Cinderella
Nashville Opera

Photomontage by Cara Schneider
A Note from our Sponsor

For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Dear Teachers~

We are so pleased to be able to partner with Nashville Opera to bring students to the invited dress rehearsal of Rossini’s La Cenerentola (Cinderella.)

This guidebook includes Nashville Opera’s extensive study guide for adults with synopsis, background, and musical information. We have also added some additional material for you to use with students.

Please look particularly at the opera rehearsal information which will help students understand the special factors present in an invited dress rehearsal.

Enjoy!

TPAC Education

Contents

Opera rehearsal information  page 2
Short Explorations  page 3
Opera 101  pages 4
Nashville Opera Adult Study Guide
Cast list and Opera Information NOG-1
The Story NOG-2
What to Listen For NOG-3
Recommended Recordings NOG-4
A Little Background NOG-5
About the Composer NOG-6
Other Notable Works Of Further Interest NOG-7
On Operatic Voices NOG-8
About Our Cast NOG-9-10

Nashville Opera Guidebook written by Stuart Holt
TPAC Guidebook compiled by Lattie Brown
Photo of Miramare Castle near Trieste, Italy

Special Note:
The Nashville Opera season images include the iconic portrayal of the glass slipper, but Rossini’s opera DOES NOT feature this famous shoe! Read the Nashville Opera Guide (NOG,) pages 2 and 5, to find out more.
Most final dress rehearsals are almost exactly like a performance. The director will stop the action if needed, but it is exceedingly rare and generally only for a technical malfunction on the stage. As in theatre, an opera dress rehearsal is the final chance before the performance to make a complicated collaboration come together seamlessly.

The Nashville Opera’s rehearsal schedule begins with two weeks at the opera rehearsal space in the new Noah Liff Opera Center. Stage action is mapped out, the performers experiment with their characters, and the director’s ideas for the flow of the opera are shared with the cast. The time period may seem short for such a large production. It only works because opera singers begin rehearsals knowing every bit of their music by heart and having rehearsed it themselves over a period of months, sometimes years. If they do not know the role on the first day, the director has the right to replace them immediately. The opera company will fly in a new singer to take over their part. Once opera singers learn a particular role, they keep it in their repertory and play the role many more times at different opera companies around the world.

Four to five days before the first performance, the set is “loaded in” to the theater, and the lights are hung and focused. Students will notice a table in the middle of the orchestra level seats for the stage manager, the director, and the designers. This serves as a central location for communicating with the singers onstage, the crew backstage, the conductor in the orchestra pit, and the technicians in the lighting booth. During the final dress rehearsal, students may notice lighting changes if the designer makes final adjustments.

Opera rehearsals use a skilled piano accompanist, but once the company moves into the theater, the performers will have a Sitzprobe rehearsal (a German word meaning to sit and try out.) The Sitzprobe is a “sing-thru” with the orchestra and conductor, concentrating on the nuances of the music only, without staging. It is the first time that the orchestra and singers will come together to combine the interpretive work that they have been practicing separately.

A piano tech rehearsal is held without costumes to let the singers get used to the set and give the set crew their first chance to practice scene changes. The next rehearsal is a piano dress rehearsal that adds costumes. Finally, the orchestra dress rehearsal puts all the elements together: lighting, set changes, costumes, the orchestra, and the supertitles (the English translations of the words to the opera, called the libretto.) The supertitles will also be in operation at the final invited dress rehearsal.

The final dress rehearsal allows the last polish before the performance, and invited dress rehearsals add the final important element to the opera, an audience. Because of the strenuous nature of the singing, a singer may choose to “mark” on the final dress rehearsal in order to preserve their voices for all the performances. “Marking” does not have the same meaning in opera as it does in theatre. In theatre, it means just going through the blocking and the words of the lines without character expression.

In opera, it specifically means that the singer may choose not to sing at full volume and not to push their voice to the utmost. However, the singing will still hold all the emotion and expression they have been working to convey from the music for the character. All of their acting will be at full power and with all the passion and conviction that opera requires. You will be their first audience; they are ready and excited to give you the story and the music.
The power of opera singer’s breath control is formidable. They must be able sing very complicated musical passages, to sustain long notes, and to project their voices without microphones. They work all the time on their abdominal muscles, particularly the diaphragm which runs along the bottom of the ribcage.

Pay attention to your breathing. What part of your body is moving? Place your hands on your stomach just below your ribcage and try to push them out slightly as you breathe in.

Keep your hands in place, take a breath in, and say “ha!” You should feel your diaphragm jump under your hands.

Try to fill your lungs with the biggest breath you can, and let it out as slowly as you can with a hissing sound.

Try it again, and while you are hissing have a partner count how long you can make the hissing sound or (harder) how long you can make the sound “ahhh.” If you were to practice this every day, you would build the muscle and be able to make sound for longer periods of time. This ability is a needed asset for an opera singer.

A few times during the performance, try to decide which passages would require the most breath control.
Step 1~Know the story!

In opera, it is important to know as much as possible about what is going on beforehand, including the ending. Once the music, the voices, the setting, the lights, and the dramatic staging come together at the performance, audience members will be able to fit all the elements seamlessly together into the plot which becomes the springboard for the real power of opera.

Step 2~Experience the music!

Composers use many tools to communicate with music. They create melodies that evoke a variety of emotions. They use tempos (how slow or fast) and dynamics (how loud or soft) and rhythms (the frequency and pattern of beat.) They choose particular instruments to add color to the music they have written. Think of instrument choice as a type of painting for your ears. The term “soundscape” is often used in describing the music of an opera, and it can set the atmosphere, give information about characters, and the plot. What is it telling you?

Step 3 ~Understand the singers!

Opera singers are vocal athletes. They practice every day to exercise their vocal chords and their enormous breath control. The combinations of notes that they have to sing are very difficult, and the things that they can do with their voices are extreme. You can easily compare a regular singing voice and an opera singing voice to a weekend jogger and a gold-medal-winning Olympic track champion. BUT, the reason that their voices are prized is that they can express so much emotion on a grand scale.

Step 4~Plunge in!

This is the most important step. Everything about opera is over-the-top, on the edge, enormous in every way. It’s an art form that thrives on its intensity and passion. Opera stories portray people at their ultimate highs and lows. The singers and the music communicate what the characters experience in ways that words alone cannot. You have to let go, allow yourself to stop thinking and analyzing and simply FEEL THE EMOTION!

(with acknowledgements to Opera 101 by Fred Plotkin for idea organization above)
CINDERELLA
Nashville Opera
presents

**Cinderella (La Cenerentola)**

Music by Gioacchino Rossini
Libretto by Jacopo Ferretti
Based on the fairy tale *Cinderella*
First performance: Teatro Valle, Rome, on January 25, 1817

---

**Cast**

John Hoomes, Stage Director
Dean Williamson, Conductor

Angelina (Cinderella)  Leah Wool, mezzo-soprano
Prince Ramiro  Javier Abreu, tenor
Dandini  Corey McKern, baritone
Don Magnifico  Jason Hardy, bass
Alidoro  Ryan Kuster, bass
Clorinda  Kristina Bachrach, soprano
Tisbe  Caitlin McKechney, mezzo-soprano

---

**Performances**

Friday, January 25, 2013, 8 PM
Sunday, January 27, 2013, 2 PM
Tuesday, January 29, 2013, 7 PM
James K. Polk Theater
Tennessee Performing Arts Center
Nashville, Tennessee

Opera Insights Preview
One hour prior to curtain

**Tickets**

Available at TPAC Box Office
(615-782-4040)
Or
The Nashville Opera Offices
615-832-5242
www.nashvilleopera.org

---

**Sponsors**

Ingram (Guardian Sponsor)
The HCA Foundation on behalf of HCA and the TriStar Family of Hospitals (Season Sponsor)
Nashville Opera Guild, Metro Nashville Arts Commission, Tennessee Arts Commission,
Sheraton Nashville Downtown Hotel, Seiler Pianos (Season Sponsors)

**Study Guide Contributors:**
Stuart Holt, Director of Education and Outreach
Laura Bouffard, Arts Administration Intern
The Story

Act I

In the run-down mansion of Don Magnifico, Baron of Montefiascone, his two daughters, Clorinda and Tisbe, try on clothes while Angelina (Cinderella), his stepdaughter who serves as the family maid, sings a song about a king. When a beggar appears, the stepsisters wish to send him away, but Cinderella offers him bread and coffee. Several courtiers arrive to announce that Prince Ramiro will soon pay a visit: he is looking for the most beautiful girl in the land to be his bride. Don Magnifico, awakened by the commotion, comes to investigate, scolding his daughters for interrupting his sleep. When he learns of the prince's visit, he urges the girls to capture the prince's interest to save the family's fortunes. They all leave for their rooms and Prince Ramiro—disguised as his own valet—arrives alone, so he can see the women of the household without revealing his true self. Cinderella is startled by the handsome stranger, and when he asks who she is, she gives a flustered explanation then excuses herself to respond to her stepsisters' call. When Don Magnifico enters, Ramiro says the prince will be along shortly. Don Magnifico fetches Clorinda and Tisbe, and they greet Dandini—Prince Ramiro's valet, disguised as the prince himself. The sisters fawn over Dandini, who invites them to a ball. Don Magnifico also prepares to leave, arguing with Cinderella, who does not want to be left behind. Ramiro sees how badly Cinderella is treated. The beggar, who came earlier, is actually Ramiro's tutor Alidoro in disguise. He reads a census list and asks for the third daughter of the household, and Don Magnifico replies that she is dead. Once Dandini has left with Don Magnifico, Alidoro reveals his identity to Cinderella and tells her she is to accompany him to the ball. He assures the girl that heaven will reward her purity of heart.

Dandini, still posing as the prince, escorts the two sisters into the royal country house and offers Don Magnifico a tour of the wine cellar, hoping to get him drunk. Dandini excuses himself from the sisters and says he will see them later.

In a drawing room of the palace, Don Magnifico is hailed as the prince's new wine counselor, and he and his attendants depart. Dandini tells the prince that the two sisters are selfish and shallow, which confuses Ramiro, who has heard Alidoro speak well of one of Don Magnifico's daughters. Clorinda and Tisbe rejoin Dandini; when he offers Ramiro as an escort for one of them, they turn their noses up at a mere valet. Alidoro announces the arrival of an unknown, veiled lady. When she lifts her veil, everyone senses something familiar about her.

Act II

In a room of the palace, Don Magnifico stews over this new threat to his daughters' eligibility. He leaves with the girls, and Ramiro wanders in, enchanted with the newly arrived guest because of her resemblance to the girl he met that morning. He hides himself as Dandini arrives with the magnificently dressed Cinderella. She politely declines his offer of courtship, saying she is in love with his valet. At this, the delighted Ramiro steps forth. To test his sincerity, Cinderella gives him one of a pair of matching bracelets, saying that if he really cares for her, he will find her. After she leaves, Ramiro, with Alidoro's encouragement, calls his men together so that the search can begin.

Once again the prince's valet, Dandini, faces Don Magnifico, who still believes he is the prince and insists he decide which daughter to marry. Dandini confesses he is a valet, and when Don Magnifico becomes angry, Dandini orders him out of the palace.

At Don Magnifico's house, Cinderella is once more in rags, tending the fire while singing her song. When she begins preparing supper, Dandini, no longer disguised as Ramiro, appears at the door, saying the prince's carriage has overturned in the thunderstorm outside. Cinderella, bringing a chair for the prince, realizes he is Ramiro; he in turn recognizes her bracelet. Confusion ensues as Don Magnifico and his daughters become angry at their defeat. Ramiro threatens them, but Cinderella asks him to show mercy. Her family still against her, Cinderella leaves with the prince, while Alidoro gives thanks to heaven for this happy outcome.

In the throne room of Ramiro's palace, Don Magnifico frantically tries to make sure the new princess won't punish him for his abuse, but she asks only that he finally acknowledge her as his daughter. Secure in her happiness, she asks the prince to forgive her stepfather and stepsisters. Overwhelmed, her father and stepsisters embrace her as she declares that her days of sitting by the fire are over.
What to Listen For

Overture

This famous piece is representative of Rossini’s overtures: starting out with a slow section, then moving into a faster part in classical sonata form.

Act I

“Una volta c'era un re” (Once upon a time there was a king) - Angelina enters with her theme, a ballad about the story of a king

“Miei rampolli femminini” (My female descendents, I disown you) – Don Magnifico’s aria to his daughters in which he describes a dream and its meaning

“Vasto teatro è il mondo” (The whole world is a stage) – Alidoro comforts Angelina after she is refused permission to go to the ball. This aria was actually composed by Luca Agolini, not Rossini.

“Zitto, zitto: piano, piano” (Quickly, Quickly: Quietly, Quietly) – The finale to Act I begins as a duet as Ramiro quizzes Dandini about the sisters and grows into a quartet as the sisters fight over the “prince”

Act II

“Si, ritrovarla io giuro” (Yes, I swear I will find her again) – Prince Ramiro declares his determination to find and wed Cinderella

“Storm Scene” – Cinderella sings her song, “Una volta c'era un re” as a storm rages. Thunder and a shepherd’s hymn are heard in the orchestra.

“Nacqui all'affanno” (I was born into sorrow and tears) – the closing aria in which Angelina sings her happiness and forgiveness of her family
Recommended Recordings

**AUDIO**

London Symphony Orchestra (1972)
Deutsche Grammophon
Angelina—Teresa Berganza
Prince Ramiro—Luigi Alva
Don Magnifico—Renato Capecchi
Conducted by **Claudio Abbado**

Teatro Comunale di Bologna (1993)
Decca
Angelina—Cecilia Bartoli
Prince Ramiro—William Matteuzzi
Don Magnifico—Alessandro Corbelli
Conducted by **Riccardo Chailly**

**VIDEO**

Teatro alla Scala (1981)
Deutsche Grammophon
Angelina—Frederica von Stade
Prince Ramiro—Francisco Araiza
Don Magnifico—Paolo Montarsolo
Conducted by **Claudio Abbado**
Sung in Italian with English subtitles

Metropolitan Opera (2010)
Deutsche Grammophon
Angelina—Elina Garanca
Prince Ramiro—Lawrence Brownlee
Don Magnifico—Alessandro Corbelli
Conducted by **Maurizio Benini**
Sung in Italian with English subtitles
Two days before Christmas in 1816, Gioachino Rossini and his librettist, Jacopo Ferretti, were brainstorming for Rossini’s next opera. The Vatican censor had rejected the proposed libretto for his contracted opera, so he had to come up with a new opera at the last minute. After proposing 20 or 30 subjects for an opera—some too serious for the Carnival season in Rome, others too complicated or difficult for the singers—Ferretti yawned, “Cinderella.” Rossini stood up and asked, “When would the draft be ready?” Ferretti replied “Tomorrow morning!” and Rossini told him “Good night” and fell asleep. This is Jacopo Ferretti’s account of how Rossini’s La Cenerentola, or Cinderella, was born. He gave Rossini an outline the next morning, and they completed the work together in 24 days. Today it is among the most performed operas in the world, as well as one of Rossini’s funniest and most famous.

Rossini’s version of the story of Cinderella borrows from several sources. The folk tale has existed for thousands of years with many variations but was first published by Charles Perrault, the founder of the fairy tale as a literary genre. His version of the folk tale was published in his collection The Tales of Mother Goose in 1697. Though there had been countless variations of the story, Perrault’s was the most memorable due to his addition of the glass slippers and the fairy godmother. Though based on Perrault’s tale, Rossini’s version of Cinderella was also shamelessly borrowed by French composer Nicolas Isouard’s 1810 opera Cendrillion. The changes Isouard made to Perrault’s tale, such as the substation of the stepfather for the stepmother and the disguise of the prince as his butler, were adopted by Rossini.

Always conservative with special effects on stage, Rossini also took Isouard’s idea to omit any traces of magic—notably the fairy godmother and the transformations of the mice and pumpkin. Instead, both Rossini and Isouard used the philosopher Alidoro to help Cinderella go to the ball. One divergence from both the fairy tale and Isouard’s opera, however, was Rossini’s removal of the glass slippers, with a pair of matching bracelets in their place. After the premiere of the opera, speculation emerged that the singer who played Cinderella had ugly feet. To this criticism, the diva wrote to a newspaper critic, “You miserable people who soil paper to earn undeserved attention from your readers! On Roman stages...it seemed that decency might be offended by displaying a slipper, and since it was a musical comedy it was easy to substitute a bracelet.”

Most likely due to the perceived betrayals to the known and loved story of Cinderella, reception of the opera was at first tepid, with little applause for the singers. Depressed with the opening night “fiasco,” as he wrote in his memoirs, Ferretti was assured by Rossini that “the carnival will not be over before everyone is in love with it. Before a year has gone by it will be sung by everyone, everywhere in Italy, and in two years it will enchant French and amaze English audiences. Theater managers will fight for it, and even more will the primadonnas.” The statement was accurate, and after only a few more performances the opera was a triumphant success.
About the Composer

Quick Stats

Full Name: Gioachino Antonio Rossini
Dates: February 29, 1792 – November 13, 1868
Nationality: Born in Pesaro, Italy. Died in Passy, France.

Life and Career

Gioacchino Rossini was born on leap day of 1792 into a family of musicians in Pesaro, a small town on the Adriatic coast of Italy. Rossini’s parents began his musical training early, and by the age of six he was playing the triangle in his father’s band. When the Austrians restored the old regime in Italy in 1796, Rossini’s father was sent to prison for having supported Napoleon; Anna took Gioacchino to Bologna, earning her living as a singer until she was eventually joined there by her husband.

Gioacchino remained at Bologna while his father played the horn in the bands of the theatres at which his mother sang, and he was taught to sight-read, play accompaniments on the pianoforte, and sing well enough to take solo parts in the church when he was ten years old. He was also a capable horn player, following in the footsteps of his father. In 1807 the young Rossini was admitted to a cello studio at the Conservatorio of Bologna, and to the counterpoint class of Padre P. S. Mattei. His compositional influences, however, are generally ascribed not to the teaching strict compositional rules he learned from Mattei, but to knowledge gained independently while scoring the quartets and symphonies of Haydn and Mozart.

When he was 18, Rossini produced his first opera, *La Cambiale di Matrimonio*. Between 1810 and 1813, Rossini produced operas of varying success, leading up to the enormous success of his opera *Tancredi* in 1813. Rossini continued to write operas for Venice and Milan during the next few years, but their reception did not compare to the success of *Tancredi*. In 1815 he retired to his home at Bologna, where he was offered contract at the Teatro San Carlo and the Teatro Del Fondo at Naples, to compose for each of them one opera a year.

His 1815 opera *Elisabetta regina d'Inghilterra* was greeted with enthusiasm, starring Isabella Colbran, who subsequently became the composer’s wife. In the beginning of the next year, his next opera, *Il Barbiere di Siviglia*, was so successful that although he reused the libretto of Giovanni Paisiello’s opera, the fame of Paisiello’s work was transferred to Rossini’s. Between 1815 and 1823 Rossini produced twenty operas, including *Otello*, borrowing from both Shakespeare’s play and Verdi’s opera. The opera *La Cenerentola*, or *Cinderella*, was as successful as *Barbiere*. In 1821, three years after the production of this work, Rossini married Isabella Colbran and returned to Bologna.

In 1823, at the suggestion of the manager of the King’s Theatre, London, he came to England, where he was given a generous welcome. In 1824 he moved to Paris and became musical director of the Théâtre Italien, and was subsequently rewarded with the offices of chief composer to the king and inspector-general of singing in France.

The successful 1829 production of *Guillaume Tell*, the overture to which is one of the most famous works in all of classical repertoire, brought his career as an operatic writer to a close. He returned to Bologna, anxious to be with his father after the death of his mother. He returned to Paris in November of that year and continued to compose music, but his life during the period from 1832 to his death in 1868 was mostly quiet and secluded. He devoted most of his time to his long-time hobby of cooking.

His first wife died in 1845, and in 1847 he married Olympe Pelissier, who had modeled for the French painter Horace Vernet. After living for a time in Florence he settled in Paris in 1855, where his house was a center of artistic society. He died at his country house at Passy on November 13, 1868 and is buried in Père Lachaise Cemetery in Paris.
Other Notable Works

*The Barber of Seville* (1816) - libretto by Cesare Sterbini, based on Pierre Beaumarchais's opéra comique

*Otello* (1816) – libretto by Francesco Maria Berio di Salsi, based on Shakespeare's play *Othello*

*Armida* (1817) – libretto by Giovanni Schmidt, based on scenes from an epic poem by Torquato Tasso

Of Further Interest

-Rossini was reportedly very lazy and forgot to write the overture of *The Thieving Magpie*; the producer locked him in a room the day before the first performance in order to write the overture. Rossini then threw each sheet out of the window to his copyists, who wrote out the full orchestral parts.

-Rossini was known to write at lightning speed. He felt one should wait to write the overture for an opera "until the evening before opening night. Nothing primes inspiration more than necessity, whether it be the presence of a copyist waiting for your work or the prodding of an impresario tearing his hair. In my time, all the impresarios of Italy were bald at 30… I wrote the overture of *Otello* in a small room of the Palazzo Barbaja, where the baldest and rudest of directors had shut me in. I wrote the overture of the *Gazza Ladra* the day before the opening night under the roof of the Scala Theatre, where I had been imprisoned by the director and secured by four stagehands. For the *Barbiere*, I did better: I did not even compose an overture, I just took one already destined for an opera called *Elisabetta*. Public was very pleased."

-Rossini borrowed heavily from his own works, as well as other composers he contracted to write arias for him; in *La Cenerentola*, he saved some time by reusing an overture from *La gazzetta* and part of an aria from *The Barber of Seville*, and by enlisting a collaborator, Luca Agolini, to write the *secco* recitatives and three arias.

-A characteristic mannerism in his musical writing earned him the nickname of “Monsieur Crescendo"

-Rossini often composed in the comfort of his bed: One day an impresario visited him and found him writing music in his bed. Rossini, without even looking at him, begged him to collect a sheet of music that had fallen from the bed to the floor. When the impresario picked it up, Rossini gave him the other sheet he was writing on and asked him: “Which one do you think is the better?” “But… they are completely alike...” he said. Rossini answered, “Well... you know... it was easier for me to write another one than to get off the bed and search and pick up the first one and then come back to bed...”

-Rossini was cautious about the limited potential of stage effects, leading to his *Mosè in Egitto* having a disastrous scene depicting the passage of the Israelites through the Red Sea, when the clumsy defects in stage contrivance raised such a derisive laugh that Rossini was eventually compelled to add a chorus to divert the audience’s attention from the dividing waves.

- After Rossini’s death, Giuseppe Verdi immediately began collaborating with multiple composers on a requiem for Rossini. The music was written but was never performed; instead Verdi reused parts of it for different works. In 1970 the original Requiem was discovered, and it was premiered in 1989 by the German choral ensemble Gächinger Kantorei.
All classical singers fall into one of the categories listed below. A singer cannot choose his/her voice-type—it is something he/she is born with. Composers usually assign a voice type to a character based on his/her personality or age. Read these descriptions for specific examples.

**Women**

**Soprano:** The highest female voice, with a range similar to a violin. In opera, the soprano most often plays the young girl or the heroine (sometimes called the Prima Donna), since a high bright voice traditionally suggests femininity, virtue and innocence. Most women are sopranos. In *Cinderella*, Clorinda is sung by a soprano.

**Mezzo-Soprano:** Also called a mezzo; the middle female voice similar to an oboe in range. A mezzo’s sound is often darker and warmer than a soprano’s. In opera, composers generally use a mezzo to portray older women, villainesses, seductive heroines, and sometimes even young boys. Mezzo-Sopranos also often serve as the friend or sidekick to the soprano. In *Cinderella*, the roles of Tisbe and Angelina are sung by mezzo-sopranos.

**Contralto:** The lowest female voice, similar in range to a clarinet. Contraltos usually sing the roles of older females or special character parts such as witches and old gypsies. A true contralto is very rare—In *Cinderella*, Rossini originally intended the role of Angelina for a contralto, but is almost always sung by a mezzo-soprano.

**Men**

**Counter-tenor:** The highest male voice, which was mainly used in very early opera and oratorio (a genre of classical vocal music similar to opera but generally based on a religious topic and accompanied by a choir). The voice of a countertenor sounds very much like a mezzo-soprano’s voice and they often sing the same repertoire. Like the contralto, true countertenors are very rare. There is no counter-tenor in *Cinderella*.

**Tenor:** Usually the highest male voice in an opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor typically plays the hero or the love interest in an opera. The role of Prince Ramiro in *Cinderella* is sung by a tenor.

**Baritone:** The middle male voice, close to a French horn in range and tone color. The baritone usually plays villainous roles or father-figures. In Rossini’s *Cinderella*, Dandini is a baritone.

**Bass:** The lowest male voice, it is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. In *Cinderella*, both Don Magnifico and Alidoro are basses.
About our Cast

The Nashville Opera is honored to present the following artists in this production of *Cinderella*:

**Stage Director**  
**John Hoomes**, Artistic Director of Nashville Opera  
*Nashville Opera Credits*: *Elmer Gantry, Samson & Deliah, Il Trovatore, Aïda, Roméo & Juliette, Salome*  
*Other Appearances*: Florentine Opera, Augusta Opera, Mobile Opera, Opera New Jersey, Indianapolis Opera

**Conductor**  
**Dean Williamson**  
*Nashville Opera Credits*: *Roméo & Juliette, Samson & Deliah*  
*Other Appearances*: Opera Cleveland, San Francisco Opera, Seattle Opera, Chautauqua Opera

**Angelina (Cinderella)**  
**Leah Wool**, mezzo-soprano  
*Nashville Opera Debut*  
*Other Appearances*: Utah Opera, Gotham Chamber Opera, Glimmerglass Opera, Kentucky Opera

**Don Ramiro**  
**Javier Abreu**, tenor  
*Nashville Opera Debut*  
*Other Appearances*: Austin Lyric Opera, Fort Worth Opera, Opera New Jersey, Wolf Trap Opera
Dandini  
Corey McKern, baritone  
Nashville Opera credits: La bohème, Le Nozze di Figaro  
Other Appearances: New York City Opera, Santa Fe Opera, Tulsa Opera, Michigan Opera Theatre

Don Magnifico  
Jason Hardy, bass  
Nashville Opera Credit: La bohème  
Other Appearances: New York City Opera, Arizona Opera, Madison Opera, Michigan Opera Theatre

Alidoro  
Ryan Kuster, bass  
Nashville Opera Debut  
Other Appearances: San Francisco Opera, Wolf Trap Opera Company, Opera Santa Barbara, San Antonio Opera

Clorinda  
Kristina Bachrach, soprano  
Nashville Opera debut: Mary Ragland Young Artist  
Other Appearances: Opera Company Philadelphia, Gotham Chamber Opera, Tanglewood Music Center

Tisbe  
Caitlin McKechney, mezzo-soprano  
Nashville Opera debut: Mary Ragland Young Artist  
Other Appearances: Opera New Jersey, Sarasota Opera, Opera Santa Barbara, Des Moines Metro Opera
NASHVILLE OPERA

It ain’t over ’til the HOT lady sings!

PUCCINI

MADAME BUTTERFLY
October 11 & 13, 2012 • TPAC Jackson Hall
The Patricia and Rodes Hart Production featuring the Nashville Symphony

LANG

THE DIFFICULTY OF CROSSING A FIELD
November 9, 10, 11, 2012 • Noah Liff Opera Center
Featuring ALIAS Chamber Ensemble

ROSSINI

CINDERELLA
January 25, 27, 29, 2013 • TPAC Polk Theater
Featuring the Nashville Symphony

MOZART

THE MAGIC FLUTE
April 11 & 13, 2013 • TPAC Jackson Hall
Featuring the Nashville Symphony

Season Tickets on sale! nashvilleopera.org, 615.832.5242
THANKS to our SPONSORS

TPAC Education is supported in part by the generous contributions, sponsorships, and in-kind gifts from the following corporations, foundations, government agencies, and other organizations:

Adams and Reese  Landis B. Gullett Charitable Lead Annuity Trust
Aladdin Industries Foundation, Inc.  The Mall at Green Hills
American Airlines  Dan J. and Fran F. Marcum Advised Fund*
American Constructors  Mary C. Ragland Foundation
AT&T  MDM Covenant Insurance
The Atticus Trust  Meharry Medical College
Bank of America  The Melting Pot
Baulch Family Foundation  The Memorial Foundation
Belle Meade Exterminating Company  Metro Nashville Arts Commission
BlueCross BlueShield of Tennessee  Miller & Martin, PLLC
BMI  Monell’s Dining and Catering
Brand Imaging  Music City Tents and Events
Bridgestone Americas Trust Fund  Nashville Convention and Visitors Bureau
The Broadway League  National Endowment for the Arts
Brown-Forman  National Health Investors
Café Coco  The NewsChannel 5 Network
Caterpillar Financial Services Corporation  Nissan North America, Inc.
Central Parking  NovaCopy
Classical Party Rentals  The Pfeffer Foundation
Coca-Cola Bottling Co.  Pilot Corporation
Community Foundation of Greater Chattanooga  Justin and Valere Potter Foundation
The Community Foundation  Premier Parking / Public Square Garage
of Middle Tennessee  Publix Super Markets Charities
Compass Executives  Purity Foundation
Corrections Corporation of America  Raymond James
Creative Developers, LLC  The Rechter Family Fund*
Delek U.S. Holdings  Regions Bank
Delta Dental of Tennessee  Sargent’s Fine Catering
Dollar General Corporation  Sheraton Nashville Downtown
Dollar General Literacy Foundation  Skanska
Dunn Bros. Coffee  Irvin and Beverly Small Foundation
Earl Swensson Associates, Inc.  South Arts
Enterprise Holdings Foundation  Southern Joint Replacement Institute
Ezell Foundation  SunTrust Bank, Nashville
FedEx Corporation  Target
FirstBank  The Tennessean
The Franklin Center for Skin & Laser Surgery  Tennessee Arts Commission
Patricia C. & Thomas F. Frist Designated Fund*  Vanderbilt University
Gannett Foundation  VSA Arts Tennessee
Gaylord Entertainment Foundation  Waller Lansden Dortch & Davis
Grand Avenue  The Walt Disney Company
GroupXcel  Washington Foundation
HCA Foundation on behalf of HCA and Wells Fargo
the TriStar Family of Hospitals  Wolf Trap Foundation for the Performing Arts
HCA-Caring for the Community  Wright Travel Agency
Hirtle, Callaghan & Company  XMi Commercial Real Estate
Ingram Charitable Fund*  *A fund of the Community Foundation of Middle
Ingram Industries  Tennessee
IronHorse Farms  Krispy Kreme Doughnut Corporation
Krispy Kreme Doughnut Corporation  WYK Commercial Real Estate

* A fund of the Community Foundation of Middle Tennessee

HOT Transportation grants underwritten by

Bridgestone Americas Trust Fund

Special thanks to the Mary C. Ragland Foundation for support of Nashville Opera’s Cinderella