2016 Opera Insider

Central City Opera

2016 Festival

Opera Insider

A closer look at this summer’s productions

The Ballad of Baby Doe
Tosca
The Impresario
Later the Same Evening

CentralCityOpera.org
Central City Opera Box Office: 303-292-6700

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# Opera Insider

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Many thanks to the individuals who support these programs

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Emily Murdock | Bette and David Poppers | Marcia Ragonetti | Andrew and Karen Ritz
Erin Joy Swank | Pam and Sonny Wiegard

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Thank you!
**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.
What would you say are the biggest changes that have occurred during your career in how opera is presented?

KEN CAZAN, DIRECTOR, THE BALLAD OF BABY DOE: The biggest changes that have occurred are in the art of storytelling. This manifests itself in so many ways: first and foremost, singers are better prepared as actors. They are more aware of their bodies and are able to connect their voices to their entire being to be multi-dimensional characters. They have learned to listen and respond in a more honest, truthful way. Best of all, singer-actors have learned to take risks as performers. They all go the extra mile emotionally and physically to give the audience a more visceral experience and that is what opera-theatre is about in 2016. Additionally, production practices have changed massively. Advances in lighting, particularly, have empowered the production team to create more sophisticated, challenging, exciting, "outside-of-the-box" productions. As a director, I want to not only inspire but challenge my audiences to think. Opera was never meant to be comfort food: it is political, emotional, and thought provoking. The day of neatly wrapped, hyper realistic, chocolate box opera-theatre is long past.

In terms of production and technical elements, one of the biggest changes is what we can achieve with new lighting and visual equipment – programmable moving lights and projections, both still and live-motion video. I’ve watched those two aspects in particular develop over my 20+ years in the business, often put to great and amazing effect, but sometimes also as a crutch or a novelty – high-tech for tech’s sake. Like a kid with new toys. There is a general misconception that these new technologies can be more cost-effective, but that is not necessarily correct. They often require expensive upgrading and renovation of existing theatre infrastructure in order to operate, which may be cost-prohibitive to many smaller organizations.

In some cases they also make it harder to communicate the stories we’re trying to tell, which are about characters and emotions and events, not about technical wizardry. For more fantastical tales, they are amazing tools to realize stories, but I think they should be used judiciously. I think these tools are at their best when they can help audiences connect emotionally to the people and stories we’re communicating and evoke a sense of time and place and character.

From a broader perspective, I think the biggest changes are about demographics, the widening of entertainment availability, and our general cultural framework. If young people and adults aren’t exposed to the live performing arts (as well as the fine arts), they don’t see a path for themselves to joining those industries or contributing to it. If they don’t perceive those things to have value in their lives or within their communities or as a form of cultural expression, how do we expect to fill seats and acquire contributions to support our effort? When I was a child, opera was available and on TV all the time; opera and opera singers were part of the overall popular cultural environment. That’s no longer so – or those that are publicized are promoted as “operatic fare”, but are really “opera lite”, for the most part. That has impacted our ability to be heard, figuratively and literally. We also are now competing with a lot of electronic entertainment, much of which is accessed inside homes and on small devices, disconnecting us further from one another.

But theatre is a communal experience at its heart and opera is but one form of theatrical expression. In the end, the live arts are nothing without audiences and financial support. And without the live arts, how do we keep telling our stories and connecting with those around us? (Can you tell I planned to be an Anthropologist?) Yes, we can go watch the Met Opera in HD at our local movie theatre, chomping on popcorn all the way through it, but is that really the same as watching a performance live and feeling that unique connection to those onstage and those seated next to us? I think it’s essential that the live arts are nurtured and supported as important elements within our society and I’m so pleased that I and CCO can play a small but crucial part in that larger effort.

*Look for further interviews with these company members later in the publication (Ken Cazan on p. 10, Karen Federing on p. 45), as well as thoughts on how opera companies can successfully navigate these changes from mezzo-soprano Jennifer Rivera (p. 15).
THE BALLAD OF BABY DOE

Music by Douglas Moore
Libretto by John Latouche
Premiered in 1956 at Central City Opera

The Ballad of Baby Doe has become one of the staples of American opera, beloved for both its timeless love triangle as well as for its accessible music and beautiful lyrics. Based on actual Colorado history, the opera is filled with waltzes, ballads, marches, even oratory, all original composition but based on actual musical styles of the period. Artistic Director Emeritus, John Moriarty, who conducted the opera on many occasions, said, “The opera deals with universal truths and values. It is a story of undying love (Baby), of suffocating pride (Augusta), of hubris punished by the gods (Horace).”

The Setting/Action:

Based on true people and events from Colorado’s mining heyday – beginning in 1880

Act I 1880 – 1883
Horace and Baby Doe’s meeting and courtship in Leadville, CO; Augusta’s confrontations with Horace and Baby; the lavish wedding party in Washington DC where Horace is filling out an appointed Senate term.

Act II 1893 – 1935
Silver crashes; the Tabors back the “Free Silver” candidate for president. In 1899 Horace, now destitute, remembers his life, realizing that Baby was “always the real thing.” After he dies in her arms, she lives out her promise to “hold on to the Matchless Mine.”

The Characters:

Horace Tabor, Mayor of Leadville – a recently-minted millionaire from his silver mines

Elizabeth Doe, a petite and beautiful divorcée newly arrived in Leadville – called “Baby” by the miners of Central City, where she worked in her husband’s mine before he left her

Augusta Tabor, Horace’s wife – her hard work and frugal ways sustained them through twenty years of pioneering and prospecting before he struck it rich in Leadville

Mama McCourt, Baby’s mother – an overbearing proud parent who relishes her daughter’s success in landing a rich man

William Jennings Bryan, presidential candidate – he is known as a “silver-tongued orator,” and stands for “Free Silver”

Miners; Saloon girls; Cronies of Horace; Friends of Augusta; a Priest; Chester Arthur, President; Lillie and Silver Dollar Tabor, daughters; and other small roles
“My feet kicked up gold dust wherever I danced, and whenever I shouted my name I heard a silver echo roar in the wind.”
– Horace Tabor

“...and whenever I shouted my name I heard a silver echo roar in the wind.” – Horace Tabor

PERFORMANCE DATES
Matinees at 2:30 pm: July 13, 15, 17, 19, 21, 23, 27, 31; August 2*, 4
Evenings at 8:00 pm: July 9, 29; August 2, 6

Performed in English.
Venue: Central City Opera House

*Nina Odescalchi Kelly Family Matinee

CAST
Mrs. Elizabeth (Baby) Doe: Anna Christy
Horace Tabor: Grant Youngblood
Augusta Tabor: Susanne Mentzer
William Jennings Bryan: Donald Hartmann
Mama McCourt: Sarah Barber

Conductor: Timothy Myers
Director: Ken Cazan
The Music and Words of

The Ballad of Baby Doe

By S. Kay Hoke, Musicologist, and Deborah Morrow

The story of the opera is drawn from the history of the American West, and its principal characters are people who lived in Colorado more than a century ago. The use of the term “ballad” in the title prepares us for a certain musical simplicity. The score contrives to emphasize a period-piece atmosphere and is thus filled with music in the popular style of its time—waltzes, marches, parlor songs, rowdy tunes to suggest the flavor of a mining town and, later, boisterous ones for a political campaign. It is above all a singers’ piece. The well-crafted melodies, dramatic tension created by the love triangle, and the spectacle of production numbers that would be at home on Broadway make for a compelling, entertaining, and truly American opera.

Moore’s music makes a sharp delineation between the principal female characters, the two Mrs. Tabors. Baby Doe is a soprano whose music has a placid charm and easy songfulness with short flurries of coloratura*. Augusta, a mezzo-soprano, often sings in jagged melodies and unexpected rhythms. Horace, a baritone, is characterized by his poetic colloquialism.

Douglas Moore, the American composer born in 1893, headed the music school at Columbia University in the 1940s and ‘50s. He was a champion of American opera and was himself most interested in writing operas and instrumental works about American historical figures and literature. In addition to The Ballad of Baby Doe he composed pieces about or inspired by Daniel Webster, P.T. Barnum, the fictional Headless Horseman of Washington Irving, settlers of the Dakota prairies (Giants in the Earth, for which he won a Pulitzer Prize), Henry James’ Wings of the Dove and Carrie Nation. His music, though always original, frequently reflected the sounds of folk and/or popular music of the times of his subjects.

John LaTouche, the librettist for Baby Doe, was a young, successful playwright and lyricist who came into the project after Douglas Moore had declared irreconcilable differences with the original choice, Paul Green. LaTouche cleverly incorporated the syntax of the Frontier west along with beautiful moments of lyrical poetry which also felt “of the time.” His words and Moore’s music meshed perfectly.

Horace: Those pussy-footin’ pipsqueaks, all worn out with paperwork; what do they know?
Cronies: You’re still a lop-eared cutthroat from a squatter’s claim, a fifty-niner miner, a panhandlin’ man.
Baby: I will walk beside my dear, clad in love’s bright heraldry. Sound the trumpet’s loud alarms. Any foe I shall withstand. In the circle of his arms I am safe in Beulah land.

LaTouche died of a heart attack at the age of 38, just a month after The Ballad of Baby Doe premiered.

*Learn about coloratura and other “Words to Know Before You Go” starting on p. 48.
Earlier in the publication, we asked Ken Cazan about the changing world of opera (p. 6). This time, we focus on this year’s production of *The Ballad of Baby Doe*.

The characters in *The Ballad of Baby Doe* were real people and the opera is fairly historically accurate. Did that create any challenges when you were conceptualizing the production?

We felt a strong need to pay tribute to the characters in the opera. I, however, don’t find them totally historically accurate. Horace is portrayed as a blustering, needy, somewhat incompetent businessman. In reality, Horace had a great deal of business savvy; he simply got hooked on the wrong product and his late 19th century, male ego wouldn’t let him let go of it. He was not a large, robust man and as with so many entrepreneurs of this period in the Wild West, he got lucky in his business dealings and was not above some borderline illegal dealings to make his fortune. It is fascinating to me that Augusta is always portrayed as a battle axe. In reality, she was a somewhat frail albeit intensely bright, ambitious woman. Her tragedy is that through spending years supporting Horace and his risky ventures in mining, she has put business before the reality of their relationship, their love. I truly believe that Horace and Augusta love each other but his need, as with many larger than life men, for feminine/sexual approval and Augusta’s survival instinct have raised walls between them. There are so many theories and stories about Baby Doe that it is hard to distinguish between what is true and what is apocryphal. We know that her first marriage was a disaster and that Harvey Doe was a terribly weak and possibly abusive man. There is much written about the potential of a serious relationship between Baby Doe and a store owner in Central City but nothing has ever been proven about that. We also know that like Augusta, she wasn’t afraid to roll up her sleeves and get her hands dirty working with the miners. She was definitely ambitious in a period when women were not supposed to be ambitious. It is ironic that Augusta was undoubtedly as ambitious but she was wise enough to make the world think that Horace was the smart one, the "idea man". One of my favorite aspects of the real-life Baby Doe is that after Horace died, she reportedly never saw another man, physically or romantically. She lived as a quasi-recluse with her daughters, both of whom eventually abandoned her. While living in the Matchless Mine shack, she infamously wrote on tens of thousands of pieces of paper. It seemed codified and recently there have been academic experts who have begun to decipher the writings. They display a woman of deep Catholic faith who, either from guilt or true religious fervor, suffered self-imposed pain for the demise of Horace and the loss of her children. In conceptualizing the production, I knew that I didn’t want a traditional setting. I wanted to cut through the
1956, Eisenhower-era, nuclear family quaintness (a side note, Baby Doe was written in the year of my birth) and get closer to the truth of the rough, hearty, pioneer people that inhabit the world of the opera. We are starting with Baby Doe shortly before her death, how she appeared when she would walk around Leadville or when she made the occasional foray into Denver. We know, factually, that she was obsessed with the past, with Horace, with her daughters and their abandonment of her. She sees these moments and events through a filter, trying to grasp them, possibly relive them, even exorcise herself of them. The closer she gets to the traumas and joys of her past, the more momentarily real they become. Yet they are fleeting, episodic, just as they are in the opera. This movement of Baby Doe through her past, from moment to moment, will allow us to help the piece flow more, with no pauses for scene shifts. Everything is a memory, clear and strong to Baby Doe and the audience, but also fleeting and moving to its inevitable conclusion.

Beverly Sills and others who have performed the three lead roles in this opera have written about how real the characters became to them; how much they loved portraying these people, and how they related to one another both on and off the stage. What are your thoughts about the development of these characters by the librettist and the composer; and how do you, as director, help bring them to life?

I absolutely understand how a performer could become obsessed with their role in this opera. They are very real, very relatable—and citing previously [see p. 6] about the excellent acting training available to contemporary singer-actors and knowing that we have superior singer-actors the caliber of Anna Christy, Grant Youngblood, and Suzanne Mentzer, there is no doubt that they can sink their teeth into these quintessentially American characters.

The Ballad of Baby Doe is Central City Opera’s “signature” opera – written for the company and premiered here in 1956. Does that fact change your approach to this opera in any way?

It is an honor to be directing the 60th anniversary production of Baby Doe for Central City Opera. I consider Central City my "home" company (I hope that is not too presumptuous or egocentric). I have never been happier working anywhere else in the world. All of you there are my extended creative and personal family. David Jacques, Sara Jean Tosseti, and I have taken infinite care and creative joy in creating this production, both as a tribute to the past and a paean to the future of opera production at Central City and in the larger opera community. I so look forward to this production!
Tabor Timeline

The man once called "Silver King of the West" left little behind other than his name and a tragic love story. Here are some key events in his tumultuous life.

Nov. 26, 1830 Horace Tabor born in Vermont. Worked as a teen in Maine quarry owned by Augusta Pierce’s father.

1855 Tabor immigrates to Kansas Territory to homestead a farm.

1856 Elected to Kansas Legislature.

Jan. 31, 1857 Married Augusta Pierce in Maine; both returned to Kansas Territory.

1859 Horace, Augusta and toddler Maxcy arrived at Colorado goldfields.

1877 Elected Leadville’s first mayor.

1877 Mrs. Harvey Doe (Elizabeth McCourt Doe), 23, arrived in Central City. Her husband was to work his father’s half stake in a gold mine, but lost interest, so Mrs. Doe went into the mine and worked, apparently the first woman to do so in that area.

1878 Tabor elected Lieutenant Governor of Colorado.

May 1878 Two miners grubstaked by Tabor hit pay dirt. The stake becomes the Little Pittsburg mine.

1879 Tabor Opera House in Leadville opened.

1880 Tabor took up with “Baby” Doe, so named by the miners of Central City (now divorced from Harvey).

January 1881 Tabor moved out of home; Augusta refused divorce.

Sept. 5, 1881 Tabor Grand Opera House in Denver opened; Augusta barred from admission.

September 1882 “Secret” divorce in Durango (Augusta never notified);

Sept. 28, 1882 Baby Doe and Tabor allegedly married by St. Louis justice of peace.

January 1883 Horace paid Augusta $280,000 in divorce settlement.

1883 Horace appointed to serve out the U.S. Senate term of Henry M. Teller, who had resigned in order to become Secretary of the Interior.

March 1, 1883 Tabor married Baby Doe in Washington, with President Chester Arthur attending.

July 13, 1884 Elizabeth Bonduel Lily Tabor born.

Dec. 12, 1889 Rose Mary Echo Silver Dollar Tabor born.

1892 Tabor in debt for more than $800,000.

1893 The “Silver Panic” caused silver to drastically lose value. Tabor fortune collapsed.

Feb. 1, 1895 Augusta, 62, a millionaire, died in Pasadena, Calif.

1897 Tabor, age 67, worked tailings of an abandoned mine for $3 a day.

1898 Friends got Tabor appointed Denver Postmaster; he and Baby moved into Windsor Hotel.

April 10, 1899 Tabor died of infection from appendicitis.

1903 Baby Doe moved to shack at the Matchless Mine, began guarding mine with a shotgun.

1925 Silver Dollar found dead in unsavory Chicago boardinghouse.

March 7, 1935 Baby Doe’s rag-wrapped, emaciated body found frozen in her shack at the Matchless Mine.
**BIMETALLISM AND THE PANIC OF 1893**

When the Western silver mining boom began in 1878, the “gold standard” was replaced with **bimetallism** through the Bland-Allison Act of Congress; **both gold and silver became the basis for U.S. currency.**

Like most financial crises, many factors played their parts in creating the Panic and subsequent Depression of 1893. One factor was the repeal of the Sherman Silver Purchase Act of 1890. The mining magnates and businessmen of the western states had used their influence in Washington to get the Sherman Act passed, requiring the US government to purchase a certain amount of silver each year as backing for bonds and legal tender, thus driving up the price of silver. In 1893, railroad speculation, the inflated price of silver, and other world events sparked a run on gold from the US Treasury. President Cleveland persuaded Congress to repeal the Sherman Act to alleviate the crisis, thus causing silver to crash. Rather than solving the problem, the Silver Panic added fuel to the fire, causing banks and businesses to fail in unprecedented numbers. The Depression spread worldwide and the western states, with economies built on mining, suffered deeply. Horace Tabor was only one of the hundreds of thousands of Westerners who lost jobs, fortunes, mines and farms.

William Jennings Bryan, another real-life character depicted in *The Ballad of Baby Doe*, gave his famous “Cross of Gold” speech in support of bimetallism on July 9, 1896 at the Democratic National Convention in Chicago. (Image above from a [YouTube clip of the speech.](https://www.youtube.com/watch?v=3Zo8Qxw8OoQ) Though he gained the party’s nomination, he lost the presidential election to William McKinley. McKinley signed the Gold Standard Act in 1900, ending bimetallism.

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**ASK OCTAVIO THE OPERAMAN**

*Dear Octavio,*

**What happened to Baby Doe Tabor after the events of the opera?**

- *Curious Chronicler*

*Dear Curious Chronicler,*

Elizabeth “Baby Doe” Tabor stayed in Denver for a while with her two daughters, Lily and Silver Dollar. After a few years, she and her daughters moved back to Leadville. Eventually, both Lily and Silver Dollar left on their own accord. Baby Doe lived in the small cabin at the mouth of the Matchless Mine, relying on the good will of her neighbors to survive. She died in the cabin after a bad snowstorm in 1935 (either from a heart attack or exposure), about 36 years after the death of her husband Horace. She was 81 years old.
**RECOMMENDED RECORDINGS**


**ONLINE:**
Walter Cassel singing “Warm as the Autumn Light”

Joyce Castle as *Augusta Tabor* in CCO’s 2006 production

See also the Beverly Sills clip shared on p. 11.

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**TRIVIA TIME:** *THE BALLAD OF BABY DOE*

1. Why was she called Baby Doe?
2. What was Baby’s home town?
3. What did Baby do before she met Horace Tabor?
4. How did Horace Tabor make his first big fortune?
5. Who was Horace Tabor’s first wife?
6. How old was Horace Tabor when he struck it rich?
7. What professions did Horace Tabor pursue in his lifetime?
8. How did Horace and Baby lose their fortune?
9. What happened to Augusta after Horace Tabor divorced her?
10. Where and when did Baby Doe Tabor die?

*Answers on p. 57.*

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**OPERATIC 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 p. 53.*

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2016 Opera Insider

Central City Opera
Earlier in this publication, we asked Festival Company Members how opera has changed during their careers (p. 6). In the blog post excerpted here (see original), author Jennifer Rivera (Rosina, The Barber of Seville, 2013; Sister Helen Prejean, Dead Man Walking, 2014) discusses how opera companies have navigated those changes.

The folks across the pond at English National Opera (ENO) are finding themselves in a predicament that has much in common with the challenges that forced The New York City Opera (NYCO) to file for bankruptcy in 2013. The ENO, much like the former NYCO is a beloved “second” company in a huge culture rich city, whose mission is partly to present the type of repertoire that wouldn’t be seen in the larger, more affluent opera house, and who hopes to bring in younger audiences with sleek modern productions, unusual repertoire, and less expensive ticket prices. Like the former NYCO (but for different reasons), ENO has suffered financially in recent years, and is now seeking concessions from the full time chorus, which are not being met with a lot of support from the arts community or the press. There are those who fear that without major changes the company may fold, as was the case with NYCO.

Despite the fact that the ENO had a large portion of their funding yanked, the UK and the USA still operate on very different models, and the UK institutions enjoy far larger government and public endowments than do US companies, whose government funding remains a very small percentage of their overall operating costs — if they get any at all. Considering how expensive and expansive it is to produce opera, compared with how little income from opera companies is actually fixed (most is donated, and the earned income is often unpredictable at best), the fact that opera companies still exist at all is actually rather remarkable. More remarkable still are the opera companies that have adapted and therefore thrived as we move into this new era of digital media, shrinking audience bases, and wary donor pools. We’ve seen plenty of news about the companies that fail, or come very close to going bankrupt, but why not examine the companies that are succeeding and try to find out what they have in common? Here is a look at some opera companies that have managed to find their way in this new world and market, and some of the ideas behind their success.

Model #1: Small, Flexible, Innovative, Urban: (Budget Around or Less Than $1 Million)

In the world of opera, where everything is thought to be enormous and expensive, small taut companies who have found their specific niche in an urban environment, and who are flexible enough to change and adapt their business models as they discover what works and what doesn’t have been cropping up in record numbers. In New York City alone, we have LoftOpera, which has found success with attracting younger crowds and critical acclaim with their model of low overhead productions, relaxed audience environments featuring alcohol and dance music during intermission, and young committed casts. This model almost seems like a no brainer but somehow LoftOpera has zeroed in on the zeitgeist of “opera for the people” at exactly the right time in exactly the right way. The Prototype Festival and Beth Morrison Projects have also found an avid and devoted audience by presenting edgy new works in artful, fascinating productions throughout the City for two weeks in January. On Site Opera has created a niche of presenting underperformed gems in site specific spaces, including the Bronx Zoo, a wax museum and a historic mansion. In San Francisco, Opera Parallele presents contemporary operas in creative, technology enhanced, artistically acclaimed productions with top level artists. In the Los Angeles area Pacific Opera Projects produces highly visual productions that are both entertaining and accessible, and discovers venues appropriate to the opera itself, including Ariadne auf Naxos in a supper club. In Boston, Odyssey Opera presents top quality productions of extremely
underserved, adventurous repertoire that audiences would see virtually nowhere else, and employs a model where they wait until each project is completely funded before securing the artists and making announcements about seasons, which allows them to create art at the highest level without scrimping on quality later because they are short on funding.

These companies all exist in highly populated cities which are already anchored by large scale opera companies presenting traditional repertoire. The companies are all flexible in terms of venue and budget, and bring the audience much closer to the art form than most forms of traditional opera presented in theaters with thousands of seats. They all offer extremely affordable ticket options combined with well curated interesting programming.

**Model 2: Regional, Bold, Willing to Challenge, Strong Leadership: (Budget $4-10 million)**

Recently I sang in the Louisiana premiere of *Dead Man Walking* with New Orleans Opera (in the role I first sang with Central City Opera in 2014), and the director of the brand new production, Tomer Zvulun, was “on loan” from The Atlanta Opera, where he is General and Artistic Director. Because it is unusual for the leader of a company to continue to freelance as a director while running a company, and because Mr. Zvulun is not only an unbridled creative force, but also a former medic in the Israeli army and a recent graduate of the Harvard Business School Executive Program for Leadership Development, I was eager to understand the ideas he employs in running his company. He has stabilized the Atlanta Opera’s financials by significantly increasing the fundraising, has earned the company a nomination for the prestigious International Opera Awards in the category of accessibility - the only American company to receive such a nomination this year, has set a track record of producing at least one contemporary opera each year in a market which has leaned more towards traditional repertoire, and has created a “Discoveries” series which brings non traditional and traditional but underperformed repertoire out of their large theater and into other parts of the city. The most recent example of his strong leadership and the company’s growth is The Atlanta Opera’s expansion to four mainstage productions in 2016-17. In the three seasons since Zvulun joined the Atlanta Opera, the total number of performances has grown from twelve to twenty two. When we weren’t rehearsing *Dead Man Walking*, which ended up being a resounding success, I had the opportunity to not only grill Tomer about why Atlanta has had such growth and upward trajectory under his direction, but was also able to meet several of Atlanta Opera’s board members who came to town to see the production, and understand why they are so thrilled with his leadership.

The things I noticed about the way he runs both his rehearsals and his company are that he makes bold, creative choices, doesn’t shy away from tough subjects, has an extremely optimistic attitude outwardly but is firmly aware of the challenges of reality, is absolutely open to learning from every person around him, gives others credit for successes where they deserve them, and is a very shrewd observer and a keen listener. The reason I focus so much on his qualities as a leader is that I believe one of the secrets to success and innovation at an existing company with a budget of several million dollars or more is the combination of excellent leadership and willingness to take artistic risks. When regional companies have large theaters with thousands of seats of fill, they have to choose their repertoire carefully in order to entice as many different types of people as possible and cater to the general tastes of their broad, existing audience base. But in order to grow the company, the leadership must be willing to bring repertoire that may challenge the audiences’ ideas about traditional opera, and must also bring acoustic singing out of the large-scale theater and
into the community. Finally, all of these choices must be curated by someone with a great creative brain, knowledge of the repertoire, the ability to strategically partner with other companies (in Atlanta’s case this includes Wexford, Minnesota, and Glimmerglass Festival to name a few), and the charisma to be able to present ideas to their board and make them a reality. Tomer Zvulun possesses all of these qualities, and his leadership at The Atlanta Opera makes him a leader people in the industry should choose to emulate.

Model #3: Multi Dimensional Leadership, Focus on Contemporary Works, Alternative Programming, Venturing Beyond the Proscenium: (Budget $10 million and above)

I also recently sang in the world premiere of a Mark Adamo’s Becoming Santa Claus at The Dallas Opera. It was The Dallas Opera’s third world premiere in one calendar year (Jake Heggie’s Great Scott was in production when I first arrived), and was happening concurrently with their inaugural Institute for Women Conductors, their family concert series, and not one but two full opera productions created for young people. Dallas, a town and opera company once known for the extremely traditional nature of its programming, has now become an innovator and leader of the movement toward contemporary opera as an audience creator, as well as creating programs which serve the community and the opera industry (including free simulcasts of operas for huge audiences at the Dallas Cowboys football stadium). Keith Cerny, former consultant at McKinsey, pianist, and father of four who is General Director and CEO, brings his considerable musical, business, and even parenting acumen to his leadership at The Dallas Opera, ushering in a new era of artistic planning for this level A opera company in the heart of Texas. Not only that, but in my personal opinion he has unbeatable taste in musical leaders, since his music director and principal guest conductor (Emmanuel Villaume and Nicole Paiement, respectively) are simply two of the best conductors I have ever worked with.

Opera Philadelphia is another high budget company making bold choices and ushering in a new era of opera. Having never worked there myself I don’t have first hand experience observing their General Director and President David B. Devan, but I have been impressed with the choices he has made to push his company into this new era. Not only has Opera Philadelphia begun to focus on producing contemporary operas each season, but they are the first large scale company to combine a traditional year long season with a festival season which offers edgy, out of the box programming, multiple venues, and the excitement of a festival format. Some mid level companies have chosen to move their entire programming to a festival season because it offers more “bang for the buck” in terms of audience development, engagement and targeted, focused marketing opportunities. Opera Philadelphia (OP), after researching how today’s audience chooses to consume opera, discovered that younger audiences have different needs and desires than traditional subscription based audiences, and lean towards single ticket purchases and interesting venues. OP chose to make a big push to adapt to these changing desires by creating their festival, which will have it’s first full scale launch in 2017. The festival within the season allows them to program things that wouldn’t necessarily sell out in a large scale theater, but which have the potential to bring new audiences into their fold and introduce them to the art form.

The lessons I choose to take away from these companies and their leaders all have one thing in common: innovation and adaptation. Opera as an art form CAN thrive even in our current world of reality television and digital saturation. But in order to survive and thrive, we must adapt the presentation of the art form without diluting or distilling it into something less powerful. The power of opera is the fact that it combines so many elements of art together with pure unamplified singing. With innovation, calculated programmatic risks, and creative leadership, we can introduce that power to a new generation.

Follow Jennifer Rivera on Twitter: @jjennymr

See Deborah Morrow’s article “Pioneering Innovation” in the 2016 Festival Program to learn how CCO has met and continues to meet the challenges to presenting opera in a modern world.
Symphonic Sudoku

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 p. 55.

<table>
<thead>
<tr>
<th>quarter note</th>
<th>sharp</th>
<th>quarter rest</th>
<th>flat</th>
<th>bass clef</th>
<th>treble clef</th>
<th>repeat</th>
<th>forte</th>
<th>piano</th>
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![Symphonic Sudoku Grid](image)
TOSCA

Music by Giacomo Puccini
Libretto by Luigi Illica and Guiseppe Giacosa
Premiered 1900 in Rome, Italy

A tale of passion amidst the perils of battle, this ever-popular opera is set in Rome during the Napoleonic Wars. An opera diva prone to fits of jealousy, Floria Tosca is caught in a deadly love triangle between her lover (the revolutionary painter Mario Cavaradossi) and the evil police chief Baron Scarpia. Political turmoil fuels the fire of danger; deception, scandal, and treachery ensue. This powerful thriller will keep you on the edge of your seat.

The Setting:
Midday on June 17 through dawn on June 18, 1800
Rome, Italy

Act I – The church of Sant’Andrea della Valle
Act II – Palazzo Farnese, Scarpia’s headquarters
Act III – Castel Sant’Angelo

The Characters:

Floria Tosca — a celebrated opera and church singer from Venice, currently performing in Rome; sincerely pious, but not political, her jealous streak runs hot

Mario Cavaradossi — a painter, born in France to an Italian father and French mother; politically affiliated with the revolutionaries (Napoleon Bonaparte)

Baron Scarpia — Rome’s chief of police, known for his brutality; appointed a few weeks ago by Queen Maria Carolina of Naples (The Kingdom of Naples rules Rome in June of 1800 while the new pope makes his way to the city.)

Angelotti — Political prisoner of the monarchy, aligned with Bonaparte; recently escaped from prison and needs to get out of Rome

Sacristan — The caretaker of the church of Sant’Andrea della Valle; disapproves of Cavaradossi’s political affiliation and lack of religious conviction
“And before him all Rome trembled...”
– Floria Tosca, Act II

Conductor: John Baril
Director: Joachim Schamberger

CAST
Floria Tosca: Alexandra Loutsion
Mario Cavaradossi: Jonathan Burton
Baron Scarpia: Michael Mayes
Sacristan: Donald Hartmann

PERFORMANCE DATES
Matinees at 2:30 pm: July 20, 24, 26, 30; August 3, 5, 7
Evenings at 8:00 pm: July 16, 22

Performed in Italian with English supertitles.
Venue: Central City Opera House
We asked John Baril, Central City Opera’s Music Director and Conductor for Tosca, to write about musical themes and devices Giacomo Puccini employed in this opera. We’ve included score examples and links to a few of these musical references. To get the full scope of Maestro Baril’s article, we encourage our readers to either listen to a full recording or watch the full opera on DVD or YouTube.

**ACT I**

The first three parallel but otherwise unrelated chords in Tosca depict Baron Scarpia, Rome’s chief of police. They are terrifying in their simplicity and, as biographer Mosco Carner points out, “musically inhuman, [an] evocation of a sinister and brute force.” And therewith you musically meet the villain of the opera 20 minutes before actually seeing him. However, these three chords are not easily forgotten; indeed, you are reminded of Scarpia’s overwhelming influence throughout the entire opera. My non-scientific count of the appearances of this 3-chord motif (let’s call it “3”) is about 50: we are sometimes subtly but nevertheless constantly reminded.

Immediately following are the two important motifs of Angelotti, heard over and over throughout the opera; the first one, loud, suggests running and stumbling into the church; the second, quieter, chromatic, is filled with anxiety. [*See music score sample next page.*] Ultimately, Angelotti is a minor vocal character in the opera, appearing only in the first scene, but his escape from Castel Sant’Angelo is the causal element for the entire evening’s drama, and therefore his motifs in various guises are heard throughout the first and second acts to remind us of what is at stake. When I first encountered the opera as a freshman in college, I always thought this strong, first motif started ON the downbeat, so powerful is it. Imagine my surprise when looking through the score months later to see it written on the offbeat (or weak beat, meaning it comes after the downbeat instead of on it), musically implying psychological distress (and more difficult to conduct). As soon as he finds the key to his sister’s chapel we hear “3” for the second time; things are not going to end well.

*LIS**

*Listen to Scarpia’s Theme and Angelotti’s Theme from the 1976 movie.*

*You can watch an English translation of Tosca to follow along with the excerpts.*

*If you’re reading this from a printed copy, all website links are listed beginning on p. 53.*

*For more information, visit [Central City Opera](https://centralcityopera.org).*

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2016 Opera Insider

Central City Opera
A jaunty, staccato (short notes) theme accompanies the entrance of the Sacristan, a church employee. Puccini writes into the score his nervous twitches and predilection for snuff, inhaled in rhythm! It is easy to see him as only a comic relief figure, but both his bumbling and hatred for Cavaradossi ultimately serve as a catalyst for Scarpia’s witch-hunt. This is clarified in the music, as his theme is scored in a happy-faced major mode repeated immediately with dark, whole-tone, murky orchestration, very foreboding. After bells (chimes in the orchestra) sound the Angelus*, our hero enters to his four-measure theme (let’s call it “Mario I”) suggesting nobility and righteousness, immediately followed by a love-theme which he and Tosca will eventually sing. As he begins to work, Cavaradossi can’t help but notice the “diverse harmonies” between his beloved Tosca and the Madonna he is painting. This recognition forms the evocative introduction to his first aria. Starting with one note, middle C, Puccini builds impressionistic (thick, complicated, jazz-like) chords which sound like running water (or paint or, perhaps, blood?) upon which rides a melody comprised of parallel fourths and fifths in the flutes. These parallels, very exotic for Puccini’s time, break many compositional rules of earlier Italian music, and are also used as a bridge between the two verses. Notice the mutterings of the displeased Sacristan around the edges of the aria and, especially at the “end,” where the music technically does not pause for applause and is the very definition of “through-composed.”

After the Sacristan leaves, we hear the orchestral outburst of Angelotti’s theme again, reunifying Cavaradossi and his comrade but almost immediately stifled by Tosca’s offstage yelling (the door is locked). Annoyed, she enters to a gorgeous theme associated with piety and art and begins a virtual interrogation of her lover, singing very fast recitative-like questions while Cavaradossi answers in a relaxed, lyrical way, indeed singing the melody. This vocal juxtaposition is classic Puccini. Tosca sings a snippet of another beautiful theme (“the moon is full...”) which we’ll hear in its entirety when they reunite in Act III. This is followed by yet another melody (“non la sospiri”) which conjures up a night of love at his villa. Listen for the accompaniment of the sparkly celesta which suggests twinkling starlight and a clear sky. Mario tries to dismiss her so he can get back to work, but she notices his painting and again becomes jealous. This music has snippets of Angelotti and a little motif (just before “aspetta...”) when Tosca realizes who the Madonna is modeled after (L’Attavanti). While she is imagining all sorts of shenanigans — which Cavaradossi denies — Puccini has the orchestra lyrically playing Angelotti’s second theme underneath; after all, L’Attavanti is Angelotti’s sister. These intertwining motifs and themes often go unnoticed, but besides offering fodder for episodic music, they imbed themselves into our psyche as musical subtext. Puccini was neither the first nor the last to have learned from Wagner, the master of the leitmotif.

Cavaradossi sings a lovely melody along with the horn (call it “Mario II”), which comes back in Acts II and III, reminding us of their passion, and then the duet music we heard at Cavaradossi’s entrance is sung in earnest by both. Tosca’s exit ushers in Angelotti—again his themes—as they discuss what’s next. Cavaradossi sings above “Mario I,” this time crowned by incessant triplets in the woodwinds, suggesting urgency as well as realization. Scarpia’s name is mentioned for the first time and his theme (“3”) is repeated quietly three times, underpinning Cavaradossi’s condemnation. Compositionally, there are astounding moments in this scene where three and four themes and motifs are playing in counterpoint to one another at virtually the same time, and yet they almost sound like what I call “wallpaper music;” that is, unimportant music that a lesser composer would have written in order to move the drama forward (usually accompanied recitative), but which Puccini devises from already-stated themes. Quite brilliant. A faraway cannon-shot gives away Angelotti’s escape; just prior, as they are planning their next steps, we hear a four-note motif (let’s call it “4”) based upon a strange-sounding whole-tone scale. We will hear several more rhythmic cannon-shots at the end of

*The Angelus—a Catholic prayer of devotion for the Incarnation, generally performed three times daily in churches, signaled by the ringing of the Angelus bell
Act I. A brilliant martial-like variation of the Sacristan’s theme escorts them out, and the Sacristan re-enters. The church chorus, which includes children, is summoned to prepare for the celebration of Napoleon’s defeat. Notice the very effective writing for the three trumpets and piccolo.

This short scene is interrupted by one of the most amazing (to me, anyway) and effective moments in all of opera: the entrance of Scarpia. In only three chords, the selfsame three chords from the beginning of the opera, he enters, completely terrorizing everyone. He begins to throw commands at various people and interrogates the intimidated Sacristan. Listen to how the violas play a harried version of the Sacristan’s theme as a counterpoint to repetitions of “3”!!! When Scarpia finds L’Attavanti’s fan (left behind in haste by Angelotti), he scans the church and comes upon the painting — underscored, of course, by Mario’s aria melody.

The final scene of Act One is the Te Deum: a Latin-versed praise “To God.” There are several astonishing aspects to this scene, not the least of which is that it begins with two very low pitched bells—low Bb and F—which form the basis of the entire scene. The bells are played over and over again (40 times each). Scarpia, part of the religious ceremony and also not part of it, sings of his lust for Tosca. “Va, Tosca!” During this scene we hear the organ, an instrument reserved for extremely rare moments in opera, in addition to the full ensemble, which at first does not sing but rather chants Latin verse—to unusual effect. Halfway through we hear the aforementioned cannon-shots. At the end, Scarpia joins the full ensemble in religious ecstasy and the act ends just the way it started: with repetitions of “3.” The end of Act One provides the audience with one of the greatest tableaus in all of grand opera.

ACT II
Act Two opens with a three-note triplet motif as well, this time “three blind mice,” but it never sounds like child’s play. It is repeated many times throughout the act. In the sixth bar, we already hear “Mario II,” so we know who is on Scarpia’s mind at that moment. In bar 13, we hear a soft, elongated version of “3” underpinning his recitative followed in bar 16 by — you guessed it — “3” again, except this time in three short outbursts. This kind of musical interweaving happens constantly.

The celebration of Napoleon’s defeat has begun and is heralded by the offstage playing of a gavotte by harp, solo viola and flute; this is known as a pastiche, or a deliberate imitation of another style from another period. Perfect background music. Scarpia’s first aria, “Ha piu forte sapore,” is underscored with virtually endless syncopated chords, meaning they’re on the off (or weak-) beats, a typical Puccinian device found in all of his operas which serves to “springboard” the text forward. Whether it’s Mimi singing about embroidered flowers, Manon about her gilded past life, or Butterfly musing on “one fine day,” Puccini gives the strong beats to the singer (and whichever instruments are doubling the melody) while the “accompaniment” is syncopated. This is in direct contrast to most of Verdi, in which an introduction from the orchestra prepares us for the melody. Here, Scarpia is proclaiming his sadist views; listen to extraordinary orchestration details in this aria such as the harp arpeggios at “guitar chords”, the clarinet flourish at “horoscope of flowers” and the bird-calls at “cooing like a turtle-dove.” Needless to say, Scarpia does not woo in these ways and so both he and the orchestra are mocking those who do. By the way, did you know that Scarpia is Puccini’s first major role for a low male voice? [continued]
Tosca has barely entered to “Mario II” when Scarpia gets down to business, singing above both “three blind mice” and the interrogation theme, thundered by the full brass section. There is an extraordinary orchestral interlude accompanying Mario to the torture chamber. Containing bits and pieces of many themes, it becomes very lugubrious and a moment later, bright and nearly cheerful as Scarpia concentrates on Tosca. Throughout this scene, you hear several themes: the first involves a step-wise progression upwards in D minor when Scarpia describes what exactly is happening to Mario in the next room—repeated several times with new embellishments each time. After Tosca hears Mario yelling in pain, the orchestra plays a combination of the “let’s sit down and talk” theme from moments ago and the “let’s get him to the torture-chamber” with some bits of “3” thrown in. And on it goes, relentlessly. Unable to withstand any more, Tosca gives away Angelotti’s hiding place; you’ll hear repetitions of “4.”

Sciarrone runs in with the breaking news that Napoleon has actually won the Battle of Marengo. Mario has been dragged into the room, betrayed by Tosca, but he gathers strength at this announcement. Preceding his outburst of joy (“Vittoria!), listen for the full trumpet section playing over “Mario I” in the bass instruments, all played at triple forte!!! Then you’ll hear, albeit briefly, something a bit rare in Puccini—a trio. It’s all over in two pages, but it would have taken four minutes in a Verdi opera. [Listen to this via the link in the box above.]

A roaring upward chromatic scale ushers Cavaradossi out of the room; the mood settles down again with a slow downward chromatic scale over several little motifs until we return to “three blind mice,” at which point Scarpia says: “my poor little supper has been interrupted.” Priorities. “Let’s sit down and talk” theme now becomes “Let’s sit down and have some wine.” Tosca is having none of it and asks him to name the price (“il prezzo”), at which time Scarpia sings his second aria, which features a very fast arpeggio at the beginning followed by four long downward notes. This new motif—let’s call it “venal”—becomes important throughout the rest of the piece. In the meaty part of this aria, you’ll hear, yet again, the syncopated chords underneath with Scarpia singing on the beat, followed by the venal motif. Tosca tries to escape but Scarpia guesses the real reason—to appeal to the Queen—and says (over “3”, of course) “go, but the Queen will be giving her pardon to a cadaver,” after which he gloats: “how you must hate me; that’s exactly how I want you! Spasms of hate, spasms of love, what’s the difference?”

Brilliantly, Puccini interrupts here with sudden, offstage snare drums which “accompany prisoners to their final destinations.” Listen for a very quiet, understated bass melody played staccato (short) three times underneath the drums. This little theme (let’s call it “scaffold”) is excavated for more important use by Tosca in Act III.

Now Tosca sings her famous aria “Vissi d’arte. After the opening statement, listen for a repeat of the beautiful, pious theme during which she entered for the first time in Act I. As Tosca asks for mercy, more syncopated music is followed by the “venal” motif, whereupon Scarpia calmly suggests (again) how she may save Mario; she is repulsed. A simple knock on the door interrupts; Spoletta announces that Angelotti killed himself before they could capture him. Only taking about ten seconds, Puccini’s writing is marvelous at this moment: he takes his “venal” arpeggio, turns it upside down and, along with a syncopated version of “3,” asks Spoletta to wait and Tosca to make up her mind. Her assent is not spoken but rather nodded. A two-note motif (a – c, which we’ll call “2”) underscores the next bit, when all of the plans and explanations are meted out. After Spoletta leaves with explicit instructions, Scarpia writes the letter of safe-conduct over a powerful, but sad, 12-bar melody which you will hear again. Meanwhile, Tosca peruses Scarpia’s interrupted supper and finds a useful tool — a knife with which to kill Scarpia.

*Learn about obbligato and other “Words to Know Before You Go” starting on p. 48.

2016 Opera Insider

Central City Opera
Now you hear music that reminds me of old Batman cartoons; fast-paced, very rhythmic music to get us from one place to another in a short amount of time. Puccini used this kind of music in *Butterfly*, *Schicchi*, *Il Tabarro*, and *La Fanciulla del West* — very effective. As Scarpia gasps his last breath over the “3” motif, Tosca sings “now I forgive him” over a tortured repetition by full orchestra of the sad 12-bar melody. You hear snippets of “venal,” “Mario II,” and finally “3” played in a haunting, bleak, and disturbing variation. Yet one more musical interruption awaits, that of the offstage snare drums, frightening us all.

**ACT III**

Act III begins with the four horns playing a Triumphant theme in unison. This mutates into a melody that starts off shimmering in the upper woodwinds and flutes and gets earthier as it descends. It is the Shepherd’s tune, soon to be sung in an Italian dialect. Just before the Shepherd sings it, listen for “3” to be repeated underneath five times, but so out of place you might not otherwise notice it.

Next, in an astonishing little scene, Puccini writes what I call the “bell sonata,” literally a piece for bells of all variations and pitches. Over a low string chord, we start to hear bells sounding matins from all over the city. There will be three percussionists playing eleven different bells!! The music that follows is perhaps the best known of the opera, the tenor aria “*E lucevan le stelle.*” The orchestra plays the tune before the tenor sings it and in this introduction we hear one more bell, the low E. This bell, if we were able to procure one, weighs many tons and would need to be suspended in order to play it. Today, it is played digitally on a keyboard (the same keyboard that will also play the celesta part). It is intoned six times.

Cavaradossi is ushered in and bribes the jailer for a piece of paper. In yet another extraordinary musical moment, this scene, made up of several previous motifs and themes (mostly the love duet theme), is played by four solo cellos. Then the aria proper begins, accompanied by perhaps the most famous clarinet solo in all of the operatic canon. Tosca enters with good news and explanations; Puccini throws all of his motifs and themes at you almost at once: you hear “Mario I and II,” “Love duet music,” “venal,” Act Two’s sad 12-bar melody, Castel Sant’Angelo, “scaffold” music all mashed together.

Mario sings about her beautiful, pious hands and ends with yet another adaptation of the sad 12-bar melody. Following this, a lilting, happy tune with lots of syncopation suggests a rocking boat (and, therefore, escape), reminding us of the introduction to Cavaradossi’s first-act aria. It is highlighted by shimmering celesta notes and many harp arpeggianidi. Listen for what we call the “Butterfly moment”: two bars in pentatonic scale which presage (and sound EXACTLY like) *Madama Butterfly* (which was not yet written). Expecting a mock execution, Tosca gives Mario instructions on how to fall after he’s been shot, and this ushers in the two of them singing the Triumphant theme that the horns played at the beginning of the act. Another bell this time announces 4:00 a.m. A new, but related, melody in the flutes marshals us to the conclusion; as the soldiers are aiming at Cavaradossi, listen for the “2” motif underneath, thundered out by the low brass and winds. In an emotional outburst from the full orchestra, “*E lucevan le stelle*” ends the opera.

**New for the 2016 Festival - the Central City Opera Podcast!**

Have you ever wanted to sit down with a CCO singer, director, conductor, or production staff member and get to know them (and what they do) a little better? You’re in luck - our podcasts feature interviews with artists and others involved in our operas this season, plus insights from local experts on the Festival offerings. You can listen at your leisure after downloading the podcasts directly to your computer, tablet or phone from our website ([www.CentralCityOpera.org/podcast](http://www.CentralCityOpera.org/podcast)) or from the iTunes Podcast app. We encourage you to listen on your drive to the Opera House on the beautiful Central City Parkway or up Clear Creek or Boulder Canyons. Downloading the episodes is easy and fast, and you’ll be glad you did. Enjoy!
TOSCA. The name alone is recognizable to even opera neophytes as one of the most famous operas of our time. But did you know that Puccini’s hit opera is based on another hit, a French play called La Tosca? The play, written by Victorien Sardou, starred the famous actress Sarah Bernhardt, who performed the title role more than 3,000 times between the premiere in 1887 and a revival in 1909. Floria Tosca became one of Bernhardt’s signature roles; she toured the play all over France and the world, including Egypt, Turkey, Australia, Latin America, and the United States. It continued to be performed with other actresses in the lead role until the 1950s, when it then disappeared from the theatre repertoire.

Victorien Sardou, La Tosca’s playwright, had made a name for himself as a “historical fiction” playwright in France. He loved researching historic events or eras, then turning those stories into dramas. Some of the history that inspired his plays includes the nihilist movement in 1830s-40s Russia (Fedora); the Byzantine Empire (Theodora); medieval Greece (La Duchesse d’Athens); and the Dutch “Geuzen” uprising at the end of the 16th century (Patrie!). Sometimes these plays used the historic context to disguise Sardou’s own modern thoughts on the topic, and sometimes they lent real insight into the past. La Tosca is an amalgamation of both.

In 1889, Giacomo Puccini was in the audience of a performance of La Tosca – Sarah Bernhardt as the lead – and almost immediately tried to get the rights to turn it into an opera. But Sardou was quite picky; he wanted the play to be adapted by a French composer, not an Italian. (Interesting, since Tosca IS set in Italy....) Sardou also expressed some doubt about Puccini’s capabilities, to which Puccini took great offense. However, his publisher Giulio Ricordi worked tirelessly for several years to secure the rights for the Italian composer, and finally in 1895, after some wrestling with another composer, Puccini was free to start working on his opera.

To help Puccini get started, Ricordi hired two of the best libretto writers at the time: Luigi Illica and Guiseppe Giacosa. (Interestingly, the three worked on La bohème at the same time as Tosca for the first year.) Illica’s job was to cut the play down into a concise dialogue form, finding the right places for scenes and acts. Giacosa then took Illica’s words and turned them into polished lyrical verse. After this, Puccini set the libretto to music. However, all three were highly involved with each other’s process – no one worked completely on their own. Puccini was constantly sending back versions of the libretto to Illica and Giacosa, asking for a cut here, an aria there, or something else that usually made the writers see red. Hey, they were all Italian – did you expect tranquility? They were a rowdy, opinionated trio who happened to be the dream team of romantic Italian opera. All in all, the team created three powerhouse operas together: La bohème (1896), Tosca (1900), and Madama Butterfly (1904). [continued]

Playwright Victorien Sardou in 1908. All photos in this article can be found in Tosca’s Rome: The Play and the Opera in Historical Perspective by Susan Vandiver Nicassio.

Actress Sarah Bernhardt, around the time of the premiere of La Tosca.
There are major differences between Sardou’s play and Puccini’s opera. The opera condenses the action of the five-act play into three acts, eliminates dialogue that establishes the relationship between Angelotti and Cavaradossi (as one example), and cuts many minor characters. Of the original twenty-two characters in the play, only seven remain (not including the chorus, of course). There were also real-life people included in Sardou’s story who were cut from the opera, including Queen Maria Carolina of Naples, the composer Paisiello, and Diego Naselli (Prince of Aragon and Governor of Rome in 1800). Illica and Giacosa wanted to rewrite the ending, having Floria Tosca go insane at the end rather than throwing herself off the Castel Sant’Angelo. Sardou and Puccini, in a rare moment of unity, insisted that the leap stay. (Puccini’s reasoning may have been a bit different than Sardou’s; Puccini said that audiences would anticipate the ending if it were a mad scene and start leaving the theater.) Another notable difference is the last phrase that Tosca utters before her final journey. In the play, she screams to Spoletta, “J’y vais, canailles!” (“I am going, swine!”) In the opera, her final words are “O Scarpia, avanti a Dio!” (“O Scarpia, [we meet] before God!”), falling on the dead ears of Baron Scarpia.

In the opera, the final scene of Act 1 and the opening scene of Act 3 both contain new material. Puccini consulted Roman clergy for the words, structure, and staging of the famous chorus number, the “Te Deum.” He even went so far as to purchase eleven huge church bells from Roman bell makers so that the “Te Deum” and the bells at the beginning of Act 3 would sound authentic. It created a logistical nightmare for the Teatro Costanzi (now the Teatro dell’Opera di Roma) at the premiere in 1900, and nowadays, many opera orchestras use bells pitched an octave higher than what is written in the score. (Central City Opera is renting bells for our performances.) Also near the beginning of Act 3, we hear a shepherd boy singing a folk song. You may recognize the text as not being “proper” Italian. You’re right – it’s in a Roman dialect. Puccini often strove to put a sense of locality in his operas, and this is a wonderful example.

There are many more interesting differences between Sardou’s La Tosca and Puccini’s Tosca, as well as fascinating stories about the creation of the opera. I encourage you, dear reader, to continue your own investigation into this opera and immerse yourself in the world of 1800 Rome, whether through the eyes of a French playwright or an Italian composer. When you then see the story unfold on the Central City Opera House stage, your experience will be that much richer.

TRIVIA TIME: TOSCA

1. From which real-life building does Floria Tosca jump at the end of the opera?
2. What real-life conflict sets the backdrop for the opera?
3. Which famous French actress performed the role of Tosca in the original play La Tosca?
4. What is Floria Tosca’s profession?
5. Both the painter Cavaradossi and the police chief Scarpia have a romantic interest in Tosca. What are their political affiliations?
6. A scene from Tosca is featured in which 2008 British spy movie?
7. Who is arguably the most famous soprano to sing the role of Floria Tosca?
8. What is the time frame of Tosca?

Answers on p. 57.
Alexandra Loustion, last seen on the Central City Opera stage as Berta in The Barber of Seville (2013), is our Floria Tosca this season.

We are excited to have you back at Central City this summer! This is your role debut of Floria Tosca. How are you approaching this complex character and her music?

One of my favorite parts of being a singer is role preparation. I love taking a score apart and inspecting it from all angles, beginning with translation and text, moving to working on notes, rhythms, and vocal colors, while simultaneously researching the composer, history, story...whatever I can get my hands on! I always create character journals that include notes from my research along with my thoughts on the role, notes from rehearsals, pictures, anything that inspires me. I like to listen to other singers’ interpretations of whatever I am working on. (My favorite Tosca is Maria Callas.) Right now I am trying to put all of the pieces together: I am playing with vocalism, searching for the parts of Tosca that are both similar and different to myself, and wrapping my brain around the way she chooses to live her life. Her complexity stems from dichotomy: she is both diva and servant, jealous and overly trusting, a lover and a fighter. There are so many facets to her; my job right now is figuring out how to give this story to the audience both as an actor and a musician.

You’ve performed —or will be performing next season— several of Puccini’s heroines: Cio-Cio San in Madama Butterfly, Turandot, and now Floria Tosca. Are there others who you’d like to add to your repertoire? And what is it about Puccini’s music that fits your voice so well?

I feel a connection to Puccini’s honesty about the human experience. Through his orchestration and vocal writing, he employs techniques that require a singer to use many different vocal colors that express a wide range of emotion, even in just one phrase. He wasn’t concerned with singers making beautiful tones all the time; he wrote for singing actors. Tosca is a wonderful example of this—sometimes he actually notates a singer to yell and scream! It is for this reason that I feel Puccini operas fit me so well. My voice is suited to this style of singing, and my personality fits with the hot-blooded, passionate nature of his heroines who no matter their nationality seem to express all of their emotions like Mediterraneans. 😊 So much of my journey as a singer has been finding a piece of myself in every character I play no matter how different they are from me; Puccini makes that easy. I wonder sometimes if we had been alive at the same time if we would be good friends. [continued]
There are three other Puccini roles I would love to add to my repertoire: Suor Angelica, Manon Lescaut, and Minnie from *La Fanciulla del West*. Suor Angelica was the first opera I performed in (I was a nun with four lines😊). I grew up Greek Orthodox, and I found myself drawn to the juxtaposition of the Catholic influenced music with the heartfelt, desperate struggle of the character (much like Tosca). Manon is one of my favorite novels—I find her desirability and flaws absolutely fascinating, and combined with Puccini’s passionate interpretation, so rich to play. Minnie is unlike any character I will ever sing—not many operas provide the setting of the rough and tumble Wild West. Sopranos don’t generally have the opportunity to ride in on horseback and save their man!

**You've recently made the jump from young artist (formerly of the Central City Opera Bonfils-Stanton Artists Training Program, Santa Fe Apprentice Artists, and Pittsburgh Opera Resident Artists) to principal artist. What has your journey been like? Did you have a “big break,” or was it more gradual? Can you offer any advice to young artists looking to make that leap?**

My journey has been an interesting one, as it took my voice a little while to grow into what it is today. I joke that I have sung every fach in the soprano repertoire, but it is really true. It was actually Central City Opera that gave me the opportunity to try out my first spinto* role (I covered and did a performance of Butterfly my first summer as an Apprentice). Even though that experience began to lead me on the correct path towards finding my rep, the next few years were spent learning a lot of music, trying things, throwing out things that didn’t work, and moving forward. I had to embrace my "vocal confusion", but with the help of a good support system of teachers and coaches, (along with age and my own ears), I eventually landed in this repertoire. As I began to find myself as a singer and artist, more companies and programs gained interest. I have had tons of rejection, and I don’t really feel like I had a "big break" - it has been a slow, gradual process for me. I'm grateful for this now, because I feel that I’ve had time to mature physically, mentally, and emotionally - enough to tackle the challenges of the roles that will become my bread and butter.

My advice to young artists is this: 1. If you really want to do this, don’t give up. 2. Try everything (in the studio) at least once. Don't box yourself in too early. Experimentation is a wonderful teaching tool. 3. Surround yourself with a smart and supportive team of coaches, teacher(s), and mentors who are pushing you and challenging you in a healthy way. 4. Know yourself. If something doesn't feel right, sound right, etc., question it. Also, know what you want out of this career - do you want to sing opera only? Do you want to do musical theater? Do you want to work in the US, Europe? Teach? Direct? Use this time to find what you love - not everyone is meant to only sing opera forever. 5. Have a life. Have a partner, have a dog, have hobbies, groups of friends. Have life experience! It will only make your singing better!

**What are you most looking forward to during your summer in Central City?**

I am really looking forward to spending time with all of the wonderful people who make up CCO. From the top down, everyone makes the working environment creative, welcoming, and relaxed. I feel like I’m going home to family! The company is very special - I will always remember the story of its humble beginnings as told by John Moriarty during my time as an Apprentice. The opera house was built so that the miners had a place to go for joy. It is a good feeling to know we are continuing that tradition in 2016. It is also one of the most beautiful places in the country, particularly in the summer. I am very excited to get outside and enjoy the scenery! Most importantly however, I am mostly looking forward to SINGING TOSCA!😊

*Learn about spinto and other “Words to Know Before You Go” starting on p. 48.
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A RAPIDLY CHANGING POLITICAL LANDSCAPE

Rome, 1798—Pope Pius VI is in charge. The French Ambassador to Rome is none other than Joseph Bonaparte, Napoleon’s older brother. General Leonard Duphot is in Rome as a representative of the French Republic, but Duphot is killed in December 1797 by an anti-French mob and papal soldiers after an uprising of republican supporters. Ambassador Bonaparte flees Rome and goes back to his brother Napoleon, who invades the city in February 1798, wanting to avenge the death of his general and to make a statement of power. He banishes the pope from Rome – the pope dies over a year later in France – and turns the Papal States into the Roman Republic, a French client state. The ambassador also appoints a seven-man consulate to rule the territory. (The fictional Angelotti was one of these seven consuls.) About a year later, in January 1799, the French forces invade the Kingdom of Naples and establish the Parthenopean Republic, similar to Roman Republic. However, it fails just a few months later with much bloodshed, and the King and Queen of Naples return home. The Roman Republic stands until September 30, 1799, when the Kingdom of Naples takes over the territory and rules from Naples until the new pope arrives in Rome in July 1800 – right after the fictional events of Tosca. It is in this Rome, sede vacante (vacant seat, meaning no pope), that our story takes place.

For additional information on the politics of this area and maps of the changing borders, see “Tosca Timeline: France & Italy from 1797-1814” (p. 32).

THE CHARACTERS AND THEIR REAL-LIFE INSPIRATIONS

One of the fascinating aspects of Tosca is how much the characters seem as if they could have been real. This is entirely because the French playwright Victorien Sardou modeled the characters in his blockbuster play La Tosca after real people.

BARON SCARPIA

When the Roman Republic fell in 1799, the French managed to get the Neapolitans to sign a treaty ensuring that any republicans remaining in Rome after the French left would not be molested for crimes they had committed in the past. However, crimes committed in the future were not protected. The Neapolitans honored this treaty surprisingly well, which is not how we see it in Tosca. The Rome of Tosca is portrayed as being under the thumb of The

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Tosca: The Ultimate Historical Fiction

By Emily Murdock

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Church, when in reality, it was a relatively lawless place with absentee leadership – a perfect environment for the fictional Scarpia to act as he wished. Scarpia is from Sicily by way of Naples – the city that had just overthrown the short-lived Parthenopean Republic. Wrestling power back from the French was bloody and violent – much like the Rome depicted in the opera and play. However, religion played a much smaller role in Naples than in Rome, so Sardou chose to transpose a chaotic Naples onto a quieter Rome. Four violent men, all from Naples or Sicily, provided inspiration for Baron Scarpia: Michele Pezza, known as “Fra Diavolo” (“Brother Devil”); Baron Curci, nicknamed “Sciarpa;” Vincenzo Speziale, a politician who dealt with the aftermath of the Parthenopean Republic, and Gaetano Mammone — the most notorious of all four men — famous for “piercing the throats of prisoners and drinking their blood.” (Nicassio, page 119) While the fictional Scarpia does not drink blood in the opera, he is definitely hungry for power and domination.

**Floria Tosca**

With the establishment of the Roman Republic in 1798, one change the leaders made was to allow women to perform on the stage. Since 1674, women had not been allowed to perform onstage in most of Italy (Venice being the exception). However, the French republicans felt that the male castrati were immoral and, frankly, really strange, so they reversed the ban and allowed women to perform. The tradition remained, despite the public wanting “their” castrati back. Women were there to stay. Enter Floria Tosca, a fictional celebrated singer from Venice who is brought to Rome by the real-life composer Paisiello. Four women singers were the inspiration for Tosca: Giuseppina (Josephine) Grassini, one of Napoleon’s mistresses; Angelica Catalani, convent-educated like the fictional Tosca; Teresa Bertinotti, a fiery-tempered diva who debuted in Rome in 1798; and Maria Marcolini, who sang in Venice in 1800 and became a star at Rome’s Teatro Argentino (Tosca’s theater) in 1806.

**Mario Cavaradossi**

One way that the French Republic tried to influence the populace was through the visual and theatrical arts. Susan Vandiver Nicassio, author of the book *Tosca’s Rome: the Play and the Opera in Historical Perspective*, says: “Painting, like theater, was a narrative art closely tied to the cultural values of the day. The painter, like the performer, used his or her skills to tell a story with the aim of stirring the audience to virtuous action, or at least to virtuous sentiments….The arts were a major tool of statecraft, a means by which public opinion was shaped…” (pages 54-55). And in 1800, the most influential painters in Rome were not Italian; they were the students of French Republican sympathizer Jacques-Louis David. In Sardou’s play, we learn that Cavaradossi was one of those students. His job as a painter was perceived differently in 1800 than it would be nowadays. He was not a starving, romantic artist *alla* Rodolfo in *La bohème*. He was part and parcel of the politics of the day, there to make a statement. Painters were noticed for what their art said. In Sardou’s play, Cavaradossi says to Angelotti, “I would have already had a run-in with the hideous Scarpia if I hadn’t come up with a ruse…I asked the chapter of this church for permission to paint that wall, without pay…This devout piety has kept the hounds at bay and I may owe my safety to it until Floria leaves for Venice where she has an engagement for next season.” (Nicassio, page 282.) Puccini got rid of much of this descriptive dialogue for his opera, but the backstory remains.
December, 1797  Rome is under the rule of Pope Pius VI. The French general Léonard Duphot is killed in Rome; Ambassador Bonaparte (Napoleon’s older brother) flees the city.

February 10, 1798  In retaliation and to make a statement of power, Napoleon’s armies invade Rome, establish the Roman Republic, and banish the pope from the (now defunct) Papal States.

January 23, 1799  Napoleon’s armies take over the Kingdom of Naples and establish the Parthenopean Republic, a French client-state.

June 17, 1799  The Kingdom of Naples takes back their territory; the Parthenopean Republic falls in a bloody battle.

August 29, 1799  Pope Pius VI dies in Valence, France.

September 30, 1799  The Kingdom of Naples (King Ferdinand IV and Queen Maria Carolina), still smarting from the short-lived Parthenopean Republic, invades Rome, pushes France out, takes over the Papal States, essentially “saving the seat” for new pope.

June 14, 1800  Battle of Marengo. Midday: seems like Allies are winning, messenger #1 is dispatched to Rome with this news. By evening, France is winning, so messenger #2 is dispatched to Rome. Messengers take 3 days to ride to Rome.

June 17, 1800  Rome hears the news about the Battle of Marengo. Message #1, Midday – Allies WIN! (Gala concert & Te Deum ordered to celebrate) Message #2, Late evening – Napoleon WINS! This victory paves the way for Napoleon to work his way down the Italian Peninsula.

July 3, 1800  Pope Pius VII, the new pope, arrives in Rome. Naples allows Pope to lead again, reestablishing the Papal States.

1808-1814  Napoleon re-invades Rome and the Papal States, where he wins the territory. He divides the Papal States between France and the new Kingdom of Italy, a French client-state. Napoleon remains in power in Italian Peninsula until 1814, when his reign ended and the Papal States were reestablished, lasting until the unification of Italy in 1870.
TOSCA TRAVELS:
FOLLOW THE CHARACTERS

Follow the paths that Tosca and the others used throughout Rome with this handy map from Tosca’s Rome: The Play and the Opera in Historical Context by Susan Vandiver Nicassio.

A. Angelotti: Castel Sant’Angelo to Sant’Andrea della Valle, through the Piazza of the Angel
B. Cavaradossi: Piazza di Spagna to Sant’Andrea della Valle, from there to the ghetto and back
C. Tosca: Palazzo Venezia or the Argentina theater to Sant’Andrea della Valle
D. Cavaradossi and Angelotti: Sant’Andrea della Valle to Cavaradossi’s villa
E. Scarpia: Farnese Palace to Sant’Angelo to Sant’Andrea della Valle
F. Spoletta: Farnese Palace to Cavaradossi’s villa and back
G. Tosca: Farnese Palace to the Piazza di Spagna to the Castel Sant’Angelo

LOCATIONS
1. Argentina Theater
2. Campo dei fiori
3. Castel Sant’Angelo
4. Cavaradossi’s Villa
5. Farnese Palace
6. French Academy
7. Ghetto
8. Piazza of the Angel
9. Piazza del Popolo
10. Piazza di Spagna
11. Piazza Venezia
12. Appian Way
13. Sant’Andrea della Valle
The opera *Tosca* has been plagued by many mishaps, even as far back as the premiere in 1900! The very first performance of *Tosca* had to deal with bomb threats because of political unrest in Rome. (Life imitating art? Possibly.) Here are more mishaps that have occurred in performances of *Tosca*:

- A heavy-set soprano jumped off the back of the set at the end of the opera, only to land on a trampoline instead of a mattress. She bounced many times in plain view of the audience, kind of killing the moment. (Pun intended.) No one remembers the name of said soprano, probably to her relief.

- Many Toscas have had their wigs catch on fire from the onstage candles during the last part of Act II. Maria Callas, during her struggle with Tito Gobbi’s Scarpia in a 1965 Metropolitan Opera production, caught her wig on fire via a candelabra. Gobbi added another “fight move” to put it out, and the show went on. However, Russian soprano Galina Vishnevskaya wasn’t so lucky. Her wig caught on fire after she had “killed” Scarpia and was setting the candles around his body. The Scarpia, instead of staying “dead” on the floor, jumped up and tried to put out the fire, as did Placido Domingo (the Cavaradossi), who wasn’t even supposed to be on stage! Vishnevskaya only suffered minor burns.

- In 1993 at Minnesota Opera, soprano Elisabeth Knighton Printy missed her mark and jumped off at the wrong spot of the set, missing the mattress. She dropped thirty feet onto the stage floor and broke both her legs.

- An overcharged prop gun burned tenor Gianni Raimondi’s face during the execution scene during a production in Rome in 1965.

- Another Cavaradossi incident: in 1995 at the Macerata Festival, tenor Fabio Armiliato suffered shrapnel to his leg when one of the guns used in the execution scene contained a bullet that wasn’t actually a full blank. He tried to go on in the next performance on crutches...but the crutches collapsed and he broke his other leg. Props for trying, though!
The Impresario

Music by Wolfgang Amadeus Mozart
Libretto by Gottlieb Stephanie
Adaptation by Dwight Bowes and Michael Ehrman
Premiered 1786 in Vienna, Austria

Written by Mozart as a competition entry against his rival Salieri, The Impresario was first performed in the Orangerie of the famous Schönbrunn palace, the summer home of Maria Theresa (Marie Antoinette’s mother*) and other members of the ruling Habsburg family. Mozart’s German Singspiel (an opera with spoken dialogue) was performed at one end of the long building, used to house the palace’s citrus trees during the winter, and Salieri’s Italian opera seria (a serious dramatic work) was performed at the other. It’s unclear who won the competition that evening – but Mozart seems to be the clear winner overall, as his piece, not Salieri’s, has withstood the test of time. Central City Opera’s director has updated the one-act opera to 1948 New York and added more arias by the great Wolfgang. The concept remains the same – two sopranos vie for top billing in a silly new opera. Caricatures abound in this hilarious retelling of The Impresario.

Listen to the opera** performed by the Boston Baroque (Martin Pearlman, conductor) in 2002 with original German libretto.

The Setting:

An opera producer’s offices in 1948 New York City

The Characters:

Irving D. Geltman — a middle-aged opera producer whose company is folding
Miss Manley — Geltman’s secretary, a business-like matron who has her own dreams of being an opera singer

Artemis Overtop — a stage director – young, flamboyant, smooth, fast-talking, and desperate, with a plan to save Geltman’s opera company
Placebo Paravotti — a tenor, composer, and heir to the Paravotti Pasta fortune
Madame Wilhemina Tiefgurgle — a famous aging diva who has the reputation of being... difficult
Bettina “Betty” Braswell — a gorgeous blonde “bombshell” of a soubrette, the up-and-coming star

* Tosca connection: Another one of Maria Theresa’s daughters was Maria Carolina, who became the Queen of Sicily and Naples and ruled over Rome during the time of Tosca (1800).

**If you’re reading this from a printed copy, all website links are listed beginning on p. 53.
“I am the Prima Donna!”
– Madame Tiefgurgle and Betty Braswell

Conductor: Aaron Breid
Director: Michael Ehrman

CAST
Madame Tiefgurgle: Danielle Palomares
Betty Braswell: Ashley Fabian
Miss Manley: Alice-Anne Light
Placebo Paravotti: Peter Lake
Artemis Overtop: Chad Sonka
Irving D. Geltman: Stephen Clark

PERFORMANCE DATES:
July 27 & August 3, Noon
Williams Stables, Central City

July 28 6:00 pm & 8:00 pm
Nomad Playhouse, Boulder

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

Performed in English.
Wolfgang Amadeus Mozart (1756-1791), one of the most famous and beloved composers of all time, began performing on the violin and keyboard at a very young age. By the time he was five, he had started composing complex music. In his short life, he wrote 22 operas, over 40 symphonies, dozens of sonatas for violin, keyboard, and wind instruments, chamber music, art songs, and concertos. His tuneful yet imaginative melodies capture the essence of the Classical music era, and his later works paved the way for other composers such as Beethoven to continue to push the musical envelope.

ABOVE: Sheet music, identified in 2009 as part of a childhood creation by Mozart. Credit: Kerstin Joensson/Associated Press.

TRIVIA TIME: THE IMPRESARIO

1. Hosted by Holy Roman Emperor Joseph II, this opera was created for a competition between Mozart and which other composer?
2. How was Aloysia Weber, the soprano who premiered one of the roles in 1786, related to Mozart?
3. What is the German title for The Impresario?
4. Mozart wrote which other opera at the same time he composed The Impresario?
5. What is the setting for Central City Opera’s production of The Impresario?
6. What is an “impresario?”

Answers on p. 57.

SCFD, 2016 AND BEYOND

The Scientific and Cultural Facilities district (SCFD) was first established in 1988 by the citizens of metropolitan Denver to distribute funds generated by a sales tax equaling $0.01 on a $10 purchase to support scientific and cultural facilities within the seven metro counties: Adams, Arapahoe, Boulder, Broomfield, Denver, Douglas and Jefferson. Over the past 28 years, qualifying non-profit arts, culture and science organizations have received funding from the SCFD for thousands of programs, events and experiences enjoyed by millions of people.

This November, reauthorization of the SCFD for another 12 years to July 2030 will be on the ballot (the current authorization sunsets in July 2018). We hope you’ll agree that the programs and opportunities provided for all of our citizens and visitors with the support of the SCFD are deeply valuable and worth the investment. The SCFD helps make Colorado a great place to live, work and play.

For more information, read the full article about the SCFD renewal in our Festival Program, or visit www.unitedforSCFD.org.
The schedule during a given day at Central City Opera is quite complex, as you can imagine. There are so many things going on at once that we have a person whose job is Scheduling. (In the theater world and in smaller shows, this often falls to the Stage Manager.) Directors, designers, and vocal coaches let this person know who they’d like to see and for how many minutes, and the Production Scheduler finds the perfect time for all of those things to happen. Would this be a good job for you? Here’s a sample afternoon to plan for the company. We’ll start with a given list of scenes that the director would like to rehearse between 1 and 4 p.m., for a half hour each, and the people needed for those scenes. In addition, every single singer needs to have a costume fitting, and a few will also be able to receive music coaching.

<table>
<thead>
<tr>
<th>Time</th>
<th>Rehearsal</th>
<th>Costume Fitting</th>
<th>Music Coaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00 PM</td>
<td>Deb, Carole, Adam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30 PM</td>
<td>Deb, Carole, Brad, Adam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Carole, Adam, Edgar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30 PM</td>
<td>Deb, Adam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 PM</td>
<td>Carole, Edgar</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Added details:**

1. All five singers need to be seen for a costume fitting today.
2. The costume shop would like to see the two ladies in consecutive time slots (one after the other).
3. Once a person comes in for the day, they should be scheduled without any breaks before heading home again. (This is an ideal situation, but can’t always happen – we’re using it for this puzzle however!)
4. Not all singers will be able to receive a music coaching with these rules; schedule as many as you can.

*Solution is listed on p. 54.*
When music is written in the score, there are a certain number of beats allowed in each measure. The time signature is a set of numbers listed over each other at the front of the measure. The top number in the fraction tells you how many beats are in each measure and the bottom number tells you which kind of note counts a single beat.

For this exercise we’re going to use the 4/4 time signature. That means there are 4 beats per measure and a quarter note receives one beat.

<table>
<thead>
<tr>
<th>Note Length</th>
<th>Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 whole note</td>
<td>4 beats</td>
</tr>
<tr>
<td>1 half note</td>
<td>2 beats</td>
</tr>
<tr>
<td>1 quarter note</td>
<td>1 beat</td>
</tr>
<tr>
<td>1 eighth note</td>
<td>Half (1/2) a beat</td>
</tr>
</tbody>
</table>

So, because every measure (divided by lines called bars) adds up to 4 beats...

The notes also move up and down within the measure to show how high or low a musician plays or singer sings them.

Which notes fit the empty spaces in these measures so that each one adds up to 4 beats? (Some measures have more than one choice.) Solutions on p. 56.
LATER THE SAME EVENING

Music by John Musto
Libretto by Mark Campbell

Premiered 2007, University of Maryland
Commissioned by University of Maryland and National Gallery of Art

John Musto describes his opera as “a lullaby to New York, the music is that late night New York...lamp shining in a dark street...that kind of atmosphere.” Inspired by five Edward Hopper paintings, Later the Same Evening imagines the lives of the figures in the paintings, bringing them together on one evening in New York City in 1932.

The living room of an apartment (Painting: Room in New York)
A hotel lobby (Painting: Hotel Window)
A hotel room (Painting: Hotel Room)
A theatre (Painting: Two on the Aisle)
An automat (Painting: Automat)

Elaine O’Neill – a young married woman who has begun to question her illusion of a perfect marriage
Gus O’Neill – Elaine’s husband, unhappy in his career and marriage, wants to escape

Estelle Oglethorpe – a widow nervously anticipating her first date since her husband passed
Ruth Baldwin – a ballet dancer from Indiana whose New York career has not materialized
Ronaldo Cabral – a charming man who is taking Estelle to a Broadway musical
Sheldon Segal – a crabby older Jewish man
Rose Segal – Sheldon’s wife – their bickering is a form of their love for one another
Thelma Yablonski – an usher at the theatre – she loves the excitement of city life
Jimmy O’Keefe – visiting New York for the first time, and thrilled to see THE Broadway show of the season
Valentina Scarcella – an elegant Italian woman whose lack of English makes American culture very difficult to understand
Joe Harland – in love with Ruth Baldwin, he is planning to propose at the theatre
“Through the window something thrilling, breathing, asking me out…”

– Estelle

Conductor: John Baril
Director: Michael Ehrman

CAST
Elaine O’Neill: Regina Ceragioli
Gus O’Neill: Cody Muller
Estelle Oglethorpe: Tatiana Ogan
Ruth Baldwin: Anastasia Malliaras
Ronaldo Cabral: Christopher Kenney
Sheldon Segal: Nathan Ward
Rose Segal: Kaileigh Riess
Thelma Yablonski: Micaela Aldridge
Jimmy O’Keefe: Michael Anderson
Valentina Scarcella: Anna Whiteway
Joe Harland: Michael Floriano

PERFORMANCE DATES:
Thursday, July 28, 7:00 pm
Pikes Peak Center Studio Bee, Colorado Springs
Saturday, July 30, 8:00 pm
Denver Art Museum
Friday, August 5, 7:00 pm
Gilman Studio in the Lanny and Sharon Martin Foundry Rehearsal Center, Central City

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

Performed in English.
The idea for Room in New York had been in my mind a long time before I painted it. It was suggested by glimpses of lighted interiors seen as I walked along the city streets at night, probably near the district where I live (Washington Square), although it's no particular street or house, but it is rather a synthesis of many impressions. “Edward Hopper

The viewer implied in this painting is a city dweller who, like a voyeur, knows intimate aspects of strangers’ lives. Hopper has chosen to blur the facial features of couple here and shows them as types, thus indicating that our view of their world does not allow us to understand them as individuals.

Hotel Window, 1955
Forbes Magazine Collection

Hotel Window is a classic example of Hopper's evocative exploration of the theme of isolation in American urban life in the 20th Century. Depicting an elegantly dressed older woman seated on a navy couch in an anonymous hotel lobby staring absentely out of a darkened window, the large-scale (40 by 55 in.) canvas expresses the loneliness and alienation that defined not only a certain aspect of American experience, but also, in the artist's phrase, the whole human condition.

Descriptions from www.EdwardHopper.net
Two on the Aisle, 1927
Toledo Museum of Art

As is typical of Hopper's compositions, although two of the figures are clearly a couple (they are, in fact, Hopper himself and his wife Jo), all three are alone in their own psychological spaces: the woman in the foreground engrossed in her program; the man removing his overcoat and momentarily distracted by something in the distance; and his companion busily arranging her green wrap on the back of her seat. The viewer is placed squarely in the scene itself. Hopper's compositional structure places the viewer as an additional theater patron, succinctly noting his or her surroundings, and perhaps quietly taking a seat.

Description from Hopper Ledgers, MSS. in Lloyd Goodrich collection, Book I.

Hotel Room, 1931
Fondación Colección Thyssen-Bornemisza, Madrid

Hotel Room powerfully expresses Hopper's interest in solitude. In this painting of ambitious scale, a masterful geometric simplicity achieves monumentality. The spare vertical and diagonal bands of color and sharp electric shadows present a concise and intense drama in the night. The tall, slender, pensive woman sits on a bed, her head cast downward as she considers a piece of yellow paper in her hand.

According to Jo's (Hopper's wife) record, the paper is a timetable that the woman has just consulted. Whatever she has learned seems to have upset her, as the clothing strewn about the room suggests.

Description from www.EdwardHopper.net

Automat, 1927
Des Moines Art Center Permanent Collections

As is often the case in Hopper's paintings, both the woman's circumstances and her mood are ambiguous. She is well-dressed and is wearing makeup, which could indicate either that she is on her way to or from work at a job where personal appearance is important, or that she is on her way to or from a social occasion.

She has removed only one glove, which may indicate either that she is distracted, that she is in a hurry and can stop only for a moment, or simply that she has just come in from outside, and has not yet warmed up. But the latter possibility seems unlikely, for there is a small empty plate on the table, in front of her cup and saucer, suggesting that she may have eaten a snack and been sitting at this spot for some time.

Description from www.EdwardHopper.net
John Musto is a contemporary composer who writes in many genres, with opera added to the mix in recent years. He is known for his piano compositions (he is also a concert pianist) and art songs; he was a Pulitzer Prize finalist for his orchestral song cycle *Dove Sta Amore*. He also writes for film and television and has won two Emmys and two CINE awards. His music often incorporates jazz and blues idioms.

Mark Campbell, one of today’s busiest librettists in the busy world of contemporary opera, is a Pulitzer prize-winner for 2012’s *Silent Night*. He has partnered with many composers on projects like Ricky Ian Gordon’s *Rappahannock County*, Kevin Puts’ *The Manchurian Candidate* and Paul Moravec’s *The Shining* (which recently premiered at Minnesota Opera), as well as John Musto’s *Volpone* and *Later the Same Evening*.

Musto calls *Later the Same Evening* “a lullaby to New York, the music is that late night, New York, lamp-shining-in-a-dark-street - that kind of atmosphere.” The opera, set in 1932, brings characters from five of Hopper’s paintings to life, giving the characters names and stories, and moving them from isolation to interaction. The musical score has hints of blues, jazz, and Broadway musicals, with piano and percussion prominently featured.

Edward Hopper was an American realist painter of the first half of the 20th century. Once he found his mature style, he painted landscapes, urban scenes focusing on architecture, and figures. Most of Hopper's figure paintings focus on the subtle interaction of human beings with their environment—carried out with solo figures, couples, or groups. His primary emotional themes are solitude, loneliness, regret, boredom, and resignation. He expresses the emotions in various environments, including the office, in public places, in apartments, on the road, or on vacation. As if he were creating stills for a movie or tableaux in a play, Hopper frequently seemed to capture his characters just before or just after the climax of a scene. *Nighthawks* (isolated people in a diner seen from outside the window at night) from 1942 is probably his most recognized work.

“Hopper’s people, rather like Vermeer’s, are usually seen waiting – and we never know for what. Audaciously, the opera ends the waiting, breathes life into Hoppers’ subjects, and lets them connect. We watch them shatter Hoppers’ composition, replacing confident and carefully organized art with the messiness of life.” —Robert Fulford, *National Post*

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**Central City Opera Connections**

- Claire Kuttler (CCO Apprentice Artist 2012, Studio Artist 2008 & 2009) originated the role of Elaine O’Neill in *Later the Same Evening*. [Watch a clip online.]*
- Librettist Mark Campbell’s Pulitzer-prize winning *Silent Night* premiere cast included CCO Favorite Troy Cook (Giorgio Germont, *La Traviata*, 2015) as Father Palmer and 2011 Studio Artist John Robert Lindsey as Jonathan Dale. View a [trailer of the production] and Lindsey’s aria “Mother, William and I have received your package”.

*If you’re reading this from a printed copy, all website links are listed beginning on p. 53.*

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*By Deborah Morrow*
Karen Federing is Director of Production for Central City Opera. She plays a crucial role in determining what is seen on stage and in keeping the summer festival running smoothly and within budget. Karen hires and/or contracts the production personnel for the summer, including the technical director; set, costume, wig/makeup and lighting designers; all costume, wig/makeup, prop staff members; house manager; stage managers; assistant directors; fight choreographer and movement coach. She also hires 14 college-age production and arts administration interns, who work alongside and are mentored by the professional staff and serve as ushers for many performances. Karen liaises with the stagehand union (IATSE), orchestra musicians union (AFM), and AGMA, the union to which most opera artists and staging personnel belong. She also manages the production budget for the Festival. In terms of what patrons see and experience in Central City, her job is second only to the Artistic/General Director in responsibility. Karen joined the company in 2002; this is her 15th season with CCO.

What are the particular challenges from your perspective of producing opera in Central City?
Producing opera in Central City is challenging because of the limitations of the venues in which we work, which are older and smaller than many facilities. Historic properties make it more complicated to renovate and expand to respond to current technologies or to provide a more modern work environment. On the flip side of that, it’s also amazing to work in a venue with so much history, which many of my staff finds very inspirational.

What is the most rewarding aspect of your job?
There are actually two incredibly rewarding aspects of my job. One is the privilege of working alongside truly exceptional colleagues (many of whom I’ve known for decades) to create high-quality productions that often stretch the boundaries of our art form. CCO has a history of presenting great artists, world premiere operatic works, and directors and designers at the vanguard of this business. We’ve continued that tradition and outlook to this date; it’s a real joy to produce at that artistic level with like-minded professionals.

The second is the joy of mentoring young professionals – my interns – who are just beginning to define their career path in the arts. To be able to provide a challenging professional setting for them to hone their skills and pass along what we know about the business is truly gratifying. It also means CCO helps populate the theatre and opera companies all over the country with these young professionals, which is an important long-term contribution to the industry.

What is the progression of your career to Director of Production?
My path has been something of an unconventional one, I guess. I was a fine arts and literary student until I went to college, working on theatre projects on the periphery (designing sets, creating posters, things like that). In college, I studied Anthropology, never intending a career in theatre. A variety of coincidences led me to build a career in Stage Management, beginning in straight and musical theatre, which then led to opera. I was always comfortable with opera, having grown up hearing it in my home and going to the Metropolitan Opera as a child in New York City. So it was a natural fit for me and allowed me to apply my organizational and people skills on a much larger scale and find a satisfying artistic outlet as well.

[continued]
Ultimately that led me to a variety of regional opera companies and eventually to New York City Opera, where I was a stage manager for 12 years, working on a wide variety of repertoire, in a very high-pressure environment, and with a diverse group of artists, directors, designers and unions. As the years went on, I realized I wanted to have a greater impact on the production and strategic planning process, which meant getting imbedded earlier in that process. So I pursued other work as a Director of Institutional Giving, assisting with governmental affairs and lobbying, and later Director of Artistic Administration for a regional opera company and was also lucky enough to be hired as CCO’s Director of Production while I was expanding my knowledge base. I’ve also filled the DP role for a small acclaimed opera company in New York City. I think having a broad understanding of the business – not just from the production, artistic and technical sides, but also from the marketing, fundraising and community engagement perspective – is essential to performing this job efficiently, creatively and with integrity.

In my current role I’m able to apply everything my experience has taught me so far to collaborate not only with production and creative folks, but also with our various administrative personnel. I understand well how those worlds frequently merge and relate to each other, all for the common goals of producing great productions and advancing this art form.

Karen Federing is also featured in our article “A Closer Look—The Changing World of Opera,” on p. 6.

Dear Octavio,

I always thought that onstage opera fashion was big and gaudy, but the singers always look so beautiful and natural on the Central City Opera stage. How do you accomplish this?

- Posh Patron

Dear Posh Patron,

Thank you! One of the challenges about the Central City Opera House is that it is quite small. This makes the experience of watching the opera and being on stage feel very intimate, which is wonderful and something we are very proud of. However, since the audience has a close-up view of the singers, we are challenged to create realistic looks for wigs and makeup. Why doesn’t a singer just use their own hair? Well, in a few cases, they do. But usually, it’s a lot easier, more comfortable for the singer, and more reliable to make wigs. Each wig is hand-sewn by our wig designer and her staff. It can take up to 100 hours to make a wig. Then they have to style it! Our wig master, Liz Plintz, is our makeup designer as well. She strives for natural looks with some highlights and lowlights to contour the singers’ faces underneath the stage lights, but still look natural to an audience who has the benefit of being close to the stage. Come to Opera Inside Out on June 11 this summer to hear all about wigs and makeup from Liz herself, and check out our blog and podcast for interviews with artists and production staff.

TRIVIA TIME: LATER THE SAME EVENING

1. Which five paintings is Later based on?
2. What is Hopper’s most recognized painting?
3. In what year is the opera set? What city?
4. Where did the opera premiere, and when?
5. What awards has John Musto, pianist and respected American composer, won?
6. For what other operas is Stephen Campbell, librettist, known? Answers on p. 57.

ASK OCTAVIO THE OPERA MAN

Dear Octavio,

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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 often involves many singers and is very dramatic.

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.

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. **Spinto soprano** is a lyric voice of powerful dramatic quality.

**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 frequently 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 often 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 or 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 generally 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 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 Scenic Designer creates the visual background and set pieces for the opera. He or she often 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 Lighting Designer may also double as the Projection Designer to create projected images if the director or scenic designer requests them.

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.
Other opera terms...

**Baroque**, from the Poruguese “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.

**Obbligato**, literally “essential,” is a musical line performed by a single instrument to accompany a solo part.

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.

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. Graduate or Continuing Education credits available.

*All-Access Pass Day Camp*, for students who are budding performers or potential production personnel. Students in grades 7-12 are eligible to spend three days seeing performances, taking master classes and going behind the scenes with internationally-acclaimed artists and production people—conductors, singers, instrumentalists, wig and makeup artists, costumers, lighting designers, backstage technicians and more.

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

THE BALLAD OF BABY DOE

RECOMMENDED RECORDINGS


Walter Cassel singing “Warm as the Autumn Light,” https://youtu.be/C-SK4RO7Jvo

Joyce Castle as Augusta Tabor—https://youtu.be/AgBeiwbgRag

DIRECT LINKS REFERENCED IN ARTICLES

*The Music and Words of The Ballad of Baby Doe* (p. 9)

University of Denver Photo Archive—http://digital.library.du.edu/librariespresents/items/show/3544

Spotlight on Ken Cazan (p. 10-11)

Beverly Sills singing “Willow” - https://youtu.be/hNg8VGrIqls

*Bimetallism and the Panic of 1893* (p. 13)

Cross of Gold Speech—https://youtu.be/9SafTrjVYo

ADDITIONAL RESOURCES

Ditmer, Joanne (1999, April 6). The Silver King Tabor died 100 years ago, leaving Baby Doe a pauper. *The Denver Post*


Moriarty, John (1997) [Liner notes]. *The Ballad of Baby Doe* [audio]. Newport Classic


SOLUTION: WORD SEARCH (p. 14)
TOSCA

DIRECT LINKS REFERENCED IN ARTICLES

What to Listen For (p. 21-25)

Scarpia’s Theme followed by Angelotti’s Theme -  https://youtu.be/DnO7FBS1akI?t=1m20s

English translation of Tosca - http://www.murashev.com/opera/Tosca_libretto_English

Angelotti’s Theme—https://youtu.be/DnO7FBS1akI?t=1m31s

“4” Theme—https://youtu.be/rkMx0CjLWeRQ?t=25m54s

Act I Finale—https://youtu.be/DnO7FBS1akI?t=42m50s

Three Blind Mice—https://youtu.be/DnO7FBS1akI?t=46m52s

Flute Theme—https://youtu.be/rkMx0CjLWeRQ?t=47m56s

Scaffold Theme—https://youtu.be/DnO7FBS1akI?t=1h13m26s

Sad 12-bar Melody: https://youtu.be/DnO7FBS1akI?t=1h21m48s

Act III Beginning—https://youtu.be/rkMx0CjLWeRQ?t=1h22m25s

Motifs/Themes Mash-up—https://youtu.be/DnO7FBS1akI?t=1h40m43s

Central City Opera Podcast—www.CentralCityOpera.org/podcast

What Does a Successful Opera Company Look Like? (p. 15)


Tosca Troubles (p. 34)

Metropolitan Opera’s Instagram—https://www.instagram.com/p/9t46DDof_d/

ADDITIONAL RESOURCES


SOLUTION: LOGIC AND THE SCHEDULE (P. 38)

1. Carole and Adam each have only one half hour without rehearsal, so that is when they can go for a fitting (Clue #1); Carole’s fitting is at 2:30 and Adam’s at 3:00 p.m. This also means that neither of them can have a music coaching today.

2. Since the two women’s fittings are scheduled next to each other (Clue #2), and Adam’s is AFTER Carole’s, then Deb’s fitting is at 2:00 p.m.

3. Brad cannot be scheduled with a break, and Deb already has the costume fitting after his rehearsal, so his fitting time is at 1:00 p.m. This also leaves Edgar with a fitting at 1:30 p.m.

4. Edgar can have a music coaching at 2:30 p.m., between his rehearsal scenes.

5. Based on the openings for music coaching that are left, and keeping everyone working for solid blocks of time, Deb can have a music coaching at 3:00 p.m. and Brad at 2:00 p.m.

<table>
<thead>
<tr>
<th>Rehearsal</th>
<th>Fitting</th>
<th>Coaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00P</td>
<td>Deb, Carole, Adam</td>
<td>Brad</td>
</tr>
<tr>
<td>1:30P</td>
<td>Deb, Carole, Brad,</td>
<td>Edgar</td>
</tr>
<tr>
<td>2:00P</td>
<td>Carole, Adam, Edgar</td>
<td>Deb</td>
</tr>
<tr>
<td>2:30P</td>
<td>Deb, Adam</td>
<td>Carole</td>
</tr>
<tr>
<td>3:00P</td>
<td>Carole, Edgar</td>
<td>Adam</td>
</tr>
</tbody>
</table>
Recommended Reading and Additional Resources (continued)

THE IMPRESARIO
DIRECT LINKS REFERENCED IN ARTICLES
The Impresario, performed by Boston Baroque (p. 35)—https://youtu.be/KfryPAOswf8

LATER THE SAME EVENING
DIRECT LINKS REFERENCED IN ARTICLES
CCO Connections (p. 44)
Claire Kuttler in Later the Same Evening—https://youtu.be/ytc4FeOmnkQ
John Robert Lindsey’s aria “Mother, William and I have received your package” - https://youtu.be/d0B99kg95IE?list=PL80E6E5EDF3B38A62

ADDITIONAL RESOURCES

2016 OPERA INSIDER CONTRIBUTORS
Additional contributions from John Baril, Ken Cazan, Karen Federing, S. Kay Hoke, Alexandra Loutsion, Melissa Rick, Jennifer Rivera, and Rita Sommers.

Solution: Symphonic Sudoku (p. 18)
Several measures have several choices of answers. Each combination of note solutions is given, but you can rearrange their order. An answer of \( \text{\textdagger} \) could also be re-ordered to \( \text{\textdaggerdbl} \) as long as you have the same TYPES and NUMBER of notes.

**A)** Needs 1 and a half beats

\[
\text{\textdagger}\text{\textdaggerdbl} \quad \text{or} \quad \text{\textdagger} \text{\textdaggerdbl} \text{\textdaggerdbl}
\]

**B)** Trick question!

This measure has 4 beats already

\[
\text{\textdaggerdbl} \quad \text{or} \quad \text{\textdagger}\text{\textdaggerdbl}
\]

**C)** Needs half a beat

\[
\text{\textdagger}
\]

**D)** Needs 1 beat

\[
\text{\textdaggerdbl}
\]

**E)** Needs 2 beats

\[
\text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \quad \text{or} \quad \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger}
\]

**F)** Needs 3 beats - many choices!

\[
\text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \quad \text{or} \quad \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger}
\]

**G)** Trick question!

This measure has 4 beats already

\[
\text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \quad \text{or} \quad \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger}
\]

**H)** Needs 2 beats

\[
\text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \quad \text{or} \quad \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger} \text{\textdagger}
\]
**THE BALLAD OF BABY DOE (p. 14).**
1. Elizabeth McCourt gained the nickname “Baby” because she was small (under 5’) and beautiful. Her first husband’s name was Harvey Doe.
2. She was one of 11 children of a storekeeper in Oshkosh, WI.
3. Worked in her first husband’s gold mine in Central City. She divorced Harvey Doe for adultery and drinking and moved to Leadville.
4. He grubstaked (provided with supplies) two miners with the agreement that he would receive a third of any riches they discovered. They hit pay dirt (a major silver vein) and he soon bought them out.
5. Augusta, named for Augusta, ME, where Tabor worked in her father’s stone quarry.
6. 48; he had spent nearly 20 years in Colorado by that time.
7. Stone cutter, farmer, prospector, merchant, postmaster, builder, politician.
8. The Sherman Silver Purchase Act of 1890 (enacted to stabilize the price of silver) was repealed in 1893, causing the widespread Panic of 1893. The price of silver plummeted and the Tabors lost everything.
9. She invested her settlement wisely, moved to California and died a millionaire.
10. She was found frozen in a cabin at the Matchless Mine in Leadville after a blizzard in 1935. She was 80 years old.

**TOSCA (p. 27).**
1. The Castel Sant’Angelo in Rome.
2. The French Revolutionary Wars, led by Napoleon Bonaparte.
3. Sarah Bernhardt performed the role over 3,000 times.
4. She is an opera and church singer.
5. Cavaradossi is a revolutionary (aligned with Napoleon), while Scarpia supports the Kingdom of Naples which ruled Rome at the time.
6. The Bond film *Quantum of Solace*, at the Bregenz Open Air Theatre in Austria.
7. Maria Callas
8. One 24-hour period in June, 1800.

**THE IMPRESARIO (p. 37).**
1. Antonio Salieri.
2. She was Mozart’s sister-in-law. She also was the first Donna Anna in the premiere of his opera *Don Giovanni*.
3. Der Schauspieldirektor. (Say that 10 times fast!)
5. A theatre company in 1940’s New York.
6. the director of a musical, theatrical, or operatic company....like our own Pelham “Pat” Pearce!

**LATER THE SAME EVENING (p. 46).**
1. “Room in New York,” “Hotel Window,” “Hotel Room,” “Two on the Aisle,” and “Automat” – all by Edward Hopper
3. 1932 New York
5. Pulitzer Prize Finalist, 2 Emmys, 2 CINEs.
6. *Silent Night* (2012 Pulitzer Prizewinning opera) and *The Manchurian Candidate* with composer Kevin Puts; *Volpone* with John Musto; *Rappahannock County* with Ricky Ian Gordon.