIVITIES

- (1) The teacher selects a part of a scene from the play which includes at least three characters and, although not too long, contains a complete "thought."
- (2) Students divide into groups and are instructed to reinterpret the scene from a different point of view, e.g. how would this play out if the characters were in the Mafia, or were gang members in the "hood," mountain people in Appalachia, cowboys, teenagers in high school cliques, members of different political parties, Enroners v. environmentalists, professional sports fans, etc.
- (3) Groups should rewrite the dialogue according to their cast members' vocabularies/dialects (every group member needs a copy), figure out appropriate costumes and props (which need not be elaborate), incorporate a song (of course), and be prepared to perform the following class period. (The purpose here is to be linguistically creative and spontaneous, not to prepare an overly elaborate production.)
- (4) Group presentations and appropriate applause

TITLE OF LESSON

Lesson 10: Discussion Wrap-up

NOTE TO TEACHER

The following questions can be used to wrap up any or all of the points covered. They are designed to highlight elements of both the play and the opera, and, for the most part, can be dealt with in any order.

DISCUSSION

- (1) You noticed that, although the opera included Shakespeare's "Prologue" which speaks of the feuding families and how the fate of the lovers would lay that feud to rest, the feud itself seems to drop out of sight as the opera progresses. In fact, the last scene of the play, in which the Montagues and Capulets "make up," is left out entirely. Why? What effect does this elimination have on the purpose of the opera's story itself? Was its ending satisfactory for you or not?
- (2) Because of the various changes we observed that Gounod and his librettists made, we have a different "who to blame" list at the end of the opera than we did at the end of Shakespeare's play. In the play, who was to blame for the tragedy? Examine the following possibilities:
 - ~ "the stars" (i.e. fate)
 - ~ the Montague and Capulet families
 - ~ the feud
 - ~ Paris
 - ~ Friar Lawrence
 - ~ Romeo and/or JulietIn the opera, who or what is most to blame? Why?
- (3) The opera seems to see Romeo's and Juliet's deaths as the culmination of love, while the play seems to see these same events as catastrophe. Explain the differences between the endings and their interpretations.
- (4) Review what the elimination of the comedy did for the tone of the opera? How did the change in focus and tone effect you as a viewer?
- (5) Jan Kott, author of *Shakespeare Our Contemporary*, said that "Every historical period finds in [Shakespeare] what it is looking for and what it wants to see." What do you think today's world wants to see in Romeo and Juliet? Which moments seem to have the most relevance to today's audience? Did the opera carry the same relevance for you? Explain.
- (6) Is there such a thing as "love at first sight?" Reflect on the definition of love you created in LESSON PLAN #8. Could your definition include the concept of "love at first sight" or does that just happen in stories? Is there a difference between love and infatuation? If you don't think "love at first sight" could happen, do you wish it might? Do you think Romeo and Juliet truly loved each other or were they just infatuated with the idea of being in love?
- (7) What were your reactions to both Romeo and Juliet? Are they sympathetic characters? How are they like/unlike other teenagers in love in other stories you know (from plays, films, etc.)? Are they believable today? If you were moved emotionally, where were those feelings coming from? What "touched" you?

- (8) Shakespeare says that the lovers were “star-crossed,” i.e. that it was fate that they should die. What do you think fate means? Do you believe in it? Can “fate” be changed? What part did accidents and miscalculations play in the story? Could the play have ended differently? What other outcome can you imagine? What other circumstances could have contributed to a different resolution?
- (9) What do you think may have led to the feud? How does the feuding between “families” explored in the play manifest itself in various segments and cultures of today’s world? Have you experienced a conflict like this yourself? Was it resolved? Why or why not? Along the same lines, what makes parents disapprove of their children’s boyfriends or girlfriends? What are some of the things they might object to? Why do you think they feel this way? Are they “right?” Because parents are “older and wiser,” should they be listened to more than they are?
- (10) In the play, Juliet is thirteen and considered of a suitable age for marriage. What do we think is a suitable age for a female or male to marry today? Do your views on age and marriage differ from that of your family or friends or other adults in your life? What do you think is the most important prerequisite for marriage?
- (11) Consider the various visual interpretations you have seen of *Romeo and Juliet* (e.g. the films of Zeffirelli and/or Baz Luhrmann, and the opera itself). How did the various representations of the characters differ? How were they similar? Did the fact that the protagonists in the opera were older than those of the play and/or the films have any effect on how well you thought the story was presented? (We need to remember that it would be impossible to find young teenagers who could sing those roles, so more mature voices are a necessity.) Which portrayals worked best for you? If you were going to cast the play (or the opera) today, whom would you choose to play any of the roles? If you were to choose a role in the play for yourself, which character would you select? Why?
- (12) Which aspects of the various versions you’ve seen did you like best? Consider setting, costumes, lighting, etc. Were any particular moments especially memorable? Why did the choices you identified work for you?
- (13) Explore the topic of teen suicide on the Internet. What are the major causes of teen suicide? Do Romeo and Juliet exhibit any of the conditions which contribute to the high rate of teen suicide today? Are their suicides believable in terms of what we know now about this behavior?
- (14) Taking everything we’ve talked about into consideration, why does *Romeo and Juliet* still speak to us today?

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.



ROMÉO ET JULIETTE
 MUSIC BY CHARLES GOUNOD
 LIBRETTO BY MICHEL CARRÉ AND JULES BARBIER
 PREMIERED AT THE THÉÂTRE-LYRIQUE, PARIS
 APRIL 27, 1867
 SUNG IN FRENCH

ROMÉO, SON OF MONTAGUETENOR
 JULIETTE, DAUGHTER OF CAPULETSOPRANO
 FRÈRE LAURENTBASS
 MERCUTIO, FRIEND TO ROMÉOBARITONE
 TYBALT, NEPHEW OF LADY CAPULETTENOR
 STÉPHANO, PAGE TO ROMÉOSOPRANO
 GERTRUDE, NURSE TO JULIETTEMEZZO-SOPRANO
 CAPULETBASS
 THE DUKE OF VERONABASS
 PÂRIS, A YOUNG COUNTBARITONE
 GRÉGORIO, SERVANT TO CAPULETBARITONE
 BENVOLIO, NEPHEW OF MONTAGUETENOR
 FRÈRE JEANBASS

MALE AND FEMALE RETAINERS AND KINSFOLK OF THE
 HOUSE OF CAPULET AND THE HOUSE OF MONTAGUE,
 PARTY GUESTS, RESIDENTS OF VERONA

SETTING: RENAISSANCE VERONA



PROLOGUE

A chorus laments the ongoing feud between the houses of Capulet and Montague.

ACT I

In the grand hall of the Capulet palace, party guests assemble for Juliette's debut as her cousin Tybalt and her proposed fiancé Pâris praise her beauty. Capulet presents his daughter to everyone's delight. The crowd includes a disguised Roméo, Mercutio, Benvolio and others associated with the Montagues. Mercutio chides his friend's melancholy, for Roméo's romantic pursuit of Rosaline.

(1) BALLADE: MAB, LA REINE DES MENSONGES (MERCUTIO)

Allegro



Mab, la rei - ne des men - son - ges, Pré-side aux son - gés. Plus lé - ge - re, plus lé - ge - re que le
 vent Dé - ce - vant, À tra-vers l'es - pa - ce, À tra-vers la nuit, El-le pas - se, El-le fuit, El-le
 pas - se, El-le fuit, El-le pas - se, El-le fuit!

TRANSLATION: MAB, THE QUEEN OF LIES ... SHE RULES OVER OUR DREAMS, LIGHTER THAN THE BREEZE, DECEIVING ... THROUGHOUT SPACE, THROUGHOUT THE NIGHT ... SHE PASSES, SHE FLEES ...

Roméo's quest has yielded nothing – she is not at the party. Meanwhile, Juliette's nurse Gertrude is excited about her charge's potential marriage, but the young girl will have none of it, preferring a carefree life.

(2) ARIETTE: JE VEUX VIVRE (JULIETTE)

Temp di Valse animato

p Je veux vi - vre Dans le rê - ve qui
cresc. m'en - i - vre *dim.* Ce jour en - cor!

TRANSLATION: AH! I WANT TO LIVE IN THIS DREAM I ENJOY, TO THIS DAY STILL!

The lovelorn Roméo spots Juliette, and not knowing she is a Capulet, immediately falls in love. She returns his affection.

(3) MADRIGAL À DUE: ANGE ADORABLE (ROMÉO, THEN JULIETTE)

Moderato

Ange a - do - ra - ble, Ma main cou - pa - ble Pro - fane, en l'o - sant tou - cher,
 La main di - vi - ne Dont j'i - ma - gi - ne Que nul n'a droit d'ap - pro - cher!

TRANSLATION: BEAUTIFUL ANGEL, MY GUILTY HAND, PROFANE IN ITS GUILTY TOUCH, YOUR HAND DIVINE, WHICH I CAN ONLY IMAGINE, NO ONE DARE HAVE THE RIGHT TO APPROACH ...

Their short-lived bliss is interrupted when it is revealed that the new lovers belong to rival houses. Tybalt has recognized Roméo and promises to avenge this affront to the Capulets' honor.

ACT II

The page Stéphano assists Roméo in scaling a wall to the garden outside Juliette's rooms, where he hopes to see her on the balcony.

(4) CAVATINE: LÈVE-TOI, SOLEIL (ROMÉO)

Ah! lè - ve - toi, sol-eil! fais pâ - lir les é - toi - les Qui dans l'a - zur sans vui - les,
 Bril - lent au fir - ma - ment Ah! lè - ve - toi! ah! lè - ve - toi! pa - rais! pa - rais!

TRANSLATION: AH! ARISE, SUN! MAKE THE STARS DISAPPEAR IN THE UNVEILED BLUE SKY, BRILLIANT IN THE HEAVENS. ARISE AND APPEAR!

Roméo and Juliette share a tender moment, but Grégorio and others Capulets are heard in the distance, looking for the disruptive Montagues, and Roméo hides in the darkness of the garden. After speaking with Grégorio, Gertrude encourages Juliette to go to bed, but the young girl tarries outside, where the two lovers are soon reunited. Juliette proposes they marry the very next day and Roméo heartily accepts.

(5) DUET: Ô NUIT DIVINE! (ROMÉO, THEN JULIETTE)

Andante

Ô nuit di - vi - ne! je t'im - plo - re, lais - se mon cœur à ce rêve en-chan - té! Je crains de m'é - veil - ler et n'o - se croire en - core à sa ré - a - li - sé!

TRANSLATION: O DIVINE NIGHT! I IMPORE YOU, LEAVE MY HEART IN THIS ENCHANTED DREAM. I FEAR OF WAKING AND DO NOT DARE TO BELIEVE THAT IT IS REAL!

ACT III

In the cell of Frère Laurent, the monk celebrates the couple's union while Gertrude serves as a witness. Elsewhere in Verona, Stéphano taunts the Capulets with a song.

(6) CHANSON: QUE FAIS-TU, BLANCHE TOURTERELLE (STÉPHANO)

Poco meno mosso

Que fais - tu, blan-che tour - te - nel - le, Dans ce nid de vau - tours? Quel-que jour, dé - ploy-ant ton ai - le, Tu sui-vras les a - mours! Aux vau - tours, il faut la ba - tail-le, Pour frap - per d'ostoe et de tail-le, Leurs becs sont ai-gui - sés!

Poco animato

TRANSLATION: WHAT ARE YOU DOING, MY WHITE TURTLEDOVE, IN THAT NEST OF VULTURES? SOME DAY SOON YOU WILL SPREAD YOUR WINGS AND FOLLOW YOUR LOVE. THOSE VULTURES, THEY MUST FIGHT, STRIKE AND THRUST WITH SHARPENED BEAKS.

Mercutio defends the young boy from Grégorio's blade, but is soon drawn into a disagreement with Tybalt. When a freshly married Roméo happens upon the scene, Tybalt turns his attention to his enemy, but Roméo merely embraces him as kin. Mercutio draws Tybalt into a duel, and in the ensuing melee, is mortally wounded. Now enraged over the death of his friend, Roméo slays Tybalt and is banished from Verona as a result.

(7) FINALE: AH! JOUR DE DEUIL ET D'HORREUR (ROMÉO, THEN THE OTHERS)

Moderato maestoso

Ah! jour de deuil et d'hor - reur et d'a - lar - mes, Mon cœur se brise é - per - du de dou - leur!

TRANSLATION: AH! DREADFUL DAY OF FEAR AND HORROR, MY HEART IS BREAKING, FILLED WITH SORROW.

ACT IV

As day breaks, the two lovers awaken after a night of passion. Juliette pardons Roméo for the murder of her cousin, and the two languish in bed, refusing to greet the day.

(8) DUET: NUIT D'HYMÉNÉE! (JULIETTE, ROMÉO)

Juliette

Nuit d'hy - mé - né - e! Ô dou-ce nuit d'a - mour! La des - ti - né - e M'en -

Roméo

Nuit d'hy - mé - né - e! Ô dou-ce nuit d'a - mour! La des - ti - né - e M'en -

chaîne à toi sans re-tour. Ô vo-lup-té de vi-vre! Ô char-mes tout puis-sants!

TRANSLATION: OUR WEDDING NIGHT, OH, SWEET NIGHT OF LOVE, FATE LINKS ME TO YOU FOREVER. WHAT A PLEASURE TO LIVE, WHAT POWERFUL CHARMS ...

But Roméo must leave, and moments after his departure, Gertrude enters, followed by Capulet and Frère Laurent. Angered by recent events, Juliette's father demands she marry Pâris immediately. Left alone with Laurent, she tearfully comes to terms with her situation, and the monk offers a cure to end her woes – a special potion that will simulate death. Once placed in the family crypt, she will revive in Roméo's waiting arms. Juliette faces the difficult task before her.

(9) ARIA: AMOUR RANIME MON COURAGE (JULIETTE)

Moderato ben risoluto

A-mour ra-ni-me mon cou-ra-ge, Et de mon cœur chas-se l'ef-froi! Hé-si-ter, c'est te fai-re ou-tra-ge, Trem-bler, est un man-que de foi! Ver-se! ver-se! Ver-se toi-mê-me ce breu-va-ge! Ver-se toi-mê-me ce breu-va-ge! Ah! Ver-se ce breu-va-ge! Ô Ro-mé o! je bois à toi!

TRANSLATION: LOVE, GIVE ME COURAGE AND CHASE FEAR FROM MY HEART. TO HESITATE WOULD BE AN OUTRAGE, TO TREMBLE WOULD BE A LACK OF FAITH. POUR THIS POTION OUT YOURSELF! O ROMEO, I DRINK TO YOU!

ACT V

Having missed a letter revealing Laurent's plan, Roméo has heard of Juliette's "death," and now inside the family vault, laments over her lifeless body. Wishing to join her in eternity, he empties a phial of poison, but as the toxin takes effect, Juliette begins to wake. The lovers share a final moment before Juliette stabs herself with a dagger, and they die in each other's arms.

(10) DUET: VIENS! FUYONS AU BOUT DU MONDE (JULIETTE, ROMÉO)

Moderato, e molto appassionato

Juliette: Viens! fu-yons au bout du mon-de! Viens! so-yons heu-reux Fu-yons tous

Roméo: Viens! fu-yons au bout du mon-de! Viens! so-yons heu-reux Fu-yons tous

J. deux, Fu-yons tous deux! Viens!

R. deux, Fu-yons tous deux! Viens!

TRANSLATION: COME, WE WILL FLEE TO THE END OF THE WORLD! THERE WE WILL BE HAPPY! WE WILL FLEE TOGETHER! COME!

Romeo and Juliet

FLOW CHART

KEY AND DETAILS

Scene

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

Orchestration

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

Themes

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

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

Drama

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

Roméo = R	Juliette = J	Mercutio = M	Benvolio = B	Paris = P
Tybalt = T	Friar Lawrence = FL	Stéphano = S	Gertrude = G	Grégorio = GRE
Capulet = C				

Related Information

These comments are interesting facts about Gounod and *Romeo and Juliet* in a larger context, beyond the work itself. All citations come from the reference books found in the Opera Box.

Romeo and Juliet
FLOW CHART

OVERTURE; PROLOGUE; ACT I (VS PP. 1 – 42)

Scene	Overture; Prologue (VS PP. 1 – 8)	Act I → (VS PP. 9 – 32)		(VS PP. 33 – 42)
Musical Description	<i>Allegro maestoso</i> KEY: D minor <i>Andante</i> KEY: D minor	No. 1: The Capulet Ball <i>Allegro maestoso</i> KEY: F major <i>Allegretto</i> KEY: G major		Recitative No. 2: Ballade of Queen Mab. KEY: E major
Orchestration				
Themes	The opening theme will return at end of the opera. P. 8 – “R and J love melody” will return at the beginning of Act IV (P. 181) Second melodic phrase (P. 2) is introduced via the use of a fugue.			
Drama	Chorus sets the stage by describing the feud between the Capulets and the Montagues, and from these families came R and J whose love ended in tragedy.	Party guests sing about seizing the moment. P and T comment on the party, then see J. C introduces his daughter J to the crowd. They all admire J’s beauty. J hears a dance tune in the distance. All give way to dancing.		M wants to unmask but R is reluctant. R tells of a dream he had but M says that Queen Mab has been with him. M sings of Mab, queen of illusions.
Related Information	Use of the chorus is unique in operatic treatments of this story.	“Acts 1 and 2 of <i>Roméo et Juliette</i> were also composed as a single scene. The first, the Capulet’s ball, is framed by the music of the mazurka, and the second, which takes place in Juliette’s garden, by a lovely diaphanous theme.” (Lacombe, P. 138)		

Romeo and Juliet
FLOW CHART

ACT I; ACT II (VS PP. 43 – 87)

Scene	Act I (VS PP. 43 – 57)	→ (VS PP. 58 – 77)	Act II (VS PP. 78 – 87)
Musical Description	<p>Recitative</p> <p>No. 3: Juliet's Waltz <i>Tempo di valse: animato</i> KEY: F major</p> <p>No. 3A: Recitative</p>	<p>No. 4: Madrigal <i>Moderato</i> KEY: F major</p> <p>No. 5: Finale <i>Allegretto moderato</i> KEY: recitative</p>	<p>No. 6: Entr'acte and Chorus <i>Andante</i> KEY: F major</p> <p>No. 7: Cavatina <i>Adagio</i> KEY: B-FLAT major (originally printed in B)</p>
Themes	Gounod's melody describes the charm and youthfulness of J through the runs and ornaments in the vocal line.	P. 77 – waltz melody returns from start of No. 1 – The Capulet Ball	
Drama	<p>R is still worried about being at C's party and M says to find another Rosaline. R sees J across the room. J and G enter. G thinks J is looking for P. G mentions that she was married by J's age, but J wants to be left alone.</p> <p>J sings of wanting to live in this intoxicating dream.</p> <p>R asks who J is. GRE gets G to leave and R asks J to stay.</p>	<p>R and J share their first moment together.</p> <p>T enters and R hides. R learns that J is C's daughter. T recognizes R and vows to punish him. C and the party enter enjoying the dancing.</p>	<p>R tries to hide outside J's room and hears M and his friends looking for him.</p> <p>R observes J in her room and is full of emotion.</p>
Related Information	Juliet's Waltz is arguably the most well known except from this opera and is still performed regularly outside of the work.	<i>Romeo and Juliet</i> has been described as a duet with an opera around it. This duet is the first in more to come.	No. 7 is a noted tenor aria that is commonly performed outside of this work.

Romeo and Juliet
FLOW CHART

ACT II; ACT III (VS PP. 88 – 134)

Scene	Act II (VS PP. 88 – 102)	Act III (VS PP. 103 – 118)	Act III (VS PP. 119 – 134)
Musical Description	<p>No. 8: Scene and Choruses <i>Adagio</i> (P. 88) KEY: F major</p> <p><i>Allegro moderato</i> (P. 93) KEY: D minor</p> <p><i>Più moderato</i> (P. 98) KEY: ???</p>	<p>No. 9: Duet <i>Andante</i> (P. 103) KEY: C major</p> <p><i>Allegro moderato</i> (P. 107) KEY: A major</p> <p><i>Andante</i> (P. 117) KEY: F major</p>	<p>No. 10: Friar Lawrence's Cell <i>Moderato</i> KEY: E-FLAT major (prelude)</p> <p><i>Allegro agitato</i> KEY: A-FLAT major</p> <p>No. 11: Trio and Quartet <i>Adagio</i> KEY: C major</p>
Themes			No. 10: "Similarly, he [Gounod] indicated the austerity of FL's Monastic cell by means of a fugal introduction." (Lacombe, P. 166)
Drama	<p>J and R pledge their love to each other.</p> <p>They hear someone enter. GRE and servants can't find R.</p> <p>G enters and asks what is going on. She learns that R is a Montague. R finds J and they go into J's room.</p>	<p>R wants to leave his heart at J's room. J reappears and tells him that someone will come for R tomorrow. J asks if R really wants marriage. R replies "yes."</p> <p>They hear G calling J. R pulls J closer. They try to part.</p> <p>J finally leaves to enter her room. R tells her "I love you."</p>	<p>R enters FL's cell. FL guesses it is love that has brought R to him and he is right, but it's not regarding Rosaline. FL learns of R's love for J. J and G enter. J asks FL to marry them. He agrees to.</p> <p>FL leads the wedding ceremony. All sing of their joy. J and G exit as does R and FL.</p>
Related Information	<p>"The balcony scene in Act 2 of Gounod's <i>Roméo et Juliette</i> is particularly significant in this regard: the balcony scene opens J's inaccessible bedchamber to the world. The characters' actions acquire meaning in relation to this space, which is suspended between interior and exterior, between society and intimacy, between earth and sky, between the threat of detection and the promise of secret love. At the center of this dramatic structure, J and R appear, hide and disappear, first separately, then together." (Lacombe, P. 95)</p>		No. 11: The wedding is not shown in the original play.

Romeo and Juliet
FLOW CHART

ACT III (VS PP. 135 – 180)

Scene	Act III →		
	(VS PP. 135 – 140)	(VS PP. 141 – 161)	(VS PP. 161 – 180)
Musical Description	No. 12: Scene and Choruses <i>Allegretto</i> KEY: F major	No. 13: Finale <i>Lo stesso movimento, un poco animato</i> KEY: F major <i>Andante</i> KEY: F minor	<i>Un poco meno allegro</i> KEY: ??? <i>Allegro</i> KEY: D major
Themes			
Drama	S is looking for his master, R. He sings a song about guarding J.	The Capulet men arrive after hearing S's song. They recognize that S was the one they chased away the day before. S sings part of his song again. S and GRE draw swords. M enters and questions the drawing of a sword on a boy. T enters and draws his sword against M. R goes in-between them. T wants to fight R, and R hesitates. R tries to leave and T calls him a coward. M attempts to defend R. The Capulets and Montagues insult each other. M and T fight.	M is hurt then dies. R draws his sword. He thrusts at T and mortally wounds him. As a crowd enters, T asks that his death is avenged. All mourn T's death. The duke enters and Capulet calls for justice. The duke states that since R was not the aggressor, his fate will not be death but exile. R then says he is willing risk death to see J again.
Related Information	The flow of the opera stops at this point, but it allows for a small solo for S.		

Romeo and Juliet
FLOW CHART
ACT IV (VS PP. 181 – 242)

Scene	Act IV (VS PP. 181 – 199)	(VS PP. 200 – 214)	(VS PP. 215 – 242)
Musical Description	No. 14: The Chamber of Juliet <i>Andantino</i> KEY: D major	No. 15: Quartet <i>Allegro agitato</i> KEY: G minor No. 16: Scene <i>Allegro</i> KEY: A minor	No. 17: <i>generally omitted</i> No. 18: <i>generally omitted</i> No. 19: Finale <i>Andante moderato</i> KEY: F major
Themes	“R and J love melody” opens and closes the duet (PP. 181 + 199)		A variation of the “R and J love melody” (P. 239)
Drama	R and J sing of their love and that R must leave.	G enters, warning that J’s father is about to arrive. J’s father and FL enter. J’s father, surprised to see J awake, announces that she will be married to P. J asks FL for help. He gives her a potion that will make her sleep to fake her death for one day.	J walks down the aisle to wed P, but as P puts the ring on her finger, J withdraws it. She becomes sleepy and falls to the floor. Everyone thinks she has died.
Related Information			

Romeo and Juliet
FLOW CHART

ACT V (VS PP. 243 – 265)

Scene	Act v →		
	(VS PP. 243 – 247)	(VS PP. 248 – 256)	(VS PP. 256 – 265)
Musical Description	No. 20: Entr'acte No. 20: Scene (<i>generally omitted</i>) No. 21: Juliette's Slumber (PP. 246 – 247) <i>Adagio</i> KEY: F minor <i>Andante</i> KEY: F major	No. 22: Scene and Duet <i>Allegro moderato</i> KEY: G-FLAT major <i>Andante</i> KEY: E major	<i>Moderato, e molto appassionato</i> KEY: A major
Themes	FL theme returns (P. 246)	R and J love melody (P. 250)	
Drama		R breaks into J's crypt. He finds J sleeping. He kisses her and takes a vial of poison. J awakens and sees R. They embrace.	R and J want to flee and be happy, but R realizes that their families hate each other. R tells J that he drank poison because he thought J was dead. He falls and J takes a dagger and stabs herself. As they fall to their death, they ask God for forgiveness.
Related Information			

b Paris, June 17, 1818; *d* St. Cloud, October 18, 1893

Charles-François Gounod emerged as one of the leading figures in French music during the latter part of the 19th century. Although the composer never achieved the titanic stature of Wagner or Verdi, Gounod's opera *Faust* once rivaled in popularity some of their most successful works.

The young composer showed early artistic talent, but his parents were determined that he study law. Gounod's preference for music eventually won, and at the age of 16, the rebellious teen began the official path of a typical 19th-century composer in France.

At the Paris Conservatoire, Gounod studied with Halévy, Le Sueur and Reicha. Winning the Prix de Rome in 1839, he embarked upon a two-year study in Italy, during which the composer first became familiar with the *Faust* and *Romeo* legends.

Returning to France, Gounod quickly obtained a position in a mission church but was fortunate to befriend an influential soprano, Pauline Viardot, who maneuvered a commission for him from the Paris Opéra: *Sapho*. Set to a libretto by Emile Augier, it was a *succès d'estime* – but not a huge box-office draw. *Sapho* was dropped after six performances.

Still, a debut at Paris' leading opera house gave the composer a certain cachet, and Gounod was offered subsequent commissions from the Opéra, *La nonne sanglante* and *Ivan le terrible*. Unfortunately, the composer's second opera was only marginally more successful than the first, and the *Ivan* project was canceled after an attempt had been made on French Emperor Louis-Napoléon's life (the libretto contained a similar plot of regicide). Gounod's fate at the Opéra was placed in limbo.



A scene from Minnesota Opera's 2009 production of Faust



A scene from Minnesota Opera's 2009 production of Faust

Meanwhile, Léon Carvalho, new director of the Théâtre Lyrique, courted the composer with the prospect of producing *Faust*. It was soon discovered another theater, the Théâtre de la Porte-St-Martin, had planned an extravagant spectacle based on the Goethe play, and Gounod's *Faust* had to be put on hold. The impresario tried to appease the composer with a comic libretto, *Le médecin malgré lui*, based on text by Molière.

Although the libretto was beyond reproach and the music critically well-received, *Le médecin* again did not prove successful. In the meantime, the St. Martin theater had postponed its production of *Faust*, and Carvalho gave Gounod the go-ahead to complete his opera. Its resounding success in France and all over Europe elevated Gounod to a composer of international acclaim.



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

Over the next few years, Gounod produced four more operas: *Philémon et Baucis*, a mythological comedy (that tried to capitalize on Jacques Offenbach's hugely successful *Orphée aux enfers*); *La colombe*, an *opéra comique* about an impoverished nobleman's attempts to win the heart of a wealthy countess; *La reine de Saba*, another commission from the Opéra based on the biblical tale of Solomon and the Queen of Sheba; and *Mireille*, a love story set in Southern France. None of these works ever achieved the special appeal of *Faust*, although *Mireille* became a staple of the Opéra-Comique's repertory for many years. The composer's life began to unravel – his unsteady career was plagued by claims of Wagnerism by the French press as a result of his association with the German composer. A nervous condition had

resurfaced, and rehearsals of *Mireille* put Gounod's friendship with Carvalho to the test – at one point their communication was reduced to the exchange of notarized letters. He eventually mended his relationship with Carvalho in time to produce another work for the Théâtre Lyrique, *Roméo et Juliette*.

At the outbreak of the Franco-Prussian War, Gounod moved his family to England. There he continued work on the score of *Polyeucte*, an opera he had begun following a trip to Rome in 1869. He befriended an enthusiastic fan, Georgina Weldon, who soon began to manage his business affairs. A romantic relationship evolved, and as soon as Gounod's incensed wife left to return to Paris in 1871, the couple's liaison became widely known.

In 1874 the composer abruptly left England to return to France and family. In his haste, he left the nearly complete score of *Polyeucte* behind, and the embittered Georgina was reluctant to part with it. Gounod instigated legal proceedings and began to reproduce the opera from memory – a task that took nearly a year. Meanwhile a settlement with Georgina was finally reached. She returned the score – but with her name scrawled in crayon across every page.

Polyeucte was not produced until 1878. In the meantime Gounod had received yet another offer from Carvalho, who had assumed directorship of the Opéra-Comique after Camille du Locle's bankruptcy. *Cinq Mars* was set to a story of political conspiracy and intrigue by Sir Walter Scott. Its reception echoed those of his early operas – the work was neither offensive nor memorable in any way.

Le tribut de Zamora was Gounod's last work for the stage. His final years were spent composing sacred music, and his reputation had begun to decline as the more austere Third Republic tended to look down on any products from the frivolous Second Empire. Today *Faust* and *Roméo et Juliette* remain in repertory, and in addition to leaving behind these masterpieces, Gounod is perhaps most remembered for his restoration of a higher purpose in French theater at a time when it was most needed.



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

CHARLES-FRANÇOIS GOUNOD – CATALOGUE OF OPERAS

TITLE	PREMIERE
<i>Sappho</i>	Paris, Opéra, April 16, 1851 <i>opéra</i> ; libretto by Emile Augier
<i>La nonne sanglante</i> (The Bleeding Nun)	Paris, Opéra, October 18, 1854 <i>opéra</i> ; libretto by Eugène Scribe and Germain Delavigne, after Matthew Gregory Lewis' <i>The Monk</i>
<i>Le médecin malgré lui</i> (The Doctor Despite Himself)	Paris, Théâtre Lyrique, January 15, 1858 <i>opéra</i> ; libretto by Jules Barbier and Michel Carré, after Molière
<i>Faust</i>	Paris, Théâtre Lyrique, March 19, 1859 <i>opéra</i> ; libretto by Jules Barbier and Michel Carré, after Carré's <i>Faust et Marguerite</i> and Johann Wolfgang von Goethe's <i>Faust</i>
<i>Philémon et Baucis</i>	Paris, Lyrique, February 18, 1860 <i>opéra</i> ; libretto by Jules Barbier and Michel Carré, after Jean de La Fontaine
<i>La colombe</i>	Baden-Baden, Stadt, August 3, 1860 <i>opéra comique</i> ; libretto by Jules Barbier and Michel Carré, after Jean de La Fontaine's <i>Le faucon</i>
<i>La reine de Saba</i> (The Queen of Sheba)	Paris, Opéra, February 28, 1862 <i>opéra</i> ; libretto by Jules Barbier and Michel Carré, after Gérard de Nerval's <i>Le voyage en Orient</i>
<i>Mireille</i>	Paris, Théâtre Lyrique, March 19, 1864 <i>opéra</i> ; libretto by Michel Carré, after Frédéric Mistral's <i>Mirèio</i>
<i>Roméo et Juliette</i>	Paris, Théâtre Lyrique, April 27, 1867 <i>opéra</i> ; Jules Barbier and Michel Carré after William Shakespeare
<i>Cinq Mars</i>	Paris, Opéra-Comique (Salle Favart), April 5, 1877 <i>opéra</i> ; Paul Poirson and Louis Gallet, after Alfred de Vigny
<i>Polyeucte</i>	Paris, Opéra, October 7, 1878 <i>opéra</i> ; Jules Barbier and Michel Carré after Pierre Corneille
<i>Le tribut de Zamora</i>	Paris, Opéra, April 1, 1881 <i>opéra</i> ; libretto by A. P. d'Ennery and J. Brésil

BACKGROUND NOTES

Though *Faust* would become Charles Gounod's most enduring work, *Roméo et Juliette* was his only uncontested triumph during the composer's lifetime. Gounod became acquainted with the Italian version, *Giulietta e Romeo*, at the Villa Medici during his Prix de Rome stay in Florence as well as the symphonic poem by Hector Berlioz (which he had seen as young man) and had the story in the back of his mind for many years. When the offer came from Léon Carvalho, the Théâtre Lyrique's impresario, for an opera to be included as part of the 1867 Exposition Universelle, the composer knew the competition would be stiff.

The Paris Opéra had engaged Giuseppe Verdi to write *Don Carlos* and Jacques Offenbach's Bouffes-Parisiens could be counted on for a hit – and the resulting *La Grande-Duchesse de Gérolstein* didn't fail to please.

Fortunately, the indefatigable librettist team of Jules Barbier and Michel Carré would once again work their magic [they had also written the words for *Faust* (1859) and would do so again for Ambroise Thomas' *Hamlet* (1868) and Jacques Offenbach's *Les contes d'Hoffmann* (1881), among others]. The two collaborators had an excellent resource at their disposal. By the 18th century, William Shakespeare's dramas had made it to the continent but often were presented in poor translations and in altered form. Jean-François Ducis created French variations of *Hamlet* and *Romeo and Juliet* that barely resembled their predecessors (imagine the former with no ghost, gravediggers and fencing, the latter with no dueling and



scenes from Minnesota Opera's 2008 production of *Romeo and Juliet*



balcony scene, or *Othello* without Iago) and that tradition continued until the early 19th century when Alfred de Vigny tried to clean things up a bit. Dating from 1839, Berlioz' dramatic symphony presented a somewhat abstract version of the Bard's epic love story (based on another bastardization created by 18th-century English actor-impresario David Garrick, which he saw in 1827), and though François-Victor Hugo finally created a faithful translation of the play only a few years before Gounod's opera premiered, it's not absolutely certain the librettists bothered to use it (even though Hugo's more famous father Victor wrote the preface).



In addition to the economization of a lengthy and complex play into a musical drama, Barbier and Carré had to conform to the operatic requirements of the day. Audiences would have expected a big and splashy opening, so Shakespeare's first four scenes that set up the family feud [the brawling in scene one, Romeo's infatuation with Rosaline (scenes two and four) and Juliet's impending wedding (scene three)] are all rolled into a fancy ball at the Capulet palace. Mercutio's Queen Mab speech found its way into a *ballade* and Juliet's indifference to marriage became the sparkling waltz aria "Je veux vivre." Other small changes in Act I included the exact manner the couple discovers each other's family roots (Juliette from Tybalt and Roméo from Juliette), the timing of Tybalt's discovery of Roméo's identity (at the end rather than the beginning of the scene) and the omission of Capulet subduing his nephew's subsequent rage (a traditional cut). French taste dictated the inclusion of a *musico* pants role (much like Siébel in *Faust* and Thibault in *Don Carlos*) to depict the young page Stéphano, a character not found in Shakespeare. In Act II, we are introduced to him by way of a stage direction as he helps hoist Roméo into the Capulet garden (this does not occur in the original play) and by Act III he sings a *chanson* of *double-entendres*, irritating his Capulet enemies. Act II also includes a short exchange between Grégorio and Gertrude during which he suspects Montagues have infiltrated the Capulet grounds. Both of these encounters echo the street violence Shakespeare employs at the beginning of his play, and the resulting duels of Act III segue neatly out of Stéphano's insolence.

Before we get to the climactic peak of the five-act drama, there has to be a wedding. Once again, the librettists pandered to their bourgeois audience by conflating two scenes from the play (2.3; 2.6) and expanding them into an extended wedding ceremony, something we don't get to see in Shakespeare. Juxtaposed with this happy moment, the second scene of Act III ends in brutality with the onstage deaths of Tybalt and Mercutio (again, according to the stage directions – in the play Mercutio dies offstage). The scene ends with the duke personally banishing Roméo (Shakespeare has the impulsive young man runs off before the crowd assembles). There is no impassioned rebuke from Lady Capulet, who along with her mortal enemies, the elder Montagues, is completely absent from the opera.

William Shakespeare is generally considered one of the greatest writers of all time, leaving a legacy of superbly written plays, sonnets, and poems familiar to audiences worldwide. Yet little is known about Shakespeare the man. Born in Stratford-on-Avon, England, his exact date of birth is not recorded, although a baptismal record dates from April 26, 1564. The next record of certainty is his marriage to Anne Hathaway in November, 1582. Three years later, she bore him twins.

Between 1585 and 1592 Shakespeare's activities are a bit sketchy. At some point during this period he must have begun his theatrical career and moved to London. By 1594 he was engaged not only as an actor but as a partner in a theater troupe, The Lord Chamberlain's Men, one of the leading companies in town. From 1599 they performed mostly at the Globe Theatre where Shakespeare had one-tenth interest, a rare situation for a playwright of this period. When James I ascended to the throne, the troupe was renamed The King's Men, continuing a close association with the crown. Shakespeare retired from the company in 1611.

The Bard's first eight plays did not bear his name and those that did not necessarily belong to him (thus the basis for an ongoing controversy regarding several of his works' authenticity). Although it is difficult to date his works, sixteen plays were completed by 1598. Over the next 10 years, fourteen more works were written, including his greatest tragedies: *Hamlet*, *Othello*, *King Lear* and *Macbeth*. In the years before his retirement his pace slowed, only producing one play a year. To this period belong the late romances *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. Shakespeare died on April 23, 1616.

Act IV is an abbreviation of several more scenes. Of course, the librettists had to include the famous lark/nightingale wedding night/morning scene. Tybalt's dying wish to be avenged, as we learn in Act IV from Capulet (also not in the play), is for Juliette to marry Pâris, thus setting into motion the sudden and impending wedding (sadly, we miss Shakespeare's constantly chattering Nurse's reckless advice for her to go ahead and have *two* husbands) – in Shakespeare's drama, the union is only intended to assuage Juliette's grief. Frère Laurent's quick fix gets us to the "potion aria" ("Amour ranime mon courage"), one of the most dramatic moments of the entire opera. Yet it was omitted for many years – the first Juliette, Madame Marie Caroline Miolan Carvalho, found the piece too difficult, and being the impresario's wife, demanded quite late in the rehearsal process a more colorful *ariette*, "Je veux vivre," to showcase her own special talents. Rather than "dying" in her sleep, Gounod's Juliette has a far more public collapse on her way to the altar, yet one more grand spectacle in the piece expected by the Parisians. (An obligatory ballet was inserted near this point for the fourth version of *Roméo et Juliette*, presented at the Paris Opéra in 1888; it should be noted that, against the composer's wishes, the opera was first presented with spoken text and later refitted with sung recitatives for the second and third versions during its long run at the Opéra-Comique.)

The act concludes with a brief exchange (frequently omitted) between the *frères* concerning the delivery of Laurent's letter to Roméo. Rather than being detained by the plague as in the play, Frère Jean reports that the communiqué was entrusted to Stéphan, who was beset upon by angry Capulets, thus failing him of his charge. Barbier and Carré chose to eliminate Balthasar (Stéphan's Shakespearian counterpart, though he has shades of the earthiness found the Nurse's servant, Peter) and his Mantuan mission to inform Romeo of Juliet's reported death. The dark scene with the creepy apothecary, where Romeo buys his poison, is gone and also omitted is much of the play's final tableau: Romeo's duel with Paris (whom we haven't seen since the opera's Act 3.2, a moment in which he *doesn't* appear in the play); Lawrence's presence at, then fearful exit from the burial crypt; his owning up to everything after having been caught; and the Prince's final pronouncement at the end of the drama. Gounod's Act V is devoted exclusively to the two lovers – in line with the public's expectations,



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SHAKESPEARE'S PLAYS

- The Comedy of Errors* (1588–93)
- Henry VI, Part 1* (1588–92)
- Henry VI, Part 2* (1588–92)
- Henry VI, Part 3* (1588–92)
- Richard III* (1592–94)
- Titus Andronicus* (1592–94)
- The Taming of the Shrew* (1593–94)
- The Two Gentlemen of Verona* (1593–94)
- Love's Labor's Lost* (1594–94)
- Romeo and Juliet* (1594–96)
- Richard II* (1595)
- A Midsummer Night's Dream* (1594–96)
- King John* (1590–97)
- The Merchant of Venice* (1596–97)
- Henry IV, Part 1* (1597)
- Henry IV, Part 2* (1597–98)
- Much Ado About Nothing* (1598–1600)
- Henry V* (1598–99)
- Julius Caesar* (1599)
- As You Like It* (1599–1600)
- Twelfth Night* (1600–02)
- Hamlet* (1600–01)
- The Merry Wives of Windsor* (1597–1601)
- Troilus and Cressida* (1601–02)
- All's Well That Ends Well* (1603–04)
- Othello* (1603–04)
- Measure for Measure* (1604)
- Timon of Athens* (1604–09)
- King Lear* (1605–06)
- Macbeth* (1605–06)
- Antony and Cleopatra* (1606–07)
- Coriolanus* (1608–09)
- Pericles* (1609–10)
- Cymbeline* (1609–10)
- The Winter's Tale* (1610–11)
- The Tempest* (1611)
- Henry VIII* (1612–13)



Juliette revives before Roméo expires and they share a final tender duet. Suicide being a mortal sin in the eyes of the opera's mostly Catholic audience, their last words are for God's forgiveness and the orchestra's celestial harp in the concluding bars seems to imply the two lovers' souls are together, reunited in a better place.

Gounod's finale runs contrary to Shakespeare's, which included a further dash of irony in his story of "star-crossed love" when Juliet awakens to find Romeo already dead. As we have seen, the composer was familiar with the Italian roots of the story, which had been set to music many times,

most famously as Vincenzo Bellini's *I Capuleti ed i Montecchi* and works by Niccolò Zingarelli and Nicola Vaccai, all of which employ Gounod's ending. As it turns out, both play and opera share that common Italian literary ancestor in Luigi da Porto's *Giulietta e Romeo*, which was adapted from a slightly earlier source, a segment from Masuccio Salernitano's 15th-century *Il novellino*. † In da Porto's version, the setting is changed from Siena to Verona and the lovers are aristocrats. The families, the Montecchi and the Capelletti, representatives of the real-life perpetually hostile Guelphs (loyal to the Pope) and Ghibellines (loyal to the Holy Roman Emperor), are first named. † The next incarnation, by Matteo Bandello, made its way to France in the 1540s. His *Romeo e Giulietta* has a didactic bent, advising young people to "tame passions led by furious desires." (In a fortunate improvement, Giulietta dies of a broken heart rather than by simply holding her breath.) A French version of Bandello was fleshed out by Pierre Boaistuau and translated into English by William Painter as part of *The Palace of Pleasure*. In addition to several small changes, including Juliette's expiration by way of Roméo's dagger, Boaistuau introduced the modification of the final scene with Roméo and Juliette's ill-timed suicides. This innovation was then passed on to Shakespeare via Arthur Brooke's poem *The Tragicall Historie of Romeus and Juliet*, his principal source.

Brooke stressed the ever predictable Wheel of Fortune in his relatively static verse. Though Shakespeare preserved much of the poet's structure, he did make several important changes, in most ways improving upon the narrative. His intent was to fashion a tragedy of circumstances (though some say those events occur in an implausible succession) with fate as a menacing agent. Within this scheme, the dramatist sets up a series of polar opposites – love and hate; light and dark; comedy and tragedy; marriage and death. Good things, such as affection and comfort, occur in the cover of night, where unpleasant things,

† SALERNITANO'S TALE, INSPIRED BY BOCCACCIO'S DECAMERONE (ALSO A SHAKESPEARE SOURCE), UNFOLDS AS FOLLOWS:

Mariotto Mignanelli and Giannozza Saracini of Siena marry in secret for reasons unknown. Their future plans to be together are derailed when Mariotto quarrels with a prominent citizen and accidentally kills him. As punishment for the crime, he is exiled from Siena and journeys to Alexandria, residing with an uncle. The lovers bide their time, waiting for memories to fade, but eventually Giannozza is forced by her father into an arranged marriage, and in order to avoid it, takes a sleeping potion and thus is believed to be dead. The corrupt friar who married the couple (handsomely bribed to do so) springs Giannozza from the tomb and they travel to Alexandria. Unfortunately, the messenger, who is charged with bringing Giannozza's happy news to Mariotto, is murdered by pirates, and Mariotto learns of Giannozza's "death" from his brother. Disguised, he returns to Siena but is seized as a suspected pilferer while trying to pry open her tomb. Having violated the conditions of his parole, Mariotto is beheaded, and in her grief Giannozza spends the rest of her life in a convent.

such as duels and potential bigamy, happen in the blazing hot daylight. Paris is Romeo's rival in love, and Tybalt is the same in hate. Juliet ironically finds Paris at Lawrence's cell where she has gone to find a way to get rid of him. Lawrence has authority without experience, and the Nurse has exactly the converse. The list goes on.

Time is a critical factor – Shakespeare condensed Brooke's several month affair to a mere four or five days in the sultriness of Verona in mid-July. Everything is in a rush. Night quickly turns into day and the people, in a state of great agitation, always come too late to action. Framing this velocity is the Prince's unwillingness to take harsher action against the warring families (his only sentence, the banishment of Romeo, futilely leads to the death of another kinsman); Capulet's loss of control over his own household (in both Tybalt and Juliet); and Lawrence and the Nurse's continuing failures throughout the

† DANTE ALIGHIERI SAVED A SPECIAL PLACE FOR THE FUEING FAMILIES IN *PURGATORIO*, CANTO VI: "INQUIRY ON PRAYERS FOR THE DEAD."

O German Albert! who abandonest
Her that has grown recalcitrant and savage,
And oughtest to bestride her saddle-bow,
May a just judgment from the stars down fall
Upon thy blood, and be it new and open,
That thy successor may have fear thereof;
Because thy father and thyself have suffered,
By greed of those transalpine lands distrained,
The garden of the empire to be waste.
Come and behold Montecchi and Cappelletti,
Monaldi and Fillippeschi, careless man!
Those sad already, and these doubt-depressed!



friend, he could wait for the law to mete its punishment, but instead chooses to finish Tybalt off. This slaying marks a turning point from which there is no going back – Capulet and Montague, both getting older, saw the potential for peace, seconded by Lawrence's willingness to marry the couple in order to meet that end, but the murder of the next generation's scion will make that accord impossible. After killing Paris (who gallantly defends the grave of his fiancée from a would-be desecrater), there's no way out – death is his only option. Romeo is a victim of his own impatience – if he had waited a few more minutes before taking the poison, Juliet would have revived and they would be together forever.

entire drama. Urgency becomes the norm – evenings and mornings meld, there are frequent interruptions and no one gets any rest until it becomes eternal – the drama is compressed into a very passionate and memorable one-night stand.

Within this highly tense climate, Romeo and Juliet consistently make the wrong choices whenever faced with a difficult challenge. Romeo *could* listen to Lawrence's advice early in the drama – with Cassandra-esque foreshadowing, he warns him of love's dangers – but the young man follows his heart, and a union between the two lovers is hastily made. When confronted with the death of his



He is the quintessential Romantic in love with love, who rashly plunges head-on with fury and despair, a tragic hero (like so many Shakespeare male protagonists) responsible for his own actions. On the other side, in spite of her scant 13 years, Juliet undergoes a surprisingly quick maturation, and she becomes more thoughtful, sensible and realistic than her older



(aged 16–20) husband. Far more decisive, Juliet, not Romeo, uses his dagger to bring about her death rather than the more effeminate poisonous route. It is she who introduces the idea of marriage, presumably to preserve her honor in light of the inevitable, yet she's also the one with a man in her bedroom at the same moment her parents negotiate the marriage contract with Paris downstairs. Perhaps enjoying their flirtation with danger, both show a tendency toward willful and reckless behavior.

Mortality is overriding theme in Shakespeare's language. Juliet constantly compares death to her

wedding bed – in fact it becomes her grave, which she ends up sharing with all three men in her life: her protector, her suitor and her husband. While in Mantua, Romeo dreams of his own passing, only to be revived by the kiss of a young woman (if only he had understood its significance). Death, not Paris, becomes Romeo's rival. The count's murder may seem unnecessary (he does not die in Brooke), but with the offstage death of Lady Montague, ratchets up the body count, satisfying a trademark prerequisite of Elizabethan theater. The drama is shrouded in mysterious potions and poisons that ultimately contribute to the inevitable disaster.

And yet, critics have claimed that with very few adjustments, Shakespeare's play could almost be a comedy – in spite of the vicious demise of two prominent characters, the Bard teases his audience with the possibility that Lawrence's plan might actually work. Certainly, up to Mercutio's death, the drama unfolds much like the standard non-tragic work, with the lovers facing adversity (including parental conflict) before ending up happily married. Two comic characters are introduced. Descended from Bandello's Marcuccio, Mercutio is mentioned only in passing as a courtly icy-handed *beau* for Juliet's consideration in Brooke's poem. Shakespeare seized upon the slippery, quicksilver name to create one of his most memorable roles. In Brooke, Mercutio is not killed (Tybalt, appearing alive only once, directly provokes Romeo into fighting), but Shakespeare probably thought it prudent to remove such a colorful character whose personality would likely overshadow the rest of the cast. It also doubles the gravity of the event, signifying the annihilation of comedy itself. The other unforgettable and equally burlesque individual transformed from Brooke to Shakespeare is the Nurse, who in her non-stop babbling, bawdy talk provides much of Juliet's background and displays a base commonality that contrasts



Lawrence's solemnity (in the opera, her coarse disposition had to be erased and she is relegated to filling the mezzo-soprano range of the wedding quartet). Similarly, though hardly amusing, the roles of Paris and Tybalt are enhanced from their singular, plot-motivating appearances in Brooke (Tybalt, for the necessary challenge of the duel and Paris for the equally threatening marriage ceremony).

What of the character of Friar Lawrence who creates turmoil out of good intentions? Earlier Italian versions portray Lorenzo as a malevolent personality, at once both liar and necromancer, and often depict him as a physician, a dubious profession in those days. In the Anglican Elizabethan times, Catholicism was still a very hot topic and well within recent memory. The queen's fanatical half-sister "Bloody Mary" had tried to bring the religion back during her short reign; after his wife's death, Elizabeth's former brother-in-law, Philip of Spain, made a pitch for the Virgin Queen's hand and later tried to invade England with the ill-fated Spanish Armada in order to reinstate Catholic rule. A Franciscan monk could be



subject to ridicule onstage and in literature, particularly with his carnal Goliard legacy and similarly debauched *commedia dell'arte* tradition (Brooke, in fact, shows him to be more corrupt than friendly).

Used to working in the Church's characteristic secrecy, Lawrence bumbles at every turn, failing to disclose to Friar John the importance of his letter to Romeo, and trying to cover his tracks – the risky potion ruse is designed so that no one will discover his complicity in the secret union. (Juliet fears as much: "What if it be a poison which

the Friar/Subtly hath ministered to have me dead/Lest in this marriage he should be dishonored/Because he married me before to Romeo." (4.3.24–27). The friar could come clean, but doesn't, and when the whole plan goes awry, he suggests Juliet hide in a convent so that their misdeeds will not be discovered. Near the very end of the play, in breathless double-talk delivered to the prince, he manages to explain everything away, deferring blame and implicating the Nurse, who in earlier versions of the story, is relieved of her duties. Brooke's Lawrence is a confidant of the prince, but Shakespeare made him less of a public figure, someone to be used as a confessor or an obscure celebrant to preside over a somber, private wedding in light of Tybalt's recent demise. Indeed, Romeo trusts the friar's worldly advice, rather than seeking it from his natural father.

Where are the Montagues? Completely missing from the opera, Romeo's father appears in only three scenes in Shakespeare's play and Lady Montague utters a mere three lines. In some interpretations, the Montagues are considered impoverished, intellectual and a whisper of their former glory and in The Minnesota Opera's production, their costumes depict a more earthy, leathery quality, while the wealthy merchant men-of-action, the

Here, here will I remain
With worms that are thy chambermaids. O, here
Will I set up my everlasting rest
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! And, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavory guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love! O true apothecary!
Thy drugs are quick. Thus with a kiss I die.

— Romeo, V.iii.108-120

Capulets, are adorned with metallic accouterments. Montagues are thinkers, Capulets are doers – it is worth noting that in the play, all of the civic disorder is brought about by their instigation. The action is concentrated at the Capulet palace, at which one very festive and significant party takes place. Rosaline is a Capulet, indicated by the guest list as niece to the family’s leader (oddly, Romeo has no qualms about dating *her*). Tybalt may be a blood relative – he is described as Lady Capulet’s nephew – if in fact she married one of her cousins. It may be of little consequence – in a household where even the servants Sampson and Gregory show such fierce devotion, everyone is considered part of the pack. Juliet and Romeo, whether motivated by entangled stars or their own mischievous dealings, never have a chance against such unforgiving foes.

Reviewing Shakespeare’s play, one Elizabethan chronicler noted “Death is the common catastrophe of those who love unwisely,” and even the presumably chaste Friar Lawrence was aware “violent delights have violent ends.” In its finality, the drama through its musical counterpart, *Roméo et Juliette*, dominated by its four extended duets (and analogous to its contemporary, *Tristan und Isolde*, another story dabbling in the dangers of mixing love and philters), becomes an operatic *Liebestod* – “... a fulfillment and consummation of [Romeo and Juliet’s] passion. Their deaths celebrate the strength and intensity of their devotion to each other.” *

* quotation from *Shakespeare on Love and Lust* by Maurice Charney. New York: Columbia University Press, © 2000.

SUMMARY OF DIFFERENCES BETWEEN SHAKESPEARE’S PLAY AND GOUNOD’S OPERA

PLAY	OPERA
PROLOGUE – The chorus summarizes the action of the story.	PROLOGUE – The chorus summarizes the action of the story.
I.I – A STREET IN VERONA – Sampson and Gregory confront Balthasar and Abram; thumb-biting scene; Benvolio and Tybalt become involved, general melee as Capulet and Montague and their wives enter; the Prince stops all the chaos; the Montagues, left alone, talk to Benvolio about a distracted Romeo; Benvolio doesn’t know the reason; Romeo soon enters; parents leave and Romeo confides in Benvolio of his unrequited love.	<i>This scene does not occur in the opera, although there are shades of it in Act II when Grégorio and Gertrude discuss the possibility of Montagues within the Capulet grounds (a scene that does not occur in the play).</i>
I.II – A STREET [IN FRONT OF CAPULET’S HOUSE] – Paris wants to marry Juliet but Capulet puts Paris off for two years as his daughter is not yet 14; they leave the servant [clown] to invite the guests to a Capulet party; Romeo and Benvolio enter; Benvolio has since learned that Romeo loves Rosaline; the servant is illiterate and asks Romeo to read the guest list; Benvolio and Romeo find out that Rosaline is one of the guests and decide to go, masked.	<i>Montague, Lady Montague and Lady Capulet do not appear in the opera.</i> <i>This scene does not occur in the opera</i>
I.III – A ROOM IN CAPULET’S HOUSE – Lady Capulet, Juliet and the Nurse talk about marriage; Juliet is indifferent. Her fourteenth birthday is on St. Lammas’ Eve (July 31), a fortnight and some odd days away.	<i>This scene is alluded to in the opera, just before Juliet’s aria “Je veux vivre.”</i>
I.IV – A STREET [NEAR CAPULET’S HOUSE] – Romeo, Mercutio, Benvolio, other maskers; Mercutio mocks Romeo’s despondent heart; Queen Mab business.	<i>The Queen Mab speech is incorporated into a ballade for Mercutio in Act I</i>
I.V – A BALL AT CAPULET’S HOUSE – All Capulets are present; Paris may be present (he was invited) but has no lines; Tybalt recognizes Romeo’s voice earlier than in the opera; Rosaline may or may not be there – Romeo is immediately distracted by Juliet; in the process of courting Juliet, he kisses her twice; the Nurse tells Romeo who Juliet is when she is called away by her mother; the Nurse finds out for Juliet who Romeo is.	ACT I – Tybalt and Paris talk about Juliet; Tybalt is the one who reveals Romeo’s identity; Tybalt recognizes Romeo’s voice much later; there is none of Capulet’s “head of the house”/“Don’t disturb the peace” business; Juliet reveals her own identity to Romeo.
SECOND PROLOGUE – mainly about love	<i>not in the opera</i>

II.I – NEAR CAPULET’S ORCHARD – Romeo, then Mercutio, Benvolio – they are looking for him; Romeo hides.

II.II – CAPULET’S ORCHARD – balcony scene; no page helps him over the fence; confirm marriage is to be tomorrow; no nurse/Gregory business, perhaps borrowed from first scene to intensify conflict; it’s Juliet’s idea to get married.

II.III – FRIAR LAWRENCE’S CELL – We first see the friar in action, making one of his potions; Lawrence chides Romeo’s quick change of heart; Lawrence agrees to marry the two lovers in order to end the feud.

II.IV – A STREET – Mercutio, Benvolio – Tybalt has sent a challenge to Romeo’s house (he’s a very good swordsman); Romeo enters, now in better spirits, speaks with Mercutio and Benvolio; the Nurse, Peter enter, confirms the secret marriage is set for that afternoon.

II.V – CAPULET’S ORCHARD – Juliet, then Peter and the Nurse – the marriage is confirmed.

II.VI – FRIAR LAWRENCE’S CELL – Romeo and Lawrence, then Juliet (no Nurse); just before the marriage (we don’t see it).

III.I – A PUBLIC PLACE – Mercutio, Benvolio, others; then Tybalt and Petruccio (who has no lines, but appears at the party as well); Romeo is freshly married (one hour earlier); Tybalt duels with Mercutio, mortally wounds him under Romeo arm as Romeo is trying to break up the fight; Tybalt flies, then returns; Mercutio dies offstage; Romeo takes off; Lady Capulet demands justice and Romeo is banished by the Prince.

III.II – CAPULET’S ORCHARD [JULIETTE’S ROOM] – Juliet, then the Nurse with cords for Romeo’s access later that night; Juliet gets the news, sends the Nurse to find him.

III.III – FRIAR LAWRENCE’S CELL – Romeo is in tears; Lawrence gives stern advice; the Nurse shows up; Romeo tries to kill himself with a dagger; the Nurse takes the dagger away from him; takes him to Juliet; Friar thinks it will all blow over if he just stays in Mantua for a little while.

III.IV – CAPULET’S HOUSE – Capulet, his wife, Paris; they all think Juliet is crying over Tybalt’s death (really Romeo’s banishment) and believe a marriage to Paris will cure her blues; today is Monday; Thursday is the big day; they plan to keep it somber in light of Tybalt’s recent death.

III.V – CAPULET’S ORCHARD – Romeo, Juliet – lark/nightingale business; the Nurse interrupts, tells Romeo he must leave quickly; Lady Capulet comes in with the big wedding news; Capulet and wife are angered by Juliet’s reluctance (death foreshadowing); both parents storm out; the Nurse offers solace; marry Paris and have two husbands.

ACT II – The events here pretty much follow scenes one and two. There is the additional Grégorio/Gertrude chat described above. There is also the addition of Stéphanie helping Roméo over the wall (indicated by a stage direction) presumably to enhance his role. This does not occur in the play.

This scene is incorporated into Act III below.

not in the opera

ACT III, SCENE ONE – Frère Laurent learns of Roméo change of heart, agrees to marry the two lovers. We get to witness the ceremony.

ACT III, SCENE TWO – This scene is similar, but unfolds somewhat differently. Stéphanie sings a song, teasing the Capulets; Grégorio and others are drawn out; Mercutio rebukes him for attacking a child; Tybalt and Pâris (who is not in this scene in the play) enter and Tybalt fights with Mercutio; Roméo intercedes and Mercutio is stabbed as in the play [(though dies onstage as he is carried off (indicated in the stage directions))]; unlike the play, Tybalt does not flee temporarily; Roméo and Tybalt fight and Tybalt is slain; his dying words are for Juliette to marry Pâris; unlike the play, Roméo remains behind to receive the duke’s judgment; no Lady Capulet.

not in the opera

not in the opera

ACT IV, SCENE ONE – This scene begins similarly, but for economy, Frère Laurent accompanies Capulet. After he storms out, Laurent suggests the potion. There is a big potion aria (based on Juliet’s soliloquy in a scene below) and she has a dagger in case things don’t work out. Unlike the play, she publicly collapses on her way to the altar.

IV.I – CELL OF FRIAR LAWRENCE – It is Tuesday; Paris is there making wedding preparations; Juliet arrives for other purposes; formalities are exchanged and Paris leaves; Lawrence concocts his plan – the draught will put her out for forty-two hours; he will write Romeo and both shall rescue her from the tomb.

IV.II – CAPULET’S HOUSE – Juliet delivers the happy news to her parents – she will marry Paris.

IV.III – JULIET’S ROOM – Juliet, and the Nurse prepare for bed; Juliet will (uncharacteristically) sleep alone; big poison soliloquy (the Nurse is not privy to this particular plan); also has a handy dagger in case the plan should fail.

IV.IV – CAPULET’S HOUSE – Capulet, his wife and the Nurse prepare for the wedding day

IV.V – JULIET’S CHAMBER – the Nurse reveals the awful news; Capulet and wife are aghast; Friar shows up to lead everyone to church, fakes his grief; strange scene with Peter and three musicians.

V.I – MANTUA – Romeo wakes after a portent dream – thinks it will be a happy day; Balthasar seeks Romeo out and tells him Juliet is dead; Romeo asks if there is any letter from the Friar; he goes to the apothecary; poison is illegal in Mantua but the Apothecary will sell it because he is poor.

V.II – LAWRENCE’S CELL – Friar John tells Lawrence he was unable to get the letter to Romeo; fear of the plague caused him to be sequestered in a monastery, where he was visiting a fellow brother.

V.III – THE TOMB – Paris enters with flowers and a page; He is alone for a bit, retires and then encounters Romeo with Balthasar who then retires; Paris thinks Romeo is there to desecrate the tomb; they fight; his page goes for help and Paris is slain; Romeo puts his body in the vault, then drinks his poison; Balthasar is outside and encounters Lawrence, telling him about Paris and Romeo; the friar goes, Juliet awakens and sees Romeo dead; Lawrence tries to cover his culpability by suggesting Juliet hide in a convent; the friar fears the watch and runs away; Juliet will not leave, hears the watch, quickly takes Romeo’s dagger and stabs herself; the watchmen hold Balthasar and Lawrence; the Capulets, Montague (whose wife that very night died of grief caused by Romeo’s absence) and the Prince arrives; the friar explains all and implicates the Nurse; Balthasar has Romeo’s letter to his father, which proves everything, including the Apothecary’s involvement; Prince scolds all – some will be pardoned, others punished – and gets the last word.

see above

not in the opera

not in the opera

ACT IV, SCENE TWO – This scene (frequently omitted) differs slightly – Frère Jean delivers the news to Laurent that Stéphan, entrusted with his letter, was set upon by Capulets and couldn’t deliver it. Again, this enhances the page’s role and links it to the events from Act III, scene one.

ACT V – The final scene includes only Roméo and Juliette. Much of Shakespeare’s action has been eliminated. One major difference is that Juliette revives before Roméo dies and they share a final duet. Also, Juliette kills herself with the dagger from the potion scene rather than using Roméo’s weapon. Who knows why?

HISTORY AND POLITICS

- The Emperor Komei dies. He is succeeded by his 15-year-old son Mutsuhito.
- In Mexico, the French troops depart for France, without Emperor Maximilian, who refuses to leave. He is executed later that year by rebels.
- The former confederate president, Jefferson Davis, walks out of a courtroom a free man, after two years in prison. He still faces charges of treason and involvement in the assassination of President Lincoln.
- The Luxembourg problem is settled by the treaty of London. Napoleon III had hoped to annex the grand duchy, which was under Dutch authority, as payment for services rendered to Bismarck and the Italians.
- Four provinces unite to form the Canadian Federation: Quebec, Ontario, Nova Scotia and New Brunswick.
- Russia forms the governor-generalship of Turkestan, having moved into the area to prevent Moslem rebel incursions into their territory.
- The Moscow Slavonic Ethnographic Exhibition is held, celebrating Russia's historic mission to free the Slavs from Ottoman and Hapsburg domination. It is greeted with enthusiasm by the ruling classes.
- Napoleon III of France and Franz Josef of Austria meet in Salzburg with the aim of strengthening their ties against Prussia.
- Giuseppe Garibaldi, who launched a march on Rome last month, is defeated by papal and French troops at the battle of Mentana. Garibaldi is captured and Pope Pius IX is granted French support for a further three years.
- The continuing dispute between Austria and Hungary is resolved by the *Augsleich* (Compromise), creating two theoretically separate countries under one monarch.
- In Japan, the last shogun, Tokugawa Keiki, resigns in favor of the Meiji emperor Mutsuhito.
- The Irish republican movement known as the Fenian Brotherhood launches a bombing campaign in London. Another attack in Manchester on September 18 also ended in failure.
- Cornelius Vanderbilt takes control of the New York Central Railroad by outmaneuvering rival stockholders.



- Nebraska becomes a state.
- Russia sells Alaska to the United States for \$7,200,000.

ART, MUSIC AND LITERATURE

- Jean Auguste Ingres, French painter, dies.
- Émile Zola publishes *Thérèse Raquin* in the new Realist literary style.
- Gautier, Verlaine and Baudelaire form an association which calls itself The Parnassians to promote art for art's sake. Baudelaire dies later that year.
- The first performance of *Peer Gynt* makes the reputation of the Norwegian playwright Henrik Ibsen.
- Karl Marx publishes the first volume of *Das Kapital*.
- Johannes Brahms' *German Requiem* is performed for the first time.
- The popular English novelist Charles Dickens gives readings around the city, drawing large crowds.
- Johann Strauss Jr. composes the *Blue Danube* waltz.
- Mark Twain publishes *The Jumping Frog of Calaveras County*.
- Ivan Turgenev writes *Smoke*.
- Oliver Wendell Holmes writes *The Guardian Angel*.
- Paul Cézanne paints *Rape*.
- Käthe Kollwitz, German Expressionist artist, is born.
- Emil Nolde, German Expressionist painter, is born.
- Théodore Rousseau, French painter, dies.
- John Everett Millais paints *Boyhood of Raleigh*.
- Georges Bizet presents his opera *La jolie fille de Perth* for the first time.
- Jacques Offenbach's *Le Grande-Duchesse de Gérolstein* premieres in Paris.
- Giuseppe Verdi's *Don Carlos* is presented for the first time in Paris.
- The World Exposition opens in Paris. The occasion is marked by the first viewing in the west of Japanese art.

In the beginning ...

JACOPO PERI 1561–1633

CLAUDIO MONTEVERDI 1567–1643

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

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

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

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

Opera in Venice

FRANCESCO CAVALLI 1602–1676

ANTONIO CESTI 1623–1669

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

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



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

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

Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632–1687

HENRY PURCELL 1658/59–1695

GEORGE FRIDERIC HANDEL 1685–1759

CHRISTOPH WILLIBALD GLUCK 1714–1787



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

In 1646, Giovanni Battista 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.

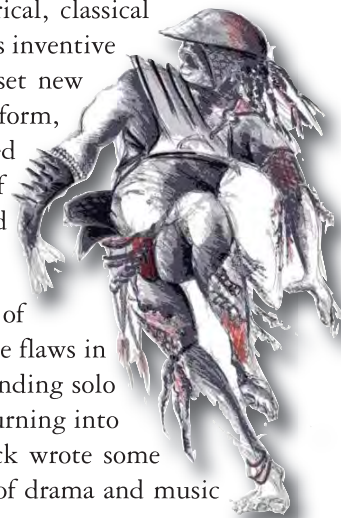
The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL's *The Fairy Queen* (1692) is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



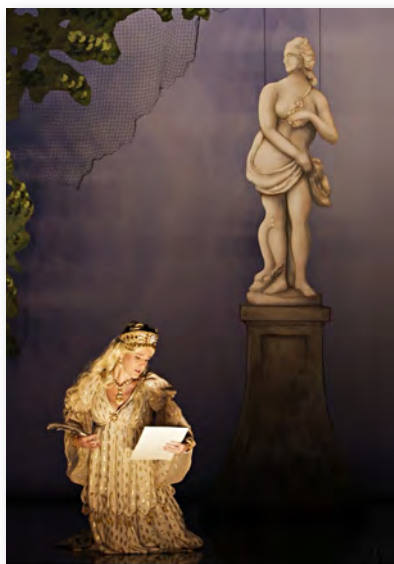
*A scene from The Minnesota Opera's
1994 production of Handel's Julius Caesar*

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



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

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

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

Opera during the Classical Period

GIUSEPPE SARTI 1729–1802

FRANZ JOSEPH HAYDN 1732–1809

GIOVANNI PAISIELLO 1740–1816

DOMENICO CIMAROSA 1749–1801

ANTONIO SALIERI 1750–1825

VICENTE MARTIN Y SOLER 1754–1806

WOLFGANG AMADEUS MOZART 1756–1791

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

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



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



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

Minnesota
OPERA

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

After the Revolution – French Grand Opera

LUIGI CHERUBINI 1760–1842

FERDINANDO PAER 1771–1839

GASPARE SPONTINI 1774–1851

DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871

GIACOMO MEYERBEER 1791–1864

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

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

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

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

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



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



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

Early 19th-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868

GAETANO DONIZETTI 1797–1848

VINCENZO BELLINI 1801–1835

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



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

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.

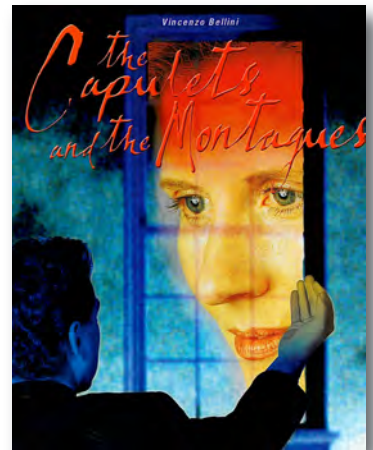
GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-



*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.

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



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



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

Three Masters of Opera

GIUSEPPE VERDI 1813–1901

RICHARD WAGNER 1813–1883

GIACOMO PUCCINI 1858–1924

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

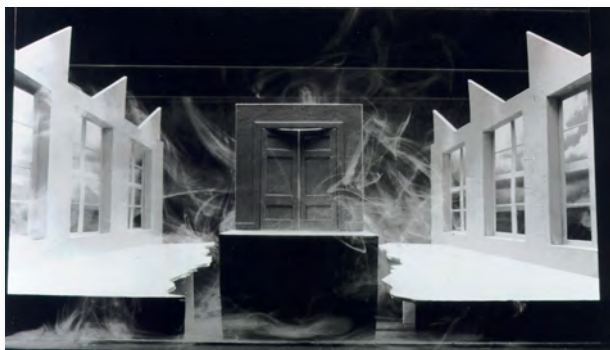
Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRAMAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera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

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

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



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



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



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



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



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

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Later French Opera

HECTOR BERLIOZ 1803–1869

CHARLES-FRANÇOIS GOUNOD 1818–1893

JACQUES OFFENBACH 1819–1880

EDOUARD LALO 1823–1892

CAMILLE SAINT-SAËNS 1835–1921

LÉO DELIBES 1836–1891

GEORGES BIZET 1838–1875

JULES MASSENET 1842–1912

GUSTAVE CHARPENTIER 1860–1956

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



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



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



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

Verismo in Late 19th-century Italy

RUGGERO LEONCAVALLO 1857–1919

PIETRO MASCAGNI 1863–1945

UMBERTO GIORDANO 1867–1948

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

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

Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857

PYOTR IL'YICH TCHAIKOVSKY 1840–1893

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908

MODEST PETROVICH MUSORGSKY 1839–1881

SERGEI PROKOFIEV 1891–1953

DMITRI SHOSTOKOVICH 1906–1975

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



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

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

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

Into the 20th Century

CLAUDE DEBUSSY 1862–1918

RICHARD STRAUSS 1864–1949

PAUL DUKAS 1865–1935

ARNOLD SCHOENBERG 1874–1951

IGOR STRAVINSKY 1882–1971

ALBAN BERG 1885–1935

DARIUS MILHAUD 1892–1974

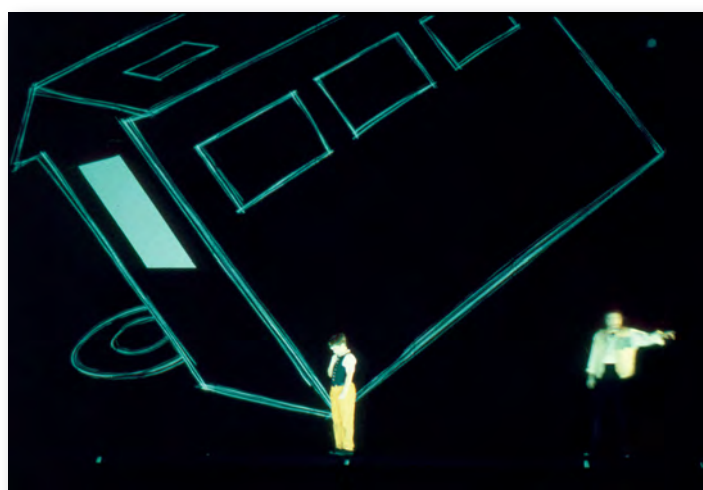
PAUL HINDEMITH 1895–1963

KURT WEILL 1900–1950

BENJAMIN BRITTEN 1913–1976



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



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

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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-Blene* (1907), an opera about the notorious Bluebeard and his six wives. But causing the most sensation was RICHARD STRAUSS' *Salome* (1905), which pushed both tonality and the demands on the singers to the limits. He followed that opera with an even more progressive work, *Elektra* (1909), drawn from the Greek tragedy by Sophocles.

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

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

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

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



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

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

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

VIRGIL THOMSON 1896–1989

GEORGE ANTHEIL 1900–1959

SAMUEL BARBER 1910–1981

GIAN CARLO MENOTTI 1911–2007

CARLISLE FLOYD 1926–

DOMINICK ARGENTO 1927–

CONRAD SUSA 1935–

PHILIP GLASS 1937–

JOHN CORIGLIANO 1938–

JOHN ADAMS 1947–

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

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).

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



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

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



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



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

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



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

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

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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

s u c h
n e w
w o r k s



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



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

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

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



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

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

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

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

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

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



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



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

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



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

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

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



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

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

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

MINNESOTA OPERA REPERTOIRE – 1963–2014

- 2013–2014**
Manon Lescaut (Puccini)
Arabella (Strauss)
Macbeth (Verdi)
The Dream of Valentino (Argento)
Die Zauberflöte (Mozart)
- 2012–2013**
50TH ANNIVERSARY SEASON
Nabucco (Verdi)
Anna Bolena (Donizetti)
§ † *Doubt* (Cuomo)
Hamlet (Thomas)
Turandot (Puccini)
- 2011–2012**
Così fan tutte (Mozart)
§ † *Silent Night* (Puts)
Werther (Massenet)
Lucia di Lammermoor (Donizetti)
Madame Butterfly (Puccini)
- 2010–2011**
Orfeo ed Euridice (Gluck)
La Cenerentola (Rossini)
Maria Stuarda (Donizetti)
La traviata (Verdi)
Wuthering Heights (Herrmann)
- 2009–2010**
Les pêcheurs de perles (Bizet)
Casanova's Homecoming (Argento)
Roberto Devereux (Donizetti)
La 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/Carmine 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)
 ▲ *Jargonants, Aboy!* (McKeel)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE STANDARD REPERTORY

EIGHTEENTH CENTURY

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

NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827
Fidelio 1805

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

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

Vincenzo Bellini 1801–1835
Norma 1831

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

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

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

NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880
Les contes d'Hoffmann 1881

Georges Bizet 1838–1875
Carmen 1875

Modest Musorgsky 1839–1881
Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893
Eugene Onegin 1879

Engelbert Humperdinck 1854–1921
Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919
Pagliacci 1892

Pietro Mascagni 1863–1945
Cavalleria rusticana 1890

TWENTIETH CENTURY

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

Claude Debussy 1862–1918
Pelléas et Mélisande 1902

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

Alban Berg 1885–1935
Wozzeck 1925
Lulu 1937

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

THE ELEMENTS OF OPERA

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

IN THE BEGINNING

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

THE OPERA COMPANY

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

ADMINISTRATION

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

CASTING

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

SETS AND COSTUMES

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

REHEARSAL

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

THE PREMIERE

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

6:00 PM Continuity

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

6:15 PM Makeup calls

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

6:30 PM House opens

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

6:45 PM Notes

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

7:00 PM Warm-ups

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

7:15 PM Chorus and orchestra warm-ups

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

7:25 PM Places

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

7:28 PM Orchestra tune

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

7:30 PM Curtain

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

8:25 PM Intermission

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

10:15 PM Curtain calls

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

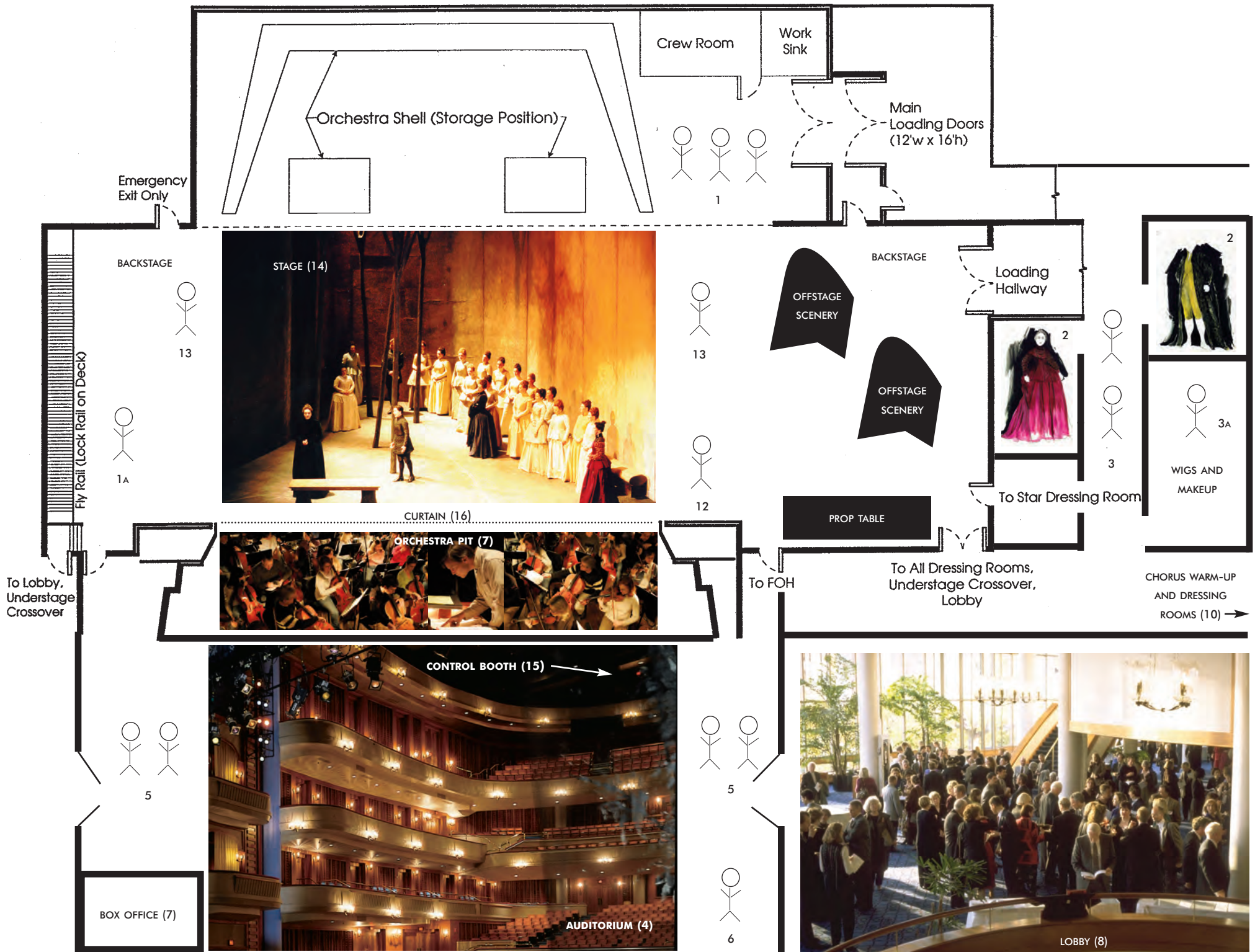
STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

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

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

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

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



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

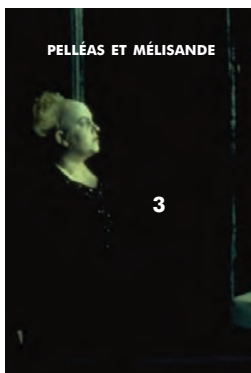
THE SOPRANO

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



THE MEZZO-SOPRANO

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



THE CONTRALTO

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

THE TENOR

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



THE BASS AND BARITONE

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



THE FAT LADY

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



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

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

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


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

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

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

ROMANTICISM	The movement strongly associated with nineteenth-century Germany, but felt through all Europe and responsible for far-reaching changes in all forms of art. Rebels against the establishment (which was founded on a deep respect for the classics), the romanticists opposed authority and advocated freedom from formal regulations. They encouraged a subjective, strongly emotional approach as an antidote to classical decorum.
SCORE	The music of an opera or other musical work in which the parts for different performers appear vertically above one another.
SCRIM	A thin curtain, often painted. When lit from behind, one can see through it.
SERENATA	A dramatic cantata, normally celebratory or eulogistic in intent, for two or more singers with orchestral accompaniment. In dramaturgical respects the serenata most closely resembles the Baroque oratorio.
SINFONIA	A symphonic work the precedes an opera (English: overture); a shorter version is referred to as a <i>prelude</i> .
SINGSPIEL	A German form of comic opera with spoken dialogue.
SITZPROBE	A sit-down rehearsal where the performers sing with the orchestra for the first time.
SOPRANO	The highest female singing voice.
SPRECHSTIMME	A form of declamation halfway between speech and song. Instead of exactly notated pitch an approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing is found in the works of Schoenberg and Berg.
STAGE LEFT	The left side of the stage from the performer's perspective as s/he faces the audience.
STAGE RIGHT	The right side of the stage from the performer's perspective as s/he faces the audience.
STRETTA	An accelerated passage at the end of an aria, scene, or act.
TENOR	The highest male singing voice.
TESSITURA	Literally "texture." The approximate range of a role or an aria.
THROUGH-COMPOSED	Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or obviously recognizable recitative.
TRAGÉDIE LYRIQUE	A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the same period, which may exceed it in vocal expressiveness.
TRILL	A musical ornament requiring the rapid alternation of two adjacent notes.
TROUSER ROLE	Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.
UNDERSTUDY	A replacement for a particular role in case of illness or emergency (also called a "cover").
VERISMO	A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic subjects.
WANDELPROBE	Musical rehearsal which allows the conductor to hear what the singers sound like when they perform on the set.
WINGS	The sides of the stage where the performers wait before making their entrances.
Sources:	<i>Opera: Dead or Alive</i> , by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970. <i>New Grove Dictionary of Opera</i> , edited by Stanley Sadie. London: MacMillan Press Limited, 1992. New York City Opera Education Department, Edmonton Opera

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

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

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

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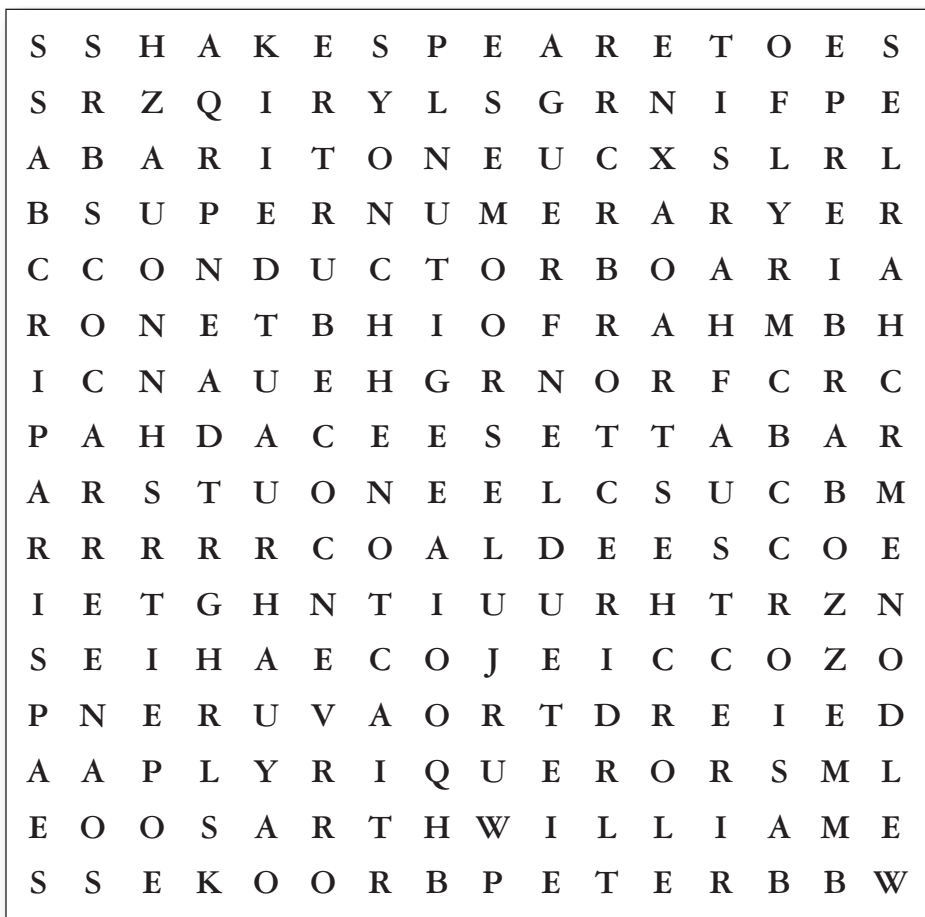
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DISCOGRAPHY

- EMI CLASSICS
586242 Alagna, Gheorghiu, Keenlyside, Van Dam, Beuron, Constantin, Fechner, Fel, Fechter, Fondary, Galvez-Vallejo, Henry, Lamprecht, Larcher, Todorovitch, Vernhes, Plasson; Toulouse Capitole Chorus and Toulouse Capitole Orchestra
- RCA RED SEAL
09026684402 Domingo, Swenson, Clarke, Miles, Graham, Freulon, Maltman, Ollmann, Pittman-Jennings, Siegele, Spence Vernhes, Walker, Slatkin; Bavarian Radio Chorus and Munich Radio Symphony Orchestra
- EMI CLASSICS
473658 Kraus, Malfitano, Van Dam, Murray, Bacquier, Blatt, Bruneau, Burles, Doumène, Dran, Frémeau, Lanot, Ollmann, Quilico, Taillon Trentin, Plasson; Toulouse Capitole Chorus and Orchestra

VIDEOGRAPHY

- ARTHAUS MUSIK Roberto Alagna, Angela Gheorghiu, Tito Beltrán, Jan Sváb, Pavel Novak; Anton Guadagno (conductor), Barbara Willis Sweete (director)
- KULTUR VIDEO Roberto Alagna, Leontina Vaduva, Anna Maria Panzarella, Robert Lloyd, François Le Roux, Sir Charles Mackerras (conductor), Brian Large (director)
- PARAMOUNT HOME VIDEO Leonard Whiting, Loivia Hussey, John McEnery, Milo O'Shea, Pat Heywood Franco Zeffirelli (director) – classic motion picture of Shakespeare's play



1. _____ wrote his drama *Romeo and Juliet* in the 1590s. It is one of his earlier works.
^{1, 3}
2. First name of the composer of *Roméo et Juliette*. ^{1, 2}
3. The librettist team of _____ and _____ rewrote the play's text for the opera. They also collaborated on several other famous French operas of the day. ¹
4. While in England, Gounod stayed with _____. Their separation ended bitterly. ²
5. _____ is Juliet(te)'s intended bridegroom. In the play he appears several times, but in the opera, he only appears once. ^{1, 3}
6. The five voice types commonly used in opera are _____, _____, _____, _____ and _____. ⁴
7. The play is immediately based on a poem by another English writer, _____. ^{1, 3}
8. _____ is the only mute character in the play's dramatic roster. ¹
9. _____ was Gounod's other famous work. ^{2, 3}
10. The opera is sung in this language. ¹
11. The _____ leads the _____ and the singers on stage. ⁴
12. The _____ instructs the performers how to act on stage. ⁴
13. The _____ is made up of townspeople, Montagues and Capulets. ^{1, 4}
14. A _____ is a performer who appears onstage, but doesn't sing. ^{1, 4}
15. In the play, _____ is the Nurse's servant. He does not appear in the opera. ^{1, 3}
16. *Roméo et Juliette* was first presented at the _____ in Paris. ^{1, 3}
17. A(n) _____ is a set piece for one voice. A(n) _____ is for two voices. In the opera there are four of them. ^{1, 4}

Answers can be found in the following articles:

¹ *Synopsis and Musical Excerpts*

² *Gounod Biography*

³ *About the Opera*

⁴ *Glossary of Opera Terms*

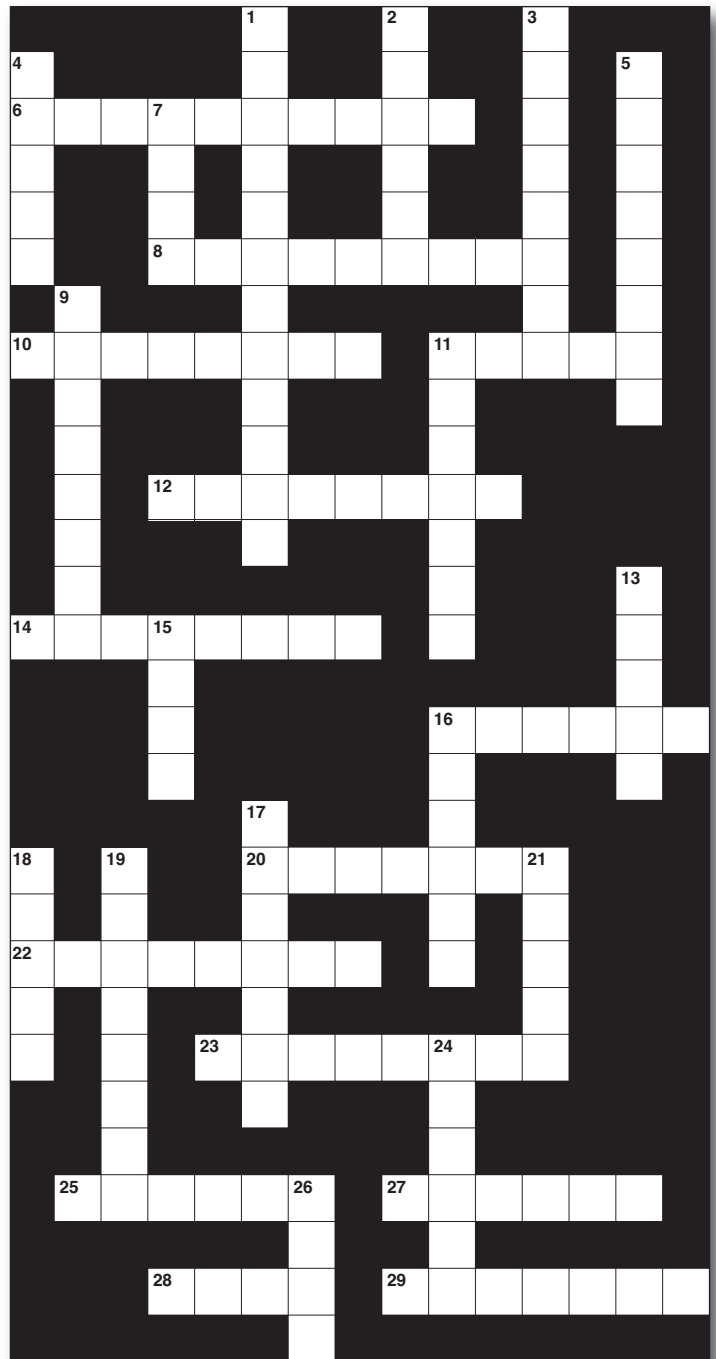
CROSSWORD PUZZLE

DOWN

1. In Gounod's opera, _____ provides Juliette with a drug that simulates death. ¹
2. *Roméo et Juliette* takes place in this Italian city. ¹
3. In Act II, the servant _____ suspects there are Montagues violating the confines of the Capulet palace. ¹
4. The opera premiered in this French capital. ¹
5. In Act III, Roméo's page _____ taunts the Capulets with a song. ¹
7. In Shakespeare's play, Count Paris is killed in front of Juliet's _____. In the opera, this scene is deleted. ^{1, 3}
9. _____ is Roméo's friend and cousin. ¹
11. In Act IV, _____ insists Juliette marry Pâris. ¹
13. The role of Roméo is sung by this voice type. ¹
15. Both the play and the opera have five _____. ¹
16. In Act V of the play and the opera, Roméo takes _____ because he is unaware Juliette is really alive. ¹
17. In the play, _____ is the name of the Prince of Verona. ¹
18. In Act III, Tybalt is killed by _____. ¹
19. In Act III, _____ is killed by Tybalt. ¹
21. In the opera, Juliette's _____ is given this name. ¹
24. In Act I, Juliette's male cousin _____ objects to Roméo's presence at the Capulet ball. ¹
26. In Act III, Mercutio and Tybalt fight a _____. ¹

ACROSS

6. In Shakespeare's play, Romeo obtains poison from a(n) _____, or druggist. This scene is deleted from the opera. ^{1, 3}
8. In the play, Romeo's servant is named _____. This character roughly corresponds to the opera's newly created pants role of Stéphan. ^{1, 3}
10. Juliette's nurse _____ accompanies her to Frère Laurent's cell and witnesses her marriage. ¹
11. In the play, a _____ reveals the list of invited guests to the Capulet ball, where Romeo sees Rosaline's name. This *commedia dell'arte* character (known for its appearance in circuses today) appears frequently in Shakespeare's plays. ¹
12. Roméo's last name is _____. ¹
14. In the play and the opera, Rome(é)o attends the Capulet ball disguised, in pursuit of Juliet's female cousin _____. ¹
16. In Act IV, Juliette ingests a magic _____ and everyone believes she is dead. ¹
20. In the play, there is another Capulet servant, _____, who with Gregory, starts a fight with the Montagues. This scene does not occur in the opera. ^{1, 3}
22. In the play (though not seen onstage) and in the opera, Frère Laurent performs a secret _____ ceremony. ^{1, 3}



23. In Act I, _____ at first does not want to be married, preferring a carefree life. ⁴
25. Last name of the opera's composer. ^{1, 2}
27. In the play and the opera, Juliet(te) kills herself with a _____. ¹
26. At the end of Act III, the _____ banishes Roméo from Verona. ¹
29. Though immediately based on an English source, ultimately the play is a(n) _____ tale (as indicated by the city of its setting), perhaps rooted in history. ^{1, 3}

Answers can be found in the following articles:

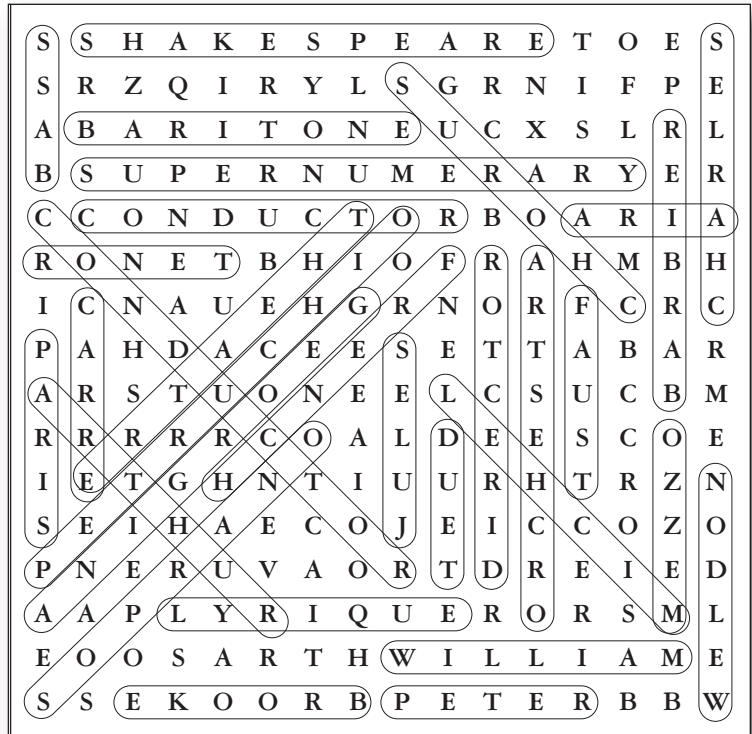
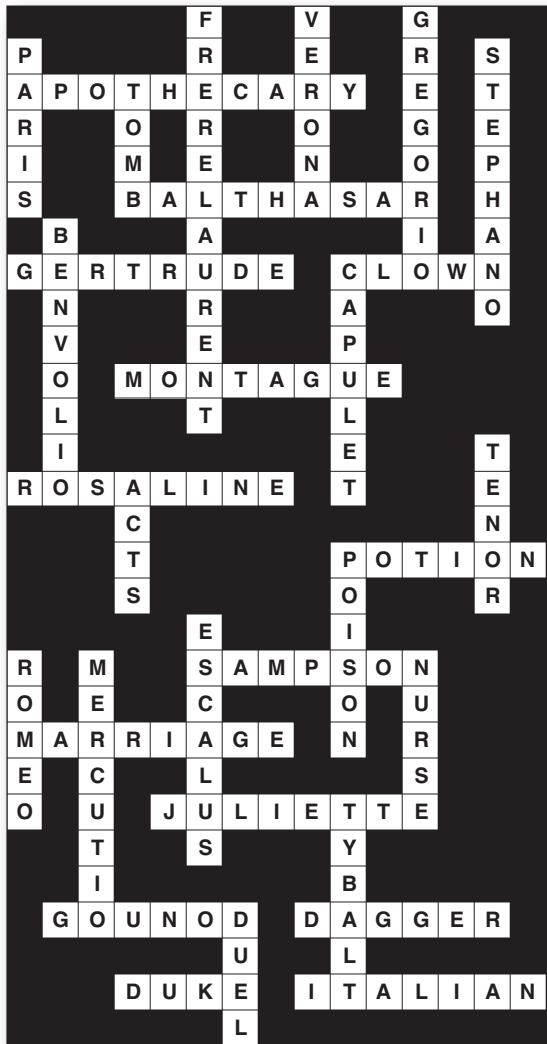
¹ *Synopsis and Musical Excerpts*

² *Gounod Biography*

³ *About the Opera*

Minnesota
OPERA

ANSWERS



WORD SEARCH ANSWERS

- | | |
|--|--------------------------|
| 1. William Shakespeare | 9. <i>Faust</i> |
| 2. Charles | 10. French |
| 3. Michel Carré; Jules Barbier | 11. conductor; orchestra |
| 4. Georgina Weldon | 12. director |
| 5. Paris | 13. chorus |
| 6. soprano, mezzo, tenor, baritone, bass | 14. supernumerary |
| 7. Arthur Brooke | 15. Peter |
| 8. Petruchio | 16. Théâtre-Lyrique |
| | 17. aria; duet |



Romeo and Juliet

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

2 I found the Opera Box useful:

YES

NO

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

_____ VOCAL SCORE *Romeo and Juliet* (G. Schirmer)

_____ FULL SCORE *Romeo and Juliet* (Kalmus)

_____ LIBRETTO *Romeo and Juliet*

_____ CD *Romeo and Juliet* [EMI Classics; Corelli, Freni, Lombard (conductor)]

_____ CD *Romeo and Juliet* [Guild; Kozlovsky, Shumskaya, Orlov (conductor)]

_____ DVD *Romeo and Juliet* [Kultur; Alagna, Vaduva, Mackerra (conductor)]

_____ DVD *Romeo and Juliet* [Art Haus Musik; Soffel, Gambil, Weiklert (conductor)]

_____ DVD *Romeo and Juliet* [Paramount, Zeffirelli movie]

_____ DVD *Romeo and Juliet* [20th Century Fox; Luhrmann movie (conductor)]

_____ BOOK *The Keys to French Opera in the Nineteenth Century* by Hervé Lacombe

_____ BOOK *A Day with Charles Gounod* by May Byron

_____ BOOK *Romeo and Juliet* by William Shakespeare

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

_____ Teacher's Guide

4 I wish I had the Opera Box for a longer period of time:

YES

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

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

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Meet a Minnesota High Standard

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

YES

NO

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

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

YES

NO

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

YES

NO

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



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