



IL TROVATORE

Study Guide
2008/09 Season

**As one of Verdi's contemporaries remarked:
"The characters arrive on stage as if shot from a cannon."**

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WELCOME TO MANITOBA OPERA!

We're very pleased that you have decided to bring your students to *Il Trovatore*. We appreciate both your interest in this wonderful art form and your willingness to expose students to opera and thank you for that.

This Study Guide has been created to assist you in preparing your students for their visit to the opera. It is our hope that you will be able to add this to your existing curriculum in order to expand your students' understanding of opera, literature, history, and the fine arts.

Some students may wish to go over the information at home if there is insufficient time to discuss in class. You can make the opera experience more meaningful and enjoyable by sharing with them knowledge and background on opera and *Il Trovatore* before they attend the Dress Rehearsal.

Materials in the Study Guide may be copied and distributed to students.

Singing in Full Voice at the Dress Rehearsal

Please Note: The Dress Rehearsal is the last opportunity the singers will have on stage to work with the orchestra before Opening Night. Since vocal demands are so great on opera singers, some singers choose not to sing in full voice during the Dress Rehearsal in order to avoid unnecessary strain.

Study Guide compiled by Manitoba Opera from sources including Wikipedia, *Opera News*, *Opera Today*, *Opera Columbus Study Guide*, *Metropolitan Opera International Radio Broadcast Information Centre*, *Operas Every Child Should Know*, *A Season of Opera*, *San Diego Opera Study Guide* & www.musicwithease.com.

A SHORT OVERVIEW OF OPERA

An opera, like a play, is a dramatic form of theatre that includes scenery, props, and costumes. In opera, however, the actors are trained singers who sing their lines instead of speaking them. An orchestra accompanies the singers. A conductor coordinates both the singers on stage and the musicians in the orchestra pit.

Opera consists of many dimensions: the human voice, orchestral music, the visual arts (scenery, costumes and special effects), drama (tragedy or comedy), and occasionally dance. The melding of these elements creates one incredible theatrical experience.

Opera has its roots in Greek drama and originated in Florence, Italy, in the late 1500's, with a small group of men who were members of a Camerata (Italian for society). The intellectuals, poets and musicians of the Camerata decided they wanted words to be a featured aspect of music. They used ancient Greek drama as their inspiration, including the use of a chorus to comment on the action.

The Camerata laid down three principles for their new art form:

- The text must be understood; the accompaniment must be very simple and should not distract from the words.
- The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.
- The melody must interpret the feeling of the text.

The first significant composer to fully develop the ideas of the Camerata was Jacopo Peri (1561-1633), whose opera *Dafne*, based on a Greek myth, was performed in 1594 and is regarded as the first opera.

Operas are divided into scenes and acts that contain different types of vocal pieces for one or many singers. An aria is a vocal solo that usually focuses on a character's emotions rather than actions. A recitative is sung dialogue or speech that occurs between arias and ensembles. It helps to further the action of the story and shape the relationships between the characters.

The story of the opera is written as a libretto, a text that is set to music. Composers write the score or the music for the opera. Sometimes the composer will also write the text of the opera, but most often they work with a librettist. In the past, the libretto was also bound and sold to the audience. Today, the audience can easily follow the plot with the use of surtitles - the English translation of the libretto, which are projected onto a screen above the stage.

There are several differences between opera and musicals like *Phantom of the Opera*. One significant difference is the 'partnership' found between the music and the drama in an opera. While musicals use songs to help tell a story, in an opera, the music contributes to the drama, it does not only accompany it.

The musical style is another important difference between the two art forms; opera is usually classical and complex, while musicals feature pop songs and sometimes rock and roll. Also, singers in musicals have microphones hidden in their costumes or wigs to amplify their voices. The voices of opera singers are so strong no amplification is needed, even in a large venue. Furthermore, operas are almost completely sung while the use of spoken words are more common to musicals. There are some operas with spoken words and these are called singspiels (German) and opera-comique (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*, respectively.

THE “SKINNY” ON *II TROVATORE*

THE MUSIC

- *Il Trovatore* was composed by Giuseppe Verdi, who is considered to be one of the greatest composers of all time.
- Written at the height of his career, *Il Trovatore* is one of Verdi's most powerfully passionate and magnificent musical scores.
- The show features one grand hit after another, including the rousing Anvil Chorus, “Stride la vampa!” and “Il Balen” in a riveting combination of explosive runs, rapid trills, and vertigo-inducing high notes. And as one of Verdi's contemporaries remarked: “The characters arrive on stage as if shot from a cannon.”

THE DRAMA

- *Il Trovatore* is the ultimate example of opera from the Romantic period and has something for everyone, with its tale of tragedy, doomed love, brave men and passionate women, swordfights, and last-minute rescue attempts.
- Audience members step into 15th century Spain, a medieval world of chivalry, heroics, violence, and spooky stories.

THE ARTISTS

- An internationally acclaimed cast executes this larger-than-life opera joined by a 40-voice Manitoba Opera Chorus and the Winnipeg Symphony Orchestra conducted by Tyrone Paterson, one of Canada's most renowned opera conductors.
- A rare opportunity to hear one of Canada's all-time great tenors: Richard Margison as the heroic troubadour, Manrico. Mr. Margison has only one other Canadian engagement on his 2008/09 schedule and will be arriving from an engagement in Salzburg to appear in this production.
- Excelling as an interpreter of Verdian roles, world-class soprano Michele Capalbo appears as the beautiful Lady Leonora.
- Former Winnipegger, Michael Cavanagh, one of North America's most sought-after directors, returns to direct this production.

WHAT'S BEEN SAID ABOUT *IL TROVATORE*

- *Il Trovatore* is, in fact, unique, even among the works of its own composer and its own country. It has tragic power, poignant melancholy, impetuous vigour, and a sweet and intense pathos that never loses its dignity.
 - George Bernard Shaw, playwright & Nobel Prize recipient
- There are four or five operas that are the dream of every tenor in the world and *Il Trovatore* is certainly among these.
 - Andrea Bocelli, tenor
- Keep your eye on Azucena one of opera's top mezzo-soprano roles. She's not only Verdi's most creative characters but one of opera's most vivid and human ones, dominated on the one hand by her great love for Manrico and on the other by her savage hatred for both Counts. She is part mother hen and part obsessed demon. Verdi wanted her to be the focal point of the opera – and she is.
 - Phil G. Goulding, Ticket to the Opera
- You don't believe that *Il Trovatore* has a good libretto? You say it's crude, confused, ludicrous? How could you have come by such a judgement, when the plot of *Il Trovatore* is so deftly spun out? When the characters not only fill the theatre with passionate song but also, as characters do in all great dramas, point beyond themselves to larger truths? When the whole opera is tightly controlled by a vision of reality that is bold, brave, and – given Verdi's own convictions – searingly beautiful?
 - Father Owen Lee, author, opera critic & Saturday afternoon Metropolitan Opera broadcast commentator
- Something emerges and hits you, as it were, between the eyes, something elemental, furious, wholly true.
 - Francis Toye, English author & music critic
- I suggested it [the play] to you because it seems to me to offer excellent dramatic features and, in addition, something singular and original.
 - Verdi, in a letter to Cammarano

IL TROVATORE

An Opera in Four Acts

November 22, 25, 28, 2008
(Dress Rehearsal: November 20)

Centennial Concert Hall

Music by Giuseppe Verdi
Libretto by Salvatore Cammarano

Based on the play *El trovador* by Antonio García Gutiérrez
Premiere Performance at Teatro Apollo (Rome), January 19, 1853

APPROXIMATELY 2 HOURS, 30 MINUTES WITH ONE 20 - MINUTE INTERMISSION

Sung in Italian with projected English translations

THE CAST & CREW

FERRANDO	Kirk Eichelberger	bass
INEZ	Dawn Bruch	soprano
LENORA	Michele Capalbo	soprano
COUNT DI LUNA	Todd Thomas	baritone
MANRICO	Richard Margison	tenor
AZUCENA	Emilia Boteva	mezzo-soprano
RUIZ	Victor Pankratz	tenor
	Manitoba Opera Chorus	
	Winnipeg Symphony Orchestra	
Conductor	Tyrone Paterson	
Director	Michael Cavanagh	
Set Designer	Boyd Ostroff	
	Set Provided by Opera Carolina	
Wardrobe	Malabar Ltd.	
Lighting Designer	Scott Henderson	
Stage Manager	Paul Skirzyk	
Chorus Master	Tadeusz Biernacki	

Pronunciation of *Il Trovatore*: eel trove (as in treasure trove) a tore eh

For more information on the artists, go to manitobaopera.mb.ca and click on *Il Trovatore*

SYNOPSIS OF *Il Trovatore (The Troubadour)*

Fifteenth century Spain

ACT I. (The Duel)

Outside the guardroom of Aliaferia Palace in Aragon, Count di Luna's soldiers are waiting to apprehend Manrico, a troubadour, who rivals the count for the favors of the Lady Leonora. Ferrando, captain of the guard, keeps his men awake by telling them of a Gypsy woman burned at the stake years ago for bewitching Di Luna's younger brother. The Gypsy's daughter sought vengeance by kidnapping the child and, so the story goes, burning him at the very stake where her mother died. Di Luna, though, still hopes his brother lives.

In the palace gardens, Leonora confides to Inez how at a tournament she placed the victory wreath on the brow of an unknown knight in black armour; she saw him no more until he came to serenade her. Though Inez has misgivings, Leonora declares her love for the handsome stranger. No sooner do the women re-enter the palace than Di Luna arrives to court Leonora. Simultaneously Manrico's song is heard in the distance, and Leonora rushes to greet him. The jealous count challenges Manrico to a duel. Leonora tries to intervene but cannot stop them from fighting. Manrico wins but refrains from dealing Di Luna the death blow, and escapes instead.

ACT II. (The Gypsy)

As dawn breaks in the Biscay Mountains, Gypsies sing as they work with hammer and anvil. Azucena - the Gypsy's daughter described by Ferrando - relives her mother's fiery execution, recalling the dying woman's plea for vengeance. Manrico asks to hear her full story, becoming confused when Azucena, overwhelmed with memories, blurts out that by mistake she hurled her own son into the flames. Assuring him of a mother's love, Azucena makes Manrico swear revenge, but he says a strange power stayed his hand when he could have killed Di Luna in the duel. A messenger brings news that Leonora, thinking Manrico dead, plans to enter a convent. Despite Azucena's pleas, Manrico rushes away.

Di Luna, consumed with love for Leonora, waits by the cloister to kidnap her. When she enters with the nuns he strides forward, only to be halted by Manrico, who suddenly appears with his men. As the forces struggle, Leonora and Manrico escape.

ACT III. (The Gypsy's Son)

Di Luna has pitched camp near the bastion of Castellor, where Manrico has taken Leonora. After soldiers sing of their eagerness for victory, Ferrando leads in Azucena, who was found nearby. The Gypsy describes her poor, lonely life and says she is only searching for her son. Di Luna reveals his identity, at which Azucena recoils and is recognized by Ferrando as the supposed murderer of Di Luna's baby brother. Count di Luna orders her burned at the stake.

Inside the castle, Manrico assures Leonora her love makes him invincible. As the couple prepares to go to the wedding chapel, Manrico's aide, Ruiz, bursts in to say that

Azucena has been seized and tied to a stake. Manrico stares in horror at the distant pyre, which has been lit. He runs to his mother's rescue, vowing vengeance, but is captured by Di Luna's forces.

ACT IV. (The Execution)

Ruiz brings Leonora to the foot of the tower where Manrico is being held captive. She prays for his release. Monks are heard intoning a doleful Miserere for the soul of the condemned, while Manrico sings farewell from inside the bastion. Leonora resolves to save him. When Di Luna appears, Leonora agrees to yield to him but secretly swallows poison.

In their cell, Manrico comforts Azucena, who longs for their home in the mountains. No sooner does the old Gypsy fall asleep than Leonora rushes in to tell her lover he is saved, urging him to flee. Manrico realizes the price of his freedom and denounces her, but the poison begins to take effect. He takes her in his arms as she dies. Furious at being cheated of his prize, Di Luna sends Manrico to the executioner's block, while Azucena staggers to her feet to see the axe fall. She cries out that her mother has been avenged: Di Luna has killed his own brother.

BACKGROUND

Il trovatore is the second opera of the so-called "trilogia popolare" of *Il trovatore* and *La traviata*. Its composition overlapped that of *La traviata*. The structure of *Il trovatore* is reminiscent of the schemes that typified Verdi's early works.

It was first performed at the Teatro Apollo, Rome on January 19, 1853. During the 1854/55 season while in Paris, Verdi revised the opera for the Théâtre des Italiens as *Le trouvère* and its many performances in January 1855 were well received. On many different occasions, this opera and its music has been featured in various forms of popular culture and entertainment. Scenes of hilarious comic chaos play out over a performance of the opera in the Marx Brothers's film, *A Night at the Opera*, while, on a more serious note, the opening sequence of Luchino Visconti's 1954 film *Senso* features a performance at La Fenice. As a staple of the standard operatic repertoire, it appears on Opera America's list of the 20 most-performed operas in North America, at number 17.

MUSICAL HIGHLIGHTS

Verdi's bel canto opera features explosive runs, rapid trills, and vertigo-inducing high notes.

ACT II

- **"Vedi le fosche notturne"** the rousing Anvil chorus
- **"Stride la vampa!"** Azucena's impassioned description of her mother's awful fate

"**Il Balen**" the Count's great bass aria

ACT III

- Manrico's aria "**Ah sì, ben mio**"
- "**Di quella pira**" (From flaming death-pyre), a spirited aria sung by Manrico

ACT IV

- Leonora's aria "**D'amor sull' ali rosee**"
- "**Miserere**" the chorus and duet and most popular number of the opera

ABOUT THE COMPOSER: GIUSEPPI VERDI



Biography

Born October 9 or 10, 1813, in northern Italy during its Napoleonic occupation, Giuseppe Verdi displayed an early interest in music. At age nine, he was playing the church organ in the small town of Busseto. Over the next nine years, the townspeople became sufficiently impressed with Verdi's musical abilities to raise the money to send him to the Conservatory in Milan. At age 18, however, Verdi was considered too old (14 was the average age of the students) and not talented enough for the Conservatory.

Fortunately for Verdi, a merchant and music lover in Busseto, Antonio Barezzi, paid for Verdi to study privately in Milan. After completing his studies, Verdi returned to Busseto to work as a conductor and music instructor. In 1836, he married Barezzi's daughter, Margherita. They moved to Milan and had two children. Sadly, their children died very young and Margherita died in 1839 from encephalitis.

Verdi's first opera, *Oberto*, was performed at La Scala (in Milan) in 1839. *Oberto* was well received but Verdi's second opera, a comedy, was a failure. Coinciding with the loss of his family, Verdi contemplated giving up opera composition. The impresario (manager/producer) of La Scala virtually 'forced' a libretto upon him, inspiring him to continue composing. The result was Verdi's third and highly successful opera, *Nabucco*, first performed in 1842. It also was an opportunity to Verdi to re-connect with the soprano, Giuseppina Strepponi, whom he ultimately married in 1859.

Nabucco was the start of Verdi's ever-growing popularity. Its theme of freedom for enslaved people caught the imaginations of the Italian people who, at that time, wanted a united, free Italy. Verdi became the symbol of that freedom movement. "Viva Verdi" was the independence cry heard during the fight for Italian independence. It was an anagram of his name to mean Vittorio Emmanuel King of Italy – Vittoria Emanuele Re d'Italia. In 1871, when Italy became united, Verdi's most famous opera, *Aida*, was produced.

Despite his great success as an opera composer, Verdi had many other interests. In 1849, Verdi and his partner (and ultimately wife), Giuseppini Strepponi, moved to a rural estate near his home town. There, he planted a tree for every opera he wrote. His employees were paid well and he extended his humanitarianism to others in society, including founding a hospital near his estate and establishing a home for aging musicians in Milan. He referred to this latter, the Casa di Riposo, as “my last and best work.”

In 1852, Verdi composed *La Traviata*, based on the novel and play by Alexandre Dumas (the younger). Verdi wrote the music very quickly; he was under contract to write an opera and had started a different opera then changed his mind and decided to write an opera based on Dumas' work. He had signed a contract for a new opera, *Il Trovatore* and started work on *La Dame aux Camelias*. His librettist, Francesco Maria Piave had almost completed the libretto for the first opera when he had to stop and write the libretto for *La Traviata* instead.

Two decades of tremendous creativity, from 1851 to 1871, culminated with *Aida*. Commissioned by the Khedive of Egypt as part of the celebration of the opening of the Suez Canal, *Aida* was produced with no expense spared. Props included a shield and helmet made of solid silver, a crown of pure gold, and a cast of 300 in the second act triumphal march.

From 1872 to 1883, Verdi temporarily ‘retired’ from opera writing. He continued to compose music, including the *Manzoni Requiem*, considered his most important non-operatic work. Much of this time period, however, was devoted to his farm. Then, in 1884, he began work on his second-last opera, *Otello*. It premiered in 1887 to great anticipation and then to great acclaim. At age 80, Verdi wrote one last opera, *Falstaff*, based on another Shakespearian character.

Verdi died January 27, 1901. Italy mourned his death, closing schools and holding a special session of the Senate where eulogies were read. Thousands jammed the streets to see his funeral procession.

Events in Verdi's life were not unlike those in *Il Trovatore*. When he was a baby, his mother fled with him in her arms to the village church to escape a Russian regiment venting its hatred of Napoleon by massacring the local innocents. While other women and children were slain in the midst of their prayers, Verdi's mother climbed with him to the belfry and escaped the sabres. When he was married, Verdi saw his two infant children die of illness within the span of a few months. He fell ill himself, only to lose to death the young wife who tended him. The year before *Il Trovatore* his mother died. His librettist died in the midst of writing it. When the opera appeared on the stage, Verdi wrote, “People say that it is too sad, that there are too many deaths in it. But death is all there is in life. What else is there?”

Timeline

- 1813** Giuseppe Verdi is born, Le Roncole
- 1825** Begins studying music under Ferdinando Provesi
- 1828** Composes a new overture for a performance of Rossini's *Il barbiere di Siviglia*
- 1832** Travels to Milan to study under Vincenzo Lavigna
- 1836** Marries Margherita Barezzi, the daughter of his patron
- 1839** *Oberto* premieres at La Scala in Milan
- 1840** Death of Margherita sends Verdi into a spiral of despair
- 1842** *Nabucco* triumphs at La Scala, he and Giuseppina Strepponi become lovers
- 1848** Donizetti dies and Verdi becomes the leading Italian composer
- 1851** *Rigoletto* is a raging success at La Fenice
- 1853** *Il Trovatore* premieres in Rome
- 1854** Verdi and Strepponi move to Paris
- 1857** *Simon Boccanegra* and *Aroldo* receive cool reviews
- 1859** Verdi marries Strepponi
- 1861** Verdi stands for parliament in the newly unified Italy, and is elected
- 1864** Becomes a member of the French Academie des Beaux-Arts
- 1871** After a delay caused by the Franco-Prussian War, *Aida* opens in Cairo
- 1879** Meets Arrigo Boito in Milan
- 1884** Begins work on *Otello*
- 1887** *Otello* premieres at La Scala to a standing ovation
- 1893** *Falstaff* receives a similar reception at its opening
- 1897** Giuseppini Streppeni dies
- 1901** Verdi dies in Milan

The Operas of Verdi

- 1839** *Oberto, conte di San Bonifacio*
- 1840** *Un giorno di regno*
- 1842** *Nabucco*
- 1843** *I Lombardi alla prima Crociata*
- 1844** *Ernani; I due Foscari*
- 1845** *Givanna d'Arco; Alzira; Attila*
- 1847** *Macbeth; I masnadeieri; Jerusalem*
- 1848** *Il corsaro*
- 1849** *La battaglia di Legnano; Luisa Miller*
- 1850** *Stiffelio*
- 1851** *Rigoletto*
- 1853** *Il trovatore; La traviata*
- 1855** *Les vepres siciliennes*
- 1857** *Arldo; Simon Boccanegra*
- 1859** *Un ballo in maschera*
- 1862** *La forza del destino*
- 1867** *Don Carlos*
- 1871** *Aïda*
- 1887** *Otello*
- 1893** *Falstaff*

ABOUT THE LIBRETTIST: SALVATORE CAMMARANO



Salvatore Cammarano (born Naples, March 19, 1801 - died Naples July 17, 1852) was a prolific Italian librettist and playwright.

For Verdi he wrote *Alzira* (1845), *La battaglia di Legnano* (1849) and *Luisa Miller* (1849). Unfortunately, Cammarano died before completing the libretto for *Il trovatore* (1853) and Emanuele Bardare, a friend and collaborator of his, was charged with completing the text. Bardare agreed to respect all existing drafts and renounced his right to appear as the co-author of the libretto or even be named in the printed scores.

For Gaetano Donizetti Cammarano contributed the libretti for *Lucia di Lammermoor* (1835) *L'assedio di Calais* (1836), *Belisario* (1836), *Pia de' Tolomei* (1837), *Roberto Devereux* (1837), *Maria de Rudenz* (1838), *Poliuto* (1838), and *Maria di Rohan* (1843), while for Giuseppe Persiani he was the author of *Ines de Castro*.

Cammarano also started a libretto for a proposed adaptation of the William Shakespeare play *King Lear*, named *Re Lear*, but he died before completing it (a detailed scenario survives).

ABOUT THE PLAYWRIGHT: ANTONIO GARCÍA GUTIÉRREZ



As a young man in his early twenties, Antonio Gutiérrez's play *El Trovador* saved him from joining the military. Earning a meager living as a translator of plays at the time, he was on the point of enlisting when *El Trovador* became a hit in Madrid where it had its premiere in 1836. As a result of its success, the authorities permitted him to furnish a substitute on the grounds that such genius could best serve his country by remaining at home to contribute to his homeland's art.

The emotionally intense *El Trovador* was considered to be the most popular and successful drama of Spain's Romantic Period. Gutiérrez did write other works, including *Simon Bocanegra*, which also became an opera by Verdi (*Simon Boccanegra*), and although subsequent works never recaptured *El Trovador's* same measure of success, his diverse plays and power of analyzing feminine emotions earned Gutiérrez a foremost place amongst the Spanish dramatists of the 19th century.

RELATED TOPICS OF STUDY

Romanticism

Today when someone says the word romance, most people think of sweethearts, gushy poetry, roses and boxes of chocolate. However, Romanticism was an artistic, political and social movement which became popular during the end of the 18th century. Romanticism was a reaction to the Enlightenment. Proponents of Enlightenment believed in reason above all things, that art as well as nature should be put into proportion and rationalized.

The advocates of Romanticism believed in the value of intuition, and the awe inspiring power of nature. They believed that people were only complete when they saw themselves as a part of nature.

Romantic art usually includes the following:

- Folk art, folk music and folk traditions, particularly referencing medieval times;
- Heroes and heroines who value custom and honour above all else;
- Geography that informs a natural order of economy and society;
- Characters returning to nature;
- Stories filled with passion, horror and trepidation.

Verdi's *Il Trovatore* And Romanticism

Romanticism was at its height in the mid-19th century and Verdi was the leading Romantic composer of his time. His selection of the popular play *Il trovatore* as an operatic subject reflected his appetite for stories created with a passionate wild-eyed landscape in mind.

Verdi and his librettist Cammarano used a variety of romantic conventions to their advantage in the opera. For example, the young Manrico is the idealistic poor son of a Gypsy fighting on the losing side of a revolution. This makes him a perfect Romantic hero: passionate, poetic and a musician who can serenade his beloved as well. The beautiful Leonora sees Manrico only once and is instantly in love. They exchange a single glance and then she pledges to die for him. She is also a Romantic character, choosing the convent over a compromised marriage. Leonora is at her most noble when she tricks Di Luna into a false promise of marriage and then drinks poison from the ring on her finger. She would rather die with honour than compromise her pledge to Manrico.

Verdi and Cammarano allow Manrico and Leonora to be together only briefly on stage. They spend much of their time in the opera longing to return to each other or grieving for the loss of their beloved. Verdi and Cammarano also use night time or moonlight to frame this romantic story. Ferrando's tale of the gypsy woman frightens the soldier even more when the clocks chime midnight. The gypsies are leaving for

their jobs before dawn when Azucena begins her terrible story. The Count plots to capture Leonora as she makes her way to the convent at dusk. Finally, as Manrico is sent to the pyre by Di Luna, the sun rises.

Gypsies

Gypsy is a word used to name various unrelated ethnic groups or persons fitting the Gypsy stereotypes. The word derives from the word for "Egyptian" in Latin, the same as the Spanish Gitano or the French Gitan. It emerged in Europe, in the 15th century, after their immigration into the land of the Romani people (aka Roma) in that continent. They received this name from the local people either because they spread in Europe from an area named Little Egypt, in Southern Balkans or because they resembled the European imagery of Egyptians as dark-skinned people skilled in witchcraft (in fact they arrived from Northern India). During the sixteenth and seventeenth centuries it was written in various ways: Egipcian, Egypcian, 'gipcian, 'gypcian. As the time elapsed, the notion of Gypsy evolved including other stereotypes, like nomadism and exoticism.

In time, the use of the term Gypsy was extended to other ethnic groups, perceived as fitting its stereotypes, like nomadic people of European (Irish Travellers, Yeniche, Quinquilleros) or South Asian origin (Lyuli, Banjara, Kalbeliya), also various ethnic groups in South-East Asia, known as Sea Gypsies. Colloquially, it names also any person perceived as fitting the Gypsy stereotypes.

A Timeline of The Roma or Gypsies in Europe

1300 Romani groups begin to be enslaved in southeast Europe.

1445 Prince Vlad Dracul of Wallachia transports some 12,000 persons "who looked like Egyptians" from Bulgaria for slave labour.

15th Century (Giuseppe Verdi sets his opera *Il trovatore* in Spain, during this time of social unrest.)

1499 Medina del Campo in Spain orders Gitanos to find a trade and master and to cease traveling with other Gitanos, within 60 days. Punishment for failure to obey is 100 lashes and banishment. Repeat offences are punished by amputation of ears, 60 days in chains, and banishment. Third-time offenders become the slaves of those who capture them.

1505 Roma are recorded in Scotland, probably from Spain.

1560 The Archbishop of the Swedish Lutheran Church forbids priests to have any dealings with Roma. Their children are not to be christened and their dead not to be buried.

Early 17th century Spanish legislation becomes harsher, forbidding Gitanos from dealing in horses. The local populace is given permission to form armed groups to pursue Gitanos.

1745 Gitanos in Spain must settle in assigned places within two weeks. The punishment for failure is execution. "It is legal to fire upon them to take their life." The Churches no longer provide asylum. Armed troops are ordered to comb the countryside for Roma in hiding.

Early 1800s "Gypsy hunts" become a common and popular sport in Germany.

1830 Authorities in Nordhausen, Germany remove Roma children from their families for fostering with non-Roma.

1885 Roma are excluded by United States immigration policy; many are returned to Europe.

1909 Recommendations from a "Gypsy policy conference" in Hungary include the confiscation of animals and carts, and permanent branding for identification.

1934 Roma in Germany are selected for transfer to camps for processing, which includes mutilation. Over the next three years, these camps will be established at Dachau, Dieselstrasse, Sachsenhausen, Marzahn and Vennhausen.

1940 At Buchenwald, 250 Romani children are used as guinea-pigs to test Zyklon-B gas crystals.

1933-45 Up to 1,500,000 Sinti and Roma are killed in Europe by the Nazi regime.

The Troubadour and *Il Trovatore*

In Verdi's *Il Trovatore*, Manrico disguises himself as a troubadour. In stories and fairy tales, troubadours are often depicted as starving artists who wander from town to town, hoping to make a bit of money with their verses and songs. Although troubadours did travel and did compose poetry and songs, they were usually well educated and highly sophisticated poets. They could come from either end of the social scale (aristocrats or commoners), but they needed to become "courteous and accomplished" to be successful.

Troubadours helped establish the idea of "courtly love" in Western Europe in the 12th century. Although the idea was not new, it gained a new significance in the upper strata of society at this time. Troubadours selected a noble woman to woo and this selected mistress had to be unavailable for a permanent union (she was usually already married). They paid tribute to her in their words and melodies and were willing to do anything for her, whether it be to sing a song, fight a duel, or even die. The woman represented a high, unreachable ideal, and a man could be "in love" with a woman this

way even if he had never met her. Both could enjoy the excitement of an illicit affair outside the established social order, but the rules of etiquette for this affair were so strict that it preserved the social order.

At the time that *Il Trovatore* takes place, "Spain" doesn't exist as its own country yet; rather, it is two kingdoms, Aragon and Castile. At the height of its power, Aragon controlled eastern "Spain", Sardinia, Corsica, Sicily, much of southern Italy and part of Greece. Although it was very powerful, Aragon had problems at home, with various leaders vying for power and status. Manrico sides with Aragon's enemies, and disguises himself as a troubadour for protection.

Unfortunately, that probably wouldn't have helped him too much. The area that gave rise to the troubadours (northern Spain, southern France) was also identified with the Catharists (or Albigensians), a powerful anti-Catholic, anti-Rome movement. Since many troubadours came from the same region, they too were suspected of heresy and became targets of the Spanish Inquisition.

Manrico could also be described as a "faydit", or a dispossessed noble. In the changeover from feudal to monarchical systems of government, many nobles lost land and possessions in the ensuing power struggles. Although he doesn't know it, Manrico is a count's son, and is entitled to land and property. In this 15th century society, to be deprived of ruling status was to have no status; people without property and titles were considered a lower kind of human. The faydits felt a certain injustice because they believed that the right of inheritance was divine, part of a supreme order beyond mere legal structure.

THE OPERATIC VOICE & PROFESSIONAL SINGING

Operatic singing, which was developed in Europe during the 17th century, places far greater vocal demands on an opera singer than on any other type of singing. Opera singers rarely use microphones, and therefore must develop their voices to make a sound that will project and be heard above an orchestra and be heard throughout a large theatre.

After years of practice and study, an opera singer learns to use his or her body as an amplification device. By controlling the muscles of the diaphragm (a muscle beneath the lungs and above the stomach) the singer can regulate the amount of breath used. The diaphragm expands and contracts regulating the air that passes through the vocal cords, which, in turn, causes them to vibrate. The speed at which the cords vibrate determines the pitch. As the sound passes through the mouth it resonates in the upper chest cavities and the sinus cavities of the face and head. These cavities act as small echo chambers and help amplify the sound. The shape of the mouth and the placement of the tongue near the lips contribute to the tone and sound of the words.

Many singers begin their operatic training in university. Opera students study singing, music history, composition and vocal pedagogy (voice teaching). In addition to music classes, they study diction and often study at least one foreign language. After university, singers begin to work in the professional world. Their first roles are usually small parts, but if they continue to study and train, they may move on to the bigger principal roles.

Professional singers develop a number of roles in their repertoire. Since the principal artists are required to have their parts memorized before rehearsals begin, singers must prepare well in advance of each contract. Singers have voice teachers who help them refine their singing techniques and many will also have an acting coach. Even a well established singer will have a vocal coach to teach singing and acting techniques for specific roles.

Each person's vocal tract is constructed differently. The roles that a singer performs are dependent mostly upon their vocal range, but within the vocal ranges, there are many colours and weights of voice that further determine which roles he or she can sing safely. Vocal colour refers to the richness of the sound and vocal weight refers to how powerful a voice sounds.

After the role has been studied intensely and the singer is hired to perform, they arrive at the opera company for the rehearsals. This time is spent refining the music with the conductor and staging the action with the stage director. Each director has a different idea of how the character should be played, and each conductor has a different idea of how the character should sound, therefore the singer must modify his or her techniques to reach the desired result.

Physical health is a major priority to a singer. Contrary to popular belief not all opera singers are overweight. Conventional wisdom used to state that excessive weight gave added volume and richness to the voice however, in recent years, people have discovered that physical fitness can give similar benefits to a voice. Plus, the overall health benefits of being in shape overshadow any loss of vocal power. Most singers, like professional athletes try to avoid such substances as tobacco, alcohol and caffeine.

Vocal Categories

Women:

Soprano: The highest female voice, similar to a flute in range and tone colour. Usually plays the heroine in the opera since a high, bright sound can easily suggest youth and innocence.

Mezzo-Soprano: The middle-range female voice, similar to an oboe in range and tone colour. Called an alto in choral arrangements, can play a wide variety of characters including gypsies, mothers and even the part of a young man (trouser role).

Contralto: The lowest female voice, similar to an English horn in range and tone colour. Usually play unique roles including fortune-tellers, witches and older women. Not very common.

Men:

Tenor: The highest male voice, similar to a trumpet in range, tone color and acoustical “ring.” Usually plays the hero or the romantic lead in the opera.

Baritone: The middle-range male voice, similar to a French horn in tone color. Often plays the leader of mischief in comic opera or the villain in tragic opera, sometimes even the hero.

Bass: The lowest male voice, similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

The vocal parts overlap each other. The notes that are high for baritone to sing are low for a tenor. The notes that are low for a baritone to sing are high for a bass. For this reason you may see a high range mezzo-soprano singing a soprano’s role or a low range baritone singing a bass’ role.

The following terms can be used to describe special characteristics in a vocal range:

Coloratura: A light, bright voice that has the ability to sing many notes quickly, usually with an extended upper range.

Lyric: A light to medium weight voice, often singing beautiful sweeping melodies.

Dramatic: Dark, heavy and powerful voice, capable of sustained and forceful singing.

GLOSSARY: IMPORTANT WORDS IN OPERA

Act- a section of the opera that is then divided into scenes.

Aria- means “air” in Italian. This is a piece of music written for a one singer (soloist), usually with instrumental accompaniment.

Aside- a secret comment from an actor directly to the audience that the other characters cannot hear.

Baritone- the middle singing range of the male voice. Daniel Okulitch (Schaunard) is an example of this vocal range.

Bass- the lowest singing range of the male voice. Taras Kulish (Colline) is an example of this vocal range.

Basso buffo (Italian)- a bass singer who specializes in comic characters.

Basso profundo (Italian)- the most serious bass voice.

Baton - short stick that the conductor uses to lead the orchestra.

Bel Canto- Italian phrase literally meaning “beautiful singing.” A traditional Italian style of singing emphasizing tone, phrasing, coloratura passages, and technique. Also refers to the operas written in this style.

Blocking- directions given to the performers for movement on stage.

Bravo (Italian)- a form of appreciation shouted by audience members at the end of a particularly pleasing performance. Technically, Bravo refers to a male performer, Brava refers to a female performer and Bravi refers to many performers.

Buffo- from the Italian for “buffoon.” A singer of comic roles (basso-buffo) or a comic opera (opera-buffa.)

Cadenza- a passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

Castrato (Italian)- a castrated male prized for his high singing voice.

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

Chorus- a group of singers of all vocal ranges, singing together to support the vocal leads.

Classical- the period in music which comes after the Baroque and before the Romantic, roughly from the birth of Mozart to shortly after the death of Beethoven. It represents the greatest standardization in orchestral form and tonality.

Coloratura- elaborate ornamentation of music written for a singer using many fast notes and trills. Also used to describe a singer who sings this type of music.

Composer- the individual who writes all the music for both voice and instrument.

Comprimario (Italian)- a nineteenth century term referring to secondary or supporting roles such as confidantes, messengers, and matchmakers.

Contralto- the lowest female voice range.

Conductor- the person responsible for the musical interpretation and coordination of the performance. The conductor controls the tempo, the dynamic level and the balance between singers and orchestra. You will see this person standing in the orchestra pit conducting the musicians and the singers.

Countertenor- a male singer with the highest male voice range, generally singing within the female contralto or mezzo soprano range.

Crescendo- a build in the volume or dynamic of the music.

Cue- a signal to enter or exit from the stage, to move or to change lighting or scenery; or a signal given by the conductor to the musicians.

Curtain Call- occurs at the end of the performance when all the cast members and the conductor take bows. This can occur in front of the curtain or on the open stage.

Designer- a production can have two or three designers: a lighting designer, a costume designer, a set designer, or someone who is both costume and set designer. They work closely with the stage director to give the production a distinctive look.

Divas- literally, “goddess” in Italian. An important female opera star. The masculine form is divo.

Dress Rehearsal- the final rehearsal before opening night, includes costumes, lights, makeup, etc. Sometimes it is necessary to stop for adjustments, but an attempt is made to make it as much like a regular performance as possible.

Duet- music that is written for two people to sing together.

Encore- a piece that is performed after the last scheduled piece of a concert. An encore is usually performed because the audience wants to hear more music even though the concert is over.

Ensemble- a part of the opera written for a group of two or more singers. This may or may not include the chorus.

Falsetto- the upper part of a voice in which the vocal cords do not vibrate completely. Usually used by males to imitate a female voice.

Finale- the last musical number of an opera or an act.

Grand Opera- spectacular French opera of the Romantic period, lavishly staged, with a historically-based plot, a huge cast, an unusually-large orchestra, and ballet. It also refers to opera without spoken dialogue.

Helden- German prefix meaning “heroic”. Can also apply to other voices, but usually used in “heldentenor.”

House- the auditorium and front of the theatre excluding the stage and backstage areas.

Impresario- the proprietor, manager, or conductor of an opera or concert company; one who puts on or sponsors an entertainment; manager, producer.

Interlude- a short piece of instrumental music played between scenes and acts.

Intermission- a break between acts of an opera. The lights go on and the audience is free to move around.

Librettist- the writer of the opera’s text. **Libretto-** Italian for “little book.” It is the text or story of the opera.

Lyric- used to describe a light to medium weight voice with an innocent quality, capable of both sustained, forceful singing and delicate effects.

Maestro- means “master” in Italian. Used as a courtesy title for the conductor (male or female).

Mark- to sing, but not at full voice. A full-length opera is very hard on a singer’s voice so most performers mark during rehearsals. During the Dress Rehearsal singers try to sing at full voice for part if not all of the rehearsal.

Mezzo-soprano- the middle singing range for a female voice.

Motif or Leitmotif- a recurring musical theme used to identify an emotion, person, place, or object.

Opera- a dramatic presentation which is set to music. Almost all of it is sung, and the orchestra is an equal partner with the singers. Like a play, an opera is acted on stage with costumes, scenery, makeup, etc. Opera is the plural form of the Latin word opus, which means “work.”

Opera buffa (Italian)- an opera about ordinary people, usually, but not always comic. First developed in the eighteenth century.

Opera seria (Italian)- a serious opera. The usual characters are gods and goddesses, or ancient heroes.

Opera-comique (French) or Singspiel (German)- a form of opera which contains spoken dialogue.

Operetta- lighthearted opera with spoken dialogue, such as a musical.

Orchestra- an ensemble, led by a conductor, that is comprised of string, woodwind, brass and percussion instruments.

Orchestra pit- sunken area in front of the stage where the orchestra sits.

Overture- an orchestral introduction to the opera played before the curtain rises. Usually longer than a prelude and can be played as a separate piece.

Pitch- how high or low a note sounds.

Prelude- a short introduction that leads into an act without pause.

Prima Donna- literally, “first lady” in Italian. The leading woman 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 and demanding fashion. The term for a leading man is primo uomo.

Principal- a major singing role, or the singer who performs such a role.

Production- the combination of sets, costumes, props, and lights etc.

Props- objects carried or used on stage by the performers.

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

Quartet- four singers or the music that is written for four singers. Also quintet, sextet, etc

Raked Stage- a stage that slants downwards towards the audience.

Recitative- lines of dialogue that are sung, usually with no recognizable melody. It is used to advance the plot.

Rehearsal- a working session in which the singers prepare for public performance.

Score- the written music of an opera or other musical work.

Serenade- a piece of music honouring someone or something, an extension of the traditional performance of a lover beneath the window of his mistress.

Soprano- the highest range of the female singing voice. Monica Huisman (Musetta) and **Janinah Burnett** (Mimi) are examples of this vocal range.

Soubrette (French)- pert young female character with a light soprano voice.

Spinto (Italian)- a lyric voice that has the power and incisiveness for dramatic climaxes.

Stage Areas- refers to the various sections of the stage as seen by those on stage.

Stage Director- the person in charge of the action on stage. He or she shows the singers, chorus and cast where and when to move and helps them create their characters. The stage director develops a concept for how the entire performance should look and feel. He or she works closely with the stage managers, lighting

designer, set designers, costume designer and wig and make-up artists to make his or her vision into reality.

Stage Manager- the person who coordinates and manages elements of the performance.

Supernumeraries (Supers)- appear on stage in costume in non-singing and usually, non-speaking roles.

Surtitles- the English translations of the opera's language, in this production Italian, that are projected above the stage during a performance to help the audience follow the story. Much like subtitles in a foreign film.

Synopsis- a short summary of the story of the opera.

Tableau- occurs at the end of a scene or act, when all cast members on stage freeze in position and remain that way until the curtain closes. It looks as though that moment has been captured in a photograph.

Tempo- speed of the music.

Tenor- the highest natural adult male voice.

Trill- very quick alternation between two adjacent notes. See coloratura.

Trio- an ensemble of three singers or the music that is written for three singers.

Trouser role-the role of an adolescent boy or young man, written for and sung by a woman, often a mezzosoprano. Also known as a pants role.

Verismo- describes a realistic style of opera that started in Italy at the end of the 19th century.

AUDIENCE ETIQUETTE

The following list will help you (and those around you) enjoy the experience of a night at the opera:

- Dress to be comfortable. Many people enjoy dressing up in formal attire.
- Arrive on time. Latecomers disturb the singers and others in the audience. Latecomers will only be seated at suitable breaks - often not until intermission.
- Find your seat with the help of your teacher or an usher.
- Remove your hat. This is customary and is respectful to the artists and to people sitting behind you.
- Turn off cell phones, ipods, pagers, digital watch alarms and all electronic devices.
- Leave your camera at home. A flash can be very disturbing to the artists and audience members.
- Save all conversations, eating and drinking, and chewing gum, for the intermission. Talking and eating can be disruptive to other audience members and distracts from your ability to be absorbed by the show. The audience is critical to the success of the show – without you, there can be no performance.
- Settle in and get comfortable before the performance begins. Read your program before the performance – rustling through the program during the show can disrupt everyone.
- Clap as the lights are dimmed and the conductor appears and bows to the audience. Watch as the conductor then turns to the orchestra and takes up his or her baton to signal the beginning of the opera.
- Listen to the prelude or overture before the curtain rises. It is part of the performance. It is an opportunity to identify common musical themes that may reoccur during the opera.
- Sit still during the performance. Only whisper when it is absolutely necessary, as a whisper is heard all over the theatre, and NEVER (except in an emergency) stand during the performance.
- Applaud (or shout Bravo!) at the end of an aria or chorus piece to show your enjoyment. The end of a piece can be identified by a pause in the music.
- Laugh when something is funny – this is a performance and you are expected to respond!
- Read the English surtitles projected above the stage.

Listen for subtleties in the music. The tempo, volume and complexity of the music and singing often depict the “feeling” or “sense” of the action or character.

- Notice repeated words or phrases; they are usually significant.
- **Finally, have fun and enjoy the show!!!**

STUDENT ACTIVITIES

Optional Activity #1 – A Review

Step 1 Think-Group-Share

Individually students will write, in point form, the answers to the following questions:

1. What did you like about the opera? What did you dislike?
2. What did you think about the sets, props and costumes?
3. Would you have done something differently? Why?
4. What were you expecting? Did it live up to your expectations?
5. What did you think of the singers’ portrayal of their characters?

Break the students into groups to discuss their feelings and reactions to the production. Have the students write on poster papers their answers or important points of their discussion. Encourage the students to go beyond the questions posed. Place their poster papers on the walls.

Step 2 - Gallery Walk

Have the groups travel around the room to examine the discussion poster papers. During the walk, students must write down one thing that surprised them, one thing that they didn’t think of, and one thing that they would like explained. Once this is done, have a large group discussion about the different ideas that they encountered on their walk.

Step 3 - Outlining your review

Go over the essential aspects of a review including:

- a clearly stated purpose
- a coherent comparison/contrast organizational pattern
- a summary paragraph
- capturing the interest of the reader
- precise nouns
- revision for consistency of ideas

You might give your students a few samples of reviews for fine arts events from the newspaper as examples – or ask them to bring in some reviews they find themselves. Have the students fill out the “Review Outline” worksheet. Once this has been completed, students may write their rough draft.

Purpose (why are you writing this and who is your audience?)

Plot Synopsis (including who sang what role, etc.)

Paragraph 1 (compare and contrast, things you liked or didn't like)

Paragraph 2 (compare and contrast, things you liked or didn't like)

Paragraph 3 (compare and contrast, things you liked or didn't like)

Summary/Closing Paragraph

Step 4 - Peer Conferencing

Students will exchange reviews to critique and edit. Have the students use the Peer Evaluation worksheet to help guide them. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

Step 5- Creating the final draft

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces up and organize them into a newspaper. Also have the students complete the “Self-evaluation” worksheet. Include this in the total mark.

Optional Activity #2 - Examining Gypsies & *Il Trovatore*

Since their arrival in Europe gypsies have been enslaved, outlawed and murdered. Western culture has developed a mystique about Gypsies over many centuries. Consider how and why this group has been misunderstood, marginalized, and persecuted in Western society. Research the Gypsies' history and culture, and compare it to this opera's treatment of them.

Optional Activity #3 – A 19th Century Newspaper Review

Be a music critic in the 1850s. Students imagine they are living at the time of the first performance of *Il Trovatore* in 1853.

Step 1 Historical Research

Students will need to learn about the historical context in France (and Europe) in the 1830s and around the time Verdi wrote *Il Trovatore* (early 1850s). They may want to learn more about what was happening in other art forms (e.g., literature and painting).

Step 2 Writing the Review

Students may want to create a newspaper from the 1850s, in which their review is included. The review itself could incorporate quotes and/or headlines from actual historical reviews. The students' reviews can follow a similar outline to that for the activity above, but they must remember the time period in which they are writing.

If they design a newspaper, they can try to use similar type styles (font) and page layout as were used in the 1850s.

As with the previous activity, peer and self-evaluations of the reviews can be completed.

Manitoba Opera would love to receive a copy of any reviews or newspapers produced by the students. Please forward them to the attention of:

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Opera Comprehension Tests

General Opera

1. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance.
2. _____ The lowest male vocal range.
3. _____ An instrumental introduction to an opera.
4. _____ The area where the orchestra is seated.
5. _____ The female vocal range lying between soprano and contralto.
6. _____ A song for solo voice in an opera.
7. _____ The highest female vocal range.
8. _____ A song for two voices.
9. _____ The lowest female vocal range.
10. _____ The Italian word meaning "little book."
11. _____ The middle male vocal range.
12. _____ He/she has the artistic view for the performance of the opera.

Il Trovatore

1. The opera *Il Trovatore* takes place in _____ (location & date).
2. *Il Trovatore* was composed by _____.
3. The libretto for *Il Trovatore* was written by _____.
4. A "trovatore" is a _____ (give the English translation)
The word _____ derives from the word for "Egyptian" in Latin.
5. The role of Lenora is sung by a _____ (name the singing voice).
6. The role of Manrico is sung by a _____ (name the singing voice).
7. It is eventually revealed that Manrico is the brother of _____.
8. At the opera's end _____ (name the character) finally avenges her mother's death at the stake.
9. Give an example of a "Romantic" element in this libretto _____.

WINNIPEG PUBLIC LIBRARY RESOURCES

Scores

Il Trovatore = (The Troubadour), an opera in four acts [music] / music by Giuseppe Verdi; libretto by S. Cammarano; the English version by Natalia MacFarren; with an essay on the history of the opera by E. Irenaeus Stevenson.

by Verdi, Giuseppe, 1813 – 1901.

G. Schirmer, [196-]

Call No.: SCORE 782.1 VER

Il Trovatore: an opera in four acts [music] / Giuseppe Verdi; libretto by S. Cammarano; English translation by Charles Jefferys.

by Verdi, Giuseppe, 1813-1901.

Milan, Italy : Ricordi, [19??]

Call No. SCORE 782.1 VER

Sound Recordings

Il trovatore [sound recording] / Verdi.

by Verdi, Giuseppe, 1813-1901.

Academy Sound & Vision, p1994.

Call No.: CD OPERA VERDI TRO

Il trovatore [sound recording] / Giuseppe Verdi; [libretto by Salvatore Cammarano & Leone Emanuele Bardare].

by Verdi, Giuseppe, 1813 -1901.

Deutsche Grammophon, p1984.

Call No.: CD OPERA VERDI TRO

Margison sings chante Verdi: great tenor arias from the operas of Giuseppe Verdi = grand arias pour tenors extraites des operas de Giuseppe Verdi [sound recording].

by Verdi, Giuseppe, 1813 -1901.

CBC Records, p2002.

Call No.: CD OPERA VERDI OPE

Verdi [sound recording] / [sung by] Anrea Bocelli

by Verdi, Giuseppe, 1813 -1901.

Philips/Sugar, p2000.

Call No.: CD OPERA VERDI OPE

Verdi heroines [sound recording] / [sung by] Angela Gheorghiu.

by Verdi, Giuseppe, 1813 -1901.

London Records, p2000.

Call No.: CD OPERA VERDI OPE

Famous opera choruses [sound recording].

Philips, [1988].

Call No.: CD OPERA FAMOUS