CENTRAL CITY OPERA
2015 FESTIVAL

OPERA INSIDER
A CLOSER LOOK AT THIS SUMMER’S PRODUCTIONS

La Traviata  Man of La Mancha  Don Quixote and the Duchess  The Prodigal Son

CentralCityOpera.org
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Thank you!
So what is opera?

FIRST! Opera is telling a story. Take some interesting people, add in a little adventure, some love, or even some hate; put it all in an interesting place, and maybe an interesting time, and you've got a story fit for an opera.

SECOND! Opera is drama. Take the story you've chosen and put the words into dialogue for actors to say. Tell the story in a creative way and add in some heroes and heroines or queens and kings. Maybe a monster—or four. Make sure there is a clear conflict in the story that the characters must overcome. Put your actors in costumes and makeup, and put them on a stage with some great scenery in order to illuminate the characters.

THIRD! Opera is music. Write some fantastic music for your play. Instead of having the actors speak, have them sing...everything! When they get really happy or mad, have them sing high and loud! When they are trying to express an important emotion, let them sing something longer to show off a little. Add in an orchestra to accompany them and to help set the mood of your show.

FOURTH! Opera is spectacle. Add a little razzle-dazzle! How about a parade of elephants? Or an earthquake or a dragon! Have lots of capable people backstage to help you manage all of that. The sky (and your budget) is the limit!

Add all four of these things together and you've got...

...an opera!
Etiquette for the Opera

DRESS
Opera is a great opportunity to get dressed up, and lots of people still do, although Colorado is known for being comfortable and relaxed. You are going to be up pretty high in the mountains, so make sure you bring your jacket. Central City is also known for the occasional short-lived downpour, so it’s wise to bring an umbrella or rain jacket.

PUNCTUALITY
It’s important to be on time for the opera. Arrive early to get in your seat and read your program. It would be a shame to miss any of the opera if you are late.

DURING THE PERFORMANCE
Enjoy the opera! Turn off anything that rings or beeps, put your program and other belongings under your seat, and please, no chatting (or singing along!).

APPLAUSE
This is your time to make a little noise — finally! The audience will usually applaud after the overture, at the end of each act, and sometimes if one of the singers sings a really spectacular aria, or solo. Show your appreciation by clapping with gusto, and shouting “Bravo!” (for a man), and “Brava!” (for a woman). Singers really like the positive attention.

THE HISTORY OF “BRAVO!”
When exactly did people start shouting this particular word at operas? Well, it first appeared as a cheer meaning “well done!” or “brave!” in 18th century Italian literature, and was adopted by English speaking opera audiences sometime in the 19th century when Italian opera was very popular in England. As a matter of fact, some singers would hire a claque (French for “applause”) to applaud their performance wildly, hopefully convincing the rest of the audience of their greatness!

THE HISTORY OF “BOO!!!”
Oh yes, there have definitely been times when opera singers have been booed, though we at the Opera Insider certainly think you will be shouting “Bravo” while sitting in the Central City Opera House! Showing operatic disapproval in the form of a loud “Boo!” first appeared in the 19th century and was supposed to sound like oxen lowing. Booing at an opera is much more likely to be found in Europe, where opera-going is treated more like a sporting event. Some opera attendees, like the loggionisti at La Scala in Milan, are so fanatical about exactly how an opera should be sung, they’ve managed to boo several famous singers off the stage, right in the middle of an opera! In America, the singers are rarely booed, although at some of the larger opera houses, like the Metropolitan in New York, opera-goers will boo the director, set and costume designers if they don’t like the way a new production looks.
Central City Opera has been celebrating the evolving roles of women in our ongoing 2015 community engagement project called POW! The Power of Women. Part of this celebration includes honoring the extraordinary women who were the founders and early supporters of Central City Opera. The company was started by a couple of very creative women entrepreneurs at an extremely difficult time in this country’s economic history – the Great Depression.

**Ida Kruse McFarlane** (1873-1940) was born and grew up near Central City. In her youth, the area was a bustling mining district, known as the “richest square mile on earth,” but by the 1920s most mines were closed and the population had dwindled to a few hundred. The Opera House, built in 1878 with much fanfare, was barely used during the twenties, and was closed altogether in 1927. By that point it was under the sole ownership of Peter McFarlane, a manufacturer of mining equipment and a former Mayor of Central City, who had helped build the Opera House. On his death it went to his children, one of whom was married to Ida Kruse. Ida had completed her BA and MA at Vassar and had joined the faculty of the University of Denver, teaching English literature. She came up with a plan to revitalize the Opera House as the home of a summer theatre festival. She persuaded her husband and his siblings to donate the Opera House to DU in 1931 to be used for theatrical and musical offerings. (DU later turned the theatre over to the Central City Opera House Association, also formed by Ida and Anne Evans.)

Anne Evans (1871-1941) was the daughter of John Evans, second Territorial Governor of Colorado. A physician and politician, he had founded a hospital and Northwestern University in the Chicago area, and he was prominent in the Republican party of Illinois and became a personal friend and supporter of Abraham Lincoln. Lincoln later appointed him governor of Colorado Territory and, during his time here, Evans founded the first college in the territory to help “civilize the city of Denver” - the Colorado Seminary (later becoming the University of Denver). His daughter Anne chose not to marry – an unorthodox choice for a woman from a prominent family at the turn of the 20th century – but devoted herself to “civilizing” Denver in other ways. She, along with other civic-minded types, created parks, founded the public library and the Denver Art Museum, collected and exhibited Native American arts, and promoted the recognition of prominent Colorado pioneers. She was a trained and talented artist herself and was actively involved with both DU’s art school and the theatre department. Anne and Ida were friends and colleagues, and she enthusiastically embraced Ida’s idea to reopen the historic Opera House as a performance venue, but added the twist that it should also be a memorial to Colorado’s pioneers.

Neither woman appears to have been daunted by the fact that it was 1931 – the height of what came to be known as the Great Depression. They set about realizing their dream, collecting partners who could help restore the badly deteriorated theatre and convincing folks in the New York theatrical world to buy into the enterprise. Anne took on the fundraising to make this possible, hitting on the idea of selling theatre seats for $100 each (a small fortune at that time). Purchasers could name their chair in honor of a Colorado pioneer. Names and dates were carved on the seat backs* – the date notes when the honoree arrived in Colorado. These two determined women recruited hundreds of volunteers to accomplish the miraculous reopening of the Opera House in just a year, presenting a prestigious first summer festival in 1932. Until their deaths in 1940 and 1941, Anne and Ida dedicated themselves to developing the Central City Opera festival and its historic buildings – it quickly became nationally recognized, and helped revitalize the town of Central City.

*See image next page; these names were transferred to new seating in 2000.

by Deborah Morrow

"Anne Evans" by Emma Richardson Cherry, courtesy of History Colorado
At the time of Ida and Anne’s passing, another “angel” appeared to further their dream. **Julie Penrose** (1870-1956) was the widow of mining magnate Spencer Penrose. The couple had been deeply involved in the development of Colorado Springs, building the Broadmoor Resort and other attractions, as well as founding a prestigious art school and the Fine Arts Center. After Spencer’s death in 1939, Julie embraced Central City Opera as a cause, and, until her death in 1956, provided the impetus and means to make much needed improvements in the old Opera House and other buildings nearby. These included purchasing and updating the Penrose housing complex, remodeling the Teller House and Williams Stables, purchasing stage lighting equipment and wiring, and building the “Cast House” with dressing rooms, costume shop and storage. She also provided scholarships for young professional and high school singers and was involved in the commission of a new opera, *The Ballad of Baby Doe* (which, sadly, premiered shortly after her passing). The generous Penrose legacy continues today through the work of the El Pomar Foundation.

Many other women of distinction have been involved in the stewardship and artistic development of this 83-year-old organization. Included in this ongoing list are:

- **Edna Chappell** – a founding trustee of the Association along with her husband Delos Chappell
- **Helen Black** – reporter and early marketing director (unpaid volunteer)
- **Polly Grimes** – early Executive committee member and tireless volunteer
- **Nancy Parker** – President or Board Chair for more than 20 years
- **Laura Gilpin** – respected photographer who documented the early years of the company
- **Florence Lamont Hinman** – Chorusmaster for many years, and programmer of year-round community concerts in Denver to promote the company
- **Lillian Cushing** – dancer/choreographer for more than 30 years
- **Mae Boettcher, Helen Bonfils, Mae Bonfils-Stanton, Eleanor Weckbaugh, Phoebe Smedley, Erna Butler, Sharon Martin** – extraordinary supporters and volunteers
- **Adelaide Bishop, Hanya Holm, Dorothy Danner, Catherine Malfitano, Elise Sandell** – stage directors
- **Barbara Ferguson, Mary McGlone, Ann Love** – Central City Opera Guild founders
- **Karen Federing** – Director of Production

The Power of Women is certainly demonstrated by these indomitable females whose dedication echoes through the years in the ongoing stewardship of the historic buildings, productions and mission of Central City Opera.

Additional accounts and photos of the history of the Central City Opera and the life of Anne Evans can be found in the books *The Things That Last When Gold Is Gone* by Barbara Edwards Sternberg and *Theatre of Dreams – the Glorious Central City Opera, Celebrating 75 Years*. Both are available in the Central City Opera Gift Shop.
La Traviata

Title Translation: A woman gone astray
Music by Giuseppe Verdi
Libretto by Francesco Maria Piave
Premiered in 1853 in Venice, Italy

Alexandre Dumas the younger, son of the author of The Three Musketeers, wrote a fictionalized account of his love affair with Marie Duplessis* - La Dame aux Camélias (The Lady of the Camellias or Camille) which became a popular play, seen by Giuseppe Verdi soon after it opened in Paris. Verdi was so taken with her story that he immediately set about turning it into an opera. Despite changes in names, times and places, Marie’s tragic love story has remained a favorite for over 150 years, inspiring ballets, books, plays, operas and movies. Verdi’s opera changes her name to Violetta – perhaps because violets bloom so briefly in the Spring, but produce an unforgettable heavenly scent.

The Setting

The late 1800s, Paris and its vicinity

Act I – a party in Violetta’s lavish apartment in Paris
Act 2, scene 1 – a country house where Violetta and Alfredo have been living together
Act 2, scene 2 – a party at Flora’s home in Paris
Act 3 – Violetta’s apartment bedroom in Paris

The Characters

Violetta Valéry – a famous beauty and courtesan of the Paris demimonde** who suffers from consumption,*** but is feeling well during much of the opera
Flora Bervoix – Violetta’s friend and fellow hostess
Baron Douphol – Violetta’s wealthy protector in Act 1; she returns to him later
Marquis D’Obigny – Flora’s escort of the moment
Doctor Grenvil – Violetta’s doctor
Gaston – a Viscount; he introduces his friend Alfredo to Violetta at her party, although Alfredo has been in love with her from afar for months
Alfredo Germont – a young bourgeois gentleman in love with Violetta; she is unaware that he has been visiting her house every day during her recent illness
Annina – Violetta’s maid
Giorgio Germont – Alfredo’s father; he is appalled at his son’s relationship with an “inappropriate” woman

*See “From La Dame aux Camélias to La Traviata,” pg. 19
**Demimonde - (French – half-world) the world of women on the fringe of respectable society, supported by wealthy lovers
***Consumption was the common name in the 19th century for tuberculosis, an infectious disease
“Even after death I shall still love you.”
~ Violetta

Performance Dates:
Matinees at 2:30 pm: July 15, 17, 19, 21, 29; August 2, 4*, 8
Evenings at 8:00 pm: July 11, 23, 25, 31; August 4

Performed in Italian with English supertitles.
Venue: Central City Opera House
*Nina Odescalchi Kelly Family Matinee.

CAST
Violetta Valery: Ellie Dehn
Alfredo Germont: Ryan MacPherson
Giorgio Germont: Troy Cook
Doctor Grenvil: Adelmo Guidarelli

Conductor: John Baril
Director: Elise Sandell
What to Listen for in

La Traviata

By Maestro John Baril

We asked John Baril, Central City Opera’s Music Director and Conductor for La Traviata, to write about some of the musical themes and devices Giuseppe Verdi employed in this opera and what to listen for. Here are his thoughts:

ACT I

La traviata begins with an orchestral prelude that conveys Violetta’s story, but in reverse chronological order. Sixteen solo violins play in 4-part harmony the music that is heard at the outset of Act III and which is associated with her death. Next, accompanied by “oom-pah-pah,” very typical of the period, is her tune “Amami, Alfredo,” which we’ll hear in the middle of Act II, scene 1, just before she leaves him. Lastly, this tune is repeated without the “oom-pah-pah,” now replaced with very delicate ornamentation, especially in the first violins, that is depictive of Act I. The tune is played in a lower, more somber octave by clarinet, bassoon, and ‘cello*.

Il trovatore (“the troubadour”) premiered less than two months before La traviata; not surprisingly, there are unmistakable musical resemblances between the two; the orchestration of the gypsies and matadors in Act II, scene 2 springs instantly to mind. Yet the two couldn’t be more different—a testament to Verdi’s skill. Trovatore seems to stand out for its boldness and public displays; the characters are bigger than life and even the intimate moments are set in cold, dreadful locales. Traviata, on the other hand, even in the opening scene and at Flora’s party, seems desperately intimate. The party music which opens the opera, ravishingly urbane, suddenly becomes chamber music, with only 4 violins, 2 violas, one ‘cello* and bass accompanying the private conversations. Another tutti outburst followed by the “chamber music,” but in a different key, is followed by the most famous music, the Brindisi, or drinking song, in which a solo character makes a toast (Here, it’s Alfredo) and then the company joins in. The Brindisi is common in Italian opera (there are examples in Verdi’s Otello and Macbeth, and Gilbert and Sullivan poked fun at it), but, curiously, the word comes from “Ich bring dir’s,” a very German phrase once used by knights to “offer you” a drink followed, presumably, by a toast.

Banda music (literally wind-instruments playing music from somewhere else) announce a dance. Alfredo, concerned about Violetta’s health, stays behind to confront her, then to confess his love in “Un di felice.” This is one of many of Verdi’s three-quarter time (sometimes 6/8 time), slow “oom-plick-plick” pieces. It’s a fun game to see how many of these can be cited and from which operas; there are many, to be sure, but no opera has more than La traviata.
This particular “oom-plick-plick” piece is made more special by the tune Alfredo sings, “Di quell’amor.”

The tune is emblematic of his love for Violetta and is repeated at several important moments in the opera, sometimes sung (Violetta sings it later in this act, recalling) and sometimes as underscoring in the orchestra. Violetta’s rejoinder in this duet, despite the “oom-plick-plick” underneath, couldn’t be more different: there is daring fioratura (ornamented or “flowered” music) to suggest he flee from her and that only friendship is possible.

In the stretta (refers to the closing of a scene, where music tightens up and usually gets faster) of Act I, the ensemble chatters about dawn ensuing and other parties to attend. (This music is very difficult for a chorus to enunciate this fast without rushing ahead of the orchestra! Left alone, Violetta now sings perhaps the most famous (and fearsome) of all soprano scenes in the repertoire. Called a “double-aria”, the first half of which is slow (“Ah, fors’e lui”) and the second half of which is fiendishly and recklessly difficult (“Sempre libera”), it requires every available tool in a soprano’s toolbox. The slow aria has a reiteration of Alfredo’s earlier line “Di quell’amor;” that emblem, sung in exactly the same manner, even in the same key, and at the end, a cadenza, very delicate and moving at the same time. Then, instantaneously, her mind suddenly changed, she launches into “always free;” music that is desperate, irresponsible and, at the same time, determined; music that characterizes the other side of Violetta.

ACT II
Alfredo’s aria in Act II is usually performed with the strings playing the offbeats (“oom-CHA-CHA-CHA”) on the strings with their bows. However, there is evidence (and at least one famous recording) to suggest that the strings should play this pizzicato (plucked) instead, resulting in a more intimate, nuanced sound. As of this writing, I haven’t decided which to do and will wait to see which accompaniment is most suited to the staging. Lots of “action” happens in a short amount of time during the first scene of this act. Letters filled with good and bad news are written and delivered, and unknown people arrive and are introduced. Much of opera written in the romantic period has to do with expressing how someone feels about information they’ve just gleaned. Therefore, much of that information is delivered in fast recitative (speaking) style, often by underlings and messengers, and then the major characters’ feelings are expressed in slower, more sustained music (arias and duets and such). In this scene, we also hear Violetta’s passionate outburst “Amami, Alfredo,” hinted at in the prelude; listen for the amazing orchestral crescendo which precedes it.
Another fun game involving Verdi operas: how many “father/daughter” duets can you name, and from which works? The combination of baritone and soprano under these circumstances coerced from Verdi some of the most sublime music ever composed for the lyric stage. *Traviata* and *Rigoletto* are perhaps the most recognized, but I encourage you to check out *Simon Boccanegra* and *Luisa Miller*.

The “rules” of opera at the time dictated that Germont (Alfredo’s father) had to have a double-aria too, even though the action stops in order to do so, especially with regard to Alfredo’s anger, so his reactions are allowed for between the cracks of the arias. The second of these arias was often cut to avoid halting the action, but we are keeping one verse of it for two reasons: musical balance and the fact that I wanted to hear Troy [Cook] sing it!

**Act II, scene 2** involves some more party music—this time a costume ball. Alfredo arrives, and with him, some of Verdi’s most intense music (up to this point, anyway) including an obsessively repeated motif (very small rhythmic pattern, first in the lower strings) that keeps the action moving forward to tighten up the drama.

About the drama: *La traviata* is often considered the first verismo opera (realistic, or, about real people as opposed to royalty or mythical characters). Strict censorship by authorities who controlled such things prevented *Traviata* from being performed in modern costume, which was Verdi’s preference. That was considered too risqué and avant garde. However, it resulted in the first chink in the armor: though Verdi would fight with censors throughout his life, this fight resulted in the verismo opera movement, which includes works such as *Cavalleria rusticana*, *I pagliacci*, and much of Puccini’s output. Audiences identified much more sympathetically with this type of naturalistic theatre.

Violetta tries to get Alfredo to leave, mostly for his safety (an impending duel, of course), but his pride takes a hit, all underscored by the intense music. Everyone returns to the stage for an extraordinary ensemble that ends the act. Listen for the different reactions of characters and then Violetta’s gorgeously sad melody in the midst of it all.

**ACT III**

The last Act starts with another prelude featuring pronounced sobbing or weeping in the strings. Very sparse recitative ensues with much information for the audience. Violetta reads a letter (literally speaking out loud, a very rare occurrence in opera) to comfort herself over underscoring which features, you guessed it, Alfredo’s “Di quell’amor” in the solo violin. She sings her farewell aria (“*Addio del passato*”), realizing she will die alone.

An offstage chorus is heard singing a cappella (unaccompanied) party music—it is Baccanale or Mardi Gras time in Paris. Note: anytime you hear offstage music in a stage work, there is always a faithful assistant conductor with a monitor and music stand making sure it all happens smoothly and efficiently. Alfredo arrives and, to
another famous three-quarter time “oom-chick-chick” accompaniment, they sing about leaving Paris as soon as Violetta’s health returns (“Parigi o cara”).

When the voices combine, listen for how differently each is written; that is, Alfredo’s melody is very lyrical and sustained whereas Violetta’s interjections are laboriously separated by (her ever-diminishing) breathing. Violetta tries to get dressed so they can go to church — all with powerful, distressing, insistent music — but to no purpose. The end of this duet (“Gran Dio, morir si giovine”) is supported by pizzicati in the orchestra—which sounds very striking and unusual.

Germont arrives full of remorse to what reminds me of circus-music. The final ensemble, despite its intimacy, features full orchestra, including trombones and tuba, playing along in a kind of death march (except it’s in three - oh, well). Anyone familiar with sister opera Il trovatore will recognize this as a musical kindred spirit to the famous “Miserere” scene from that piece. Again, listen for how the characters express themselves within the confines of this march—very individual rhythmic outbursts layered one on top of the other. In the final moments, Violetta experiences a burst of energy bolstered by the first violin’s very soft reiteration of “Di quell’amor” supported by tremolo (literally “trembling”) string section. The very final bars of music feature the orchestra punctuating the fortissimo timpani roll with their sad, powerful Db minor chords.

Central City Opera’s Artistic Director, Pelham (Pat) Pearce recommends the following videos of La Traviata.

YouTube Excerpts*

Maria Callas, La Traviata, Lisbon, 1958
Patrizia Ciofi, Act II, Scene 2 Finale
Ileana Cotrubas/Thomas Allen, Act II, Scene 1 duet

Full Videos

Teatro La Fenice (Producer). (2004). La Traviata [DVD].
Italy: Rai Trade.
Starring Patrizia Ciofi, Roberto Saccà, Dmitri Hvorostovsky; Conducted by Lorin Maazel

USA: Universal.
Starring Teresa Stratas, Placido Domingo, Cornell MacNeil; Conducted by James Levine

If you’re reading this from a printed copy, all website links are listed beginning on page 56.
We understand that this summer’s production of La Traviata will be your first opportunity to portray Georgio Germont, a father figure and the antagonist in this opera. What are your thoughts about this role?

I think that Germont is driven by what drives any father, a deep love for his son and family. However misguided, he feels that he has Alfredo’s best interests at heart when he asks Violetta to end her relationship with his son. After seeing what the break-up has done to him, he realizes his error and tells Alfredo the truth - just in time for him to say goodbye to Violetta. So at least by the end, he is able to see that Alfredo’s love is true and that Violetta’s intentions were honest. I would like to think that if there were an epilogue to La Traviata, the scene would entail Germont begging for his son’s forgiveness and the opportunity to right the wrong.

In some European countries, singers are hired by a company to perform an entire season of operas (called “house singers”), but in America, opera singers (and most other performing artists) live an itinerant and uncertain life; having to audition frequently, hired for one show at a time, and traveling from job to job. How do you cope with these circumstances, and what makes it worthwhile?

It is indeed a difficult path, however, the personal rewards for me have been fantastic! It certainly helps to have a great manager (as I do) to facilitate having a full calendar of work. That said, when I do have down time, I really do enjoy being at home! One of the ways I cope is to invest in the cost of travel for my husband to come see me wherever I am, or for me to go home whenever my schedule allows. The financial sacrifice is worth the personal gain. In the age of new communication technologies, I certainly make use of Skype/FaceTime/texting etc., which really makes me feel like I am closer to home than I actually am!

Baritones get to play a wide range of character types, from romantic leads to comedic leads to sidekicks, villains and father figures. You’ve done a large variety of roles in your career; do you have a favorite character or character type, either vocally or from an acting standpoint?

One of my first favorite roles was Papageno [a comedic character in Mozart’s The Magic Flute] because I felt that he was a lot like me. I even had to fight my Papageno tendencies, as I would call it, when I would do other roles. As time has passed and my voice and I have changed, so have my favorite roles. Marcello [in Puccini’s La Bohème] has, for many years, been my go-to favorite character to portray; however, I recently had the opportunity to sing Rodrigo in Verdi’s Don Carlo, and I have found a new favorite character. The vocal lines fit me like a glove, and he is a complicated, multi-layered character. I really enjoyed figuring out his psychology and what makes him tick. (Interview continued next page.)
Does the type of theatre (large, small, good acoustics, poor acoustics) affect the way you perform? Since you’ve sung in the Central City Opera House before, please comment on what it is like to sing here.

I have to say that the size or acoustical quality of a theater does change my approach to performing a bit. If a theater is incredibly large, I am always thinking during staging about how to position myself so my voice is always going into the theater. However, I don’t change anything about my vocal technique. When a theater has a dry acoustic, I have to be extremely aware that I don’t try to over-sing because the acoustic makes me feel that no one can hear me.

Singing in the Central City opera house is such a pleasure! It’s very seldom that I get to sing in such an intimate space where you can actually feel the audience with you. Also, to hear a full sized orchestra in that small space is incredible as well. It’s almost like IMAX with surround sound, except it’s live!

The Central City Opera House interior.
Photo by Mark Kiryluk.

ASK THE O

Dear Octavio,

What is the biggest misconception about opera?
- Waffling Wonderer

Dear Waffling Wonderer,

I think the biggest misconception or reason people hesitate to come to the opera is that they think they won’t be able to understand it. To that I say: technology to the rescue! At Central City Opera, we perform operas in the language they were originally written. We do this because the original language best serves the music and the singers; it is the most beautiful and easiest to sing. In order for our patrons to understand the words, we project English supertitles onto a screen above the stage. Our supertitle operator, Tom Getty*, translates the opera libretto into phrases that fit onto the screen. He sits in a small booth at the back of the opera house and follows the musical score, clicking to the next screen of supertitles at the appropriate time. Many other opera houses project supertitles, or they have little screens in the back of the chair in front of each audience member with the translation. We also print a synopsis, or summary, of the opera in our program that you can read before or during the performance. In addition, the drama onstage and the moods of the music should inform you as to what is happening. Opera is theater, and you should be able to understand the basic emotions of the performance no matter what language is being sung.

*Tom Getty is featured in a spotlight interview on page 38.
Giuseppe Verdi was born in 1813 in the Parma region of Italy – the same year Richard Wagner was born in Germany.

By age 9, Verdi was an organist at his local church. Later, when he applied to the prestigious Milan Conservatory to study music, he was rejected and had to study with a lesser-known maestro (teacher) instead.

By 1836, Verdi started to have some musical successes and decided to get married. His two children died in infancy and, in 1840, his young wife also died. (He remarried in 1859, but had no more children.)

His fame began with Nabucco (his third opera) in 1842 and was cemented by the time La Traviata premiered. His three most successful operas up to that point were Nabucco, Rigoletto in 1851, and Il Trovatore in 1853. His reputation as a master was sealed with La Traviata, also in 1853.

Folklore has it that La Traviata had a troublesome opening night. The Rough Guide to Opera says:

The first performance of La Traviata in Venice in March, 1853 was a complete disaster. The tenor had a terrible cold and kept croaking all over the place. All in all, the audience thought Verdi’s tragic opera was the funniest thing they’d heard in years. Salvini-Donatelli, the soprano playing the consumptive Violetta, was so hefty and healthy-looking that every time she sang, the audience burst into gales of laughter. It was not a good sign.

This is refuted by some music scholars, but no matter what the truth is, within fourteen months the opera was a huge success.

Verdi’s name became a symbol for the unification of Italy under one king (it had been a divided state since the Napoleonic wars): V(ittorio) E(manuele) R(e) D’ I(talia) – Victor Emmanuel, King of Italy. This was achieved in 1861.

Verdi wrote a total of 28 operas. He was popular and successful during his lifetime, which isn’t all that common for composers. His last opera, Falstaff, is still hugely popular, written when he was 80 years old.

He suffered a fatal stroke in 1901. Verdi was such a beloved figure that outside the place he was staying the streets were covered with straw to muffle the sound of passing horses and carriages. He died a few days later, had a funeral without music, and was buried next to his wife. One month later a great public funeral procession was held, with as many as two hundred thousand people attending. A choir of 800 voices performed, honoring the great composer. During the celebration, both his and his wife’s caskets were moved to the Casa di Riposo per Musicisti, a home for retired opera singers and musicians founded by Verdi.
As a director, what’s the process for finding a fresh or personal approach to an opera that is as frequently mounted as La Traviata?

I always start by reading as much as I can. I love reading the source material a composer and librettist use, reading biographies of what the composer was thinking while writing the opera, etc. I’ve learned a lot about courtesans and the demimonde of 19th century Paris in the last few months! Then, the next trick is to try to hear the music and words like you’re hearing them for the first time; this is pretty difficult with an opera so popular that it’s wormed its way into your consciousness by osmosis! You have to ask yourself...what’s the character thinking beyond the text? What isn’t this character saying? What is the music saying for them? There’s a certain comfort in knowing that La Traviata is so frequently done. It can free us up from seeking originality just for its own sake. There is nothing under the sun that hasn’t been done with this opera, so now we’re free to listen to the characters and the music, and to make a show that does right by them. During the rehearsal process we get to discover for ourselves why the characters do what they do and how they do it. So, by bringing our own hearts and minds to the opera, I think it will turn out to be personal for each one of us.

What advantages do you see in producing La Traviata in a small theatre like the Central City Opera House?

There are two great advantages to an opera like this in a house like Central City’s. The first is size, and the second is history. La Traviata is an intimate character piece. The heart of it lies with Violetta, our heroine. When we in audience get to sit as close to her as we do in Central, we live her story with her. We’re not just observing her life, love, sacrifice, and death; we’re a part of them. We’re not watching the characters in Acts I and II, we’re at them.

This opera, these characters, and this story are part of a long continuum. There have been countless movies, ballets, plays, and TV shows that have either reproduced or adapted this story...Violetta/Marguerite Gauthier/Marie Duplessis have been elevated to legendary status. It’s fun to think of all those generations of this story intersecting with all the generations of productions that have graced the Central City Opera House stage.

Please share your thoughts on what’s below the surface of the character of Violetta. We know she suffers from a terrible disease [tuberculosis] and appears to be a victim in other ways as well, but is that all there is?

This is exactly the question that I’ll be working on with the singers in rehearsals, so I can’t give you a firm answer. We can find the answers in many places: the music, the story of Marie Duplessis (the real-life courtesan on whom she’s based*), the play and novel by Dumas Fils, in Ellie Dehn’s (our Violetta) choices, and the way the other cast members/characters react to her. Personally, I love this character for her cynicism, and for the way she takes charge of her own life. She’s determined to live well and joyfully, and makes no apology for how she does it. Marie Duplessis overcame a background of poverty and abuse to become the famed and wealthy courtesan that inspired Dumas and Verdi. I like to imagine that Violetta did too. I love Verdi heroines like Violetta because they make decisions. I think she makes her own decision to sacrifice her relationship with Alfredo. It’s something that his father can ask, but she makes the decision, and sticks to it, even when it’s unbearably painful. To me, this character is the perfect blend of beauty, intelligence, courage, and vulnerability. (Interview continued next page.)

*For more on the adaptations of Marie Duplessis’ story, check out “From La Dame aux Camelias to La Traviata” on page 19.
Describe your career path in becoming an opera director.

I went to college at the Conservatory of Theatre Arts at Webster University to pursue a BFA in theatre, never having dreamed of working in opera. Opera Theatre of St. Louis has its home on Webster’s campus, and my freshman year I got a summer job there on the props crew. The rest is history! That was 21 years ago, and since then I’ve worked at more than two dozen companies on more than 100 productions. This includes six seasons as an assistant director at Central City! I started out in stage management, but couldn’t stop thinking about what was happening onstage instead of backstage. I’m addicted to the sense of discovery that comes each time I start rehearsals on a new show. I’m so delighted to be able to return to Central City after seven years away: this company still feels like home!

Word Search

How many of the words below can you find? Answers can be found forwards or backwards, horizontally, vertically and diagonally. Stuck? The solution can be found on page 55.

| ALTISIDORE | BARITONE | BASS | BOISMORTIER | BRITTEN | CENTRAL CITY | CONFLICT | COSTUME | CURTAIN | DIRECTOR | DON QUIXOTE | DRESSING | DUCHESS | DUET | EUREKA STREET | INTRIGUE | LA TRAVIATA | LIGHTS | MAESTRO | MAN OF LA MANCHA | MEZZO | ORCHESTRA | OVERTURE | PIANO | PRODIGAL SON | PROPS | RECITATIVE | REHEARSAL | ROOM | SOPRANO | TENOR | TRIO | VERDI | WASSERMAN | WIG |
In 1848, Alexandre Dumas, fils (the younger), followed in his famous father’s footsteps, publishing a novel whose story was so compelling that it would endure and inspire countless re-tellings right up to the present day. The father’s most famous effort was, of course, *The Three Musketeers*. The son’s largest fame came from the play version of his novel, *La Dame aux Camelias* (The Woman of Camellias), based on his own personal relationship with a famous courtesan or demimondaine* of the day, Marie Duplessis. The play debuted in 1852 and was an instant success. Giuseppe Verdi saw it in Paris shortly after it opened and immediately began work on an opera version — *La Traviata* opened in Venice only one year later. It continues to be one of the top five operas performed around the world.

Marie Duplessis, the real woman who lived this grand story, was a French country girl, sold into prostitution by her father at the age of 14. Arriving in Paris where she plied her trade to university students, she came to the attention of a wealthy duke, who taught her the niceties of aristocratic life and brought her into the company of other rich men. She became a renowned courtesan in the highest circles by the age of 20. Dumas fils was one of her lovers. Her lasting fame is probably a result of the fact that she died of tuberculosis (known as consumption back then) at the age of 23 — still beautiful, remembered by many. Even Charles Dickens was fascinated by the story of this woman who was essentially a well-paid escort to wealthy men, but was known to all of Paris as a refined beauty of grace and distinction. Upon her death he commented, “One could have believed that Marie was Jeanne d’Arc or some other national heroine, so profound was the general sadness.”

The opera composer Verdi was most likely aware of her story long before he saw Dumas’ play in 1852. He and his mistress, soprano Giuseppina Strepponi (whom he later married), lived for a time in Paris, possibly to avoid the censure of their illicit relationship by relatives and colleagues in Italy. They may have even seen or met Duplessis, who frequently attended the theater and moved in educated circles. Strepponi must have felt some sense of kinship, herself an unmarried companion to a rich and well-known man. Verdi’s motivation for choosing to set music to this story is undocumented, but it is easy to speculate that he was deeply intrigued and felt that its integral drama could be enhanced by his music. Perhaps he was even making a point in his own (and Strepponi’s) defense. In any case, he had a commission from La Fenice (opera house) in Venice for a new opera to premiere in 1853. *(Continued next page.)*

* Demimonde (French – half-world, coined by Dumas in another play from 1855 called *Le Demi-monde*) refers to the world of women on the fringe of respectable society, supported by wealthy lovers. Some were renowned beauties with names known to everyone. These women were called courtesans or demimondaines.
Verdi and his trusted librettist, Francesco Maria Piave, set about adapting Dumas’ play, and La Traviata quickly came together. He expressed excitement over the fact that he was composing a work that was “a subject for our own age.” In Violetta, he was creating a character not often seen in opera, a woman who can make her own choices – even though she is beholden to and manipulated by men. Her dilemma at the end of Act I – whether to give in to Alfredo’s avowed love, or to keep the freedom and power her high status brings (“Sempre libera”*) – was alien to most women of the time.

Their lives were ruled by men; they effectively had no status in society. Courtesans like Violetta had power – they set fashion in dress and the arts, and many had great influence over the men who supported them.

Verdi intended the opera to be performed in modern dress and settings, but the Italian censors (with whom he had grappled in the past over other works) insisted the subject was too controversial and shocking to be shown as a contemporary story. They mandated that it be set in the 17th century instead (a time when morals were, apparently, a bit more relaxed). Verdi was able to maneuver it back to modern times for productions in later years, but had to comply for its premiere.

The composer was also dismayed when he discovered that the Venetian opera company had cast soprano Fanny Silvini-Donatelli as Violetta; he even sent Piave to Venice to try to get the role re-cast, but the company director could not be moved. Although an acclaimed singer, the 38-year-old Silvini-Donatelli was considered by Verdi (and apparently the public) to be a bit too old and robust-looking to play the delicate courtesan dying of consumption. Reports vary on the public reception of the premiere, but Verdi wrote to several colleagues afterward, calling it a failure. “Was the fault mine or the singers’? Time will tell.”

Time did tell, and quickly. After a few minor revisions, a different theater in Venice produced La Traviata to great acclaim. Within another two years it had already made its way to Vienna, London, Paris and New York, and would soon become one of the most popular operas ever created, if not THE most popular, right up to today.

What is it that makes this story so compelling that it inspired countless adaptations in multiple languages and genres? It spawned ballets; new plays (including a drag version and a musical); dozens of films, including Camille with Greta Garbo and Moulin Rouge with Nicole Kidman; and was even the basis for the infamous 1970 novel and film, Love Story. The answer is in the compelling title character - Marguerite in Dumas’ novel and play, Violetta in Verdi’s opera. Actresses and sopranos from Sarah Bernhardt to Anna Netrebko have sought to bring this multi-faceted heroine to life. Garbo won an Oscar for her 1936 performance in Camille and Maria Callas performed Verdi’s Violetta to great acclaim, inspiring yet another play with her famous 1958 Lisbon Traviata. Marguerite/Violetta is at once confident, radiant, determined, yet sympathetically vulnerable as she first gains true happiness, then sacrifices it to ensure the happiness of a girl she will never meet. Her heartbreak becomes ours as we follow her journey from love to loss.

The game of Sudoku is usually played with the numbers 1 through 9. Try this musical spin instead! The rules are quite simple — fill in the blanks so that each row, each column, and each of the nine 3x3 grids contain one instance of each of the musical signs listed below. Hint: start with rows, columns or squares that have 8 of the 9 already filled.

Solution is on page 57.

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quarter note  sharp  quarter rest  flat  bass clef  treble clef  repeat  forte  piano
Man of La Mancha

Written by Dale Wasserman
Music by Mitch Leigh, Lyrics by Joe Darion
Original Production Staged by Albert Marre
Originally Produced by Albert W. Selden and Hal James
Premiered 1965 at the Goodspeed Opera House in Connecticut

Rated PG 13

In Dale Wasserman’s Tony-winning musical, the “Man” of La Mancha is not Don Quixote, as many people assume, but the man who created him, author Miguel de Cervantes. In this fictional account, Cervantes is imprisoned by the Spanish Inquisition for collecting taxes from (and ultimately foreclosing on) a church. While awaiting the official trial, Cervantes’ fellow prisoners stage a trial of their own, charging him with being an idealist, a bad poet and an honest man. In defense of his guilty plea (in order to gain leniency with this peer court), Cervantes re-enacts the adventures of his famous knight-errant Don Quixote.

The Setting

Spain at the end of the 16th century. The common room of a stone prison vault in Seville and various places in the imagination of author Miguel de Cervantes.

The Characters

Miguel de Cervantes – A imprisoned poet, playwright, actor and part-time tax collector who re-creates for his fellow prisoners the world of a character he has created, Alonso Quijana – an elderly country squire who reads so many chivalrous books he begins to imagine himself as a knight named Don Quixote

His Manservant – Cervantes’ loyal companion who takes on the role of Don Quixote’s squire Sancho Panza for the trial “entertainment”

The Governor – A fellow prisoner who presides as Judge over the trial and portrays the Innkeeper

The Duke – Another prisoner, who acts as Prosecutor against Cervantes and portrays Dr. Carrasco (the future son-in-law of Alonso Quijana), hoping to discourage the elderly man from his fanciful pursuits

Aldonza – the story name given to one of the female prisoners, whom in turn Don Quixote believes is the fair Dulcinea, the ideal woman to whom he dedicates his quest

Additional Prisoners, male and female, become various characters in Don Quixote’s world, including Alonso Quijana’s niece and housekeeper, muleteers and occasionally horses.

The Captain of the Inquisition, and his men, including soldiers and prison guards
“When life itself seems lunatic, who knows where madness lies?”
– Don Quixote/Cervantes

Performance Dates:
Matinees at 2:30 pm: July 22*, 25, 26*, 28;
August 1, 5, 7, 9
Evenings at 8:00 pm: July 18, 24, 30

Performed in English
Venue: Central City Opera House

CAST
Cervantes/Don Quixote: Robert Orth
Aldonza: Lucy Schaufer
Sancho Panza: Keith Jameson
Innkeeper: Adelmo Guidarelli

Conductor: Adam Turner
Director: Paul Curran
You’ve probably heard of the term “a play within a play,” where the actors on stage portray characters who are also putting on a play. This fictional device has been a part of literary history for centuries, from Scheherazade to Shakespeare (and in fact, is used in three of the four Central City Opera 2015 Festival productions). *Man of La Mancha* could be considered a fantasy within a charade within a musical. It is loosely based on the novel *Don Quixote* by Miguel de Cervantes...which is also made up of stories within a story. So how did this Tony-award winning musical become a classic of the musical theatre repertoire? Let’s start at the beginning.

Imagine being an American writer, on vacation in Spain, relaxing in an outdoor café and reading the newspaper. You read an article that says you’re there to scope out ideas for a film based on a world-famous Spanish novel, likely to star a specifically named actor. You laugh, knowing the actor’s agent is merely trying to get his client noticed. That’s exactly what happened to writer Dale Wasserman while on vacation in Madrid in 1958. While laughing at the newspaper article about his supposed *Don Quixote*-based film, he felt someone looking over his shoulder. He turned to find a great marble monument to author Miguel de Cervantes, with the equestrian statues of the characters Don Quixote and Sancho Panza at his feet, right there in the Plaza de España. Coincidence? Perhaps.

Wasserman found himself thinking more and more about *Don Quixote*. He asked himself, why had there never been a successful movie based on the novel? He discovered more than a hundred musical settings of Cervantes’ works, most of them versions of *Don Quixote*. As he dug further, into all theatrical fields – puppetry, plays, movies, musicals, operas, ballets and entertainments – Wasserman stopped counting after reaching more than 400 adaptations. Again, he felt most of them were failures. Now his curiosity was piqued and he felt challenged. If *Don Quixote*, “the world’s greatest novel,” was so famously seminal, so rich in character and idea [see our separate article about the novel on page 30], why should it be so difficult to dramatize? He kept researching and became intrigued by the author Cervantes himself, especially once he discovered that *Don Quixote* was written by a man in the declining years of his life, desperate to make some money. Wasserman really hit on Cervantes’ quote, “I know who I am, and who I may be if I choose.” These were the words of an actor. Actually, Cervantes was an actor, director and playwright; being a dramatist himself, Wasserman could connect to this man.

Wasserman originally wrote *Man of La Mancha* as a 90-minute live teleplay for the DuPont Show of the Month on CBS. The Studio requested a different title, arguing that most of the audience wouldn’t be familiar with La Mancha in geography or meaning. (See our “Where in the World is La Mancha” article on page 29.) A quick substitution was made to re-title it, *I, Don Quixote*, starting.
the first of many confusions between whether the script is about the author or his fictional character. The teleplay received enough interest that producers in New York asked about turning it into either a play or a musical. While not truly a musical, the teleplay included quite a bit of music to underscore or punctuate the action. According to Wasserman’s autobiography, The Impossible Musical, he insisted that “a bona fide composer be engaged to create this underscore.” The stage directions are filled with musical moments and numerous characters making entrances while singing or “bawling out a ditty” while working. Wasserman stated, “Certainly I didn’t have a musical in mind as I was writing. Just as certainly, the demands for music were emphatic.”

Man of La Mancha was optioned by a couple different producers who ultimately let the option expire. Approximately four years after the teleplay, Wasserman was approached by Kismet Broadway director Albert Marre, who already had a composer on board. Wasserman had never heard of Mitch Leigh before, but soon found out that Leigh (a jingle-writer who was independently wealthy from his successes like “Nobody Doesn’t Like Sara Lee”) was in a position to be the main financial contributor as well. In one week’s time, Marre and Wasserman laid out the foundation for the musical; Wasserman attributes this short turnaround to his teleplay’s adaptability, as he had already hammered out most of the crucial literary elements. As for a lyricist, the team originally worked with W. H. Auden, but Wasserman didn’t like the treatment his story was given by Auden. Auden was replaced with Joe Darion, who had collaborated with Mel Brooks to write Shinbone Alley, an offbeat musical that had played Broadway. Wasserman and Darion met almost daily to collaborate, while Leigh worked with a team of orchestrators and presented nearly-complete recordings in return, to the duo’s surprise. Since Leigh didn’t play piano, they couldn’t hear him tinker around with a piece that wasn’t quite right – but in another week or so they received an updated version of the song which was “perfectly lovely and more properly attuned to the play.” In this succinct and collaborative manner, the musical Man of La Mancha was born.

With the script completed, it was time to find additional backers. Leigh had been able to finance the writing of the show, but getting it on its feet would take much more. After numerous auditions for potential financiers (or “backers”), one of the few interested in taking on the challenge was the recently-restored Goodspeed Opera House in an obscure Connecticut river town. Now known for nurturing promising new musicals (it was the “birthplace” of Annie, among others), back then it was only the venue’s third year, and the first time it had ever attempted a world premiere.

The show opened in June of 1965 and was not an immediate hit. It was reworked and re-opened in mid-August, with much more power and impact. The end of the run was sold out, but still no one really wanted to attempt the show in New York. It persevered and opened in November of the same year at the ANTA Washington Square in New York, a temporary shed-like structure built to house Elia Kazan’s acting company until Lincoln Square was ready. The critics’ reviews were mixed either “brickbats or bouquets, but rarely anything in between.” It took the public roughly five weeks to be convinced to take a chance on the show’s subject matter or the theatre’s location, but word soon spread.

(Article continued next page.)
Eventually the sold-out show moved to the Martin Beck Theatre and won five Tony Awards. Wasserman opens his autobiography with these words:

*Man of La Mancha* was born in November, 1965, as a production nobody wanted, booked into a theatre nobody else would have, and ignored by everyone except the public. Prior to opening and during its tryout it had been adjudged by the wise men of Broadway as bearing a certain shy charm but a dim future, incapable of competing against the heavyweights. Certainly not, as *Life* magazine proclaimed, A METAPHYSICAL SMASHEROO. Metaphysical it surely was, but certainly none of those wise men – or anyone else, in fact – could conceive that it would become a “smasheroo.”

If measured by the number of productions worldwide, *Man of La Mancha* may be the most popular musical of the last half century or so. It has been performed in at least 44 countries in roughly 40 languages, including nine distinctly different dialects of Spanish, often between 300 and 400 productions a year. A film was made in 1972, but it was not as successful. In the stage version, everything takes place in the prison, and uses imagination to recreate the novel’s scenes. The film version of the musical cuts to open-air, realistic scenes, with Don Quixote on horseback and sweeping views. Additionally, like many movie musicals, several plot points were also changed for the film, not necessarily for the better. *Man of La Mancha* works best on stage, sweeping the audience in by allowing them to create their own visuals of this fantasy world. Using Wasserman’s words, “…what keeps *Man of La Mancha* alive is not only its philosophy but its accessibility. It can be performed in a myriad of ways, in all sorts of spaces and at many levels of professionalism...It ‘works,’ even in the hands of amateurs and arty directors. I have seen it performed in a tent adjacent to a thundering freeway; on a stage bare of all scenery but projection screens; in the midst of a war with interruptions of exploding grenades; in almost every conceivable environment....it is not an ‘impossible musical’ after all. Merely improbable.”

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**Don Quixote’s Rules**

(as told by Wasserman)

Take a deep breath of life and consider how it should be lived.

Call nothing thy own except thy soul.

Love not what thou art, but only what thou may become.

Do not pursue pleasure, for thou may have the misfortune to overtake it.

Look always forward; in last year’s nest there are no birds this year.

Be just to all men. Be courteous to all women.

Live in the vision of that one for whom great deeds are done...she that is called Dulcinea.

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*Be sure to check out “Spanish Influences in a French Opera and an American Musical” on page 37.*
Our audiences are familiar with you in musical theatre roles, portraying Elsa in last year’s The Sound of Music and Aldonza in Man of La Mancha this year. However, your repertoire includes many famous characters of the opera world, including Suzuki (Madama Butterfly) and Marcellina (The Marriage of Figaro). Do you approach the roles or music any differently?

My meat and potatoes work is mainly contemporary music with smatterings of standard repertoire and of course "musical theatre" - yet as far as I’m concerned, it’s all music theatre. We are story tellers.

My preparation remains fairly consistent. I mean, your physical and mental muscles need time to own the notes and the story and depending on the demands of the role, you've just got to give yourself time to ponder, work like a demon and let it stew.

It all comes down to these questions: are you the type of artist willing to be flexible enough, to risk a lot and bend to what a composer and librettist are asking? Or are you someone happier bringing exactly who you are, vocally and dramatically, to a role? Or is there indeed a balance?

This is an incredibly esoteric answer! But I believe it's worth asking these questions when the range of repertoire is continually expanding with every new composition written and programming decision made.

So, in a nutshell, yes! - I approach each role with the same dogged energy of honouring the style and intention of the composer and librettist, and demand that I honestly ask myself whether or not I can produce the sounds and storytelling required of the role.

Your work has spanned many continents, including stints in Paris, Milan, Hamburg, Portugal and New Zealand. Can you discuss any differences in the way opera is rehearsed and produced in other countries or if the audience reaction or expectation is any different than here in America?

Opera rehearsals are like a mirror to the culture and country in which you're working. Some stereotypes definitely ring true! Italy can be pure chaos, England has lovely tea breaks, and Germany is well organised. Some countries do not have unions - like the UK. It's no longer a closed shop, thanks to Margaret Thatcher. So it's the protections given to the musicians or chorus in the room which denote how the soloists are treated. Odd, right?

People react in all sorts of ways to theatre the world over - but the one common reaction these days which is pervasive is the booing of "bad" characters, like Pinkerton or Claggart. It's a pantomime reaction or TV behaviour, and frankly, I do not care much for it. Give the actor the credit for his or her performance after hours of sweating for you. A teasing "boo" followed by a hearty cheer is one option which is palatable. Yet I'm still perplexed by this audience reaction nonetheless. (Interview continued next page.)
You are returning for your second season “on the Hill” in Central City. With one summer under your belt, what are you looking forward to most and are you prepping/packing any differently this time?

Well, I left a box of sheets/towels last summer and I just sent a package with my steamer and other altitude friendly remedies - so I’m prepared on that front. I'll bring loads of tea from home because it's my life blood. I'm obsessive about TEA. And finally I'm so looking forward to being naughty and outrageous with unstoppable Bob Orth, working again with the wonderful Paul Curran after far too many years, and doing a few late night cabaret numbers in the bar with incomparable Tom Getty*! See you soon.

*Tom Getty is featured in a spotlight interview on page 38.

ASK THE O

Dear Octavio,

What is the difference between opera and musical theatre?
- Perplexed Patron

Dear Perplexed Patron,

At the basic level – nothing. Both opera and musical theatre tell stories using music. Musical theatre is just a newer development of the opera form. The classic musical theatre works (such as those of Rodgers & Hammerstein) were inspired by opera – South Pacific, for example, has a large orchestra and requires big voices, just like most opera. The most noticeable difference is that opera is usually unamplified (no microphones), but musical theatre singers and actors almost always use wear microphones today. This means that the way the music is sung differs between the two genres. In opera, the singers need to project over an orchestra, and in musical theatre, the microphone does that job for the singer. So the way sound is actually produced is different, and that creates a different aesthetic for the audience. However, amplification of musicals and plays wasn’t the norm until the 1980s, and many opera companies perform classic musicals with limited or no amplification. Most operas do not have spoken dialogue – but there are always exceptions. Most music theatre DOES have spoken dialogue – but again, there are exceptions. Musically speaking, a lot of musical theatre takes inspiration from popular music. But one could argue that the music of some of the greatest opera composers ever (Mozart, for example) WAS the pop music of the day. As you can see, this is a great question for inspiring debate! I encourage you to attend both La Traviata and Man of La Mancha this summer and explore the shows’ similarities and differences for yourself.
“La Mancha,” translates as “The Channel” and refers to a wide bleak plain in Spain (pictured above in red). It can also be translated as “The Stain” - not great for a knight’s home base. The climate, according to Dale Wasserman (Man of La Mancha), is “Nine months of winter and three months of hell...It’s easy to invent fantasies in La Mancha, to believe that men might go mad and invent worlds not yet made.”

The red route traced below was published in the 1780 illustrated Spanish edition of Don Quixote, following the title character’s adventures, including:

- **Argamasilla de Alba**—Don Quixote/Alonso Quijana’s village (scholars think)
- **El Toboso**—home of Dulcinea
- **Puerto Lápice**—location of the Inn where Don Quixote was “knighted”
- **Cave of Montesinos**—site of one of Don Quixote’s adventures
Everyone has heard of William Shakespeare, the great English playwright, but have you heard of the Spanish novelist, playwright, and poet Miguel de Cervantes? His masterwork Don Quixote is considered to be the first modern novel. Shakespeare and Cervantes lived at the same time, between the years 1564 and 1616, and died within a few days of each other. They even share the honor of World Book Day of April 23 commemorating their deaths. [See sidebar on the next page.] The publication of Don Quixote in 1605 and its subsequent English and French translations shot Cervantes to international fame, so it is possible that Shakespeare knew of Cervantes. However, a relationship between the two men has never been proven. Whether or not they knew each other, these two seminal writers made huge contributions to the literary canon. Let’s delve a little deeper into Cervantes and Don Quixote.

Little is definitively known about Miguel de Cervantes, but we do know some of his life’s milestones before Don Quixote. Miguel was born in a small town near Madrid, Spain, around September 29, 1547. His father Rodrigo was a barber-surgeon (kind of like the fictional Figaro) and his mother Leonor was a nobleman’s daughter who had to be sold into marriage to pay her father’s debts. Theirs was a loveless marriage. Miguel and his family moved around Spain many times when he was young, and during this period, he met and fell in love with a barmaid, Josefina. They almost eloped, but Josefina’s father forbade her from seeing Miguel because he was so poor. This heartbreak prompted young Miguel to go to Italy in the late 1560s to study Renaissance art, literature, and poetry, like many other young Spanish men did at that time. Italy was the popular place to go to gain knowledge of the world and further one’s career. A few years later, Miguel joined the Spanish navy, and was severely injured in battle. He took a few years to heal, and then he reenlisted in the navy. While sailing from Naples to Barcelona, his ship was attacked by Algerian pirates. He was a slave in Algiers for five whole years (attempting escape multiple times) before his parents were able to pay ransom and bring him home to Madrid. Although these early life experiences were tremendous hardships, they were rich fodder for Don Quixote. Cervantes settled down in Madrid in 1580 and began to live the middleclass life of a tax collector – with the idea of Don Quixote bubbling inside.

In 1605, after publishing several lesser-known works, Cervantes published Part I of Don Quixote. (The full title is El ingenioso hidalgo don Quijote de la Mancha, or The Ingenious Hidalgo Don Quixote of La Mancha.) The novel can be summed up neatly using a description from the musical Man of La Mancha:

“Alonso Quijana [is] a country squire, no longer young. Bony, hollow-faced...eyes that burn with the fire of inner vision. Being retired, he has much time for books. He studies them from morn to night, and often through the night as well. And all he reads oppresses him...fills him with indignation at man’s murderous ways toward man. He broods...and broods...and broods -- and finally from so much brooding his brains dry up. He lays down the melancholy burden of sanity and conceives the strangest project ever imagined...to become a knight-errant and sally forth into the world to right all wrongs. No longer shall he be plain Alonso Quijana...but a dauntless knight known as -- Don Quixote de La Mancha.”

(Article continued next page.)
William Shakespeare and Miguel de Cervantes both died on April 23, 1616*....and yet they did NOT die on the same day. How is that possible?

Shakespeare lived in England, where folks were using the Julian calendar (originally created in 46 BC). However, this calendar didn’t quite line up with our sun’s orbit—it was too long by a percentage of a day, which can really add up after a few centuries (approximately one day every 128 years). In 1582, Pope Gregory XIII didn’t like how “off” the date of Easter was, so he has his followers convert to the new Gregorian calendar (the one we still use today). England didn’t convert to the Gregorian calendar until 1752, so when our two authors died “on the same date” it was actually 10 (or 11) days apart.

*According to parish records, Cervantes actually died April 22 and was buried April 23, but it is often celebrated on the latter. UNESCO’s World Book and Copyright Day was set on this date to honor the triple death date of Shakespeare, Cervantes and another Spanish writer, Garcilaso de la Vega, along with other writers who were born or died April 23rd.

Don Quixote hires his real-life servant, a lowly but witty man named Sancho Panza, as his squire, and the two “sally forth” into Spain for their many adventures. These adventures are partly chronicled in the musical Man of La Mancha and the opera Don Quixote and the Duchess, two of Central City Opera’s productions this summer. No spoilers here; you’ll have to come to the shows to find out what happens.

Up until 1605, published works were in two forms: poetry and prose. If it was fictional, it had to be in verse. If it was truth, it had to be in prose. If fiction was presented in prose, it was perceived as truth, and the Catholic Church’s censors would have none of this. However, Don Quixote was written in prose...and Cervantes was able to get away with this because he stated right away that he was merely translating a story he heard from a Moor, and weren’t Moors untrustworthy anyways? It was a clever way to blur the lines between fiction and reality and avoid censorship—and it worked.

The public loved Don Quixote – so much so that before Cervantes could publish Part II of Don Quixote a decade later in 1615, someone else wrote their own sequel. Perhaps it was the first instance of fanfiction? It’s not clear who exactly this author was, but the publication of the false sequel certainly spurred Cervantes into writing his own. However, Cervantes was not a fan of the fanfiction, and he debunked the false sequel in his dedication of Part II, saying that the reason he kills off Don Quixote at the end is so no more books can be written about him. One of the main themes of Don Quixote is how fiction influences real life. This theme is manifested in many ways: Don Quixote (the man) becomes delusional because he reads too many fictional books, and he decides to go on a real-life quest. Another author writes the false sequel (fiction), which influences the real-life Cervantes to write his own sequel, in which he and his characters make references to the fictional knock-off sequel. Don Quixote and Sancho come across the false sequel and their actions are influenced by that encounter. Many of the people they meet on their journeys in Part II have read Part I and therefore are familiar with Don Quixote and Sancho. Cervantes’ introduction of metafiction (fiction that thinks or talks about itself) changed literature forever.

Don Quixote not only influenced literature, but it also influenced the Spanish language itself. Modern Spanish language is even referred to sometimes as “the language of Cervantes” because of how influential his writing was on the language. Cervantes wrote his masterpiece in two types of Spanish; Old Castilian is spoken only by Don Quixote, while the rest of the characters speak a more modern version of Castilian. This serves to accentuate the difference between Don Quixote’s old fashioned, chivalrous ways and the more realistic outlooks of everyone around him. This humorous effect is more difficult to see nowadays because the reader must be able to distinguish the different between two older versions of Spanish, but when the novel was published, readers loved it. Picture Don Quixote speaking Shakespearean English in today’s world, and you’ll have a good idea of how effective the two language styles were to the first readers of the novel. (Article continued next page.)
The legacy of *Don Quixote* lasts in its countless adaptations: opera, ballet, music theatre, symphonic tone poem, puppet shows, zarzuela (Spanish operetta), movies, song cycles, video games, paintings, comic books...you name the art form, and *Don Quixote* has been there. Could Cervantes have imagined that his hero would someday be featured in a superhero comedy drama called *Defendor*, a CG-animated film called *Donkey Xote*, or a puppet opera called *Master Peter’s Puppet Show*? Considering that Cervantes killed him off at the end of *Part II*, he might even be a little angry that *Don Quixote* was resurrected by other artists. But surely, he would secretly be pleased that for someone of such a humble and difficult beginning, he and his hero are still remembered.

PICTURED: From the phrase “tilting at windmills” to calling someone “quixotic,” *Don Quixote* references have permeated our culture. Some of the more iconic uses are pictured clockwise from top right: images by Salvador Dali and Pablo Piccaso; Mr. Rogers’ puppet friend Donkey Hodie, who wants to live in a windmill; Toad the Wet Sprocket’s album titled Dulcinea (*Don Quixote’s* muse); and the documentary *Lost in La Mancha* about Terry Gilliam’s failed attempt to make a movie starring Johnny Depp.

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16th-century Spanish Music — The Sound World of Cervantes

By Emily Murdock

This summer, you will hear the famous Spanish story of *Don Quixote* told in French Baroque music from 1743 (*Don Quixote and the Duchess*) as well as in an American musical from 1972 (*Man of La Mancha*). But what kind of music was Cervantes listening to when he wrote his novel in the late 16th and early 17th centuries? Imagine the knight-errant Don Quixote and his squire Sancho traveling across Spain with this music as their sound track.

- Francisco Guerrero (1528-1599): *Niños Dios d’amor herido* - sacred a cappella motet for voices
- Alfonso Mudarra (1510-1580): *Si me llaman a mi; Si viess e me levasse; Triste estava el rey David* – secular villancicos for guitar & solo voice
- Sebastián de Vivanco (1551-1622): *O Rex Gloriae* – sacred double-choir motet with period instruments
- Joan Pau Pujol (1570-1626): *Si del pan de vida* – sacred villancicos for 6 voices, guitar, and flute

*If reading this from a printed copy, website links for listening samples are listed beginning page 56.*
TRIVIA TIME!

We’ve put together some trivia based on the 2015 Festival productions. Many of the questions are discussed in depth in articles throughout this Opera Insider. A full list of answers can be found on page 56.

1. Who wrote the play and novel upon which Verdi based La Traviata, and what was the name of that literary work?
2. What is the setting of La Traviata?
3. What does La Traviata mean in English?
4. One of Italy’s most famous citizens of all time was the composer of La Traviata. Who is that? Hint: his name translates as “Joe Green”
5. La Traviata and its novel/play of origin, La Dame aux Camelias, are based on the life and death of a real Parisian courtesan, Marie Duplessis. What was the cause of her death at the age of 23?
6. Although La Traviata is based on the real life of Marie Duplessis, Dumas chose to call his heroine Marguerite – the French word for daisy. The composer and librettist of La Traviata chose a different flower name (in Italian) for the opera heroine. What is her name?
7. Who is the Man of La Mancha?
8. What popular jingle was written by Mitch Leigh, the composer of Man of La Mancha?
9. What/where is La Mancha?
10. How did Dale Wasserman come up with the idea of writing what became Man of La Mancha?
11. Man of La Mancha takes place during what time period in Europe?
12. Who starred in the original French production of Man of La Mancha?
13. Which singers from The Sound of Music are returning to CCO for Man of La Mancha?
14. “To dream the impossible dream, to fight the unbeatable foe, to bear with unbearable sorrow, to run ____________”
15. Which sports team is sometimes associated with the song “The Impossible Dream”? 
16. Who wrote the novel Don Quixote and when was it published?
17. From what language does the word “baroque” originate, and what does it mean?
18. Which English playwright was a contemporary of Cervantes, the author of Don Quixote?
19. The Prodigal Son has a connection to which famous fictional spy?
20. The Prodigal Son features more than 15 of what family of instruments?
21. The Prodigal Son has zero __________ in its cast.
Don Quixote and the Duchess

*(Don Quichotte chez la Duchesse)*
Music by Joseph Bodin de Boismortier
Libretto by Charles-Simon Favart
English Translation by Thomas Getty
Based on the novel *The Ingenious Hidalgo Don Quixote of La Mancha, Part II* by Miguel de Cervantes (1615)
Premiered in 1743 at the Académie de Royale de Musique in Paris, France

Based on an episode in Cervantes’ novel *Don Quixote*, a Duke and Duchess amuse themselves by creating an elaborate ruse to fool the title character. Rich with incisive, quick, and ironic turns, this production will be the regional premiere of the opera which provides a completely different episode in the story of Don Quixote, also featured in the musical *Man of La Mancha* this summer.

This French baroque opera is actually an opera-ballet, which was very popular in 18th century France. Dance was an integral element in all French stage works at the time. Audience members familiar with Italian baroque opera (such as those by Handel) will also notice that French baroque opera is less repetitive and more text-driven than its Italian counterpart. The French have always held their language in high esteem, so clarity of text is another “must-have.”

In the theatre of the Duke and Duchess’ estate, which has been decorated as the enchanted forest of the wizard Aspharador

**Don Quixote** – a nobleman who has read too many chivalric novels and believes himself to be a knight-errant, destined to have a great adventure to win honor and glory in the name of his love Dulcinea. Since the publication of *Part I* of Cervantes’ novel, Don Quixote has become famous throughout Spain.

**Sancho** – Don Quixote’s squire, a simple peasant who follows Don Quixote out of curiosity, greed, and loyalty; often tells Don Quixote the truth, whether or not he wants to hear it

**Altisidore** – a young woman in the court of the Duchess who pretends to love Don Quixote; tries to get him to denounce his love Dulcinea

**Merlin** – the wizard, actually the Duke in disguise, introduces new challenges to Don Quixote and moves the hoax along

**Montesinos**, a historic knight who lives in a cave enchanted by Merlin, where Dulcinea, also under a spell, is supposedly held captive
“I shall renounce the crown lest my faith be betrayed. Royal powers belong to fate, but my virtue is mine alone; I shall owe my greatness only to myself.”
- Don Quixote

Conductor: Christopher Zemliauskas
Director: Kyle Lang

CAST
Altisidore: Maya Kherani
Don Quixote: James Dornier
Sancho: Michael Kuhn
Merlin: Joshua Arky
Montesinos: Andy Berry

Performance Dates:
July 28 & August 1, 12:30 pm
Martin Foundry, Central City

August 6, Noon
First United Methodist Church, Fort Collins

This production features artists of the Bonfils-Stanton Foundation Artists Training Program.

Performed in English in a historic venue in Central City and a church in Fort Collins.
The one-act opera *Don Quixote and the Duchess* by Frenchmen Boismortier and Favart premiered in 1743 at the Académie Royale de Musique in Paris, housed in the royal palace. This massive building burned down twenty years after the opera’s premiere, prompting the formation of the first fire brigades in the city. To put the year 1743 in historical perspective, let’s recap what Paris was like at that time.

The first half of the 18th century did not find Paris the beacon of beauty it is known as today. It was very dark; oil street lamps were not installed until the latter half of the century. The philosopher Jean-Jacques Rousseau described his disappointment when he first arrived in Paris in 1731:

“I expected a city as beautiful as it was grand, of an imposing appearance, where you saw only superb streets and palaces of marble and gold. Instead, when I entered by the Faubourg Saint-Marceau, I saw only narrow, dirty and foul-smelling streets, and villainous black houses, with an air of unhealthiness; beggars, poverty; wagons-drivers, menders of old garments; and vendors of tea and old hats.”

By 1749, not much had changed. Voltaire wrote in *Embellissements de Paris*:

"We blush with shame to see the public markets, set up in narrow streets, displaying their filth, spreading infection, and causing continual disorders....Immense neighborhoods need public places. The center of the city is dark, cramped, hideous, something from the time of the most shameful barbarism."

King Louis XV ruled France in 1743 and was in the middle of the War of Austrian Succession, a complicated war over many issues, but based on whether or not a woman would be recognized as the true ruler of the Holy Roman Empire. France and its allies lost and the woman in question, Maria Theresa, was formally accepted as Empress. (Incidentally, Maria Theresa would become the mother of Marie Antoinette, the infamous Queen of France from 1774-92.) But even though France was at war and Paris itself was dark and dirty, the city’s cultural events shone brightly. *Don Quixote and the Duchess* and operas like it brought frivolity, comedy, and light to their audiences, helping them escape reality for a few hours at a time.

*Don Quixote and the Duchess* is actually an opéra-ballet, not an opera as we typically think of the term. Opéra-ballet is a form of French Baroque opera that evolved from the episodic ballets of the early 17th century, which
contains more dance music and comedy than the more serious *tragedie en musique* type of opera. As you can imagine, opera-ballet was hugely popular. The form was invented by Boismortier’s musical predecessor, Jean-Baptiste Lully, and his friend, the famous French writer and dramatist Moliere. Lully was in charge of music for the royal court of Louis XIV and decided on behalf of all French composers that Italian-style opera was inappropriate for the French language. As a result, his operas were text-driven and through-composed, contrasting with the highly repetitive and florid Italian Baroque opera. He combined recitative and arias, typically separate entities in Italian opera, into one form for dramatic effect. Lully also opted for quicker story development which suited the French public much better. Incidentally, he was also the first conductor to insist on uniform bowings in which each string section bows musical phrases in the same manner. Look at the violins or cellos next time you’re around an orchestra – notice how each section is bowing the same direction at the same time? We can thank Lully for that. The overall effect of French Baroque opera-ballet is fast-moving storylines with few pauses, many choruses and ballets, and clear declamation of the words.

The story of *Don Quixote and the Duchess* is taken from Miguel de Cervantes’ novel *Don Quixote, Part II*. Published in 1615, this novel employs a metafictional device; the characters in this story are aware that *Don Quixote, Part I*, exists, and so when strangers encounter Don Quixote and his squire Sancho, they already know their famous history. This opera focuses on a section of *Part II* when Don Quixote and Sancho are taking a break from their travels and are staying with a Duke and Duchess. The Duke and Duchess, well aware of who the travelers are, want to play a practical joke on them for their own entertainment and that of their other guests. They devise a series of imagined adventures and send them on their way. In fact, the whole affair takes place in the Duke and Duchess’s house theater, but Don Quixote and Sancho believe that everything around them is real. Each adventure further proves Don Quixote’s noble character and, by contrast, highlights the Duke and Duchess as self-serving snobs.

Essentially, *Don Quixote and the Duchess* is about a man who insists upon taking the moral high road even when he has lost touch with reality and even when everyone around him is conspiring to make him look like a fool. One can imagine that this “moral of the story” delighted the French audiences of 1743, who were just a generation away from taking control of their own destinies in the French Revolution.

**Spanish Influences in a French Opera and an American Musical**

By Emily Murdock

While *Don Quixote and the Duchess* and *Man of La Mancha* both take place in Spain, they were each written by non-Spaniard composers. How did the composers Joseph Bodin de Boismortier and Mitch Leigh bring Spain to their audiences? They utilized Spanish rhythms from flamenco dance traditions and instruments such as the castanets, a small handheld percussion instrument from Spain. Check out the almost identical Spanish sounds in these clips from the French opera and American musical:

*Don Quixote and the Duchess*: [Don Quixote sings of his love and passion for Dulcinea](https://www.youtube.com/watch?v=...)
- listen for the castanets!

*Man of La Mancha*: [Don Quixote sings “I, Don Quixote,”](https://www.youtube.com/watch?v=...)
- a song about finding his destiny and starting his quest.

*If reading this from a printed copy, website links for listening samples are listed beginning [page 56](#).*
You wear several hats for your summers with Central City Opera and you have recently added one more - translator for the one-act opera Don Quixote and the Duchess. Please give us a short description of each of your CCO jobs and any comments you might want to make about them.

**PIANIST/COACH/CONDUCTOR:** As a pianist/coach, I am assigned two productions per season in which I must be prepared to coach the apprentice artists in supporting roles and cover assignments (understudies for principal roles), and to play staging rehearsals; I am also assigned three or four opera scenes to coach and perform, and the occasional lunchtime recital. Coaching a singer involves getting the voice into the music through expression within a musical phrase, proper enunciation of the text in whatever language it happens to be, all in an effort to find the right vocal color and the right kind of diction to suit the dramatic situation. In the past, with the chamber operas Signor Deluso, The Medium and The Face On The Barroom Floor, I also played for the performances as the music director/conductor (especially for Face.) I am also the primary pianist for the morning movement classes. I do a lot, and I have always found something new to learn over the course of twenty-one summers (I joined the staff in 1995).

**SUPERTITLEIST:** I started this aspect of my work here with La Traviata in the 2000 season. It is my job to provide an English translation for the foreign-language operas, and to create and project the translation onto the screen above the stage, by way of a backstage computer. As there is only a limited amount of space on the screen, the translations need to be as concise as possible, in addition to being somewhat musical; the changing of titles must compliment the score. [Note: The process during a performance is not automated; Mr. Getty sits backstage changing the titles manually as the show progresses. This is to ensure that each title appears at precisely the right moment.] The limitations pose a challenge, but in reality they allow me to make the characters "speak" on the screen. It's a lot like writing a new script for a play. Through my own translations, I get to know these characters intimately, so creating supertitles has greatly enhanced my coaching skills! The stage directors like to look them over, too, and provide suggestions for changes, right up until the final dress is over. So it's typical for a set of titles not to be considered finished until the final performance is over. The entire process, with stops and starts, takes anywhere from a month to a year. (Interview continued next page.)
Note: When programming “Don Quixote and the Duchess,” CCO Artistic Director, Pelham Pearce wanted to present it in English because it would be performed in places without the ability to project supertitles. However, we were unable to find a suitable English “singing translation,” so Mr. Pearce commissioned Tom Getty to create a new translation. Unlike a translation for supertitles which generally paraphrases the original text, a singing translation must fit the music exactly; it must keep a rhyme scheme (if the original rhymes), the syllabic accents should match the musical accents, and it must be understandable. The challenges are many!

The English singing translation is in danger of extinction (because of supertitles!), but for unfamiliar works, singing them in English is a great way for an audience to become more directly involved. (The first opera I ever saw was Mozart's *The Marriage of Figaro*—sung in English!) In preparing the singing translation for Boismortier's *Don Quichotte*, I tried to stick to the original rhyme scheme as much as possible, and to find words to suit the original rhythms of the French while making sure that the original ornamentation still makes sense—all without changing the original intent of the text! It's the most difficult project I've ever done for this company, and I hope audiences will embrace the comic absurdities of the plot, the dazzling score, and have a good laugh and a good time.

**TRANSLATOR:** The English singing translation is in danger of extinction (because of supertitles!), but for unfamiliar works, singing them in English is a great way for an audience to become more directly involved. (The first opera I ever saw was Mozart's *The Marriage of Figaro*—sung in English!) In preparing the singing translation for Boismortier's *Don Quichotte*, I tried to stick to the original rhyme scheme as much as possible, and to find words to suit the original rhythms of the French while making sure that the original ornamentation still makes sense—all without changing the original intent of the text! It's the most difficult project I've ever done for this company, and I hope audiences will embrace the comic absurdities of the plot, the dazzling score, and have a good laugh and a good time.

**ACTIVITY—Don Quixote’s Delusions**

In Cervantes’ novel (and in the two CCO Festival productions inspired by the novel, *Man of La Mancha* and *Don Quixote and the Duchess*), Don Quixote doesn’t quite see the world the same way as everyone else around him. He often mistakes people, places and objects for things more in tune with his chivalric fantasy world. Can you match up the fantasy with the reality?


**What he thought he saw:**

1. Giants
2. Dust clouds from armies
3. The Golden Helmet of Mambrino
4. Dulcinea, his muse
5. Lord of a Castle
6. Evidence of his brain melting

**What the others around him saw:**

A. Curds
B. Sheep
C. A peasant girl
D. A barber’s basin
E. Windmills
F. An innkeeper
Spotlight on:
Christopher Zemliauskas,
Conductor
Don Quixote & the Duchess, The Prodigal Son

Interviewed by Emily Murdock

Christopher Zemliauskas will be conducting the two one-act operas this summer at CCO, Britten’s *The Prodigal Son* and Boismortier’s *Don Quixote and the Duchess*. He was last in Central City in 2013 conducting the opera *Our Town*.

**2015 will be your 10th summer with Central City Opera. Is there something special about CCO that keeps you coming back?**

One of the things that has brought me back to CCO over the years is the consistently high level of the productions and the artists that take part in them. The roster of singers, directors, and conductors that have worked at CCO over the years is impressive to say the least, and I appreciate the company’s dedication in bringing those people together. It has offered me the opportunity to work with and learn from some of the great artists of our profession, which has been invaluable to me. The repertoire that I have been able to work on at CCO spans from Handel to Sondheim, and this richness and variety of material is very exciting (and rare among opera companies today). Though I don’t live in Colorado anymore, working at CCO each summer is like coming home.

**Do you have any favorite moments in these operas?**

I love working on Britten operas in general, and specifically I am fascinated with his chamber operas and the church parables. Having conducted another of Britten’s church parables, *Curlew River* (at CCO in 2008), I am familiar with the style of composition and instrumentation. Both pieces have a predominantly male cast, sparse orchestra, different tempi happening at the same time, lack of bar lines/meter, and heavy use of tone-rows (an aspect of twelve tone composition). For me the real joy is taking these aspects and communicating the story through the music. In many ways it's like putting together a puzzle. Every note, rhythm, theme, and choice of instrumentation means something in these pieces, and it's a rare opportunity to be able to have the time and resources to help interpret these pieces for a wider audience. *(Interview continued next page.)*
What is your background as a musician? How did you become interested in conducting?

I started playing the piano at age 6, and had the opportunity to attend a performing arts high school where I studied both classical and jazz piano. It was there that my love for collaboration took root, as I had the chance to play in orchestral ensembles, for singers and instrumentalists, and even for dance concerts. I continued my studies at Ithaca College and the University of Minnesota in both solo piano and accompanying, and was a resident artist pianist at The Minnesota Opera after receiving my Master's degree. At MinOp I was able to play for and learn from dozens of conductors, and I began to assist on several productions. Conducting became for me a natural extension of the collaborative process, and was a way for me to add my voice and interpretation to, what is—in an ideal situation—a team of thoughtful and creative people.

ABOVE: Christopher Zemliauskas conducts a rehearsal for The Prodigal Son. Photo by Tyler Donovan.

Most of Central City Opera’s patrons reside in one of the Denver Metro area counties: Denver, Jefferson, Broomfield, Adams, Arapahoe, Boulder, or Douglas and may be familiar with the acronym SCFD. It stands for Scientific & Cultural Facilities District, and as a tax-paying resident of one of the aforementioned counties, it’s important you know what it is. The SCFD is a tax district encompassing the 7 counties of the Denver Metro area. For every $10 you spend in those counties, the SCFD gets 1 penny. This may not sound like much, but it adds up to millions of dollars per year for science, arts and cultural institutions. Non-profit organizations within those 7 counties, including Central City Opera, receive distributions that subsidize programs and even allow them to offer free programs or visits. This important tax district is up for renewal in 2016, and we hope you will consider voting “YES.” For more information, visit www.scfd.org.

THANK YOU!
The Prodigal Son

Music by Benjamin Britten
Third Parable for Church Performance
Text by William Plomer from the New Testament
Based on the Biblical story, Gospel of Luke, chapter 15, v. 11-32
Premiered on June 10, 1968, at Britten’s Aldeburgh Festival in Suffolk, England

One of Britten’s three church parables, this one-act opera tells the biblical tale of a son who is bored with life on his father’s farm. He uses his inheritance to seek an exciting life in the city, but is left penniless and starving. When he returns home to beg for forgiveness, his father accepts him with open arms, much to his older brother’s dismay.

The cast is made up of mostly male voices, and the orchestration is rather unusual. There is only one flute, one horn, one trumpet, one viola, one bass, one harp, and a small organ, but there are more than fifteen percussion instruments used, including several specifically Middle Eastern instruments. Many times in the score, the voices trade phrases with certain instruments like the viola or trumpet, almost like a duet. The effect is equal parts mysterious, plaintive, suspenseful, and haunting, which matches the story perfectly.

A church that is transformed by the magic of theatre to the different scenes of the story: a farm, a city, the farm again, and back to the church

The Setting

The Characters

The Abbot/The Tempter – acts as a narrator and leads the Younger Son astray
Father – a man of even temper, fairness, and understanding

Elder Son – who has difficulty understanding his brother
Younger Son – who becomes dissatisfied with life on the farm and wants to experience something different

Monks/Servants/Chorus of Parasites, help The Tempter propel the story
“My son, you are ever beside me, you are my right hand. All that I have is yours. You and I have shared troubles, let us all share this joy. For thy brother was dead and is alive again, was lost and is found.” ~ Father

Conductor: Christopher Zemliauskas
Director: Ken Cazan

CAST
Tempter (Abbott): Bille Bruley
Father: Matt Moeller
Elder Son: Nicholas Ward
Younger Son: Michael Kuhn

Performance Dates:
July 29 and August 5, 12:30 pm
St. James United Methodist Church, Central City

July 30, Noon
First Christian Church, Colorado Springs

This production features artists of the Bonfils-Stanton Foundation Artists Training Program.

Performed in English at churches in Central City and Colorado Springs.
Question: What do the Gospel of Luke, Benjamin Britten, and James Bond have in common?

Answer: The opera *The Prodigal Son*.

*The Prodigal Son* is the last of three operas by Benjamin Britten and William Plomer based on parables from the Bible. (The other two are *Curlew River*, which Central City Opera staged in 2008, and *The Burning Firey Furnace*.) Britten was inspired to write it after seeing the famous Rembrandt painting of the story in Leningrad in 1966.

The opera premiered in 1968 at Britten's Aldeburgh Festival. The story is taken from the Bible’s Parable of the Lost Son from Luke 15:11-32. The biblical verses as written are not suited for an opera libretto, so Britten collaborated with South African author Plomer to create an original libretto. Plomer happened to be an editor at the publishing firm Jonathan Cape, which published Ian Fleming’s James Bond series. Not only did Plomer edit several of the Bond novels, but he also became a mentor to Fleming, who ended up dedicating *Goldfinger* to him. And there you have it – the connection between Britten, the Bible, and Bond.

*The Prodigal Son* comes from a very old English tradition of liturgical drama, which came from the Mass itself. In order to teach Bible stories to an illiterate congregation, the clergy would act out the story. These dramas date as far back as the tenth century. At first, the words were direct quotations of the Gospel or Office of the day, in prose and always in Latin. But eventually, a more lyric structure to the words crept in – *versification* – and this became the norm, along with vernacular language. Once the vernacular was allowed, the drama could really develop. Eventually, the liturgical drama evolved into miracle and mystery plays, which were richly produced dramas in the church with full scenery, opulent costumes, and theatrical machinery to produce special effects.

The Parable of the Lost Son is the last of three that focus on redemption, following the Parables of the Lost Sheep and the Lost Coin. The word “prodigal” means “wastefully extravagant,” and if you’re not familiar with the story, here’s a recap: A farmer has two adult sons. The younger son wants to experience life away from the farm, so he asks his father if he can have his share of the inheritance now. His father grants him his wish. The younger son leaves the farm and goes to the city, where he experiences drinking, sex, gambling, and sinful behavior. Of course, he spends his money quickly and is soon destitute. He realizes that he is worse off than any of the servants on his father’s farm, for at least those servants have food and a place to live. So he decides to return home and ask his father for a job, as he feels himself no longer fit to be called his son. The father embraces his younger son and welcomes him back to the farm, declaring a day of celebration. The older son is very resentful and says to his father, “I have worked hard for you without complaint, and you’ve never even given me a goat so I can celebrate with my friends.” The father replies, “My son, all that I have is yours. You and I have shared troubles, let us all share this joy. For thy brother was dead and is alive again. Was lost and is found.” (Article continued next page.)
Britten follows the idea of the liturgical drama pretty literally; monks process up the church aisle in the beginning of the opera, singing Gregorian chant. The story is presented by the Abbot of the church, and then the monks slowly transform into the characters of the story. Britten was very specific in how he wanted his opera to be produced, even including drawings of stage direction in the score. This kind of specificity from a composer is unusual. Britten probably wanted to preserve the ceremonial quality of the opera from production to production. Here are some of the images from the score:

The music for this opera is very interesting and evocative. The orchestra is small with only one instrument to a part except for the percussion section, which has more than 14 instruments. The orchestra is also utilized as a group of soloists, rarely playing together. You hear a flute, an alto flute, a horn, a trumpet, a viola, a bass, a harp, an organ, and in the percussion section, six different types of drums, two types of cymbals, a gong, a woodblock, a tambourine, a rattle, and several specifically Middle Eastern instruments. Britten also assigns different instruments to different characters. For example, the harp plays most often when the Tempter is singing, the viola and trumpet play at different times with the Younger Son, and the Father is paired with the alto flute, a pastoral instrument. This all helps set the mood and tell the story. The music is haunting, eerie, transcendent, and timeless, and when paired with the ceremonial theatrical style, the Parable of the Lost Son comes to life.
You were a Central City Opera Bonfils-Stanton Apprentice Artist in 2014 and a Studio Artist in 2013. What does Central City Opera offer to emerging opera professionals that you’ve found helpful in your career?

I feel that Central City’s program has prepared me to take on any challenge that I face in the world of opera. Between an intense class schedule, top-notch coaching, and fabulous productions, the young artists at CCO are prepared for anything. I’ve had the opportunity to perform in a huge variety of productions, ranging from grand opera to chamber opera to musicals with distinguished principal performers. CCO really offers the full package of training for somebody at the beginning of an opera career. The knowledge I’ve gained from the coaches and directors is invaluable, and I’ve been able to take what I’ve learned and apply it to my work outside of the program. I think one of the most valuable things I’ve learned here is how to get up in front of people and perform without fear. Singing in front of your colleagues can be nerve-wracking. Once you do it a few times, you get used to it and find that there’s really not much to be worried about. Now, auditions feel like a breeze! I’m glad to have learned so much in such a supportive environment.

You will be singing the role of the Elder Son in The Prodigal Son, one of our one-act operas that will be produced in Central City and Colorado Springs. What are you most looking forward to with this production?

First of all, Britten’s music is spectacular, this piece in particular. I’m really looking forward to tackling the unique challenges it presents. This is very much an ensemble piece. The singers and instrumentalists have to rely on each other for entrances, cues, and meeting points. Britten even uses his own notation to indicate special types of cues and passages. I can’t wait to get to work on this music with my colleagues, and hopefully form relationships with the instrumentalists as well. I’m also very excited to be performing this work in church venues. I think this will be a fantastic opportunity for the community to experience something very different than what is presented at the opera house. Churches provide such an excellent space for intimate performances. We’ll get the chance to connect with our audience in a very special way. (Interview continued next page.)
Can you relate to your character of the Elder Son in any way?

Well, I am a real-life older brother! Lucky for me, I have a wonderful family. We get along, unlike the brothers in The Prodigal Son. Other than that, I don’t see a whole lot of this character in myself, but I understand why he feels the way he does in his situation. He is an easily-angered, jealous and self-righteous person. He works diligently for his father, but his intentions are selfish. When the subject of inheritance arises, he goes ballistic and essentially disowns his younger brother. He can’t show compassion and doesn’t understand why his brother is being treated with love and kindness despite his mistakes. I think there are many valuable lessons to be learned from the stories of both sons. Many of us have felt the sting of jealousy or entitlement. The question is; how do we deal with these feelings? The story of the Prodigal Son gives us some examples of what can go wrong, and that it’s important to appreciate what we have. I’m very much looking forward to delving into this character and bringing him to life for CCO audiences.

ACTIVITY—Musical Measurements

The numbers to the left are a time signature called 4/4 time or common time. It means that there are 4 beats in 1 measure and the quarter note gets the beat.

One measure

Knowing this, complete the measures below using only ONE kind of note symbol per measure.

Now complete the measures below using no more than TWO kinds of note symbols per measure. There may be more than one correct answer – check your work on page 57.
WRITE YOUR OWN LIBRETTO

Where does your story take place?

How many characters are in your opera?

What are the names of your characters?

What is the conflict of the story?

What is the resolution of the story?
**Words To Know Before You Go...**

**Part One: In the opera score...**

The **libretto** contains all of the words of an opera. Italian for “little book,” a libretto is usually shorter than the script for a play because it takes longer to sing lines than to say them, and because music is also a very important part of telling the story of an opera. The person who writes the words for an opera is often a playwright or poet and is called a **librettist**.

The **composer** writes the music for the opera. All of the music, both vocal (for singers) and orchestral (for instrumentalists) is written in the **score** with separate lines for each instrument and each singer’s vocal part. The score, as a piece of music, reflects the mood, events and emotions of the characters in the story.

**Characters** are the people in the story. Singers perform the parts of the characters, also called **roles**.

A **synopsis** is a written summary of the story.

The **overture** is a piece of music played by the orchestra to begin the opera. It usually, but not always, contains some of the musical themes from the opera and sets the mood for what the audience is about to see.

**Recitative**, pronounced re-chi-ta-TEEV, is sung dialogue that propels the action of the story. The singing generally has a rhythm similar to regular speech.

An **aria** is an extended musical passage sung as a solo (by one person). It is often very lyrical and accompanied by the orchestra, conveying the emotions of the character at a particular point in the story. The action usually stops while an aria is sung.

A **duet** is an extended musical passage for two singers, a **trio** is sung by three singers, a **quartet** is a piece for four singers, and so on.

**An ensemble** is an extended musical passage for four or more singers. Very often each performer in an ensemble is singing different words and different musical lines.

**Chorus scenes** usually feature the principal and secondary cast members with the chorus. The sheer number of voices on stage is usually reserved for moments of high drama and spectacle. Dancers might also be featured in a big choral scene.

The **finale** is the last number in an act. It usually involves many singers and is very dramatic.

**Supertitles** or **surtitles** are the translation of the words of an opera projected above the stage at the same time a character on stage is singing them. When an opera is in a different language, supertitles help people understand what is going on. Even if an opera is performed in English, supertitles are often used to help the audience follow the story.
Onstage and in the pit...

The **Music Director** is responsible for the interpretation of the score. The Music Director is also usually the **conductor**, who is responsible for the musical coordination of the performance. The conductor stands at the front of the orchestra pit and uses a **baton** (a short white stick) and his/her arms and body to interpret the music, cue singers and instrumentalists and keep the beat so everybody stays together. **Maestro (maestra for a woman)** is the Italian word for conductor (literally “master”) and is a term of great respect.

**Soprano** is the highest female voice. She is often the heroine of the opera and frequently she is in love with the tenor. A star soprano is often referred to as the "prima donna."

**Mezzo-soprano**, or just **mezzo**, is the second highest, or middle, female voice. The mezzo sound is typically darker and warmer than the soprano. The mezzo usually plays the older female character (like the mother), a villainess (like a witch), a seductress or a young man or boy. When the mezzo plays a male character, she will be dressed in men's clothes, thus it is called a **pants or trouser role**. This convention became popular in the 17th century, as a woman’s voice is stronger than a boy’s voice.

**Alto**, also called **contralto**, is the lowest female voice. The alto often plays an old woman, who can either be wise and good or an old witch.

The **tenor** is the highest male voice and is usually the hero of the opera and generally in love with the soprano.

**Baritone** is the next lowest, or middle, male voice. The baritone is often a villain but can sometimes be a hero who sacrifices himself for the tenor and/or soprano. In a comedy, the baritone is usually the one pulling all kinds of pranks. The baritone is often in love with the soprano but usually loses her to the tenor.

The **bass** has the lowest male voice. He very often plays a wise old man or sometimes a comic character (**basso buffa**). **Basso profundo** describes the lowest bass voice.

**Supernumeraries** or “**supers**” appear on stage in costume in non-singing and non-speaking roles.

The **orchestra** is the group of instrumentalists who accompany the singers. They play under the stage in the orchestra pit where they will be less likely to overpower the singers and detract from the physical action on stage. Even though the orchestra is not on stage, the instrumentalists are equal partners with the singers in performing an opera.

The **chorus** is a group of singers who function as a unit on stage. Choruses can be for mixed voices, men only, women only or children. They are usually featured in crowd scenes where they can represent townspeople, soldiers, pilgrims, etc.

**Dancers** are often included in an opera. They are usually part of large crowd scenes but can be featured in solo roles as well. Many operas include a short ballet.
Where do you start if you want to put on a production of an opera? Usually the General Director, Artistic Director or Music Director will pick the repertoire, or what operas will be performed. The performance is conceived by the Production Team, which consists of the Music Director/Conductor, Stage Director, Choreographer, Scene Designer, Costume Designer, Lighting Designer, Props Master and Technical Director. These people meet frequently to trade ideas and work together to ensure a cohesive interpretation of the piece from a visual, dramatic and musical standpoint.

The Stage Director (sometimes simply called the director) is responsible for the overall look or concept of the production. The director determines how the opera will be interpreted and tells everyone on stage when and where to move, creating "stage pictures" that enhance the story.

The Choreographer designs movement for the dancers and sometimes for chorus and other characters.

The Costume Designer designs and creates the clothes singers wear to reflect aspects of the character played by the singer and their significance in the story.

The Scene Designer creates the visual background and set pieces for the opera. He or she creates a small scale model of the set and detailed blueprints which serve as the instructions for building the set. He or she also works closely with the props master on hand props, furniture and set decoration.

The Props Master purchases, rents or makes the props for a show. Props are generally items that performers carry or use on stage (books, dishes, etc.), furniture and also the set dressing (added elements to make the scenery more believable like curtains, plants or things on shelves).

The Lighting Designer creates a lighting plan that emphasizes the drama of the moment. Lighting design is an important visual element that contributes to the ambience of the stage setting and adds depth to the appearance of people, costumes and props on stage.

The Technical Director supervises everyone who is implementing the concepts of the designers. He or she works with carpenters, painters, electricians, sound designers and stagehands and oversees the building of sets and props and hanging of lights.

The Stage Manager is present for rehearsals and performances and helps coordinate the technical requirements from the Production Team with the action taking place on stage. During a performance, he or she is responsible for calling all the cues for the cast and crew. This means the stage manager warns the cast and crew when acts are about to begin and end, tells the conductor when to start, cues cast members for entrances and follows hundreds of detailed notes in the score to tell the crew when to change lighting, scenery, sound effects, and raise or lower the curtain.

The Crew (stagehands) works behind the scenes and is responsible for setting up and running all of the technical elements for a performance, including changing sets, placing and maintaining props, operating the lights, opening and closing the curtains, operating trap doors, sound effects, and assisting performers with costumes and makeup.

Words To Know Before You Go...

Backstage and behind the scenes...

A member of the electrics crew adjusts a lighting instrument.
Other opera terms...

**Baroque**, from the Portuguese “barocco” meaning “misshapen pearl,” applies to certain music, art, and architecture styles from approximately 1600-1750AD. Baroque music is characterized by contrast—loud & soft, fast and slow, long and short, solo and ensemble (as in the *concerto*, a form created during the Baroque era). It is also characterized by order and form—but with lots of ornamentation. Famous Baroque composers include Monteverdi, Bach, Vivaldi and Handel.

**Bel canto**, literally “beautiful singing,” describes the musical style of an opera that is lyrical and often very flowery. Examples: Rossini, Bellini and Donizetti.

**Bravo**, literally “brave” or “courageous,” is a form of applause when shouted by members of the audience at the end of an especially pleasing performance. Strictly speaking, bravo is for a single man, *brava* for a single woman and *bravi* for more than one performer.

A *cadenza* is a brilliant passage in an aria often improvised by the singer, usually in such a way as to best display his or her vocal talents. Cadenzas are virtuosic (difficult and showy) and rhythmically free.

**Coloratura** describes a voice that possesses unusual flexibility, able to sing many notes quickly over a wide range. This term is most often used to describe female voices, i.e. coloratura soprano or mezzo, but occasionally men will have this same ability.

The *concertmaster* or *concertmistress* is the first violinist who leads the orchestra in tuning at the beginning of each act and coordinates the strings section, deciding on the bowing so that all the bows move in unison.

**Diva**, literally “goddess,” refers to an important female opera star. The masculine form is *divo*.

**Leitmotiv**, “light-mo-teef,” is a short musical phrase associated with a particular character or event. These repeated musical themes can signal the entrance of a character, foreshadow an event, or help reveal what a character is feeling or thinking. Wagner first used the concept. Other composers include Puccini and Richard Strauss.

The *prima donna* is the leading female singer, or “first lady,” in an opera. Because of the way opera stars have behaved in the past, it often refers to someone who is acting in a superior and demanding way. *Diva* (or the male *divo*) can have the same connotation.

**Tempo** (plural *tempi*) refers to how fast or slow the music is performed. The conductor reads the composer’s markings and sets the speed of the music.

An *understudy* is someone who learns a main role in an opera in case the lead singer can’t perform for some reason. This is also called a *cover*, i.e. Miss Trill is covering the role of Buttercup.

**Verismo** (from the Italian word “vero” meaning “true”) operas focus not on gods, mythological figures, or kings and queens, but on the average contemporary man and woman and their problems, generally of a romantic or violent nature.
**Education & Community Engagement**

**Eureka Street** (grades K-6) brings students into the fascinating world of opera characters, great stories, history, music and rhythm. Curricular resources available online.

**Mozart & Company** (grades K-6) introduces the basics of opera – song, story, costumes and props – in arias and short vignettes. Curricular resources available online.

**The Great Opera Mix-Up** (grades K-6) invites student participation in a mini-opera to create a deeper acquaintance with story and character. Curricular resources available online.

**How the West Was Sung** (grades 3-8) Frontier history comes alive as real and imaginary characters from the past react to today’s new-fangled notions. Curricular resources available online.

**En Mis Palabras—In My Own Words** (grades 6-12) is a bilingual opera that follows 15-year-old Ana Maria as she tries to balance the conflicting influences of her family cultural traditions vs. the expectations of her peers. Bilingual study guide provided.

**Music! Words! Opera!** (grades 3-12) provides extended artist residencies to engage students in creating and performing musical stories.

**Music! Words! Opera! Workshop**, a 5-day workshop for K-12 teachers, prepares educators to incorporate opera music and stories into curriculum and lead their students in creating and performing musical stories. Offered biennially. Graduate or Continuing Education credits available.

**Performing Arts Intensive**, for students 14-19, is a multi-week summer residency in partnership with the Colorado Springs Conservatory. Selected by audition, students team-create a short opera, study and rehearse scenes from opera and musical theater, attend operas and classes and perform as a part of the CCO summer festival. *Offered next in 2016.*

**Family Matinees**, for children ages 6 to 18 and their companion adults, are special performances of Festival operas (performed by participants in the Bonfils-Stanton Foundation Artists Training Program) with tickets at significantly discounted prices.

Central City Opera engages in **Performance Partnerships** with such organizations as Inside the Orchestra, the Denver Art Museum, the Colorado Springs Conservatory and the Colorado Children’s Chorale.

Visit [www.centralcityopera.org/education](http://www.centralcityopera.org/education) for more information or call 303.331.7026 to schedule a program at your school. Scholarships available.

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Central City Opera
LA TRAVIATA

Britannica.com from Encyclopedia Britannica: “Giuseppe Verdi”
La Traviata: English National Opera Guide 5 (English National Opera Guides)
Wikipedia.org from the Wikimedia Foundation: “Alexandre Dumas, fils” and “La traviata”

MAN OF LA MANCHA, CERVANTES, DON QUIXOTE (NOVEL), DON QUIXOTE AND THE DUCHESS

Wikipedia.org from the Wikimedia Foundation: “Baroque music,” “Don Quixote,” “Galant music,” “History of Paris,”
“I, Don Quixote,” “Jean Baptiste Lully,” “Jean-Philippe Rameau,” “Joseph Bodin de Boismortier,” “Louis XV of
France,” “Man of La Mancha,” “Miguel de Cervantes,” “Mitch Leigh,” “Names given to the Spanish Language,”
“War of the Austrian Succession”
NewWorldEncyclopedia.org: “Jean Baptiste Lully”

THE PRODIGAL SON

Wikipedia.org from the Wikimedia Foundation: “Parable,” “Parable of the Prodigal Son,” “Morality play,” “Liturgical
Drama,” “Mystery Play”

CENTRAL CITY OPERA AND MISCELLANEOUS

Ida Kruse McFarlane (1873 - 1940) - Find A Grave Memorial. (n.d.).
Central City, Colo.: The Association.
pioneer in Colorado's cultural history: The things that last when gold is gone. Denver, Colo.: Buffalo Park Press.
Theatre of dreams, the glorious Central City Opera. (2007). Denver, CO: Central City Opera House Association.

2015 OPERA INSIDER CONTRIBUTORS

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ONLINE RESOURCES

Please note: all links were working at the time of writing. Occasionally, audio and video clips like these are removed from the internet, due to copyright infringements, and any websites can be edited or reorganized without notice.

LA TRAVIATA

What to Listen For (p. 10-13)
The Brindisi - https://www.youtube.com/watch?v=hvMM2CJZ5VY
English translation of La Traviata - http://www.murashev.com/opera/La_traviata_libretto_English_Italian
Un di felice — https://www.youtube.com/watch?v=vl5stoK9nEw
Ah, forse’ lui/Sempre libera – https://www.youtube.com/watch?v=zokzbj_ZXvY
Pura siccome un angelo https://www.youtube.com/watch?v=Wx3eSoeuoDI
Di Provenza il mar - https://www.youtube.com/watch?v=HWMNuP5QfwM
Act II finale – https://www.youtube.com/watch?v=rxHzqbYQHkg
Addio del passato - https://www.youtube.com/watch?v=fLoqkJZPbJY
Parigi o cara – https://www.youtube.com/watch?v=oKnoaoCfyo
Act III Finale – https://www.youtube.com/watch?v=sfFzYLqou8M

Recommended YouTube Excerpts (p. 13)
Maria Callas, La Traviata, Lisbonne, 1958 - https://www.youtube.com/watch?v=0OpXyzqzfmw
Patrizia Ciofi, Act II, Scene 2 Finale - https://www.youtube.com/watch?v=T215xfnvAck
Ileana Cotrubas/Thomas Allen, Act II, Scene 1 duet - https://www.youtube.com/watch?v=KXei09WxerA

Recommended Podcast:

MAN OF LA MANCHA, CERVANTES, DON QUIXOTE (NOVEL), DON QUIXOTE AND THE DUCHESS

16th-century Spanish Music – The Sound World of Cervantes (p. 32)
Niños Dios d’amor herido - https://youtu.be/TEXk94gF2TA
Si me llaman a mi; Si viesse e me levasse; Triste estava el rey David – https://youtu.be/BlwJFwnnGA
O Rex Gloriae – https://youtu.be/w1uF1hWEiQY
Si del pan de vida – https://youtu.be/8I61tRFg5Dw

Spanish Influences in a French Opera and an American Musical (p. 37)
Don Quixote sings of his love and passion for Dulcinea – https://www.youtube.com/watch?v=nLXS4BY6RA&feature=youtu.be&t=40m7s
Don Quixote sings “I, Don Quixote,” - https://youtu.be/vS8rpt1y6lk

Word Search (p. 18)
ONLINE RESOURCES (continued)

Additional Resources
http://www.dalewasserman.com/
http://dcc.newberry.org/items/map-of-don-quizotes-route-through-spain (This map appears in a deluxe, illustrated edition of Don Quixote printed in Spain in 1780.)
http://eduspaintour.com/donquixote_route.php
http://www.sparknotes.com/lit/donquixote/context.html
http://www.rapiddiffusion.com/books/cervantes-censors/
http://www.mcgoodwin.net/pages/otherbooks/mc_donquixote.html
www.shmoop.com/don-quixote/false-sequel-symbol.html
www.shmoop.com/literature-glossary/metafiction.html
www.enotes.com/topics/don-quixote-de-la-mancha/critical-essays/don-quixote-de-la-mancha-miguel-de-cervantes
www.theguardian.com/uk/2007/jul/01/theatrenews.film
www.sparknotes.com/lit/donquixote/section14.rhml

CENTRAL CITY OPERA AND MISCELLANEOUS
http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=66606351
http://www.operaoldcolo.info/mementos/exh_colo/exh_colo.html
www.slideshare.net/VanyaVabrina/essay-13210525

**Activity Solution: TRIVIA TIME! (p. 33)**

1. Alexandre Dumas, fils (son of the famous author of *The Three Musketeers* and *The Hunchback of Notre Dame); *La Dame aux Camelias (The Woman of the Camellias)*. Bonus info: when translated to English, it became *Camille*, which was the first production at the re-opened Central City Opera House in 1932.
2. The demimonde of Paris in the late 1800s (demimonde refers to the world of beautiful women living on the fringe of polite society, supported by wealthy lovers).
3. It’s a made-up Italian word which essentially means “A woman gone astray (or led astray)”
4. Giuseppe Verdi
5. Tuberculosis, or as it was known at the time, consumption.
6. Violetta
7. According to author Dale Wassermann, the man is Miguel de Cervantes, not his famous character Don Quixote.
8. “Nobody Doesn’t Like Sara Lee”
9. “La Mancha” translates as “The Channel,” a wide bleak plain in Spain, stretching from Cordoba (south) to Toledo (north).
10. He read an erroneous article stating he was in Spain to research an upcoming film about Don Quixote.
11. The Spanish Inquisition, at the end of the 16th century
12. Jacques Brel
13. Robert Orth (Max) and Lucy Schaufer (Elsa) return as Cervantes/Don Quixote and Aldonza/Dulcinea
14. “where the brave dare not go”
15. The 1967 Boston Red Sox, as their pennant-winning season was popularly dubbed "The Impossible Dream."
There are several different possibilities to Problem #2, including:

\[\text{Symphonic Sudoku (p. 21)}\]

\[\text{Don Quixote’s Delusions (p. 39)}\]

1. E
2. B
3. D
4. C
5. F
6. A

\[\text{Musical Measurements (p. 47)}\]

Problem #1:

There are several different possibilities to Problem #2, including:

\[\text{Opera Insider}\]

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