

2011-2012 Guidebook

OPERA COLORADO

IL TROVATORE



Priti Gandhi as Inez (left) and Paoletta Marrocu as Leonora in the San Diego Opera production of Verdi's 'Il Trovatore'. Photo © 2007 Ken Howard
<http://www.mvdaily.com/articles/2007/04/il-trovatore1.htm>

A Letter to the Teachers

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Giuseppe Verdi's *Il Trovatore*. In the spirit of exploration, we have included various lessons that connect *Il Trovatore* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the fourth grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their student's needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!

Ciao!



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Contact us to learn more!

Opera Colorado's Education & Community Programs department offers many more programs to assist your students as they continue to discover the world of opera. We have programs that take place at the Ellie Caulkins Opera House as well as programs that we can bring directly to your classroom. We even have opera education specialists that can teach lessons directly to your students.

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Il Trovatore

Composed by Giuseppe Verdi

Libretto by Salvatore Cammarano

Adapted from the play *El Trovador* by Prosper Mérimée

Debuted at the Teatro Apollo of Rome, 19 January 1853

Cast of Characters

Role	Voice type	Premiere Cast, 19 January 1853
Count di Luna [dee LOO-nah], <i>a nobleman in the service of the Prince of Aragon</i>	baritone	Giovanni Guicciardi
Manrico [mahn-REE-coe], <i>a troubadour and officer in the army of the Prince of Urgel</i>	tenor	Carlo Baucardé
Azucena [ah-zoo-CHEEN-ah], <i>a gypsy</i>	mezzo-soprano	Emilia Goggi
Leonora [LEE-oh-NOR-ah], <i>noble lady</i>	soprano	Rosina Penco
Ferrando [fair-AHN-doh], <i>Luna's officer</i>	bass	Arcangelo Balderi
Ines [EE-nez], <i>Leonora's confidante</i>	soprano	Francesca Quadri
Ruiz [roo-EEZ], <i>Manrico's henchman</i>	tenor	Giuseppe Bazzoli
An old gypsy	bass	Raffaele Marconi
A messenger	tenor	Luigi Fani

Chorus: Leonora's friends, nuns, the Count's lackeys, warriors, Gypsies

Synopsis of Opera Colorado Production

Place: Biscay and Aragon (Spain) in the 15th Century

Act I: The Duel

Scene 1: The guard room in the castle of Luna (The Palace of Aljaferia, Zaragoza, Spain)

Ferrando, the captain of the guards, orders his men to keep watch while Count di Luna wanders restlessly beneath the windows of Leonora, lady-in-waiting to the Princess. Di Luna loves Leonora, and is jealous of his successful rival, the troubadour Manrico. In order to keep the guards awake, Ferrando narrates the history of the count to the guard. (Aria: *Di due figli vivea padre beato* / "The good Count di Luna lived happily, the father of two sons"). It appears that a gypsy had once bewitched the little brother of the count, making the child weak and ill, and for this had been burnt alive as a witch. Dying, she had commanded her daughter Azucena to avenge her, which she did by carrying off the younger brother. Although the burnt bones of a child were found in the ashes of the pyre, the father refused to believe in his son's death; dying, he commanded Count di Luna to seek Azucena.

Scene 2: Garden in the palace of the princess

Leonora confesses her love for Manrico to her confidante, Ines. (*Tacea la notte placida* / "The peaceful night lay silent"... *Di tale amor* / "A love that words can scarcely describe"). When they have gone, Count di Luna hears the voice of his rival, Manrico, in

the distance: (*Deserto sulla terra* / "Alone upon this earth"). While Leonora in the darkness mistakes the count for her lover, Manrico himself enters the garden, and she rushes to his arms. The count recognises Manrico as his enemy, who has been condemned to death, and compels him to fight. Leonora tries to intervene, but cannot stop them from fighting (Trio: *Di geloso amor sprezzato* / "The fire of jealous love").



Act 2: The Gypsy Woman



Scene 1: The gypsies' camp

While Manrico sits at the bedside of his mother, Azucena, the gypsies sing the *Anvil Chorus: Vedi le fosche notturne* / "See! The endless sky casts off her sombre nightly garb."). She is the daughter of the Gypsy burnt by the count and, although old, still nurses her vengeance. (Aria: *Stride la vampa* / "The flames are roaring!"). The Gypsies break camp while Azucena confesses to Manrico that after stealing him she had intended to burn the count's little son, but had thrown her own child into the flames instead (Aria: *Condotta ell'era in ceppi* / "They dragged her in bonds"). Manrico realises that he is not the son of Azucena, but loves her as if she were indeed his mother, as she has always been faithful and loving to him. Manrico tells Azucena that he defeated Di Luna in their duel, but was held back from killing him by a mysterious power (Duet: *Mal reggendo* / "He was helpless under my savage attack"). A messenger arrives and reports that Leonora, who believes Manrico dead, is about to enter a convent and take the veil that night. Although Azucena tries to prevent him from leaving in his weak state (*Ferma! Son io che parlo a te!* / "I must talk to you"), Manrico rushes away to prevent her from carrying out this purpose.

Scene 2: In front of the convent

Di Luna and his attendants intend to abduct Leonora and the Count sings of his love for her (Aria: *Il balen del suo sorriso* / "The light of her smile" ... *Per me ora fatale* / "Fatal hour of my life"). Leonora and the nuns appear in procession, but Manrico prevents Di Luna from carrying out his plans and instead, takes Leonora away with him.

Act 3: The Son of the Gypsy Woman

Scene 1: Di Luna's camp

(Chorus: *Or co' dadi ma fra poco* / "Now we play at dice") Di Luna's soldiers bring in the captured Azucena. She is recognised by Ferrando, and Di Luna sentences her to be burnt.

Scene 2: A chamber in the castle

Leonora and Manrico live only for each other. (Aria, Manrico: *Ah si, ben mio coll'essere* / "Ah, yes, my love, in being yours"). As they are about to take their marriage vows, Ruiz, Manrico's comrade, reports that Azucena is to be burned at the stake. Manrico rushes to her aid (Stretta: *Di quella pira l'orrendo foco* / "The horrid flames of that pyre"). Leonora faints.

Act 4: The Punishment

Scene 1: Before the dungeon keep

Leonora attempts to free Manrico, who has been captured by Di Luna (Aria: *D'amor sull'ali rosee* / "On the rosy wings of love"; Chorus & Duet: *Miserere* / "Lord, thy mercy on this soul"). Leonora begs Di Luna for mercy and offers herself in place of her lover. She promises to give herself to the count, but secretly swallows poison from her ring in order to die before Di Luna can possess her (Duet: *Mira, d'acerbe lagrime* / "See the bitter tears I shed").

Scene 2: In the dungeon

Manrico and Azucena are awaiting their execution. Manrico attempts to soothe Azucena, whose mind wanders to happier days in the mountains (Duet: *Ai nostri monti ritorneremo* / "Again to our mountains we shall return"). At last the gypsy slumbers. Leonora comes to Manrico and tells him that he is saved, begging him to escape. When he discovers she cannot accompany him, he refuses to leave his prison. He believes Leonora has betrayed him until he realizes that she has taken poison to remain true to him. As she dies in agony in Manrico's arms she confesses that she prefers to die with him than to marry another. (Quartet: *Prima che d'altri vivere* / "Rather than live as another's") The count enters to find Leonora dead in his rival's arms and orders Manrico to be led to execution. Azucena arises and when Di Luna shows her the dead Manrico, she cries in triumph: *Egli era tuo fratello!* / "He was your brother..You are avenged, oh mother!" At the same time as Azucena, the count screams in despair *E vivo ancor!* / "And I must live on!"



A snapshot of the Act II "Anvil Chorus"
in the 2009 Met Production
Photo by Sara Krulwich

~The Composer: Giuseppe Verdi ~

Com-po-ser: One that composes; especially one who writes music.

Giuseppe Verdi was born in 1813 in the Italian village of Le Roncole. After finishing the school, Verdi studied composition in Milan with Vincenzo Lavigna, a composer and the maestro at La Scala. Verdi's first opera, *Oberto*, premiered in November of 1839 and ran for multiple performances.

Verdi followed this with *Un Giorno di Regno*, *Nabucco*, and *I Lombardi*. Verdi's triumph in retaining the libretto and melodic themes in *I Lombardi* (which the censors had hoped to ban as “religious” in nature) forged the composer's lifelong reputation as an ideological hero of the Italian people. This would be the first of his many battles with censors for artistic freedom.



Over the next seven years, the composer penned ten additional operas of varied success, gradually making the transition between two distinct eras of Verdi composition. Initially captive of the “bel canto” style and heir to Donizetti's artistic throne, Verdi continually experimented to produce his own operatic genre in which melodic drama and identifiable musical essence of character took center stage as an equal to vocal purity and elegance.

The creation of his operatic masterpieces came later, and based upon his ingenious artistic formulation, assured Verdi's immortality: beginning in 1851 with *Rigoletto*, and followed soon after by *Il Trovatore*, *La Traviata*, and ultimately in 1871, by *Aida*. Even without the masterpieces that followed - *Simon Boccanegra*, *Un Ballo in Maschera*, *La Forza del Destino*, *Don Carlos*, *Otello* or his great Requiem Mass - the Maestro could have afforded to rest on his musical achievements and stand unchallenged as the premier operatic composer of any age.

In 1893, with the premiere of *Falstaff*, Verdi and his adoring audience repeated the entire sequence of events at La Scala, all in honor of a comedy he had vowed as a young man never to write. Verdi died in 1901, the victim of a massive stroke. He is still revered throughout the music world as the greatest of operatic composers and, more particularly, in Italy as a patriotic hero and champion of human rights.

~The Librettist: Salvatore Cammarano ~

Li-bret-tist: Writer of the text of a work (as an opera) for the musical theater.



Courtesy of Wikipedia

Salvatore Cammarano (also Salvatore) (born Naples, 19 March 1801 - died Naples 17 July 1852) was a prolific Italian librettist and playwright perhaps best known for writing the text of *Lucia di Lammermoor* (1835) for Gaetano Donizetti.

For Donizetti Cammarano also contributed the libretti for *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*.

For Verdi he wrote *Alzira* (1845), *La battaglia di Legnano* (1849) and *Luisa Miller* (1849), and had almost finished his libretto for *Il trovatore* (1853) when he died in July 1852. It was completed by Leone Emanuele Bardare. 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.

~The Playwright: Antonio García Gutiérrez ~

Play-wright: a person who writes plays

Antonio García Gutiérrez (4 October 1813, Chiclana de la Frontera, Cádiz—26 August 1884, Madrid) was a Spanish Romantic dramatist.

After studying medicine in his native town, he moved to Madrid in 1833 and earned a meager living by translating plays of Eugène Scribe and Alexandre Dumas, père. Lacking success, he was on the point of enlisting when he suddenly sprang into fame as the author of *El trovador* (*The Troubadour*), which was played for the first time on March 1, 1836. This piece placed him among the leaders of



the Romantic Movement in Spain, and it soon became known all over Europe through Giuseppe Verdi's music, as the opera *Il trovatore*. His next great success was *Simón Bocanegra*, in 1843. Again this was made into an opera by Verdi, as *Simon Boccanegra*.

In spite of this, Gutiérrez plays were not lucrative and he was forced to emigrate to Spanish America, working as a journalist in Cuba and Mexico until 1850, when he returned to Spain.

The best works of his later period are a *zarzuela* titled *El grumete* (1853), *La venganza catalana* (1864) and *Juan Lorenzo* (1865). García Gutiérrez became head of the archaeological museum at Madrid, the city where he died. His *Poesías* (1840) and another volume of lyrics, *Luz y tinieblas* (1842), are comparatively minor; but the versification of his plays, and his power of analyzing feminine emotions, give him a foremost place among the Spanish dramatists of the 19th century.

~ The Music ~

Giuseppe Verdi was a composer of the Romantic Period (1830-1910). Verdi was influenced by composers like Rossini, Bellini, Giacomo Meyerbeer, Gaetano Donizetti and Saverio Mercadante. While his operas were at first written in the **bel canto** style, Verdi eventually developed a unique style that was all his own. Characteristics of his style include **orchestral and contrapuntal innovation**: for instance, the strings producing a rapid ascending scale in Monterone's scene in *Rigoletto* accentuate the drama, and, in the same opera, the chorus humming six closely grouped notes backstage portrays, very effectively, the brief ominous wails of the approaching tempest. Verdi's innovations are so distinctive that other composers do not use them; they remain, to this day, some of Verdi's **signatures**.

Verdi was one of the first composers who insisted on patiently seeking out plots to suit his particular talents. Working closely with his librettists and well aware that dramatic expression was his forte, he made certain that the initial work upon which the libretto was based was stripped of all "unnecessary" detail and "superfluous" participants, and only characters brimming with passion and scenes rich in drama remained.

1. Bel Canto: operatic singing originating in 17th century and 18th century Italy and stressing ease, purity, and evenness of tone production and an agile and precise vocal technique

2. Orchestral and contrapuntal innovation: the combination of two or more independent melodies into a single harmonic texture in which each retains its linear character

3. Signatures: something (as a tune, style, or logo) that serves to set apart or identify; also: a characteristic mark



~ Listening Guide ~

>>>Anvil Chorus

<http://www.youtube.com/watch?v=DmWPICbokSU&feature=related>

One of the most well known songs in *Il Trovatore*, the Anvil Chorus is sung by the gypsies at the beginning of the first act.

>>> Tace la note placida "A love that words can scarcely describe"

http://www.youtube.com/watch?v=2YjBW_aSHi0

A song where Leonora confesses her love for Manrico to her confidante, Ines.

>>> Aria: Di due figli vivea padre beato / "The good Count di Luna lived happily, the father of two sons".

<http://www.youtube.com/watch?v=muLldx6gdPk>

The guard Ferrando narrates the tale of Count Di Luna and his brother, who was stolen by the gypsy Azucenca.

>>> Ai nostri monti ritorneremo / "Again to our mountains we shall return"

<http://www.youtube.com/watch?v=JfeAlja6WRg>

A duet between Manrico and Azucenca when they are being imprisoned by Di Luna.

>>> Quartet: Prima che d'altri vivere / "Rather than live as another's"

www.youtube.com/watch?v=F0VDqhFPYs8

A quartet sung between Manrico, Leonora, Azucenca, and Di Luna at the end of the opera. This song captures the tragedy of the opera's ending.

>>> Ah, sì ben mio

http://www.youtube.com/watch?v=m_3BJNBPMRc

An aria sung by Manrico in Act III. Manrico and Leonora are about to be married in a castle that is under siege. Manrico tells Leonora that even if the castle falls, he will die speaking her name.*



*Aria Database. <http://www.aria-database.com/cgi-bin/aria-search.pl?opera=Il+Trovatore&a>

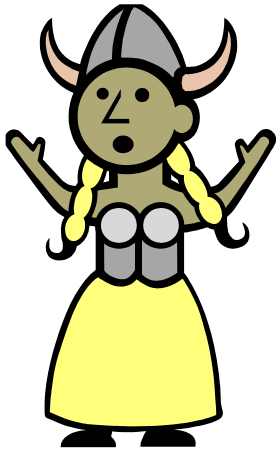
~Introduction to Opera~

What do you think of when you hear the term “Opera”? Do you think of people in funny hats with horns; of singing that’s very loud and hard to understand?

While you have probably moved beyond this point, most students are familiar only with these opera stereotypes. The goal of this first exercise is to help students recognize stereotypes about opera and to move on to a greater understanding and appreciation for the art form.

In other words, to help students move

From this:



To this:



Image courtesy of Vocal Training Secrets



~Diagramming Differences~ ~Instructor Guide~



Supplies:

- Large sheets of butcher paper
- Colored pencils or markers

Directions:

- Have students break into groups of 4 or 5. Instruct them to work together to draw what they think an opera singer looks like. Encourage them to be as detailed as possible.
- Give students 20 to 30 minutes to work on their pictures
- When they're done, have the students explain their choices to the rest of the class

Discussion:

- Start out with a brief definition of what a stereotype is (an oversimplified standardized image of a person or group). Ask the students to identify any stereotypes in their drawings. Write these on the board.
- Next, go back through the list and write down the truth behind each stereotype (for example, if students thought that opera singers are all old, write down that opera singers can be both young and old).

Additional Activities:

- Have the students make their own T chart compiling the two lists of stereotypes and realities.
- Have the students write a short paragraph summarizing what they've learned.
- Have the students identify stereotypes in another area they've been studying (maybe a story they've been reading in class or a topic from history) and create a T chart for it.

Example:

Stereotype	Reality
- Opera is for old people	- Opera is for everyone
- Opera singers dress like Vikings	- Opera singers dress according to the time period of the opera
- Operas have to be serious	- Operas can be both tragic and comedic
- Operas were written a long time ago	- Operas are still being written today

~ Activity: Compare and Contrast! ~

While the opera is more rich and varied than it is often given credit for, it is still a distinct musical form. As you've probably guessed...Opera and pop music are genres with many differences! Singers such as Renee Fleming, Denyce Graves and Joan Sutherland are much different pop singers such as Miley Cyrus and Taylor Swift. In this activity, we will listen to different examples of famous opera excerpts and famous pop songs. Can you spot the differences?



EXAMPLE #1: "Could It Be" by Christy Carlson Romano

<http://www.youtube.com/watch?v=hoIXRfQkL0M>

<http://www.popstar.com/Celebrity/Christy+Carlson+Romano/>

EXAMPLE #2: "Tacea la notte Placida" by Giuseppe Verdi sung by Renee Fleming

http://www.youtube.com/watch?v=2YjBW_aSHi0



~ Activity: Compare and Contrast! ~

~ Instructor Guide ~

Introduction

Time permitting, let your students enjoy each song in its entirety. (Making sure they are taking notes of the differences Christy Carlson Romano's "Could it Be" and the aria "Tacea la notte placida" from *Il Trovatore*.)

Lesson

Using their individual notes, have the class break into small groups. Give the groups 5 to 10 minutes to discuss the differences they are noting.

After small group discussions, hand out the attached worksheet, and give students another 10 minutes to fill them out individually. Musicians must keep keen ears, and noting differences in instrumentation, language, and style/genre of music is critical for any performer, musicologist or critic. Suggest these factors to students who may be having trouble on their worksheets.

Recommended musical factors to cover:

- 1.) Form
 - a.) Live or recorded?
 - b.) Microphone or no microphone?
 - c.) Types of audiences?
- 2.) Language
 - a.) Italian vs. English
 - b.) Are operas and popular songs written in other languages?
- 3.) Instrumentation
 - a.) Electric or acoustic?
 - b.) Differences in singing: is it speech-like or not?
 - c.) Concert hall vs. a recording studio



Conclusion

Listen to each song once again, and then have a class discussion, giving students time to finish their worksheets and share their ideas.

Name: _____



Compare and Contrast Pop and Opera Worksheet



1.) After your first listening, what do you notice that is similar between each song?

2.) After your first listening, what do you notice that is different between each song?

3.) Notes from small group discussion.

4.) After your second hearing, what do you notice is different concerning language, instruments used, and performance setting?

5.) Notes from class discussion.

6.) Which piece of music do you like better? Use evidence from what you are hearing to back up your answer!

Name: _____

~Activity: Story Line Analysis~

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than *Il Trovatore*. Cut the following scenes from the story below and paste them on the following page.

Definitions:

- Exposition – the beginning of the story where the characters and setting are introduced
- Rising Action – Conflict arises that the characters must confront
- Climax – The final confrontation between the characters and the conflict, the turning point
- Falling Action – The actions that occur as a direct result of the turning point
- Resolution – When all the actions are complete and the story draws to (Denouement) conclusion
-

Di Luna finds Manrico with the dead Leonora and sentences him to death.

Di Luna loves Leonora and is jealous of Manrico.

Azucena reveals that Manrico was really Di Luna's long lost brother.

Manrico and Di Luna duel. Leonora doesn't know who wins.

Di Luna captures Azucena and holds her hostage to get to Manrico.

Manrico tries to save Azucena and is also captured.

Leonora offers herself to Di Luna in Manrico's place.

Di Luna is left alone to live with his guilt.

Manrico learns Leonora is going to enter a convent.

Di Luna is going to kidnap Leonora, but before he can, Manrico finds her and the two run away together to get married.

Manrico returns to Azucena.

We learn Di Luna had a brother stolen by Azucena, and is seeking revenge.

Leonora confesses her love for Manrico.

Leonora takes poison and tells Manrico to flee.

Di Luna recognizes Manrico as a condemned man.

Name: _____

~Story Analysis Worksheet~

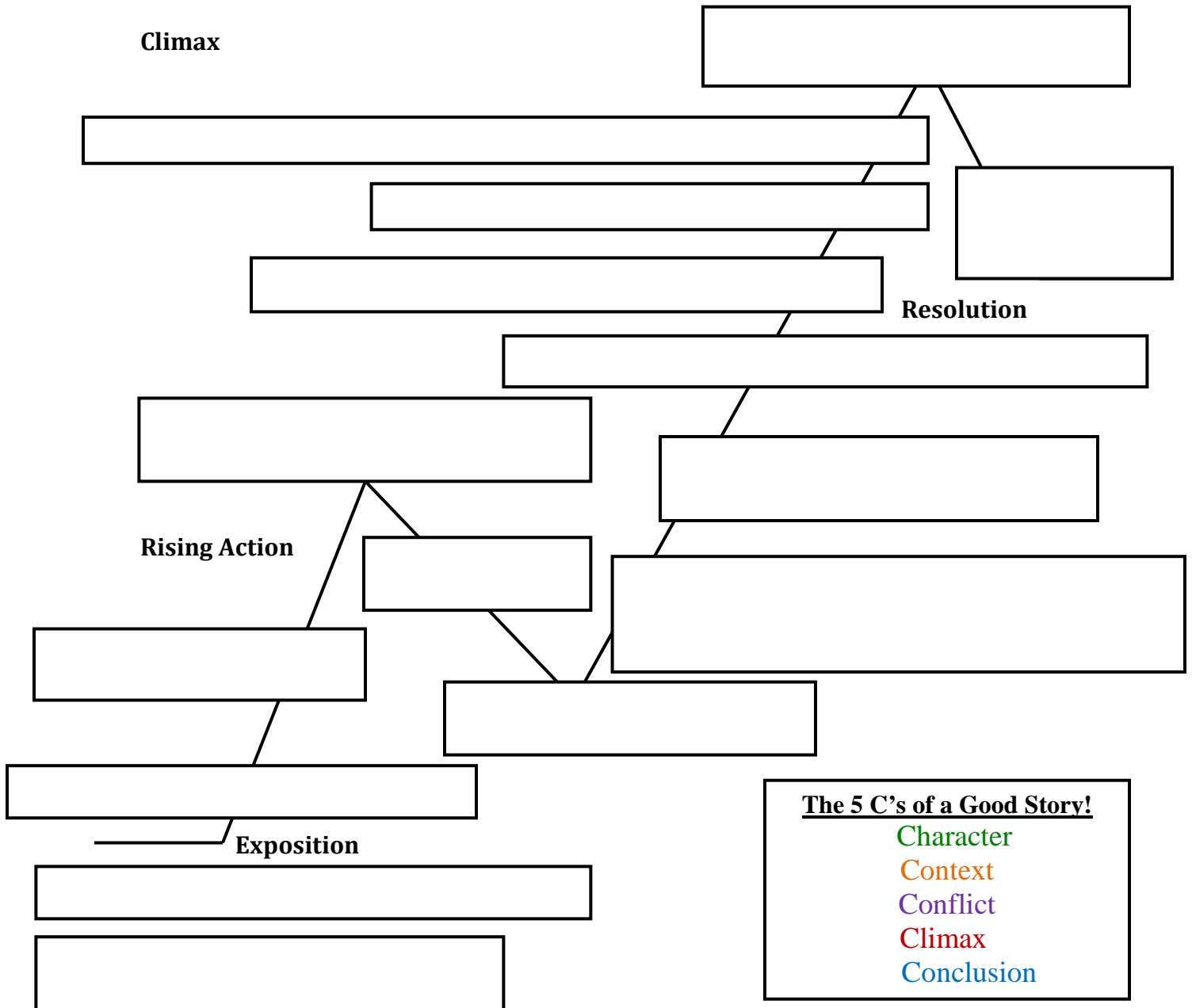
Who are the main characters?

Where does the story take place? _____

When does the story take place? _____

Cut and paste the parts of *Il Trovatore* into the diagram of the story structure

Climax



The 5 C's of a Good Story!

Character

Context

Conflict

Climax

Conclusion

~ Activity: Visual Arts! ~

Set design is a pivotal part of any opera production. The set provides the context and background for the story and each character that makes up the story. Certain directors prefer simple sets, which puts more emphasis on the opera singer themselves. Other directors, as is often done with Verdi's opera *Il Trovatore*, create grandiose scenes with large sets and a large chorus of singers.



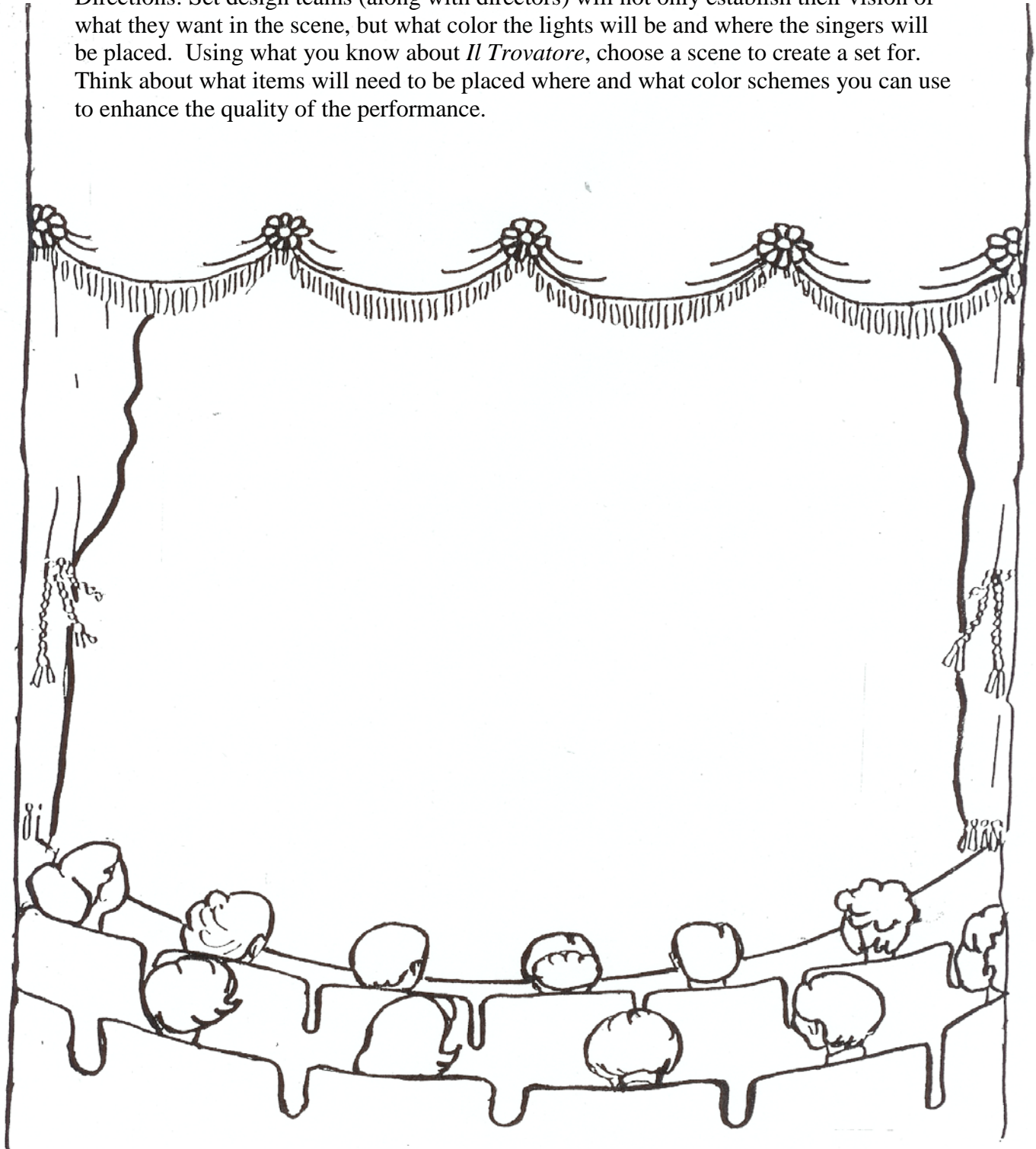
Metropolitan Opera Broadcast of *Il Trovatore*.
Photo courtesy of Opera News.



Build-a-set Worksheet



Directions: Set design teams (along with directors) will not only establish their vision of what they want in the scene, but what color the lights will be and where the singers will be placed. Using what you know about *Il Trovatore*, choose a scene to create a set for. Think about what items will need to be placed where and what color schemes you can use to enhance the quality of the performance.



~ Activity: Visual Arts! ~

~Instructor Guide~



Introduction

Hand out a worksheet to each student and read the introductory paragraph on set design. If time permits, you may wish to show the students pictures of different opera sets. Links can be found below.

<http://www.3dcreations.co.uk/uploads/images/160309-stage-sets-cinderella/160309-2901-Spring-wood.jpg>

http://www.adrielmesznik.com/files/gimsgs/25_01-sets.jpg

<http://www.bb3dm.com/IMAGE/FX/sets/UTB-1.jpg>

[http://davidfichter.net/images/l/Life-of-Galileo-\(set-for-web\).jpg](http://davidfichter.net/images/l/Life-of-Galileo-(set-for-web).jpg)

Lesson

Allow the students 20-30 minutes to design their sets. Encourage them to be as creative and as detailed as possible.

When they are finished, bring the class back together. Ask for volunteers to describe their drawings. Encourage the students to explain why they made the choices they did. The goal of this project is to allow students to see all of the thought and planning that go into set designs.

Recommended discussion questions:

1.) Setting

- a.) Is the scene inside or outside? Can you tell what types of people might inhabit that space by looking at it (rich or poor, workers, a king, a family)?
- b.) What props and backdrops are necessary to convey a sense of place?

2.) Color

- a.) What colors were used?
- b.) How does color and lighting affect the mood of the scene?

3.) Planning

- a.) Was it hard to include everything in the amount of space given?
- b.) What problems would set designers face in having to create a set for a big theater (directing audience attention to the appropriate spot, time of making such big sets)? What problems would designers face in having to create a set for a little theater (consolidation, utilizing every inch, not making it too crowded).

Additional Activities

Set design can also be a fun way to teach math skills. For an additional challenge, try placing certain parameters on what the students can draw (ex. There must be a building 3 cm high and 2 cm wide, there must be a prop 7 cm from the left side of the stage and 3 cm from the bottom)

~ Activity: Creative Writing! ~

When writing a story, an author has to consider many things. Like a good detective, an author must consider who, what, when, where, and why – who the characters are, what the plot line is, when and where the story takes place, and why the characters behave the way they do (or, in other words, the setting, characters, conflict, and resolution). In this exercise, students will practice manipulating the setting and characters of the story.



Image Courtesy of Monsieur de Villefort 04-14-10
<http://monsieurdevillefort.wordpress.com/2010/04/14/il-trovatore/>

Name: _____



~Activity: Creative Writing! ~ Worksheet



Il Trovatore takes place in the Kingdom of Aragon (Spain) in the 1400s. Imagine instead that it took place in America today. Think about the various details of the plot and setting that would have to change. For example: Where would Azucena be from? What kind of job would Count di Luna? What would happen to Manrico? How could you rewrite the characters and setting in *Il Trovatore* to be contemporary while still ensuring that the conflict and resolution make sense? Use the space below to outline your thoughts.

Outline:

~Activity: Logic Puzzles! ~

~Instructor Guide~

This activity is a great addition to any math lesson. It emphasizes logic and reasoning, while simultaneously encouraging students to read critically. The worksheet also includes a brief explanation about gypsies in Spain.

Topics of Discussion

1. Spanish history and culture
2. Probability, logic, and reasoning.

Instructions:

1. As a class, read the handout on gypsies in Spain.
2. Answer any questions the students might have.
3. Give the students time to complete the worksheet.
4. Use the key provided below to check answers.



Additional Activities

1. The information on gypsies could also be used to launch further discussion on Spanish history and culture, or of history and culture in general.
2. The math worksheet would be a good way to warm up at the beginning of a math class, or as a filler between subjects.

Key: Green signifies the correct answer

	Blankets	Beads	Pottery	Glass	Stall 1	Stall 2	Stall 3	Stall 4
Aishe								
Simsa								
Fonso								
Marko								
Stall 1								
Stall 2								
Stall 3								
Stall 4								

~Activity: Logic Puzzles! ~

In the opera *Il Trovatore*, the character Azucena is a gypsy. The term “gypsies” refers to a culturally distinct group of people who move from place to place. One of the largest of these groups is the *Romani*, or as they are called in Spain, *Gitanos*.

While in most of Europe the Romani arrived from Asia through Eastern Europe, they were recorded as having arrived in Spain from Northern Africa, as early as 1425. They were recorded in Barcelona and Zaragoza by 1447. At first they were well received and were even accorded official protection by many local authorities. By 1492, a time of increased persecution of minorities, the first anti-Romani law was passed in Spain.

For about 300 years, Romanies were subject to a number of laws and policies designed to eliminate them from Spain as an identifiable group: Romani settlements were broken up and the residents dispersed; sometimes, Romanies were required to marry non-Roma; they were prohibited from using their language and rituals, and were excluded from



Spanish Romani people. Yevgraf Sorokin, 1853.

public office and from guild membership. In 1749 a major effort to get rid of the whole gypsy population in Spain was carried out through a raid organized by the government. It arrested all gypsies (Romani) in the realm, and imprisoned them in labor camps.

The sedentary population (payos, "Gadjos") saw them as dangerous, accusing them of laziness, stealing, and kidnapping children, and of bringing novelties from the outer world. They also thought the gypsies had magical powers of palmistry and lived too freely.

During the Spanish Civil War, Republican Forces murdered many Romani Catholics. Franco's supporters killed many Romani who supported the Republic. Under Franco, Romanies were harassed or simply ignored, although their children were educated, albeit sometimes forcibly.

In the post-Franco era, Spanish government policy has been much more sympathetic, especially in the area of social welfare and social services. In 1977, the last anti-Romani laws were repealed, promoted by Juan de Dios Ramírez Heredia, the first Romani deputy.

Name: _____

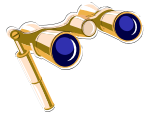
~Activity: Logic Puzzles! ~

Directions: Use the clues below to figure out which Romani is selling which goods, and what stall the goods are kept in. Shade in the correct answers completely, and mark an X in all of the other boxes.

	Blankets	Beads	Pottery	Glass	Stall 1	Stall 2	Stall 3	Stall 4
Aishe								
Simsa								
Fonso								
Marko								
Stall 1								
Stall 2								
Stall 3								
Stall 4								

Clues:

1. Aishe is not selling glass.
2. The pottery, which is being sold by Fonso, is not located in an even numbered stall.
3. Marko's goods are in stall 2.
4. Simsa is glad that she is not selling beads.
5. The beads weren't selling well in stall 4, so their owner moved them two stalls to the left.
6. Marko is selling blankets.
7. The pottery's stall number can only be divided evenly by one.
8. The goods that Paulo is selling are in the stall number that equals 2×2 .



~ Activity: Word Search! ~



OGTNIOPRETNUOCI
TYARSIECRARNLNN
NP IADPBNYEGETN
ASERUTANGISNOYI
CYEERLSIDILUNAE
LVCPBAMANRICOAS
EBROTHERSAAPRNC
BT AIVACNECUZAUA

Words:

Spain

Verdi

Azucenca

Di Luna

Leonora

Manrico

Signature

Opera

Counterpoint

Bel Canto

Gypsy

Brothers



Opera Colorado strives to provide quality programs that meet the needs of students and teachers across the state. Please take a few minutes to complete this evaluation and give us feedback on your experience. **Opera Colorado is also interested in your students' response to the programs. We would be happy to receive any letters or artwork from them!**

Program: _____ *Marriage of Figaro* (Please circle one: dress rehearsal / matinee)
_____ *Florencia en el Amazonas* (dress rehearsal)
_____ *Il Trovatore* (dress rehearsal)
_____ **Backstage Workshops** (Please circle one: 11/3, 11/10, 2/8, 2/16, 4/25, 4/29, 5/3)
_____ **Touring Opera Performance** (Please circle one: *Carmen* / *Hansel & Gretel*)
_____ **Opera in a Trunk** (Please name which trunk: _____)
_____ **In-School Workshop** (Please specify: _____)
_____ **Other** (Please specify: _____)

Is this your first time participating in Opera Colorado's Education programs? YES / NO

If YES, what made you participate this year?

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

Were you able to incorporate opera into your curriculum? YES / NO

If YES, please share how.

If NO, do you have suggestions?

Please estimate the percentage of your students who had never been exposed to Opera prior to this event: _____

How would you describe your students' initial attitude toward exposure to Opera?

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

Did their attitude change after learning more about opera and attending the event? If so, please show on the scale:

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

Was the Opera Colorado Teacher Guidebook helpful in preparing your students to attend the event?

1.....2.....3.....4.....5.....6.....7
not helpful *very helpful*

On a scale of 1 to 7, how would you rate the priority of Arts Education in your school?

1.....2.....3.....4.....5.....6.....7
not important *very important*

Please share with us any additional comments you have. We especially love stories of how Opera impacted your students. Please use space on back if needed.

Thank you for your time and comments!

Name _____ School/Subject _____

Teacher _____ Administrator _____ Paraprofessional _____ Parent / Chaperone _____ Other _____

My students are: K-2 3-5 6-8 9-12 College

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Live Simulcasts!

There's nothing better than attending the opera and seeing it LIVE! But, what do you do if you can't join us? Or maybe you have tickets but you just can't get enough opera. We are pleased to be able to offer you an additional chance to hear this amazing art form right here in Denver, Colorado.

Opera Colorado is excited to announce that, in partnership with Colorado Public Radio, a LIVE simulcast of Opera Colorado's 2012 season will be broadcast. Tune in to 88.1 FM, or listen online at www.CPR.org, as the operas are presented in entirety. Listeners will also be invited backstage as interviews are conducted during intermission with artists, the production team and key members of the Opera Colorado staff. Please tune in and join us!

SIMULCAST SCHEDULE

Mozart's *The Marriage of Figaro*
February 19, 2012

Catán's *Florencia en el Amazonas*
March 24, 2012

Verdi's *Il Trovatore*
April 28, 2012

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