

# CARMEN

2021-22 Guidebook



EXPERIENCE OPERA  
WITH US!

# A LETTER TO TEACHERS

**Dear Teachers,**

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide we hope you and your students find useful as we explore Georges Bizet's *Carmen*. In the spirit of exploration, we have included various lessons connecting the production with different subjects. The lessons reference the Colorado Department of Education's Academic Standards, focusing specifically on high school expectations. This does not mean the lessons should be limited to this age group. While we would be very pleased if you used these lessons in the format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, teachers know their students' needs best. We would appreciate your feedback on our teacher evaluation survey (a link to this survey will be emailed to you following the event), and we hope you enjoy all that Opera Colorado has to offer!

*Thank you!*

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- Cherity Koepke -  
Director of Education & Community Engagement  
ckoepke@operacolorado.org | 303.778.0371



- Bethany Wood -  
Manager of Education & Community Engagement  
bwood@operacolorado.org | 303.778.7350

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# MEET THE ARTISTS

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## MAINSTAGE

Opera singers show up to the first day of rehearsals ready to go. In the months before rehearsals begin, each artist studies to master the music and the drama for their role, often working with a specialized vocal coach. Opera Colorado's cast for *Carmen* includes premier artists from around the country, ready to share their incredible voices!

**KATE ALDRICH**  
CARMEN



**BRUCE SLEDGE**  
DON JOSÉ



**NMON FORD**  
ESCAMILLO



**SUSANNAH BILLER**  
MICAËLA



**ALISYA RODRIGUEZ**  
ARTISTICO DANCER



**PHILLIP LOPEZ**  
ZUNIGA





# MEET THE ARTISTS

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# STUDENT MATINEE

For the student matinee performance, Opera Colorado's Artists in Residence perform the principal roles. Each season, Opera Colorado auditions over 400 emerging artists from across the country for its Artists in Residence Program. During their eight-month residency, the selected six singers and one pianist bring opera to students across the Rocky Mountain region.

**KENDRA BROOM**  
CARMEN



**SPENCEER  
LAWRENCE BOYD**  
DON JOSÉ



**THOMAS LYNCH**  
ESCAMILLO



**CATHERINE SWINDLE**  
MICAËLA



**JOSE ROSALES**  
ARTISTICO DANCER



**PHILLIP LOPEZ**  
ZUNIGA



# MEET THE PRODUCTION TEAM

Opera Colorado's production of *Carmen* has over 200 people working behind the scenes. This includes technical staff, production staff, design staff, dressers, and stage hands.

**KETURAH STICKANN**  
DIRECTOR



**KATIE PREISSNER**  
DIRECTOR OF PRODUCTION



**SAMANTHA EGLE**  
FIGHT DIRECTOR



**RONELL OLIVERI**  
WIG AND MAKEUP  
DESIGNER



**BEN KARASIK**  
PRODUCTION MANAGER



**JORDAN BRAUN**  
ASSISTANT DIRECTOR



# MEET THE MUSIC TEAM

Members of Opera Colorado's music team for *Carmen* work with the on-stage performers as well as the fifty-seven members of the opera's orchestra.

**ARI PELTO**  
CONDUCTOR



**BLAIR SALTER**  
REPETITEUR



**SAHAR NOURI**  
CHORUS MASTER  
AND ASSISTANT  
CONDUCTOR



**CODY GARRISON**  
CHORUS MUSIC  
REHEARSAL ACCOMPANIST



**OLEG BELLINI**  
ARTIST IN RESIDENCE  
COLLABORATIVE PIANIST



**ANGIE  
DOMBROWSKI**  
ORCHESTRA MANAGER





# Quick Facts

**Composer:** Georges Bizet

**Librettists:** Ludovic Halévy and  
Henri Meilhac

**Premiere:** March 3, 1875, at the Opéra-  
Comique in Paris

**Source:** Adapted from the 1845 novella  
by Prosper Mérimée

**Setting:** Seville, Spain, 1820

171

171 companies will stage productions of *Carmen* in the 2021-22 Season.

70

The story of *Carmen* has been adapted into seventy feature-length films.

17

Georges Bizet was seventeen years old when he composed his first symphony.

*I'm Georges Bizet!*



## BULLFIGHTING

Bullfighting is a tradition in many Spanish-speaking countries. Before a crowd of spectators, the matador and his team lure and attack the bull in a sand-filled arena. Traditionally, the contest ends in the killing of the animal. Although historians have varying theories on the origins of bullfighting, such spectacles were established traditions in Spain by the late eleventh century.





## Main Characters

**Don José** - a Corporal in a regiment of dragoons, a military unit of ground and cavalry troops

**Carmen** - a Roma woman who works in a tobacco factory

**Crone** - in the mainstage performances, Carmen is accompanied by a Crone character who represents the shadow of fate

**Zuniga** - Captain of the dragoons

**Micaëla** - a young woman from the country village where Don José grew up and where his mother resides

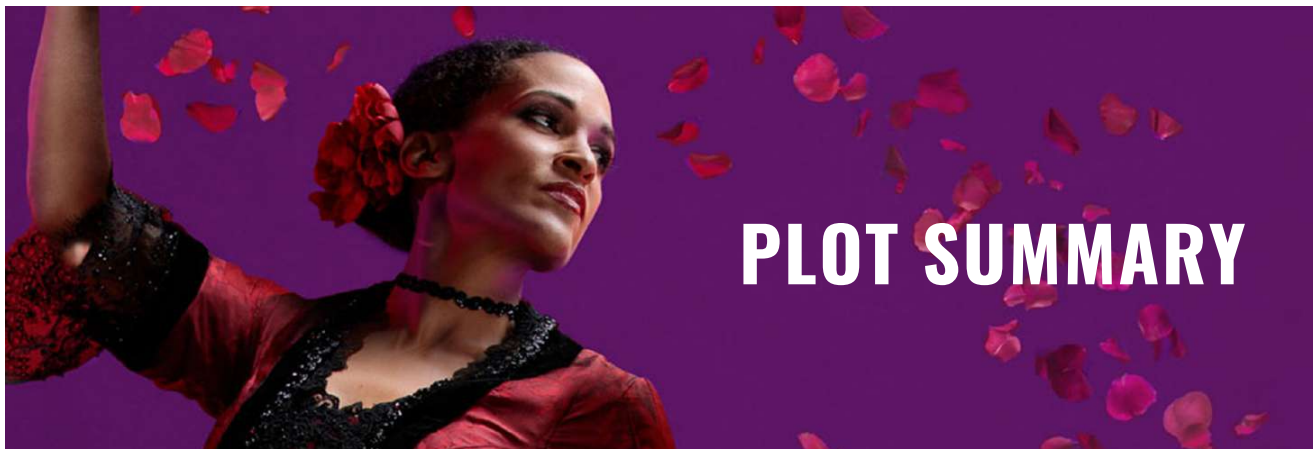
**Escamillo** - a celebrated toréador, who fights bulls in the arena in Seville

**Dancaïre and Remendado** - Smugglers who bring illegal goods into Spain

**Frasquita and Mercédès** - companions of Carmen's

## Brief Summary

Operas portray grandiose stories about overwhelming emotions and momentous events. This way, the grandeur of the plot matches the grandeur of the staging and the music. *Carmen* portrays the ill-fated relationship between Carmen, a Roma woman, and Don José, a soldier. Carmen uses Don José to help her escape the consequences of her violent temper, and Don José trades the regimented ways of the military for life as a smuggler in order to pursue Carmen. When Carmen's affections turn elsewhere, Don José's jealousy erupts in a heinous crime that dooms them both.



**Act One** - *Setting: A busy town square in Sevilla, Spain - 1820. A guardhouse sits on one side of the town square and the entrance to a tobacco factory borders the other.*

Soldiers pass the time people watching and gambling at cards and dice. Micaëla, a guileless country girl, approaches the guardhouse, looking for Don José. His company of dragoons has not yet arrived, so she decides to leave and return later. Soon after, Don José's regiment comes to relieve the guards on duty. Their leader, Captain Zuniga looks forward to seeing the pretty young women who work rolling cigarettes at the tobacco factory. Don José says he is not interested in meeting them because he is in love with Micaëla.

The lunch bell rings, and the cigarette girls exit the factory to enjoy their break. Several men have come to admire them. The women dance, holding cigarettes they have rolled at work. The women compare the smoke from cigarettes to the promises of lovers, which fade as quickly as they meet the air.

Carmen, the most popular cigarette girl, enters, and the men entreat her to tell them when she will choose one of them as her love. Carmen sings the "Habanera," describing the changeability of love, which arrives unexpectedly, lingers indefinitely, and flies away suddenly. Her song ends with a caution: "If I love you and you spurn me, I'm warning you, you play with fire!" Angry that Don José is ignoring her, Carmen throws a flower at his feet before she exits.

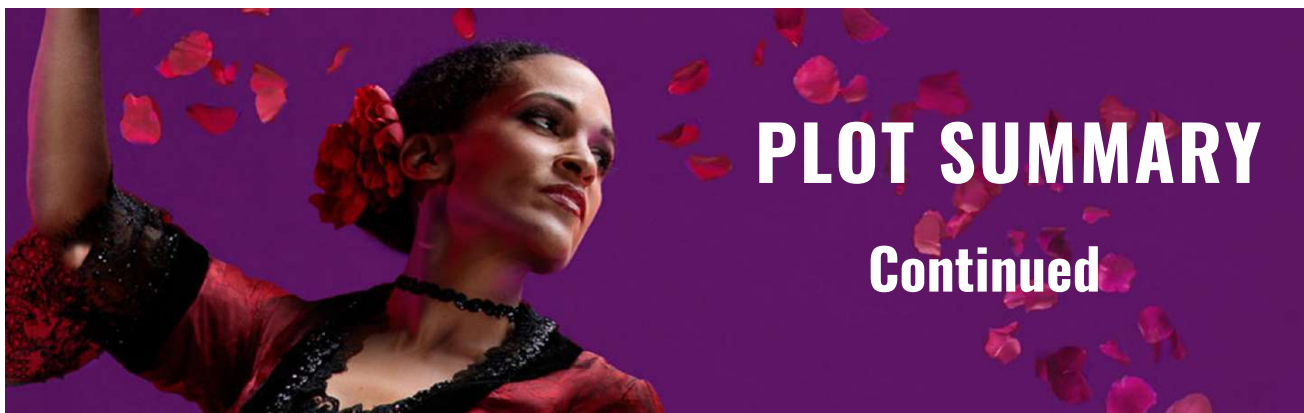
The guards and cigarette girls return to work. Don José picks up the flower Carmen has left.

Just then, Micaëla arrives with a letter from Don José's mother, accompanied by a kiss, which Micaëla also delivers. Micaëla leaves Don José to read the letter. As he reads, he agrees to obey his mother's instructions to marry Micaëla.

Suddenly, screams are heard from inside the factory! Captain Zuniga comes running as women pour out of the factory in a tumult. They report a brawl inside between Carmen and another worker. Zuniga sends Don José to investigate. He returns with Carmen, who refuses to tell Zuniga what happened. Zuniga orders Don José to tie Carmen's hands and take her to jail.

Carmen tells Don José that he will defy the order and let her go free—she knows he is in love with her, she says, because she can see he kept the flower she threw. Carmen sings the "Seguidilla" until Don José confesses his love for her and agrees to help her escape. Zuniga returns and orders Don José to lead Carmen to jail, but Carmen escapes the bonds Don José has loosened and runs away, laughing at Zuniga.

*(Continued on next page)*



**Act Two** - *Setting: Lillas Pastias' Inn, two months later.*

Carmen and her companions Frasquita and Mercédès dance and play music to entertain officers at the inn, including Zuniga, who has come to woo Carmen. His attentions annoy Carmen, but Zuniga attributes her displeasure to Don José's arrest for helping her escape. Zuniga tries to cheer her with the news that Don José was recently released.

A parade passes near the inn, celebrating the toréadore Escamillo. Zuniga invites Escamillo to join them. Escamillo and the company sing of the glory of the bullfight and the victorious toréadore's ultimate prize, love. Escamillo then declares his love for Carmen. She flirts with him but leaves it a question whether or not she returns his affection.



Two smugglers, Dancaïre and Remendado, arrive. They enlist Frasquita and Mercédès to help them transport stolen goods, but Carmen refuses to accompany them. Her friends demand to know why Carmen won't help with the contraband as she has in the

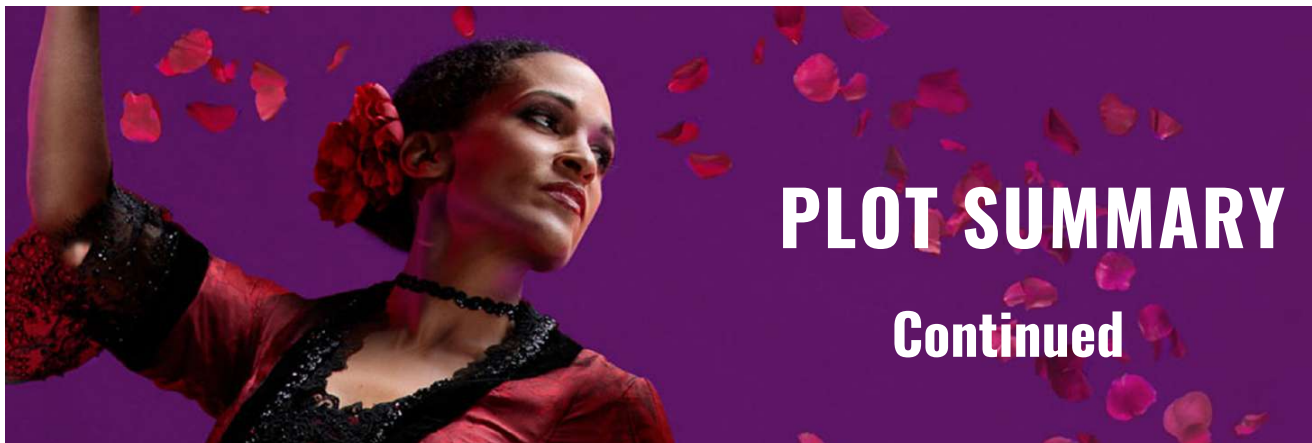
Louis Chapa as Don José in Seattle Opera's 2011 Carmen. Costumes from this production, designed by James Schuette, appear in Opera Colorado's 2022 Carmen.  
Photo: Seattle Opera/M. Simpson

past, and she declares it is because she is in love with Don José! The smugglers and their assistants leave to make their plans.

Just then, Don José, newly released from jail, comes looking for Carmen. He declares his love for Carmen, and she rewards him with a song and a dance. As she dances, bugles sound, signaling the dragoons to return to camp. Don José tells Carmen he must go. She tests him, saying his haste is a sign of false love. To prove his love is true, Don José shows Carmen the flower she threw at him two months ago. Carmen is not convinced. If Don José really loves her, she says, he will run away with her and be free of the military. Don José declares he cannot betray his flag and his honor and starts to leave.

As Don José reaches the door, there is a knock. Captain Zuniga has returned to woo Carmen. Finding her with Don José, Zuniga orders him to leave. Don José refuses. The two men begin to fight, but Carmen signals the smugglers, who have returned, to seize Zuniga. The smugglers lead him away to his death. As a party to Zuniga's fate, Don José has no choice but to desert the dragoons and join Carmen in a life of thieving and roaming beyond the constraints of social and regimental regulations.

*(Continued on next page)*



**Act Three** - *Setting: A remote location in the mountains above the valley where Don José's home village lies.*

The smugglers hideout in the mountains. Don José sees his home village in the valley below and mourns his mother's misplaced faith in him as an honest man. Carmen tells him he should return home to his mother, the thieving life is not for him. He becomes angry at this suggestion. Carmen sees a threat behind his temper, but she takes this calmly, saying that fate cannot be changed—it is all in the cards.

Taking their cue from Carmen, Frasquita and Mercédès lay out cards to tell their fortunes. Their cards reveal futures of wealth and true love. Carmen then turns over her cards, which foretell death for her and her lover! Carmen resigns herself to the unwavering hand of fate.

Dancaire enters and warns the smugglers that a company of soldiers is patrolling the area. Carmen, Frasquita, and Mercédès decide to flirt with the soldiers to distract them while the smugglers transport their contraband.

After they exit, Micaëla enters. She has come to the smugglers' hideout in search of Don José. As she nears the hideout, she sees Don José aim his gun and fire, nearly hitting an approaching man. It is Escamillo, the toréador, who has come to woo Carmen. Don José is angry that he has a rival for Carmen's affections and challenges Escamillo to a fight. Escamillo's knife breaks during the fight, and,

just as Don José is about to strike, Carmen arrives and stops them. Escamillo is happy to owe his life to Carmen and informs Don José that he is welcome to a rematch any time. Before he leaves, Escamillo invites the band of smugglers to come watch him in the bullfight in Seville.

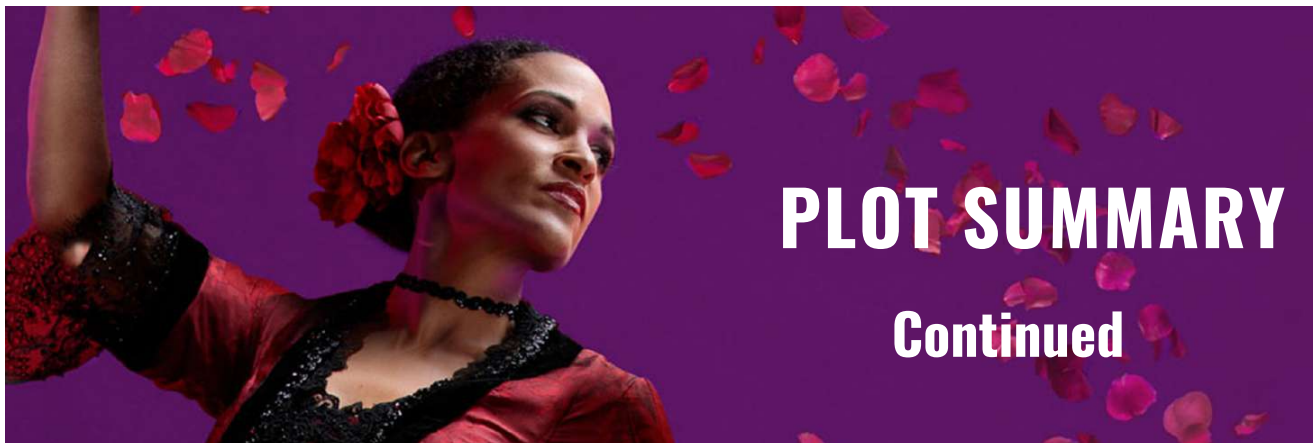
The smugglers prepare to leave when one of them spies Micaëla hiding behind a rock. Micaëla pleads with Don José to return home to his mother. Carmen also urges him to go. Knowing Carmen will leave him for Escamillo, Don José refuses. Micaëla reveals that Don José's mother is dying. This news convinces Don José to return to his mother. Before leaving, Don José tells Carmen to beware, they will meet again!

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Anita Rachvelishvili as Carmen (dressed as a smuggler), Seattle Opera's 2011 Carmen. Costumes from this production, designed by James Schuette, appear in Opera Colorado's 2022 Carmen. Photo: Seattle Opera/M. Simpson







**Act Four** - *A square in Seville, at the entrance of the amphitheater.*

The square is filled with performers and peddlers, catering to the crowd arriving for the bullfight. The parade of toréadors passes through the crowd as they make their way into the amphitheater. As the favored champion, Escamillo appears at the climax of the parade. Seeing Carmen, he declares his love for her, and she returns his affection, declaring that she has never loved any man with the passion she now has for Escamillo. Frasquita and Mercédès warn Carmen that Don José is hiding in the crowd, and they advise her to leave, but Carmen says she is not afraid.

The crowd enters the amphitheater, leaving Carmen alone in the square with Don José. He begs her to come away with him. Carmen, however, insists that their relationship is ended—her love for him is dead. Hearing applause from the arena, Carmen tries to enter to watch Escamillo, but Don José blocks her way. As the crowd cheers, Carmen throws Don José a ring he had given her, indicating her rejection of his love. Finally, Don José realizes Carmen loves Escamillo. In a jealous rage, Don José stabs Carmen with a knife as the crowd continues to praise the toréador in the arena, unaware of what has happened to Carmen.



Michael Todd Simpson as Escamillo and Anita Rachvelishvili as Carmen in Seattle Opera's 2011 Carmen. Costumes from this production, designed by James Schuette, appear in Opera Colorado's 2022 Carmen. Photo: Seattle Opera/M. Simpson

# Novella vs. Opera

Composer Georges Bizet and librettists Ludovic Halévy and Henri Meilhac made several changes to the story in Prosper Mérimée's novella when they adapted this work into the opera *Carmen*. Learn about the differences below.

## Novella



- Story told by archeologist narrator
- No Micaëla



- Don José is more violent - in the novel he kills two rivals, including Carmen's husband (her husband is not in the opera)
- Carmen is more violent - in the novel she disfigures a co-worker and tries to orchestrate the death of her husband and another victim (Carmen also neglects to tell Don José she is married)

## Opera



- No narrator
- Opera added Micaëla, a reserved, wholesome contrast to Carmen's wild and "foreign" femininity
- Don José is less murderous - in the opera, Carmen intervenes before he can kill Escamillo
- Carmen is less murderous (kind of) - in the opera, she saves Escamillo, but, in some versions, she orders the death of Zuniga
- Opera added Mercédès and Frasquita to provide additional female voices





Bizet 1870 - Philharmonie de Paris

## Composer Biography: Georges Bizet

"I have written a work [*Carmen*] that is all clarity and vivacity, full of color and melody. . . It will be entertaining." — Bizet

October 25, 1838-June 2, 1875

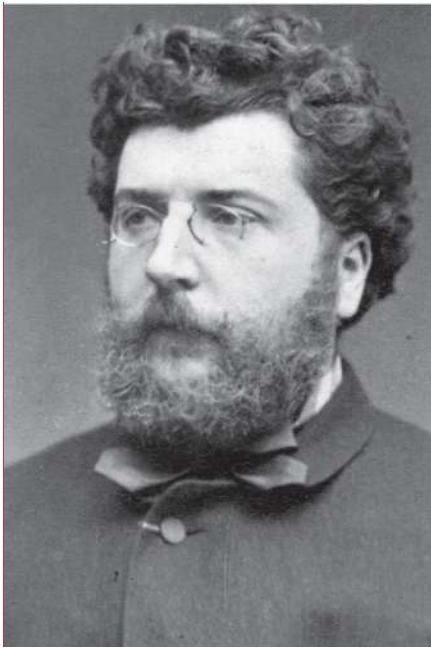
From an early age, Georges Bizet seemed destined to have a spectacular career in music. At the age of nine, he entered the Paris Conservatoire as a piano prodigy and completed his first symphony at the age of seventeen. In 1857, his opera *Le Docteur* earned first prize in a prestigious music competition sponsored by Jacques Offenbach. That same year, Bizet won the Prix de Rome, a prize awarded to the top student at the Paris Conservatoire. The prize included three years living and studying in Rome, where Bizet worked to form a distinctive style as an opera composer.

Bizet loved the creative atmosphere and society of Rome, but in 1860, he returned to Paris to care for his dying mother. In Paris, Bizet wrote orchestral and piano music in order to sustain himself financially while he remained focused on writing opera, but many of his compositions remained unfinished.

He completed *The Pearl Fishers* (1863) and *The Fair Maid of Perth* (1867), but neither received the acclaim he desired. In 1872, Bizet's one-act opera *Djamileh* premiered at the Opéra-Comique in Paris. Although the show closed after only eleven performances, the opera earned praise from Bizet's peers and a commission from Adolphe de Leuven and Camille du Locle, directors of the Opéra-Comique. Bizet was to work with librettists Ludovic Halévy and Henri Meilhac on a story of his choosing.

Eventually, Bizet selected the story of *Carmen*, from Prosper Mérimée's novella of the same title. Meilhac and Halévy embraced the idea but de Leuven worried the story's tragic ending would displease audiences. "I beg you, try to avoid her dying," he pleaded. "Death at the Opéra-Comique! Such a thing has never happened, do you hear? Never!"

*(Continued on next page)*



## Composer Biography: Georges Bizet (Continued)

### **Bizet in 1875**

By summer 1873, work on the opera was well underway, with Bizet composing music while Meilhac and Halévy wrote the libretto, including sections of spoken dialogue, which the Opéra-Comique required.

The production premiered March 3, 1875. The content and, especially, the brutally tragic ending of the opera disturbed audiences, who were used to viewing more wholesome and happy fare at the Opéra-Comique. While some critics condemned the piece as immoral and poorly composed, saying the music was unoriginal, most felt the piece had some merit but not enough to warrant attending.

*Carmen* would prove to be Bizet's last opera and his final attempt to win the elusive goal of public praise and recognition. Tragically, Bizet died of a heart attack a few months after the opening of *Carmen*, believing his greatest opera had failed.

Today, *Carmen* is one of opera's most popular works, beloved by artists and audiences alike. The 2021-22 Season will see 171 productions of Bizet's *Carmen* worldwide.



Célestine Galli-Marié originated the role of Carmen in 1875. Original photograph held by the Library of the Opera Museum, Paris.



## Librettists Biographies:



LUDOVIC HALÉVY

Halévy c. 1901 - British Museum



Meilhac - Paris Musées

### Ludovic Halévy

January 1, 1834-May 8, 1908

Ludovic Halévy was born in Paris to a family well-respected in both the French-Jewish community and the music industry. His uncle Fromental Halévy was a famous composer of French Grand Opera, a style that used spectacular scenery, large casts, and vast orchestras to portray stories centered on historic events. Fromental would later teach Bizet at the Paris Conservatoire and, much later, become Bizet's father-in-law.

Ludovic began his professional career as a civil servant, but he pursued creative endeavors by composing music under a pseudonym. Eventually, Ludovic began earning enough from his compositions to leave the civil service and write music full time.

### Henri Meilhac

February 23, 1831-July 6, 1897

Henri Meilhac was born in Paris and studied at the city's Lycée Louis-le-Grand. After completing his education, he worked as a shop boy at Hachette's bookstore, where he later befriended his coworker Émile Zola.

In 1852, he began writing and sketching for *Journal Pour Rire* (*Magazine for Laughter*). During this time, Meilhac also wrote his first play, a comedy of manners entitled *Reality*, but the script was rejected by every manager who received it. In 1855 Meilhac's first theatrical works debuted, *Satania* and *Garde Toi, Je Me Garde*, two comedic one-acts that played at the Palais Royale, but they were not well received. Meilhac continued to write plays, focusing primarily on humorous works.

*(Continued on next page)*



Halévy and Meilhac - Art Lyrique

## Librettists Biographies: (Continued)

In 1861 Meilhac wrote a one-act comedy entitled *Le Menuet de Danaé*, significant primarily for the fact that it was his first work written with Halévy. The two would collaborate over the next twenty years on numerous plays and operas, most famously in partnership with composer Jacques Offenbach. Their first work with the composer, *La Belle Hélène*, premiered in 1864. The opera, which parodied the Greek tale of Paris and Helen, was immediately popular with audiences. While Helen's face famously launched a thousand ships, Offenbach's version of her story launched scores of plays and operas from Meilhac and Halévy.

Although conventional wisdom led many to believe Meilhac contributed much of the humor to their works while Halévy structured the

narratives, the *Saturday Review* reported, "The very reverse was the case. As a rule, the plot originated with the restless man [Meilhac], the topsy-turvy dialogue with the sedate and unperturbed one [Halévy]." Indeed, Meilhac reportedly "stormed and raved" during rehearsals and possessed a melancholy temperament.

In addition to other works, the collaborators had penned ten operas for Offenbach before they were selected to team with Bizet on *Carmen*. Although *Carmen* is their most well-known collaboration today, during their lifetimes, their most popular works included Offenbach's operas and *Froufrou*, a dramatic play that attracted the most famous leading ladies of the day, including Sarah Bernhardt, Ellen Terry, and Helena Modjeska.



Illustration for Carmen, 1846- National Library of France

## Stereotypes in Carmen

As Jeremy Johnson, dramaturg for Houston Grand Opera explains, “Carmen has always been called a ‘g\*psy,’ an exonym for the Romani people that has long been used as a pejorative slur, often to justify oppressive public policy.” The exonym, a name not used by the people group it is used to identify, is a European word stemming from the misrecognition of Roma people as originating from Egypt and is now widely understood as a demeaning term.

Productions of Bizet’s opera have historically portrayed Carmen as an exoticized stereotype of Romani women. This characterization originated in Bizet’s source material for the opera, Prosper Mérimée’s novella *Carmen* (1845), originally published as a serial in the culture journal *Revue des Deux Mondes* (*Review of Two Worlds*). The journal primarily published non-fiction, including Mérimée’s own series of “Letters from Spain,” an account of his travels. In this context, Mérimée’s

*Carmen* mimicked contemporary scientific studies of Roma, including George Borrow’s *The Zincali: An Account of the G\*psies of Spain* (1841) and Friderich Pott’s *Die Zigeuner in Europa und Aisen* (1844), both works familiar to Mérimée when he wrote *Carmen*.

Mérimée found inspiration for *Carmen* in a story he heard about a young woman murdered by a jealous man. The tale did not involve Roma, but Mérimée chose to make his heroine a Romani woman in order to capitalize on the trend for stories about a culture understood as exotic and exciting to white European readers.

Mérimée’s story is told through the voice of a French narrator who travels to Spain in 1830 on an archeological mission. The traveler encounters Don José, who befriends him and relays the tale of his tempestuous relationship with Carmen, whom the narrator later meets.

*(Continued on next page)*



Carmen fortunetelling as her companions transport contraband

## Stereotypes in Carmen (Continued)

The story embraces numerous negative stereotypes of Roma women, describing Carmen as “a strange and savage beauty” who dresses immodestly, smokes, enjoys violence, and engages in fortunetelling and the occult. Don José portrays Carmen as a dangerous and irresistible seductress who entices numerous men in the novel to their doom, including himself.

Carmen values freedom above all, to the point that she would rather die than tie herself to a life of permanence with Don José. Her extreme pursuit of freedom idealizes the myth of rootlessness as an intrinsic Roma characteristic rather than one imposed through repeated, enforced dispossession enacted throughout centuries of oppression. In addition to nomadic life, Mérimée’s tale romanticizes the violence, poverty, and exploitation that characterize Carmen’s life in the novel. Presented in the context of a non-fiction journal and the

perspective of a scientific explorer, Mérimée’s *Carmen* blurred the line between fiction and truth, presenting Don José and his encounters with Carmen as authentic accounts of Roma life.

When adapting *Carmen*, Bizet and his librettists, Ludovic Halévy and Henri Meilhac capitalized on Mérimée’s vivid characterization of Carmen, incorporating much of the exoticism from the novella. As with the novella, Bizet’s Carmen and her fellow Roma are a simulacra of Spanish Roma, made up of melodies, costumes, mannerisms, and ideologies Bizet, Halévy, and Meilhac understood as representative of Romani culture but, in reality, were based on an amalgam of information from Russian (Pushkin), French (Mérimée), and English (Borrow) authors, whose works the adapters employed to present *Carmen* as an authentic representation of Romani life and society.

*(Continued on next page)*





Detail from *Carmen* poster 1875

## Stereotypes in *Carmen* (Continued)

Opera scholar [Judy Tsou](#) describes this process in relation to the opera's music, specifically in one of the opera's most famous songs, the "Habernara." According to Tsou,

The original tune ("El Arreglito") is by Basque composer Sebastian Yradier (1809–1865), which used the popular habanera rhythm from Havana. Thus, Bizet's sound is not ethnically authentic; it is Spanish Basque with a Cuban touch. This song was likely to have been performed in cabarets and other popular music venues, a "foreign" genre to operas. In addition to the Basque song, Bizet included cabaret and other popular music, modal sounds of the Middle East, and Spanish flamenco to paint the exotic Carmen.

Bizet's compositions followed a trend historian Charnon-Deutsch attributes to Franz Listz's Hungarian Rhapsodies, which inspired an interest in music that conveyed "authentic Spanish Gypsy music."

This trend resulted in operas, such as *The Bohemian Girl* (1843) and *Mignon* (1866), which "despite the clichéd fiddles, tambourines, or castanets," offered composer's impressions of Roma music rather than the authentic sounds they reputedly offered audiences. As part of the interest in Roma music and stories," ancient myths about G\*psies were recycled and renewed," including stereotypes of Roma as kidnappers, thieves, vagabonds, unsanitary, and immoral.

Although *Carmen*, initially failed to gain critical acclaim, the ultimate popularity of Bizet's opera has established Carmen as one of the most well-known protagonists in opera, drawing attention to stereotypes and depictions of Roma in popular culture and giving artists and directors the opportunity to work against harmful stereotypes in creative stagings of this classic opera.

# Roma in Spain

## RENAISSANCE THROUGH THE ENLIGHTENMENT

[Click here to learn more about Roma history.](#)

**1426**

### LETTER OF PROTECTION

First written record of Roma in Spain in a letter from Pope Martin V.

**1499**

### PRAGMÁTICA

Catholic monarchs Isabella and Ferdinand order all Roma to abandon their cultural dress, language, and nomadic practices and enter an established trade or service. Failure to comply results in expulsion or enslavement.

**1525-1539**

### PRAGMÁTICA X 4

Charles I reissues the Pragmática four times during this period.

**1609**

### EXPULSION

Phillip III expels all Roma from Spain.

**1619**

### EXPULSION AGAIN

Phillip III declares all Roma must leave Spain and not return under penalty of death. Those wishing to remain must abandon their Roma language, dress, and names. This policy ends in 1633.

**1749**

### THE GREAT RAID

The Marquis of the Ensenada orders all Roma be imprisoned. Some Roma are later released.

**1783**

### ERASURE

Charles III declares that there is no such thing as ethnic Roma.



1971 - Roma from various countries hold the first International Roma Congress and adopt the Romani flag as a symbol of their community.

# MUSIC

## Aesthetic Valuation of Music

Hear songs from  
the show!

Grade Level: High School (adaptable for other grades)

Time: 45 minutes

Overview: Students use the "Habanera" from *Carmen* to explore the co-evolution of music and literature. (Evidence Outcome b).

Materials:

- Pages 18-20 of this Guidebook
- White board
- Computer with internet connection and speakers to play audio and video links embedded in lesson

### COLORADO ACADEMIC STANDARD

#### Standard

4. Aesthetic Valuation of Music

#### GLE

4. Describe and analyze the influence of music on historical events

#### **Aesthetic Valuation (45 minutes)**

**Description:** Students use "L'amour est un oiseau rebelle," the famous "Habanera" from *Carmen*, to explore the co-evolution of music and literature. (Evidence Outcome b).

#### **Detailed Steps:**

1. Introduction: Explain to students that *Carmen* is a French opera adapted from a novella.
2. Instruct students to listen for how the "L'amour est un oiseau rebelle," the famous "Habanera" from *Carmen*, establishes Carmen's character in the opera. Ask them to consider who this character is and what she is feeling in this moment. (4:28 minutes. Audio only.)
3. After listening to the "Habanera," ask students to describe Carmen. What is she like? What is she feeling in this moment? How should the audience should feel about Carmen by the end of the song? Write key words on the board.
4. Ask students to read pages 18-20 of this Guidebook to learn how stereotypes of Roma in the novel influenced the music in the opera. Instruct them to circle sections of the text that discuss the opera's music.
5. Play the music again and have students listen for passages where Bizet is trying to establish Carmen's character. Ask how they perceive Carmen in this song and note key words on the board.
6. Compare the two lists. Discuss how the context of the novella influences their understanding of the music. (If time, listen again with lyrics and discuss Carmen's thoughts on love in this song.)
7. Lastly, watch Opera Colorado's Anatomy of an Aria video to hear Kate Aldrich discuss and perform this aria, with a focus on how the music informs her character in this moment.

# MUSIC

## Theory of Music

Hear songs from  
the show!

Grade Level: High School (adaptable for other grades)

Time: 30 minutes

Overview: Students use the toréador's aria from *Carmen* to describe the composer's application of musical structures and elements. (Evidence Outcome b).

Materials:

- White board
- Computer with internet connection and speakers to play audio and video links embedded in lesson
- Optional - summary on pages 9-12 of this Guidebook

### COLORADO ACADEMIC STANDARD

#### Standard

3. Theory of Music

#### GLE

2. Analyze structure, use of musical elements, and expressive choices within musical compositions.

#### **Theory of Music (30 minutes)**

**Description:** Students use "Votre toast," the toréador's aria from *Carmen*, to consider how composers use musical structures and elements to create characters in opera. (Evidence Outcome b).

#### **Detailed Steps:**

1. Introduction: Review how in operas, composers use music to create characters. (If desired, have students read the summary of *Carmen* provided on pages 9-12 of this Guidebook.)
2. Instruct students to listen for how the aria "Votre toast" establishes the character Escamillo in Georges Bizet's *Carmen*. As they listen, they should try to imagine who this character is and how he is feeling in this scene. (5:09 minutes. Audio only.)
3. After listening to the aria, ask students to describe Escamillo. What is he like? What is he feeling in this moment? How should the audience feel about Escamillo by the end of the song? Write key words on the board.
4. Instruct students to listen again and pinpoint moments in the song that convey the character traits listed in the key words. (If desired, have students raise their hands when they hear an element that conveys a particular trait.)
5. Watch Opera Colorado's Anatomy of an Aria video to hear Nmon Ford discuss and perform this aria, with a focus on how the music informs his character in this moment.
6. Lastly, reference the list created from the initial listen to consider how students' impressions of the song compare with Ford's analysis. Is the artist hearing the same elements they are? What elements does Ford find most informative? (If time, listen again and discuss.)



# SOCIAL STUDIES

## *Analyze Historical Time Periods*

**Grade Level:** High School (adaptable for other grades)

**Time:** 30-45 minutes

**Overview:** Evaluate continuity and change over the course of world history. For example: social and political movements related to nationality and ethnicity. (Evidence Outcome a).

**Materials:**

- Equipment for playing video
- Access to pages 18-21 of this Guidebook for each student
- Paper and utensils that write in two different colors (i.e. pen/pencil, highlighters)

### COLORADO ACADEMIC STANDARD

#### **Standard**

2. Analyze historical time periods and patterns of continuity and change, through multiple perspectives, within and among cultures and societies.

#### **GLE**

3. Key concepts of continuity and change, cause and effect, complexity, unity and diversity, and significant ideas throughout the world from the Renaissance to the present.

### **Analyze Historical Time Periods (30-45 minutes)**

#### **Detailed Steps:**

1. Introduction: Review how the Renaissance and the Enlightenment are often understood as periods of cultural progress.
2. Read through the timeline on page twenty one of this Guidebook. Ask students to consider the timeline from the perspective of the dominant culture of Catholic Spain. Based on this outlook, have students circle events that preserve continuity in one color and events that signal change in another.
3. Ask students to repeat the exercise, but this time consider the Roma culture when evaluating change and continuity.
4. Compare and discuss the results. In the discussion, foreground how understandings of continuity and change shift depending on perspective.
5. Prepare to show the video "We Call Ourselves 'Roma'," available [here](#) (8:49 minutes). Instruct students to identify historical events in the video that are missing from the timeline they received. Show the video.
6. Following the video, ask students to fill in two events they feel should be included in the timeline.
7. Have students share which events they included and explain why they selected these events. Consider whether the events represent continuity or change.
8. Highlight how the perspective gained from the video influenced their understanding of the timeline.



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Anita Rachvelishvili as Carmen in Seattle Opera's 2011 production  
Photo: Seattle Opera/©Elise Bakketun