

# *Cavalleria Rusticana*

*By Pietro Mascagni*



*and*

# *Pagliacci*

*By Ruggiero Leoncavallo*

*A Teacher's Guide and Resource Book  
San Francisco Opera Guild*



***Cover illustrations:***

*Cavalleria Rusticana* Cover art from; *La Corse* Magazine

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[www.barewalls.com](http://www.barewalls.com)

*Pagliacci*: Cover art from *Country Gentleman* Magazine, June 1925

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*The*  
Madeleine H. Russell  

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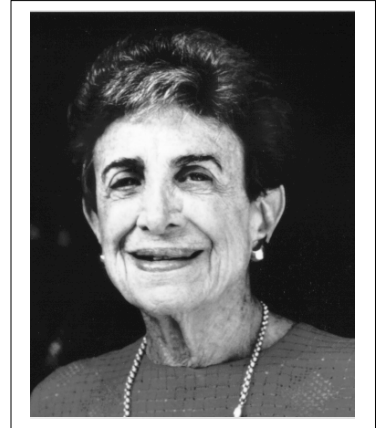
*Night at the Opera*

*September 16, 2003*

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Columbia Foundation*

*The*  
**Madeleine H. Russell**  
*Night at the Opera*

**Honoring Madeleine Russell's life and her dedication to social justice, civil rights and an abiding passion for opera, Columbia Foundation made a \$1,000,000 grant to San Francisco Opera to endow *The Madeleine H. Russell Night at the Opera*. In keeping with Mrs. Russell's philanthropic legacy, scholarships also will be awarded each year in her name so that all interested students can participate.**



**Madeleine Haas Russell passed away on April 2, 1999, leaving a legacy of outstanding philanthropy and civic activism. Following her death, Hillary Rodham Clinton remarked, "Mrs. Russell has made her mark as a citizen, humanitarian and philanthropist. We all owe her a debt of gratitude for making our country a better place."**

**A great-grandniece of Levi Strauss, Mrs. Russell, along with her brother, the late William Haas, founded the Columbia Foundation in 1940, for the promotion of peace and international understanding, human rights, and arts and culture. One of the foundation's early grants was given to the Japanese American Student Relocation Council, making it possible for students forced into relocation camps during World War II to continue their studies at universities in eastern states.**

**Mrs. Russell was an independent thinker and often supported unpopular causes. Another grant, made after World War II, went to the Emergency Committee of Atomic Scientists to help discourage the further use of nuclear weapons and energy. More recently, Mrs. Russell was active in efforts to abolish the death penalty, combat homophobia and protect gay youth, promote sustainable agriculture and other solutions to critical environmental problems.**

**Mrs. Russell's leadership extended to the arts and education as well. She served on the Board of San Francisco Opera among her many associations, which also included Brandeis University, Hebrew University of Jerusalem, the International Council for New York's Museum of Modern Art and KQED.**

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# Introduction

Dear Educator:

We appreciate your participation in San Francisco Opera Guild's 2003 education programs. The Opera Guild's Teacher's Guide for the 2003–2004 Student Dress Rehearsal of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* can be used as a tool to help you in preparing your students for their exposure to opera.

The Teacher's Guide is designed for you to easily incorporate topics or subjects which will be useful to you and your students. The Table of Contents in the front will clearly illustrate where to locate information on areas you wish to cover with your students. Some of the sections which may help you to prepare your students are:

- ◆ **Student Study Guide for *Cavalleria Rusticana* and *Pagliacci*** - including background information, origin, plot synopsis, biographical information on the composer, and useful historical information;
- ◆ **Opera Study Section-** including a section on voice parts, careers in the opera and an opera glossary of terms;
- ◆ **Teacher's Preparation-** including suggested activities, a bibliography, related websites and "Theater Etiquette" to share with your students.

As always, we welcome your comments and suggestions and hope you will let us know about any additional activities that you have initiated with your students which you think might enhance our future Teacher's Guides. Please take time to complete the evaluation form in the back of this Guide and return it to our offices. Once again, thank you for your interest in our programs, and we hope you enjoy *Cavalleria Rusticana/Pagliacci*!

*Margaret Sjostrand*  
Vice President, Education  
San Francisco Opera Guild

*Carol Weinstein*  
Education Director  
San Francisco Opera

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*Cavalleria Rusticana/Pagliacci* Teacher's Guide © 2003 San Francisco Opera Guild

**Acknowledgments: Adam Fong, Ellen Kerrigan, George Lucas,  
Virginia Miller, Baker Peeples, Mobile Opera, San Diego Opera  
and the dedicated staff of San Francisco Opera**

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# Cavalleria Rusticana

## Synopsis

### Characters

*Santuzza*.....*Turiddu's former lover*  
*Turiddu*.....*A young villager, returned from the military*  
*Lola*.....*Turiddu's former fiancé, now married to Alfio*  
*Alfio*.....*Lola's husband- a rich wagon owner*  
*(Mama) Lucia*.....*Turiddu's mother*

*Background:* Returning from military service, **Turiddu** had found his fiancée **Lola** married to a prosperous wagon owner and driver, **Alfio**. To get his revenge, he had seduced **Santuzza**. Lola, in her jealousy, took up with Turiddu again in an adulterous affair.

*A Sicilian village, c. 1890 It is Easter Sunday.* As the curtain rises, Turiddu's voice is heard praising Lola and, from afar, one hears men and women singing the joys of spring and love. As if in a nightmare, Santuzza envisions the love between Turiddu and Lola. Instead of going for wine in Francofonte, she tells Turiddu's mother, Lucia, that Turiddu spent the night with Lola while Alfio was away. Alfio suddenly arrives and is suspicious at having seen Turiddu lurking about his house. As a warning to Turiddu, he publicly boasts of his love for Lola and of her fidelity.



The Easter Sunday procession emerges from the church, and the crowd's religious fervor mounts to a fever pitch. Santuzza cannot enter the church, for everyone knows she has been Turiddu's lover, and the village considers her excommunicated and damned. She joins in singing with the others, provoking general disapproval. Once the crowd leaves, Santuzza accosts Turiddu, who tries in vain to deny his affair with Lola. Just then Lola passes on her way to church, which leads to an ironic exchange between the two women. Santuzza and Turiddu engage in a storm of recriminations, before Turiddu breaks away and goes into church. When Alfio arrives to join his wife at church, Santuzza cries out in her grief and jealousy that Lola has been unfaithful to him. Too late, Santuzza realizes that the bloodthirsty desire for vengeance she has set off in Alfio will doom Turiddu.

Both Lola and Turiddu emerge from mass and realize by Santuzza's vengeful smile that she has betrayed their secret to Alfio. As a final provocation, Turiddu publicly offers a toast to Lola, then drinks heartily to bolster his courage. Alfio enters, and challenges Turiddu to a duel in ritual fashion. In keeping with custom, Turiddu draws Alfio's blood by biting his ear, which signifies a fight to the death. In a moment of weakness towards Santuzza that earns the crowd's scorn, Turiddu asks Alfio and, later, Mamma Lucia, to care for Santuzza if he should not return; he had promised, he says, to marry her. As Mama Lucia and Santuzza face each other, the cries of the village women announce Turiddu's death. Santuzza's nightmare has come full circle.

*Musical themes/ environmental sounds to listen for:*

*Church bells (opening)*

*Tarantella and other dance rhythms (throughout)*

# Pietro Mascagni

Pietro Mascagni's father wanted his son to be a lawyer and would not allow the young boy to study music. Pietro secretly took lessons at the local music school, and went to live with an uncle who supported his musical studies. His progress was rapid, and some of his early compositions were successfully received.

A local aristocrat was impressed with Mascagni's work and became his patron, enabling him to go to the Conservatory in Milan, where he studied with Ponchielli (composer of the famous opera *La Gioconda*) and roomed with the soon-to-be famous composer Puccini. However, Mascagni rebelled against the academic rigidity of the school and left Milan to conduct a traveling opera company. He eventually settled down in a small town to teach music and give piano lessons. As is still the case, teaching music did not bring in much of an income. In 1889 Mascagni was poor and newly married, and he entered a competition organized by a music publisher. His one-act opera *Cavalleria Rusticana* won first prize. It was performed in Rome the following year to great acclaim, and soon was produced all over Italy. Mascagni's opera, a vivid melodrama about life in a working-class Sicilian town, was highly influential. The realistic setting and concise intensity of *Cavalleria Rusticana* became the model for a style of opera known as *verismo*. Ruggiero Leoncavallo's *Pagliacci* is another famous verismo opera, and the two works are often performed together.

Mascagni was never able to match the success of *Cavalleria Rusticana*, although *L'Amico Fritz* (1891) and *Iris* (1898) were well received. *L'Amico Fritz* was actually considered by many musicians (among them Gustav Mahler, the great composer and conductor) to be a better work than *Cavalleria*, but its quiet, pastoral tone diminished its general appeal.

Mascagni composed many more operas, including *Nerone* (1935), which was written as a tribute to Benito Mussolini, the fascist dictator of Italy. Mascagni, in fact, became the musical voice of the fascist regime, composing music to glorify political occasions. When Mussolini was finally overthrown during World War II, the composer lost his property and honors. He spent his last years in poverty, living in a small hotel room in Rome, and died in 1945.

Resources: <http://www.grovemusic.com/>;

<http://www.mascagni.org/>;[http://mobileopera.org/cavalleria\\_mascagni.php](http://mobileopera.org/cavalleria_mascagni.php)

<http://www.dc-opera.org/main.htm>; <http://www.r-ds.com/opera/resource/pagliacci.htm>

v. 1.184

**Un pensiero a San Francisco**  
(Frammento) Pietro Mascagni  
(1903)

San Francisco, Cal.  
20 Febbraio, 1903

## *Un pensiero a San Francisco*

**Composed in San Francisco during Mascagni's U.S. tour in 1903**

## Pagliacci (The Clowns)

### *The play within the opera*

#### **Character in the opera**

Nedda - an actress

Canio - Nedda's husband

Tonio - an actor; desires Nedda

Beppe - a young actor with the troupe

Silvio - a villager in love with Nedda

#### **Clown character in the play**

Colombina

Pagliaccio – Colombina's husband

Taddeo

Arlecchino



Arlecchino

*Prologue:* Tonio, a clown in a small theatrical road company, announces that the author has written a true story about actors, who share the same joys and sorrows as other human beings.

*Calabria (Southern Italy, c. 1870). It is the Feast of the Assumption (the annual August 15<sup>th</sup> celebration of Mary's entrance into heaven to be with Jesus).* A company of touring actors, accompanied by excited villagers, arrives at the outskirts of a small village. Canio, head of the troupe, announces that the performance will begin at 11 that evening. When one of the crowd suggests that Tonio is courting Nedda behind his back, the jealous Canio warns that he tolerates no flirting with his wife. Canio joins a group of villagers and goes off to the nearby inn. The *zampognari* (bagpipers) enter the square and entertain the gathered villagers before they go to the church, leaving Nedda alone in her thoughts. Disturbed by her husband's suspicious glances, she envies the freedom of the birds that soar overhead. Tonio, who has listened to Nedda's reverie, tries to make love to her, but she strikes him, sending him away in a rage. A moment later, her lover, the villager Silvio, appears; taking Nedda in his arms, he persuades her to run away with him at midnight. Tonio has been spying on them, and

motivated by his own jealousy, he runs to tell Canio what he has seen. Canio quickly returns from the inn and discovers the guilty pair. A chase ensues, but Silvio manages to escape. Canio threatens Nedda with a knife, but Nedda refuses to give up her lover's name. Beppe, another actor in the troupe, intervenes and prevents Canio from hurting his wife. Tonio advises the enraged husband to wait until evening for vengeance. Alone, Canio laments his lot as an actor, laughing through his tears for the public's amusement.

The villagers assemble to see the play, and Nedda, collecting money for the performance, exchanges some words with Silvio, assuring him of their rendezvous. The *commedia* begins, which is based on the familiar tale of Pagliacci and Colombina. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Beppe). Together they drive away her servant, the buffoon Taddeo (Tonio). Colombina and Arlecchino dine together and plot to poison Pagliaccio, whose approach interrupts their lovemaking. After Arlecchino has escaped, Taddeo with pointed malice assures Pagliacci of his wife's innocence. Obsessed with jealousy, Canio forgets he is onstage and demands that Nedda name her lover. She tries to continue the play, as the audience gradually recognizes the reality of the situation. Beppe tries to intercede, but Tonio holds him back. Maddened by her continued defiance, Canio stabs Nedda and Silvio, who has rushed forward to help her. Canio cries out that the comedy is finished.

*Musical themes to listen for: The villagers' welcome to the troupe: Viva Pagliacci! (Top Acts I and II).*



Colombina

# Ruggiero Leoncavallo



Ruggiero Leoncavallo was born on April 23, 1857, in Naples, Italy. After receiving his musical education at the conservatory of his native Naples, he went to Bologna where he received a degree in literature. His first opera, *I Medici*, was written as the first of a Renaissance trilogy, but it was rejected by his publisher and failed onstage. Around the same time, Mascagni's *Cavalleria Rusticana* was enjoying enormous success. Undoubtedly inspired by Mascagni's success, Leoncavallo attempted writing opera again in 1892. This piece was *Pagliacci*, for which he wrote both the libretto and the music. *Pagliacci* made Leoncavallo a celebrity overnight.

Leoncavallo claimed that the plot came from a real event—a murder investigated by his father, a police magistrate. It is far more likely that he was inspired by earlier plays and operas that were being produced around the same time. The action of *Pagliacci* is actually based on the play *La Femme de Tabarin* by Catulle Mendès, which premiered in Paris in 1887. Leoncavallo was staying in Paris at the time, and it is more than likely that he attended one or more of the performances. Another probable source is the Spanish play, *Un drama Nuevo*, by Manuel Tamayo y Baus, which premiered in Madrid in 1867 and toured Italy in 1868 and again in 1891.

However, Leoncavallo chose a realistic setting for the opera, and the audience can easily identify with the both the situation and the physical setting. These elements set the stage for a compelling and shocking story of a murder committed in front of an audience as part of a commedia dell'arte play. The music is equally compelling, and the protagonist's aria *Vesti la giubba* has become one of the most popular tenor arias. The opera represents a skillful exploitation of the 1890's "verismo" trend, a style that stresses the use of realistic elements in setting, plot and character development.

Leoncavallo wrote a few moderately successful operas (including a setting of *La Bohème*, written close on the heels of Puccini's). However, his fame rests with this one rather short work, which is most often performed paired with Pietro Mascagni's *Cavalleria Rusticana* (1890). Leoncavallo was also one of the first composers to become involved with gramophone records, and he wrote the popular song *Mattinata* (recorded by Caruso, 1904) and conducted *Pagliacci* (1907), both for the G & T Company. He died in Montecatini, on August 9<sup>th</sup>, 1919.

## Resources:

<http://www.wwnorton.com/classical/composers/>; [www.grovemusic.com.](http://www.grovemusic.com/);  
<http://www.mascagni.org/>; [http://mobileopera.org/cavalleria\\_mascagni.php](http://mobileopera.org/cavalleria_mascagni.php)  
<http://www.dc-opera.org/main.htm>; <http://www.r-ds.com/opera/resource/pagliacci.htm>



# Italy



## *The Verismo Timeline*

### *History, Development of Photography and Performing Arts*

*(Key: Italian history; photography; Performing arts)*

- 1000... Alhazen ibn al-Haytham (c. 965-1038), Persian mathematician and scientist, develops the pinhole camera (camera obscura). The camera used light to form images on walls in darkened rooms via a pinhole.
- 1442...Alfonso of Aragon establishes Kingdom of the Two Sicilies.
- 1468...Turks defeat Albanians who settle in Southern Italy.
- 1503...Southern Italy becomes part of Spanish Empire.
- 1500 – 1650... Camera obscura rediscovered. Brightness and clarity improved, and used often by artists.
- 1647...Masaniello begins revolt against Spanish Crown.
- 1713...Austrians rule Southern Italy with Treaty of Utrecht.
- 1737...Construction begins on Teatro San Carlo, Naples.<sup>1</sup>
- 1806...Feudalism is officially abolished in southern Italy, but not in Sicily.
- 1816... Nicéphore Niépce combines the camera obscura with photosensitive paper.
- 1826... Niépce creates a permanent image.
- 1837... Louis Daguerre creates images on silver-plated copper, coated with silver iodide and "developed" with warmed mercury: the "Daguerreotype" process.<sup>2</sup>
- 1840...Giovanni Verga (author of *Cavalleria Rusticana*) born outside of Vizzini, Sicily.
- 1857...Ruggiero Leoncavallo, composer of *Pagliacci*, is born in Naples, Italy.
- 1859...Publication of Darwin's *The Origin of the Species*.
- 1860...Tariffs protecting industry in Southern Italy are abolished.
- 1860...Garibaldi enters Naples, Italy.
- 1860...Plebiscite in south approves annexation of Two Sicilies into the Kingdom of Italy
- 1861...Piedmont constitution (parliamentary government) imposed on the south.
- 1861-65...Mathew Brady and staff photograph the **American Civil War**, exposing 7000 negatives.
- 1861 - 1866...116,000 Northern Italian troops put down rebellion in Southern Italy.
- 1863...Pietro Mascagni, composer of *Cavalleria Rusticana*, is born in Livorno, Italy.
- 1867...Luigi Pirandello (writer of realistic fiction and drama) is born in Girgenti, Sicily.
- 1867...T.W. Robertson causes a sensation by using real food onstage in *Caste*.
- 1870...Rome falls and Italian unification becomes complete.
- 1871...General draft begun for all 18 year olds in the Kingdom of Italy.
- 1882 ...Right to vote in Italy given to store owners and craftsmen (8% of population).
- 1884...Giovanni Verga publishes a collection of short stories including *Cavalleria Rusticana*
- 1884...Verga's play, *Cavalleria Rusticana*, produced in Turin, with Eleanora Duse as Santuzza.
- 1888...first Kodak camera.
- 1890...Jacob Riis' *How the Other Half Lives*, images of tenement life in New York City.
- 1890...The opera of *Cavalleria Rusticana* opens in Rome.
- 1892... *Pagliacci* opens in Milan.

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<sup>1</sup> The oldest working theatre in Europe, built originally by King Charles of Bourbon-Two Sicilies.

<sup>2</sup> Daguerre had originally been a scene painter for the opera, and he developed an impressive illusions theatre using his scenic design skills, which he termed *Diorama*. It was a picture show with changing light effects and huge paintings of famous places. This precursor to moving pictures became wildly popular in the early twenties. His use of the camera obscura to aid in perspective painting led him to the development of the "Daguerrotype."

## *Verismo – As the Eye Sees*

*Verismo*: A style of opera production popular in 19<sup>th</sup> century Italy. It is sometimes translated as "realism" or "naturalism." The librettos present everyday people in familiar situations acting violently under the influence of primitive emotions. The term "verismo" is used more loosely to describe opera that portrays "everyday" characters. [www.iclassics.com/iclassics](http://www.iclassics.com/iclassics); <http://www.columbia.edu/itc/music/>

When *Cavalleria Rusticana* and *Pagliacci* premiered at the end of the 19<sup>th</sup> century, they helped spur on an already growing movement towards *realism* onstage. Stage productions were the main public media event of the time; there was no electronic communication, no television, radio, movies or Internet. Therefore, the images presented onstage had huge impact. Prior to the late 19<sup>th</sup> century, most stage images were highly idealized. The characters in these operas were often royalty, or divine or magical beings living in magic lands or in ancient or exotic places. In other words, these stories were far removed from the real life of the majority of the population. Most were presented to wealthy audiences, which were looking to see idealized images of themselves onstage. Presenting more realistic images onstage, such as those of peasant village life, was revolutionary.

The beginnings of *realism* date back centuries to the discovery of the camera obscura (a camera which used light to form images on walls in darkened rooms via a pinhole) by Persian scientist, Alhazen ibn al-Haytham. Knowledge of the camera had been lost for hundreds of years, but was rediscovered in the 16<sup>th</sup> century. According to artist David Hockney, in his book, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*<sup>3</sup> (See appendices for more information), 16<sup>th</sup> and 17<sup>th</sup> century artists used the camera obscura to create vividly realistic images on canvas by first projecting a reflected image onto canvas, then tracing that image to create the 'first draft' sketch. This tracing then became the basis for the rest of the painting. Whether this theory is true or not (and there is plenty of argument as to its validity), the camera obscura had a radical influence on artists' ability to produce life-like images on canvas. These images of nearly perfect detail and perspective began to affect the way the public saw themselves and the world around them.

*Realism* or *naturalism* in theatre had started to make its way onto the stages of France by the mid – 19<sup>th</sup> century, and had become a force in English theatre as well. In 1867, T.W. Robertson directed the actors in his production of *Caste* to brew tea, and to cut, butter and eat actual bread onstage. This may seem tame now, but it caused uproar in London at the time. The trend towards *naturalism* took a little longer to get to Italy, and onto the opera stage. When it began to be realized in opera, *verismo*, as it was named in Italy, affected all aspects of production, including sets, costumes, dramatic structure, music and even the language used in the libretti. *Cavalleria Rusticana* is considered to be a classic example of the *verismo* style, because it contains so many of the elements just mentioned. The plot comes from a story written by the Giovanni Verga, a Sicilian author who wrote from his direct experience. After the publication of the short story, it was later produced as a play, and finally turned into an opera. The opera is written to take up approximately the same amount of time onstage as the actual events being represented. It is set in a real location, and the characters are based on the peasantry that lived in Sicily at the time the opera premiered. The plot utilizes cultural structures, such as the traditional Sicilian Easter procession or the challenge to fight, and the music incorporates sounds of daily life (i.e. the church bells, religious hymns, and Sicilian dance melodies). The libretto itself is written in the Sicilian dialect that would have been heard in the village where the story is set. When the opera premiered in 1883, all of these elements came together to create an intense and immediate connection between the life of the majority of the population, and the life which was represented onstage.

The changes that helped bring about the *verismo* movement in Italy were worldwide, and affected not only on the art, but also the politics and science of the time. There was huge political upheaval during the latter part of the 19<sup>th</sup> century, highlighted by the American Civil War and the abolition of slavery in the United States, and by the revolutions in Italy and in France (in 1830, again in 1848, and then in 1870, with the overthrow of Napoleon III). The world and its old political structures seemed to be on its ear, and previously acceptable artistic conventions and styles seemed to have lost meaning. The shifting perspectives in the arts were given an even stronger push from the world of science and technology. In

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<sup>3</sup> *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*; by [David Hockney](http://www.davidhockney.com/)  
Published by Viking Press; October 25, 2001



1859, Charles Darwin published On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life, better known as The Origin of the Species. Its publication challenged previous assumptions about the kingdom of G-d and the superiority of the human species. Another huge influence on arts and politics of the late 19<sup>th</sup> century was the development of photography. Where Darwin's theories challenged the accepted intellectual understanding of the world, photography challenged our physical perception of that same world. How we "saw" ourselves was literally being rearranged both intellectually and physically, and at the same time.

In the 19<sup>th</sup> century, artists had once again begun to use the camera obscura to create perfect perspective within their art, and continued to develop the technology of the camera. Two of the artists who used the camera in their work, Nicéphore Niépce and Louis Daguerre, eventually created the processes of photographic development and duplication, which made photographs available to the general public. All of a sudden, actual images from battlefields, tenements and the inner city, the countryside and wildernesses of the world, were open for everyone to see, and our view of ourselves and the world around us changed drastically again. It was as though the eyes of the world had suddenly been refocused, and the elite no longer controlled the view. By the 1850's photographs of the Crimean War were being published, and in the 1860's people were able to see actual images taken on the battlefields of the Civil War- thanks to the 7000 exposures taken by Matthew Brady and his staff during those four terrible years. They were also able to see images of contemporary life in working-class towns. It was only a short time before these images started to affect the productions that were being brought to the stage.

The *verismo* style in opera really only had its heyday for a decade or so at the end of the 19<sup>th</sup> century, but its influence is still being felt. The 19<sup>th</sup> century *verismo* operas usually focused on the poorest and most distressed segments of the population, and the stories themselves centered on the more sensational and violent aspects of life within these communities. While there is certainly violence in "real" life, the presentation of it onstage was a choice based, in part, on the expectation of box office return. In creating his *verismo* masterpiece, *Pagliacci*, Leoncavallo was certainly conscious of the "connection between current social values and the market for entertainment."<sup>4</sup>

*Verismo* style is still a powerful influence on current arts, for the simple reason that it still sells. Though *realism* it is simply one way of seeing, we are familiar and comfortable with it, and hold it up as the standard by which we measure all artistic value. Also, the tendency for media to rely on sensation in order to sell tickets, has, of course, been part of "show business" since before the time of the Roman gladiator fights. In 19<sup>th</sup> century Italy, the representation of infidelity and revenge murders in the Sicilian and Calabrian communities, only represented a small slice of "truth." Today, we see the current media presenting the most violent and shocking aspects of young, urban culture; we are rarely treated to images of the more thoughtful, creative and proactive aspects of that culture. We also continue to see the trend towards the *verismo* style of writing in mainstream television and film. The ongoing fascination with the Italian Mafia (as interpreted by Hollywood) is one example of the direct legacy of the *verismo* movement. While some of the stories of Mafia culture presented in the movies (i.e. "The Godfather" series) or on television (i.e. "The Sopranos" series) may have roots in reality, they are by no means authentic "real-life" dramas. These productions often present the culture in a skewed form in order to create the maximum sensation and dramatic impact, in much the same way that Leoncavallo and Mascagni did. However, Leoncavallo and Mascagni also gave us an expression of passion and human experience through their music. It is this expression which is the core "truth" of these operas, and which makes them live more than a century after they were first produced. They give us clues not only to who we are, but to whom we want to be. In giving us these clues, they once again help us to re-envision ourselves.

*Resources:*

<http://www.villagevoice.com/issues/9952/feingold.php>; <http://www.photo.net/history/timeline>  
<http://www.operamusic.com/operamusic/ipagleon.html>; [www.iclassics.com/iclassics/](http://www.iclassics.com/iclassics/);  
<http://www.columbia.edu/itc/music/>

*Carol Weinstein for San Francisco Opera Guild. © San Francisco Opera Guild, 2003.*

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<sup>4</sup> operamusic.com



## Operatic Voices

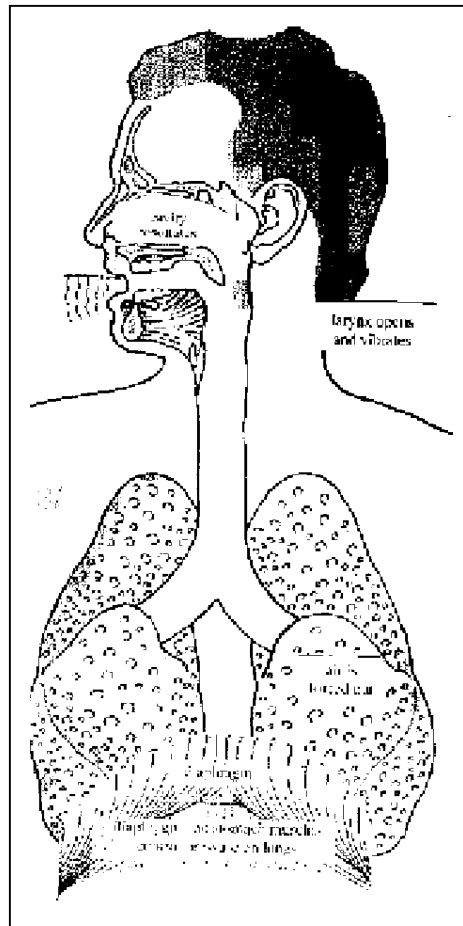
*Used by permission of San Diego Opera and Elizabeth Otten*

Every culture has developed its own style of singing. We may recognize specific vocal characteristics in the singing of the Chinese, the Japanese, the Indians (of India), various Middle Eastern and African groups, the Spanish zarzuela and the calypso of Trinidad.

The style we may refer to as operatic or classical singing developed in Europe. This style crystallized during the seventeenth century, as operatic music became increasingly complex and demanding. Its particular characteristics are a greatly extended range, especially at the top of the voice, and increased volume and projection. Music in the European tradition has developed highly mechanized musical instruments, capable of great ranges and volumes. In order to keep pace, singers were gradually trained to increase their capacities as well. Singing in Europe and America is now generally divided into classical and popular styles. The main differences at present concern volume. Essentially all singers in the “pop” fields depend upon the microphone as a matter of course. This enables the singers to deliver their message in a conversational or whispered style of great intimacy, as well as in a louder or more dramatic style.

The operatic singer in most cases still depends only on the unamplified voice; therefore, the voice must be developed to its fullest capacity of projection. In order to make the large sound needed to fill an opera house without using a microphone, it is

necessary that the singer use all the natural upper chest cavities, as well as the sinus head. These natural amplifying “echo” chambers. The singer must focus the tone so that forward from the mouth. requires using the full As the lungs are filled, they displace the diaphragm<sup>5</sup>. Then, using the strength of the the air to vibrate the diaphragm, the singer uses vocal chords as the air is expelled. This gives the voice maximum breathing is also a major (Italian, meaning “to vibrate”). All sound making contact with vibrator) in a singer’s and resonance of the accurate tuning.



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<sup>5</sup> a membrane which stretches horizontally across the chest cavity

Operatic voices are categorized according to range:

<u>Range</u>	<u>Male</u>	<u>Female</u>
Highest	Counter tenor	Coloratura soprano
High	Tenor	Soprano
Mid	Baritone, Bass baritone	Mezzo soprano
Low	Bass (Basso profundo)	Contralto

**Soprano:** The highest female voice, with a sound similar to a flute in range. In opera, the soprano is most often the heroine, since a high bright voice traditionally suggests youth, innocence and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

**Mezzo soprano:** Also called a mezzo, the middle female voice similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, or in a few instances, a young girl. A special operatic convention is the use of the mezzo to portray young men, called trouser roles or pants parts. The mezzo's normal range is from the A below middle C to the A two octaves above it.

**Contralto:** The lowest female voice, sometimes simply called alto. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C.

**Counter tenor:** The highest male voice, which was mainly used in oratorio and very early (baroque) opera.

**Tenor:** Usually the highest male voice in opera. It is similar to a trumpet in range, tone, color and acoustical ring. The tenor is usually the hero. Ranges from the C below middle C to the C above.

**Baritone:** The middle male voice, close to a French horn in range and tone color. In comic opera, the baritone is often the ringleader of the highjinks, but in tragic opera, he is usually the villain. The range is from G an octave and a half below middle C to G above.

**Bass baritone:** a rare male voice, with a large range and a color between baritone and bass.

**Bass:** The lowest male voice, it is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera (basso profundo). In comic opera they are generally used for old characters that are foolish or laughable (basso buffo). The range is roughly two octaves down from the F above middle C.



Voices are also categorized according to size and quality. There are small, medium, medium-large and large voices in opera. The quality of a voice can be defined using the following terms:

**coloratura:** great vocal agility and high range, able to sing complicated vocal ornamentation (applicable to all vocal ranges).

**dramatic:** the heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments.

**false alto:** the upper part of a voice in which the vocal cords do not vibrate fully, more often used in reference to male voices. False alto is frequently used by male characters when they are imitating females, but it should not be used only for comic effects. Some tenors have been able to integrate the false alto into the rest of their voice, which makes for beautiful soft singing.

**helden:** a German prefix meaning heroic, applied to a large voice capable of performing the most demanding roles, usually used in reference to roles written by Richard Wagner.

**lyric:** average-sized voice, neither extremely agile, nor especially dramatic.

**lyric spinto:** "spinto" literally means pushed, but understood as somewhat heavier than the true lyric.

**soubrette:** a soprano or mezzo of very light vocal weight and comparatively small range, generally cast as a young girl with a happy disposition.

## **Main Roles**

In any opera there are at least four different types or levels of roles:

### **Principal Artists**

The Principal Artists are the big stars in opera and are cast in the main roles; they are on stage for greater amounts of time and have the most solo work. Supporting artists have smaller, but still individual roles.

### **The Chorus**

Choristers are members of the opera chorus. Choruses are used in most operas to provide vocal accompaniment to the principal singers, or they may have their own numbers.

Many of them play parts such as townspeople, soldiers, etc.

### **The Supers**

The principal artists are the big stars in an opera, but opera would not be opera without the addition of a great many more people. One such group is the supernumeraries or supers.

The supernumeraries are the masses you see on stage. They do not sing or have speaking roles, but serve the very important purpose of making big crowd scenes believable. The supers must learn their blocking or stage positions when they are on stage. In some opera companies, they also must learn to do their own make-up, put on their own wigs and costumes, and be at all the rehearsals the director schedules for them. Supers come in all shapes, sizes and ages. Many operas use children as well as adults. If you have an itching to get on the big stage, becoming a super may be just the ticket you are looking for!

### **Casting**

Casting is done principally according to voice type. Voice types are basically predetermined by a person's physical makeup. Singers can develop and stretch the instrument (the voice) with practice, and there is a certain amount of change in every voice as a person ages. However, we are each born with the voice mechanisms that we keep for the rest of our lives.

# Careers in Opera

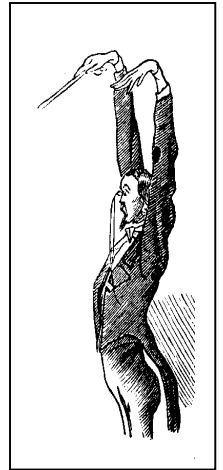
**S**an Francisco Opera, just like many companies, operates like a well-oiled machine: no one department functions alone. Instead, many departments have areas that overlap with one another and it is necessary for each department to do its share of the work in order for all the others to function. In performing arts organizations, there is a delicate balance between artistic freedom and the business sense that must be maintained for the company to thrive. If the company never takes any artistic risks, such as producing a **premiere** (doing a work for the first time), then the artistic community may not respect the company. If the company takes too many risks, it is considered unwise from a business perspective. The balance must be struck in order for the company to be a success. The many people and departments within an opera company are all working for a common goal, and each part is equally important.

San Francisco Opera is run by the **General Director**. The General Director has the final word on the Company's policies and decisions from artistic to business planning. A General Director needs to travel to other companies in order to stay informed as to what is happening within the opera industry. He or she needs to know which new singers are becoming popular, which sets and costumes are the most striking to rent, and which operas the audience might enjoy. The General Director is the ambassador for the opera company, both within the community and abroad.

At home in San Francisco, the General Director makes decisions about which operas should be part of the season schedule, called the **season repertoire**. Many of these decisions are made along with the **Music Director**. The Music Director in an opera company has the very important job of overseeing all musical aspects associated with the Opera. The Music Director not only needs to make decisions about the season repertoire and stay informed about singers who are performing, but also oversees the orchestra and the chorus. Sometimes the Music Director may act as the **Conductor** to an opera, one of the most important components of a performance.

The **Music Administrator** functions as a researcher, historian and walking human encyclopedia for the company. When we produce a new opera, he is responsible for bringing together the composer and librettist and managing workshops on the piece. When we produce classic operas, he makes recommendations as to which version of the opera we should produce, and oversees orchestration and music library work. He also creates the master schedule plan for the season's rehearsals and performances, manages the music staff (pianists, vocal coaches, prompters, language coaches, and assistant conductors), oversees backstage musical and sound effects, coordinates plans for special concerts, advises the Music Director on personnel matters, and acts as Editor-in-Chief of "supertitles."

The chief **Dramaturg** of an opera company or festival advises the head creative team during pre-production and rehearsal. Besides being Dramaturg for a portion of the new productions each season, they are in charge of the content and style of all the publications of the company, from program books to yearbooks. At San Francisco Opera, the Dramaturg is assisted by the **Publications Coordinator**. The Dramaturg starts their work in the pre-production (preparatory) phase by researching all relevant background materials; these include publications about the historical, social, and cultural context of the times in which the piece was written, correspondence between the composer and the librettist, and so on. The Publications Coordinator then gathers these materials and works with the Dramaturg to determine which will be used in the development of the stage production and which may be used in written publications (such as the program). Dramaturgs may also do a musical analysis of the score to determine, for

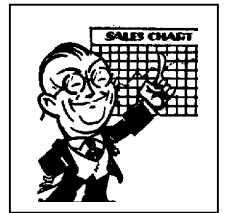


example, why certain musical phrases seem to characterize or contradict (subtextualize) the words or the situation of the libretto. In the rehearsal, the Dramaturg acts as an “editing eye,” providing valuable feedback and criticism of the day’s work; as the production evolves, he helps the director refer back to the “big picture” of the opera. A good Dramaturg enriches the creative process and helps the conductor, director and designer delve deeply into the work, “ask questions” of the piece and figure out potential connections that may be expressed in the final production.

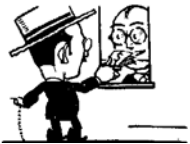
The **Artistic Administrator** works with the Music Director and the General Director in the hiring of singers. The Artistic Administrator deals with individual leading artists and their agents, making sure that they are available to sing with the Company and negotiating a salary and **contract**. Contracts are very important in opera because once the contract has been signed, it legally binds a singer to perform with the Company.

Equally important as all of the artistic decisions, are the business choices that a company makes. The **Managing Director** of a company is the person in charge of the business aspects. San Francisco Opera, like most performing arts groups, is a **non-profit** company. This means that the organization does not exist as a moneymaking business, but instead is a company that exists to present art, essentially functioning on a combination of ticket sales and fund-raising. Grand Opera is very expensive to produce. Because it is for the general public to enjoy, it is impossible to make enough money from ticket sales to cover the actual costs of producing it. Each year, budgets are formed to decide the guidelines that determine where money will be spent, so that no department exceeds the amount of money that the company can afford to spend. The Senior Director of Finance and Administration, along with the General Director and heads of the various departments, is responsible for making sure that budgets are formed and followed, and for keeping track of finances throughout the year, as well as generally overseeing the business end of the company.

The **Director of Development** and the **Director of Marketing** work with the **Managing Director** to actively keep track of what money is raised. The **Director of Development** heads the **Development Department**. This department raises money through donations, private and government grants. Some people in the Development Department are in charge of applying for **grants** for the company. Other people are in charge of securing **corporate sponsorships**. For-profit companies donate a certain portion of their profits to non-profit organizations that are working in their communities or that interest them in some way. There are also jobs in the Development Department that deal with **individual gifts**. This means that an individual person or family gives a donation to the opera to support its programs.



Of course, the other source of income for an opera company comes from **Box Office** sales. The War Memorial Opera House has 3,148 seats and averages more than 75 performances each year-- which totals more than 236,100 seats that have to be sold every year! That’s a lot of seats! The **Marketing Department** is the division that makes sure the seats are sold each year. There are many different parts of marketing opera. One is placing advertisements so that people know that the opera is around. Any ads that you see in the newspaper, at bus stops, on television, or hear on the radio, the Marketing Department put there. The Marketing Department works with an outside advertising agency to determine what type of ad will be most successful in reaching the Company’s target audience, and to determine the costs of specifically placing ads in newspapers or with radio or television stations.

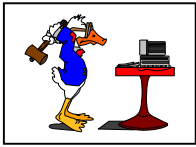


A department that works closely with Marketing is the **Communications Department**. The Communications Department makes sure that everyone knows what is going on at the Opera. One way to do this is by writing a **press release**. A press release is a news article that explains an event that is happening with the company, such as the opening of a show. Press releases usually contain lots of information about

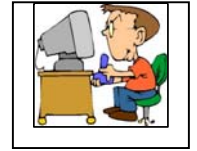


places, times, people and other details that people are interested in. They are sent to the **media**: newspapers, magazines, radio and television stations. The media then decide if it is something a specific audience will enjoy and may decide to print a story about the event in the newspaper or do a story on nightly news or radio. This is called **press coverage** and is something that big companies always strive for, particularly in the performing arts where tickets need to be sold.

Press coverage stirs up interest and often times makes people decide to go to the show!



One of the other things that can make people decide they want to come to an opera, is the information they get about it on the Internet. At the San Francisco Opera, the **Information Services** Department handles the development and maintenance of our website (including the interactive portion of it, such as ticket sales and interactive educational games). This department keeps the staff trained in the use of current technology and they keep us on good terms with our computers. They also develop and maintain the other electronic structures that help us stay connected to each other and to the world outside the Opera House. They keep us connected.



The educational pages on the website are developed and maintained in collaboration with the **Education Director**. This person is responsible for ensuring that opera is part of the arts education in schools, community centers and other venues where people gather to learn. The Education Director creates programs for students and other people in the community, and is responsible for helping teachers bring opera into their classrooms. By being exposed to opera at a younger age, young people have more opportunity to learn about the art form and understand the music and history of opera. By bringing the art of opera out to the community, people of all ages get a chance to experience the thrill of live opera, often for the first time.

Another big part of San Francisco Opera that is not found at all opera companies is the **San Francisco Opera Center**. The Opera Center is dedicated to providing training for young artists and each year auditions young singers to take part in their programs. Once accepted, singers receive quality vocal training and are given exciting performance opportunities that nurture their careers. These opportunities start in the Merola Opera summer training program. The Merola Opera Program is an independent organization that trains young opera singers. Once the singers have completed the Merola program, they may be considered for further training within the San Francisco Opera Center.



Before operas may be sold or marketed, they must be created and staged. Each opera has a **Director** who is hired by the opera company. The Director is responsible for making decisions about what the themes will be and how the production will look from the design of the set to the movement of the singers on stage. In preparing the production, the Director works with the set, lighting, sound, costume, and prop designers who function as a creative team. Each designer then works with their own **crew**, a team of crafts people who actually **build** the show. The **Set Designer** is trained in the creative and technical process of designing backdrops, large props and general background pieces for the opera. The Set Designer drafts plans and then a model of the set, which is given to the carpenters and scenic artists who build the full-sized set.

The **Lighting Designer** works with the Director to create the lighting for the production. Lighting is central to the mood of the opera; a scene set in bright white light has a different feeling than one set in softer blue lighting, which may denote evening or a romantic scene. The **Costume Designer** is responsible for working with the rest of the creative team to decide what the dress for the characters will be. On a historically based production, the Costume Designers do background research into the time period to make sure that the dress is as appropriate as the sets are. In the case of period operas, such as



*Cavalleria Rusticana* and *Pagliacci*, many Costume Designers have done research into the time period to see how the people of the time would have dressed, and to assure that the cast has costumes that they actually might have worn. On productions with more abstract concepts, the Designer uses more of

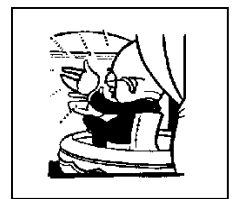
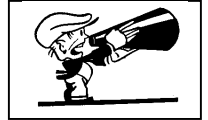


his or her own imagination to design costuming. A team of sewing experts, or **stitchers**, then sets to actually measuring performers and assembling the costumes. The **Props Master** is responsible for finding, designing and/or constructing the props that will be used on stage. This can include everything from clothing accessories like purses, to swords, to wall lamps, to giant puppets. The Props Designer also works with a crew of craftspeople who take care of the properties after they have assembled them. When any opera is in production, a huge amount of creative collaboration is required throughout the departments in order to arrive at the end result, the fully staged opera.

Backstage there are sometimes hundreds of people working to make sure that the people on stage are under the right lighting and have the right props and backdrops. These are the **Stage Crews**; they are responsible for **running** the show- making sure everything happens in the right place, at the right time. The **Stage Manager** is the conductor of movement on and off stage. The Stage Manager really runs the show backstage, usually connected to several different areas on a headset. She often relies on video monitors, as well as audio communication, to keep on top of what is happening at any moment during the production. **The Sound Crews** maintain the audio and video equipment that keep the Stage Management team in the know. The Stage Manager and his or her assistants are responsible for calling lighting and sound cues, being sure that artists are available for their entrances, and coordinating the chorus and supernumeraries, or extras, in crowd scenes that are often large and difficult to manage. For that reason, in the very short rehearsal time they try to perfect large scenes so that the confusion backstage is minimal and the masses move at the right times. In opera, the Stage Manager must know how to read music and follow a **score**, the book containing the music and text for the opera. This way, he or she can follow along with the Conductor and understand where the opera is going, in order to be prepared for the next scene at all times. The Stage Manager's score is usually filled with notes and markings so that they remember all the cues that fill the opera. The people on the other end of headsets attached to the stage manager can range from electricians, to sound specialists, to carpenters who have built the sets, to costume staff waiting to help the artists change in the **wings** (the area off-stage to the sides). The **Wig and Make-up** crews are always available between scenes to touch up the artists as they come off-stage. They are often the ones responsible for the same artist playing a teenager in the first act, aging to an adult in the second and finishing as an old man in the final act!

Behind the scenes, there is another team of people working to make every opera season happen. These people are our **Volunteers**, and they give their time to the opera without pay, simply because they feel passionately about opera and want to make sure it continues. Volunteers work almost daily with the San Francisco Opera Association, the San Francisco Opera Guild and with Merola Opera, working in widely varied positions, from decision-making positions on the Board of Directors to hands-on positions in office administration to monitoring during dress rehearsals.

As you can see, there are a variety of different jobs at the opera - something for everyone-- and we can never forget the most important people in making the opera happen - you! The **audience** is responsible for buying tickets and enjoying the performance, as well as providing feedback about whether or not they liked the particular performance so that the company knows if it is pleasing the public or not. Just like all the departments at the opera, the audience is very important because without you, there is no reason for all of it to happen!





## **Questions and Activities**

In general, jobs at the opera can be divided into two categories: specialists and generalists. What skills are necessary for the specialists such as the set designers, lighting designers, costume designers, stage managers and departmental directors? What skills are necessary for the generalists such as the development staff? Where is there crossover in traditional “schooled” learning and on-the-job training? Which department do you think you would like to work with at the opera?

### **Costume Designer**

Draw a costume for any character in *Cavalleria Rusticana* and/or *Pagliacci*. The costume can be traditional, modern or abstract, but you must explain why you made the choices you did.

### **Development**

What product or company do you think should sponsor *Cavalleria Rusticana* and *Pagliacci*? Write a proposal to the president of the company explaining why you think it would be beneficial for them to give funding to a production of *Cavalleria Rusticana* and *Pagliacci*. Remember to tell the president what benefits there are for her or his company!

### **General Director**

If you were running a company, which aspect do you think would be more important to you, spending money on artistic expenses or maintaining a balanced budget? Do you think one outweighs the other? Write a statement of your philosophy as if you were the General Director and had been asked how you make your decisions.

### **Information Services**

If you were to design a website for *Cavalleria Rusticana* and *Pagliacci*, what would it look like? Who would it reach? Who would be the “audience”?

### **Marketing**

Create an advertisement for *Cavalleria Rusticana* and *Pagliacci*. Decide whether you should put it on TV, radio, newspaper, a bus, etc. Include whatever you feel is the biggest “selling point” of the opera-- what makes it exciting? Why should people come to see it? First, write it as a presentation that you might make if you wanted San Francisco Opera to use your ad. Second, rehearse the ad with others and present it as though you were actually acting *in* it. Your classmates can take the role of the Marketing Staff who will decide if this ad represents San Francisco Opera successfully enough to get aired.

### **Communications**

Think of an event that your class will have around the time of your class viewing of *Cavalleria Rusticana* and *Pagliacci*. Write a press release about the event, including the date, the time, the people involved, and why it would be exciting or fun to attend. It can be a fictional event or a real event-- but if it’s real, remember to send the principal or your school newspaper your press release!

### **Set and Lighting Design**

Think of a different setting that you could have for *Cavalleria Rusticana* and/or *Pagliacci*. Are there any themes in *Cavalleria Rusticana* and *Pagliacci* that would work in a different time period? Describe the set and the tone of the lighting-- is it a happy atmosphere or a sad one? Where is your production set? When? What is the weather like? What set and lighting elements tell the audience about the physical world of the opera?

Write a letter to the department you are interested in and ask any questions that you might have. You can send the letter to the Education Department and we will forward it to the appropriate person.

The address is: Education Director, San Francisco Opera Guild  
301 Van Ness Avenue; S.F., CA 94102  
[education@sfoera.com](mailto:education@sfoera.com)

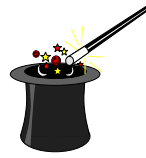




## *To the Students:*

### *When You Arrive*

As you enter the auditorium, you may hear the orchestra tuning in the pit, and if you are sitting in the right place, you may even see the musicians. When the house lights begin to dim, it is your signal to stop what you are doing, take your seat if you haven't already done so, and become still and silent. The opera is about to begin. When the orchestra stops tuning, you may see the conductor enter the pit from the left side. You should applaud as he or she enters and goes to the center of the pit. He or she will bow to the audience and turn to the orchestra. When he or she raises the baton, that's your cue to be absolutely quiet....IT'S MAGIC TIME!



Sometimes the orchestra plays a rather long piece of music called an overture and sometimes a shorter piece called a prelude. This is the beginning of the performance. Listen to the overture or prelude carefully, as you may very well recognize pieces of it later during the performance. The overture also sets the mood. When the curtain rises, the stage setting, the costumes and the lights will take you to a new and wonderful place. The voices of the singers will tell you the stories of *Cavalleria Rusticana* and *Paoljacci*, and take you back to 19<sup>th</sup> century Italy. Enjoy your trip...you won't be back in California until the curtain falls at the end of the rehearsal!

Sometimes the curtain comes down, but the lights do not go up; this is a scenery change and you should remain in your seats. If the music stops, you may quietly discuss what you've seen so far. If not, enjoy the interlude. Keep your eye on the conductor. When you see the conductor raise the baton, you know it's time to start again. If the lights go on after the curtain comes down, that is intermission, a rest period and stage-changing time between acts. You may stretch your legs and use the restrooms at this time, but be sure you are back in your seat before the lights dim. Intermissions usually last about twenty minutes.

At the end of the opera, the cast and conductor will take their bows. Applause for a job well done is always appreciated and accepted with enthusiasm. If one of the singers did a particularly wonderful job, you may let them know by saying Bravo!, if a man, Brava!, if a woman, or Bravil, for several people or the entire cast. If they knocked you off your seats, you may stand and applaud. This is called a standing ovation, and performers know they've done a great job when you give them one of these.



## *To the Students:*

### **Theater Etiquette**

In order for everyone in the audience to fully enjoy the rehearsal, it is necessary to have some basic rules. In general, our student audiences are very well behaved, and everyone enjoys having them at opera rehearsals and performances. However, there are some basic reminders everyone needs to keep in mind.

#### **DOs:**

**Remember that the REHEARSAL IS LIVE.** This is not a movie or a T.V. program. EVERYTHING YOU DO in the audience affects what happens on stage and behind the scenes.

**Remember that YOU are a part of the rehearsal process.** Help us out with your full concentration and we will have a fabulous rehearsal!

#### **Ground Rules**

- Do not bring outside food, drinks or gum into the performance space/theater.
- Cameras and tape recorders are great before and after ...but **never** in the performance space/ theater.
- Take your seats promptly upon arrival and at the end of the intermission.
- Talking is for before and after the rehearsal, and for intermission only. Silence is necessary for the singers and for the rest of the audience to enjoy the show.
- Keep all objects to yourself. If you throw something, you might hurt someone and cause a disruption in the rehearsal. It is grounds for removal from the auditorium.
- Please turn off pagers, wristwatch alarms, and cell phones during the performance, or at very least, turn them to vibrate.

**HAVE A GREAT TIME...** Call the Education Department if you have any questions, or suggestions after the rehearsal. We'd love to hear from you. Write a letter to the Education Director and let her know what you thought of the program.



*Curricular Connections*



*Beppe*

## *Discussion Topics/ Writing Prompts*

### ❁ Interpersonal Themes

- Faith and Betrayal
  - ◆ How is betrayal defined in these operas?
  - ◆ How is faith defined?
  - ◆ How do *you* define faith and betrayal?
- Roles in society (who's in/who's out)
  - ◆ Who has the power in these operas? Why? Give examples.
  - ◆ How – in *Pagliacci* – is the actor's role in society similar to that of women? How is it different?
- Women's status
  - ◆ If a man is unfaithful to a woman in the world of these operas, is he liable for the same punishment as a woman who is unfaithful to a man?
  - ◆ In *Cavalleria Rusticana*, Santuzza has been cast out of the church and the life of the village because she committed adultery. Turiddu has not suffered the same consequences, though he was her lover. Discuss.
  - ◆ What aspects of women's status are similar now to what we see represented in these operas? What is different?

### ❁ Musical/ Artistic Themes

- How does life influence art?
  - ◆ Take a look at the development of hiphop:
    - Where did it develop - country or city environment?
    - Out of what culture did it originate?
    - Who is writing it and performing it now?
    - How is it influenced by the sounds of modern life - sounds/rhythms of traffic, car horns, police whistles, etc?
    - Do these sounds have any influence on the actual speed, form or flavor of the music?
  - ◆ Does physical environment affect formation/creation of art?
    - What physical environment gave birth to the operas *Cavalleria Rusticana* and *Pagliacci*?
    - What physical environment gave birth to hiphop? Rock and Roll? Punk? Jazz?
  - ◆ Does social class affect the formation/creation of art?
    - Out of which social class (es) did the operas *Cavalleria Rusticana* and *Pagliacci* develop?
    - Out of which social class(es) did hiphop and rap develop?

## *Musical Highlights in Leoncavallo's Pagliacci*

Used by permission of the Washington Opera

The music for *Pagliacci* uses four principal themes (melodies) which appear frequently throughout the opera. Each one represents a certain feeling or idea—like suspicion and jealousy:



or the very famous theme that Canio sings when he is in utter despair:

A musical score for a vocal piece. It features a treble clef with a key signature of one sharp (F#). The music is marked with the tempo/style marking *a piena voce, straziante* and the dynamic marking *f*. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ri - di, Pa - gliac - cio, sul tuo a - mo - re in - / Laugh and a - muse them, though your love has be -".

*a piena voce, straziante*

Ri - di, Pa - gliac - cio, sul tuo a - mo - re in -  
Laugh and a - muse them, though your love has be -

*f* *molto rit.*

A musical score for a vocal piece. It features a treble clef with a key signature of one sharp (F#). The music is marked with the tempo/style marking *fran - to! trayed you!*. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "fran - to! trayed you!".

fran - to!  
trayed you!

These themes (and others) first appear in the orchestral Prologue, and return throughout the work. Using themes in an opera gives the work an overall structural unity and clues the audience about what the characters are feeling, thinking, or saying. If you memorize the themes, you

can recognize them when you hear them during the opera.

There are many instances in the opera when the bass drum is pounded to grab the attention of the villagers. Travelling troupes did “drum up business” in just this way. Another unusual musical device is the passage of a bagpipe player across the stage. His character is calling the villagers to mass.

Near the beginning of the opera Nedda sings an aria called the “Balatella” or “Bird Song” in which she longs for the freedom to fly away from her life. Listen to the orchestra for high trilling “bird” sounds. Nedda will also sing trills and runs that sound bird-like.

As the second act begins, the crowd of villagers is gathering for the performance. The composer has written the chorus parts like actual conversations, with short sentences, questions, answers, and general comments. Later, when the crowd becomes uneasy about what Canio is doing to Nedda, you again hear short comments and a babble of singing voices that sound like people talking excitedly.

The famous last line of the opera, “La commedia è finita” is spoken rather than sung, which, after you have become so accustomed to hearing the dialogue sung, adds to its dramatic impact.

# Another Look at “Popular” Music

## Summary of Activity

Students will listen to excerpts from both Western classic opera and American popular music, to identify themes, learn basic elements of music, and distinguish both similarities and differences in form and style.

**Time:** 45 minutes

**Setting:** Classroom

### Materials:

#### Teacher Materials:

- *Cavalleria/Pagliacci* Teacher’s Preview Tape/CD
- Audio tape or CD of Sondheim’s *Sweeney Todd* and/or Smokey Robinson’s *Tears of a Clown*
- 3 X 5 index cards
- vocabulary words on one color (optional)

#### Student Materials:

- pencil/pen
- paper

**Subjects:** Music, Language Arts, Social Studies, History

## Procedures

- ☼ Teacher makes flash cards of all vocabulary words to be used in the lesson (i.e. rhythm, tempo, theme, chorus, harmony, etc.) These should include correct spelling and definition, and will be more helpful if they also include an example and/or a graphic to represent the term. **OPTION:** Assign a student(s) to make these flash cards for extra credit.
- ☼ Read through the “Musical Highlights” section on the previous page with your students, pausing to listen to the themes noted. (You will find these on the Teacher’s Preview Tape.)

## Comparison

- ☼ Using either:
  - ◆ Nedda’s “Balatella” (Bird Song) with Sondheim’s “Green Finch” (Sweeney Todd)
  - OR
  - ◆ Pagliaccio’s “Ridi Pagliaccio” with Smokey Robinson’s “Tears of a Clown”
- ☼ Listen at least once through each of the selections being compared.
- ☼ Discuss/write:
  - What are the similarities/differences:
    - ◆ in the characters that are singing these pieces?
    - ◆ in the music? in the lyrics?
    - ◆ in the AUDIENCE that would have been listening to these pieces?
- ☼ How does each piece use realistic elements to form the music - instrumentation, melody and tempi (speed)?

## Options for further exploration - other songs to examine:

- ☼ Nat “King” Cole: “Smile”
  - Listen for musical/dramatic irony- (i.e. “up” melodies, in combination with “down” lyrics or vice-versa.)
  - What is the affect of these combinations? How does it make you feel?
  - What does it tell you about the character singing?

*Carol Weinstein, for San Francisco Opera Guild, Copyright 2003*

# History Bingo!

## Summary of Activity

To have students review materials presented to them in chapter readings, class lectures and handouts. Students are actively involved by helping to prepare questions and answers that will be used in playing history bingo.

**Time:** 45 minutes

**Setting:** Classroom

### Materials:

#### *Teacher Materials:*

- 3 X 5 index cards
- vocabulary words on one color (optional)
- bingo grid run off - 2 games can be placed on one
- 8 1/2 X 11 piece of paper

#### *Student Materials:*

- pencil
- 3 X 5 index cards
- textbook, class notes, handouts etc.
- bingo grid to print responses on

**Subjects:** History

## Objectives

Students will be able to:

1. Review main ideas, key words, people and dates of the topic studied by writing review questions to be used as clues while playing history bingo.
2. Visually identify key people, important dates and events as well as vocabulary words on their bingo cards.
3. Write clues in the form of a question or complete a statement using one to two word answers.

## Procedures

1. Develop a list of 25 key people, events, important dates along with vocabulary words used in the various sections of this Teacher's Guide (i.e. Composers' biographies, Verismo Timeline, Musical Highlights etc.)
2. Print the word or words on the bingo card (it is easier for the students if the bingo grid is already made and run off for them).
3. Write the clue on one side of a 3 X 5 card and the correct response on the other side; write vocabulary words and definitions on a specific colored index card.
4. Collect the clue cards and have the students exchange bingo cards.
5. Play the game History Bingo. (See next page for bingo board.)

## Source:

Sandy Kellogg, Churchill Co. Jr. High, Fallon, NV.

Name: \_\_\_\_\_

**B**  
**People**

**I**  
**Places**

**N**  
**Dates**

**G**  
**Inventions**

**O**  
**Events**




## Form and Content: The Show within the Show

### Summary of Activity

Students look into the convention of the “play within the play,” comparing the “play” scenes of Pagliacci and Hamlet. They will examine language, dramatic structure and dramatic irony.

**Time:** 4 – 6 classroom periods

**Setting:** Classroom

**Materials:**

- Pens/pencils
- Paper
- Libretto/ Scripts and/or videos of Hamlet and Pagliacci
- Cassette and/or CD of Pagliacci

**Subjects:** Literature, Creative and Expository Writing, Drama, History

### Background:

Students should have a working knowledge of the stories and plot of each of the works (Hamlet and Pagliacci) used in this unit prior to beginning. (See Website appendices or go to your local library for access to texts. Hamlet is available online: <http://www.chemicool.com/Shakespeare/>)

### Objectives:

- Students read and investigate libretti and scripts for dramatic context and historically recurring themes.
- Students become familiar with use of language and in Western classical drama.
- Students rewrite scenes, putting the dramatic context into their own words.

### Procedure

Relationship: Hamlet/Ophelia/Gertrude/Claudius vs Canio/Nedda/Tonio/Beppe

- Full class: Read character descriptions and story synopses or the complete Hamlet and Pagliacci
- Read and examine the “play” scenes in the libretto of Pagliacci (Act II, scene ii ) and Hamlet (Act III, Scene ii) as a class or in small groups (with a good dictionary)
- Full class: Compare Canio and Hamlet using brainstorming/discussion and/or the “Role on the Wall” exercise. (See following page)
- Break the class up into groups of 3 – 4 students
- Discuss: How does the “play within the play” make relationships clear? Does it move the action of the larger play/ opera along faster or slow it down?
- Groups rehearse and perform their scene for the class.

### Options for further development:

#### Performance:

- Read the scenes *in role* (*in character*)
- Paraphrase and update the dialogue and situations of each scene
- Read the updated scenes

#### Writing:

 Use the “Stories within stories” format to tell a current story

- Instead of a play within a play, try writing a live play with a screenplay (movie) or a television show within it.
- Develop your story (as a poem, a play, a news story, etc) deciding on setting, characters and subplots. Be as specific as possible. If you set it in a time and place that are not familiar to you, allow time to research the life of that time and place.
  - ✿ Suggested sources: Daily newspapers, Talk shows, T.V. news shows, Movie/ Videos: Kenneth Branagh’s Hamlet (1996); Coppola’s The Godfather (Part III)

# Role on the Wall

## Summary of Activity

Students participate in basic character analysis using drawing and writing. This exercise is a basic preparation for understanding and development of characters in creative writing and in performing arts.

<b>Time:</b>	30 – 60 minutes
<b>Setting:</b>	Classroom
<b>Materials:</b>	Chalk and chalkboard, or flipchart and markers Pens/pencils paper
<b>Subjects:</b>	Writing/Literacy, Literature, Art

## Objectives

- Students will imagine the full life of each character.
- Students will identify external and internal elements of each character.
- Students will make creative, interpretive choices about the life of each character.
- Students will work in pairs, developing skills in creative collaboration.

## Procedure

Prepare the students by using the synopsis and preview tapes and/or other materials to introduce the students to the story of the opera.

- Working with the full class, ask the students to choose one character from the opera whom they would like to get to know.
- Draw a large, informal outline of the character (like a cookie cutter) on the board/ flipchart, leaving plenty of space inside the character.
- Ask the students what they know about the character and write their answers in single words or short phrases either inside or outside the character, according to whether they describe internal or external life. (i.e. “tall” and “poor” would go on the outside, and “lonely,” “dreamer,” and “cold” would go on the inside.)
- Ask the students what they can *guess* about the character, that they might not know already (i.e. what kind of food they like, and where they might go to eat it when they have some money).
- Review the information with the students. (You may want to start writing this out in sentence form - the beginnings of a story.)
- Break the class up into pairs and have each pair complete the same exercise with the other main characters in the opera.
- Pairs share their interpretations with the rest of the class.

## Options for further development:

- Students write a short, short story about one character’s day.
- Students create a storyboard (story in cartoon format) for the story that they have just written.

Thanks to Chris Vine and the Creative Arts Team at NYU



## *Opera Glossary*

**Accompaniment** - an instrumental or vocal part designed to support or complement a principal voice, instrument, or group of voices or instruments. In an aria, the voice is the primary focus and the orchestra is the accompaniment.

**Aria** - (Italian) An extended musical passage performed by one singer. Often very lyrical, it is accompanied by the orchestra, and conveys the emotions of the character. The action usually stops while an aria is sung.

**Ballet** - A form of dance that tells a story.

**Banda** - A small group of instrumentalists who play either on the stage or backstage, not in the pit.

**Bel Canto** - (Italian) Literally “beautiful singing,” bel canto passages are lyrical, and often very florid.

**Bravo** - (Italian) Literally “brave, courageous.” 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 woman, and bravi for more than one performer.

**Cabaletta** - The final section of an extended aria or duet, generally short and brilliant, to display the voice and rouse applause.

**Cadenza** - A brilliant passage in an aria designed to show off the voice. Originally used to close a number and often improvised on the spot.

**Choreographer** - The person who designs the steps of a dance.

**Chorus** - A group of mixed voices or the musical passage sung by such a group.

**Claque** - A group of people hired to sit in the audience and either applaud enthusiastically to ensure success or whistle or boo to create a disaster. In past years, leading singers were sometimes blackmailed to pay a claque to insure they would not create a disturbance. Even now, one is sometimes used but rarely acknowledged.

**Coloratura** - A kind of vocal music that requires the singer to execute a variety of technically brilliant and difficult passages. These may be fast runs (scales), trills (rapid alternation of two notes), or other devices that embellish the vocal line.

**Composer** - The person who writes the music of an opera or other musical work.

**Comprimario** - A secondary role in an opera.

**Concertmaster** - The “first chair” violinist who plays occasional solos and is responsible for coordinating all of the stringed instruments. The concertmaster decides on the bowing so that all of the bows move in unison.

**Conductor** - The person who leads the orchestra and singers.

**Cue** - Signal to a singer or orchestra member to start.

**Curtain Call** - At the end of a performance all of the members of the cast and the conductor take bows. Sometimes this is done in front of the main curtain, hence the name. Often, however, the bows are taken on the full stage with the curtain open.

**Diva** - (Italian) Literally “goddess,” it refers to an important female opera star. The masculine form is divo.

**Dress (a wig)** - To prepare a wig for wear.

**Dresser** - A member of the backstage staff who helps the artists dress in their costumes. While each of the principal singers usually has his or her own dresser, supers and chorus members share dressers.

**Dress Rehearsal** - The final rehearsal(s), using all of the costumes, lights, etc. While sometimes it is necessary to stop for corrections, an attempt is made to make it as much like a final performance as possible.

**Duet** - An extended musical passage written for two voices or two instruments.

**Dynamics** - The degree of loudness or softness in the music.

**Encore** - (French) Literally means “again.” It used to be the custom for a singer to repeat a particularly popular aria if the audience called *Encore* loud enough. While this is still done in countries like Italy, it is rare elsewhere.

**Ensemble** - (French) Any extended musical passage performed by more than one player. Very often they are all singing different words and different musical lines. *Duets*, *trios*, and *choruses* are all ensembles.

**Finale** - (Italian) Literally “the end;” the last number in an act. It usually involves many singers and is very dramatic.

**Fly, or Fly Tower** - If there is sufficient space above the stage, i.e., if there is a *fly tower*, pieces of the set are often raised up or *flown* when they are not in use.

**Forte** - (Italian) Literally “loud.”

**Impresario** - The general director of an opera company.

**Interlude** - An orchestral selection played between scenes in an opera. It is used to set a mood and even advance the story.

**Intermission** - A break between acts of an opera. The lights go on and the audience is free to move around. Intermissions usually last about twenty minutes.

**Leitmotiv or motif** - (German) A short musical phrase associated with a particular character or event.

**Libretto** - (Italian) Literally “little book.” Refers to the text of the opera. The libretto is always shorter than a normal play because it takes so much longer to sing a line than to say it. The action is often interrupted for an aria which limits the length of the text even more. The libretto is written by the *librettist*, who is usually a poet or playwright.

**Maestro** - (Italian) Literally “master.” Used as a courtesy title for the conductor, whether a man or woman.

**Mark** - To sing very softly or not at full voice. A full-length opera is very hard on a singer’s voice so most mark during rehearsals. During dress rehearsals singers try to sing at full voice for at least some time.

**Opera** - A drama that is sung, but it is not just a play with music. The orchestra is an equal partner with the singers. Literally the word *opera* is the plural of the Latin word *opus*, which means “work.” Like a play, an opera is acted on a stage, with costumes, wigs, scenery, etc. Almost all of it is sung, in contrast to an operetta or musical, where a great deal of the text is spoken.

**Opera Buffa** - (Italian) A comic opera, first developed in the eighteenth century. Each act usually ends with a large ensemble finale.

**Orchestra** - The group of musicians who are led by the conductor and accompany the singers.

**Overture** - An orchestral piece, several minutes in length, which is played before the beginning of an opera. Usually, but not always, it contains some themes from the music of the opera.

**Patter Song** - A song or aria in which the character sings as many words as possible in the shortest length of time.

**Piano** - (Italian) Literally “soft.”

**Pit** - A sunken area in front of the stage where the members of the orchestra sit.

**Prelude** - Usually short in duration and without an ending, a *prelude* leads into an act without pause, as opposed to an *overture* which is longer and can be played as a separate piece.

**Principal** - A leading role or character in the opera.

**Prima Donna**- (Italian) Literally “first lady.” The leading woman singer in an opera. Because of the way some of them behaved in the past, it often refers to someone who is acting in a superior, demanding and difficult fashion.

**Production** - The combination of sets, costumes, props, lights, etc.

**Prompt** - To help a singer who has forgotten a line. In some opera houses, the *prompter* sits in a box at the very front of the stage. It is not customary for opera houses in America to use a prompter.

**Props** (properties) - Small items carried or used by singers during a performance, such as fans, letters or a rope.

**Proscenium** - The front opening of the stage which frames the action.

**Quartet, Quintet, etc.** - Piece for four, five, etc., singers.

**Recitative** - Lines of dialogue which are sung, but usually with no recognizable melody; the singing is generally faster with a rhythm more like normal speech. Recitative is used to quickly advance the plot. *Recitativo secco* is accompanied only by a keyboard instrument such as a harpsichord, sometimes with added cello.

**Roulade or Run** - A quick succession of notes sung to one syllable.

**Score** - The written music for an opera with separate lines for each instrument and each singer’s voice.

**Sitzprobe** - (German) Literally “sitting rehearsal.” It is the first rehearsal of the singers with the orchestra, with the former seated, and no acting.

**Stage Director** - The person responsible for directing the movement of the characters and creating the story on stage.

**Stage Manager** - The person in charge of the entire opera while it is running. Cues all light changes, sound effects, entrances (even of the conductor) and everything else that happens.

**Supernumerary or Super** - An “extra.” Someone who is part of a group on stage but does not sing.

**Supertitles** - Translations into English of the original words, projected on a screen above the stage.

**Synopsis** - A short version of the story of the opera, usually one or two pages.

**Tempo** - (Italian) Literally “time.” The speed at which the music is played.

**Trill** - The rapid alteration of adjacent notes. A characteristic feature of coloratura singing.

**Trouser role** - A role which depicts a young man or boy, but sung by a woman.

**Verismo** - Describes the realistic style of opera that started in Italy at the end of the nineteenth century.

## *San Francisco Opera Guild*



San Francisco Opera Guild was founded in 1939 to provide educational programs for the community in support of San Francisco Opera. Its present mission is to develop greater understanding of opera, to increase the audience reached by this art form, and to raise money for San Francisco Opera. In over 60 years of service, the Guild has developed educational and outreach programs serving the entire Northern

California region. Over the years, hundreds of thousands of young people have been introduced to opera through the work of the Guild.

In 1939, San Francisco Opera Guild sponsored the first Student Matinee in the War Memorial Opera House, with a single performance of Puccini's Madama Butterfly. Ever since, Opera Guild Student Matinees have been the foundation of its educational outreach. To date, approximately 400,000 school-age children, seniors and disabled persons have attended full-scale productions and final dress rehearsals sponsored by the Guild.

*Opera à la Carte* is an in-school program designed to enhance students' understanding of opera. Originally consisting of a slide presentation with taped music, the program has since evolved to include professional singers, a pianist, and a Guild volunteer narrator. The Opera à la Carte program presents a reduced, English-language version of an opera, which can be presented in a classroom or auditorium. Small speaking roles are designed for students from the schools hosting the performance, who perform with the singers.

*Holiday Carol Quartets* are a collaborative effort between the San Francisco Opera Center and the San Francisco Opera Guild and have been part of the Guild's community outreach effort for the last three years. These informal concerts are performed by the Opera Center Singers and presented by the Guild for audiences in community youth and senior centers, hospices and family shelters.

*Opera Guild Insights* offer an insider's perspective to an opera. Artists, conductors, directors and costume designers are invited to the Herbst Theater for a moderated discussion on their careers and their involvement in an opera from the current San Francisco Opera season.

*Backstage Tours* introduce groups of students and seniors to the "behind the scenes" world of the opera house. Opera Guild volunteers, who are trained as tour guides to describe the history and architecture of the San Francisco War Memorial Opera House, lead these tours. Groups are led through the auditorium, backstage area, wig and make-up departments, prompter's box and other behind-the-scenes locations.

It is the Guild's intention to make opera accessible to everyone in the community, by taking programs to schools, hospitals, senior centers, and theaters, as well as sponsoring performances in the Opera House. It is in this pursuit that the San Francisco Opera Guild continues to develop programs to serve the entire community of Northern California.



## ***History of San Francisco Opera***

San Francisco Opera was founded by Gaetano Merola (1881-1953) and incorporated in 1923. The Company's first performance took place on September 26th, 1923, in the City's Civic Auditorium (*La Bohème*, with Queena Mario and Giovanni Martinelli, conducted by Merola). Nine years later, the Company moved into its new home, inaugurating the newly built War Memorial Opera House with a performance of *Tosca* on October 15, 1932 (Claudia Muzio, Dino Borgioli, Giuseppe Gandolfi, conducted by Merola). Following Gaetano Merola's death, the Company was led through 1981 by Kurt Herbert Adler; from 1982 to 1988 by Terence A. McEwen, and by Lotfi Mansouri from 1988 through 2001. We are now under the exciting direction of Pamela Rosenberg. San Francisco Opera is now the second largest opera company in North America. Since 1923, San Francisco Opera has presented the United States debut performances of numerous artists, including Vladimir Atlantov, Inge Borkh, Boris Christoff, Marie Collier, Sir Geraint Evans, Mafalda Favero, Tito Gobbi, Sena Jurinac, Mario del Monaco, Birgit Nilsson, Leontyne Price, Margaret Price, Leonie Rysanek, Elisabeth Schwarzkopf, Giulietta Simionato, Ebe Stignani, Renata Tebaldi and Ingvar Wixell; conductors Gerd Albrecht, Valery Gergiev, Georg Solti and Silvio Varviso; and directors Francis Ford Coppola, Harry Kupfer and Jean-Pierre Ponnelle.

### **War Memorial Opera House**

The War Memorial Opera House has been the home of the San Francisco Opera since October 15, 1932, when it was inaugurated with a performance of *Tosca*. The War Memorial Opera House was designed by Arthur Brown, Jr., the architect who also created such San Francisco landmarks as Coit Tower and City Hall.

### **Opera in the Park**

Since 1971, San Francisco Opera has presented an annual free concert in Golden Gate Park on the Sunday following opening night of the Fall Season. It traditionally features artists from the opening weekend in full concert with the San Francisco Opera Orchestra. The event is open to the public and draws some 20,000 listeners. The concert is presented in conjunction with the Friends of Recreation and Parks and San Francisco Examiner Charities.

### **Supertitles**

In 1983, the student/family matinee performances of *La Traviata* were presented with Supertitles - English translations of the libretto projected over the proscenium simultaneously with the action on stage. Supertitles are now used in all San Francisco Opera productions.

### **Pacific Visions**

In November of 1992, General Director Lotfi Mansouri introduced Pacific Visions, an ambitious program designed to maintain the vitality of the opera repertoire through new commissions and the presentation of unusual repertoire. It was launched with the commissioning of the following operas:

*The Dangerous Liaisons*, composed by Conrad Susa to a libretto by Philip Littell.

The work had its premiere during the 1994 Fall Season and was the subject of a nationwide TV broadcast.

*Harvey Milk*, a new opera by composer Stewart Wallace and librettist Michael Korie.

The work was performed in 1996 as a joint commission and co-production of the San Francisco Opera, Houston Grand Opera and New York City Opera.

*A Streetcar Named Desire*, composed by André Previn to a libretto by Philip Littell, after the play by Tennessee Williams.

The work had its premiere during the 1998-99 Fall Season.

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## ***Discography:***

### *Cavalleria Rusticana*

James Levine, cond., with Renata Scotto, Placido Domingo and Pablo Elvira  
RCA Red Seal/BMG Classics 74321-39500-2

### *Pagliacci*

Renato Cellini, cond., with Victoria de los Angeles, Jussi Bjoerling, Leonard Warren, and Robert Merrill  
EMI Classics 7243 5 66778 2 1

## ***Related Literature:***

*Cavalleria Rusticana and Other Stories* (Penguin Classics)

by [Giovanni Verga](#), [G. H. McWilliam](#)

*Cavalleria Rusticana*/Mascagni and *Pagliacci*/Leoncavallo- Libretti

Published by Program Publishing Co.

1472 Broadway, NYC, NY

Or G. Schirmer Music: [G. Schirmer, Inc. and Associated Music Publishers, Inc.](#)

### *Secret Knowledge:*

*Rediscovering the Lost Techniques of the Old Masters*; by [David Hockney](#)

Published by Viking Press; October 25, 2001



### ***Related Videos:***

*Cavalleria Rusticana*, by Pietro Mascagni

With Plácido Domingo, Yelena Obraztsova and Renato Bruson

Studio: Uni/Philips 1990

*Pagliacci* by Ruggiero Leoncavallo

Directed by Franco Zeffirelli

With Plácido Domingo; Conducted by Georges Prêtre

Studio: Uni/Philips 1990

### ***Related Television Broadcasts:***

“Sunday Afternoon,” May 4, 2003:

2.55pm: *David Hockney's Secret Knowledge*

<http://www.abc.net.au/arts/sundayafternoon/programs/s842846.htm>

“Was It Done With Mirrors?” August 3, 2003

7:00pm Correspondent: Lesley Stahl

<http://www.cbsnews.com/stories/2003/01/16/60minutes/main536814.shtml>

### ***Related Websites:***

<http://www.chemicool.com/Shakespeare/>

[www.theatrelibrary.org/commedia/](http://www.theatrelibrary.org/commedia/)

<http://www.duesicilie.org/tarantella.html>

<http://www.arduino.net/tools/itchron.htm>

<http://www.bartleby.com/65/fr/Francis2Sic.html>

<http://www.bartleby.com/65/ib/IbnalHay.html>

<http://www.realcasadiborbone.it/uk/presentazione/>

<http://www.linkstoliterature.com/index.html>

<http://www.linkstoliterature.com/verga.htm>

<http://www.bestofsicily.com/mag/art11.htm>

<http://www.wwnorton.com/classical/composers/>

[www.grovemusic.com](http://www.grovemusic.com).

<http://www.mascagni.org/>

[http://mobileopera.org/cavalleria\\_mascagni.php](http://mobileopera.org/cavalleria_mascagni.php)

<http://www.dc-opera.org/main.htm>

<http://www.r-ds.com/opera/resource/pagliacci.htm>

<http://www.photo.net/history/timeline>

<http://www.rlegat.com/photohistory/index.html>

<http://www.cartage.org.lb/en/themes/Biographies>

MainBiographies/D/Daguerre/1.html

<http://www.operamusic.com/operamusic/ipagleon.html>

<http://www.columbia.edu/itc/music/NYCO/butterfly/verismo.html>

<http://www.literature.org/authors/>

darwin-charles/the-origin-of-species/preface.html

Shakespearean texts online

Commedia dell' Arte (Italian language)

Tarantella: Step by step (Italian language)

Italian history

Italian history: the Two Sicilies/

Columbia Encyclopedia online

Alhazen, Ibn al-Haytham/

Columbia Encyclopedia online

Official website:

the Royal House of Bourbon-Two Sicilies

Literature resources and downloads

Giovanni Verga: Fiction and plays

Giovanni Verga: *Cavalleria Rusticana*

Classical music/composers

Classical music/composers

Pietro Mascagni: biography/ general info

Pietro Mascagni/*Cavalleria Rusticana*

Washington D.C. Opera

Pagliacci: Resource pages

History of Photography timeline

More on photography – to the 1920's

Biography of Louis Daguerre

History and notes on *Pagliacci* and *Cavalleria Rusticana*

Discussion of “Verismo”

Online Literature Library/ Darwin

SAN FRANCISCO OPERA  
EDUCATION DEPARTMENT  
TEACHER EVALUATION FORM

As is the case with all education, one of our most valuable tools for assessing the effectiveness of our education programs here at San Francisco Opera is by going to the source and getting your input. We would appreciate your taking a few minutes to think about these programs and let us know what you think. Our goal is to continually strive to improve our programs and make it easier for you to bring opera into your classroom. Thank you for your participation and your help!

Date: \_\_\_\_\_

Name: \_\_\_\_\_

School: \_\_\_\_\_

District: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Alternate Phone: \_\_\_\_\_ Principal: \_\_\_\_\_

Email: \_\_\_\_\_

Student Grade level: \_\_\_\_\_

Is this your first time participating in San Francisco Opera's Education programs?

If NO, how many years have you been a participant?

If YES, what made you begin to participate this year?

In which program(s) did your students participate?

Is this the first time the majority of your students have been exposed to opera?

How would you describe your students' initial attitude towards exposure to opera?

1.....2.....3.....4.....5.....6.....7  
negative/unwilling                      neutral                      positive/excited

Have your students ever attended other performing arts productions or been exposed to



Do you have additional comments/suggestions for the Student Dress Rehearsals?

Other comments:

*Please mail this form to:  
Education Director  
San Francisco Opera Guild  
301 Van Ness Ave., S.F., CA 94102*

*OR*

*FAX to: 415-255-6774*

