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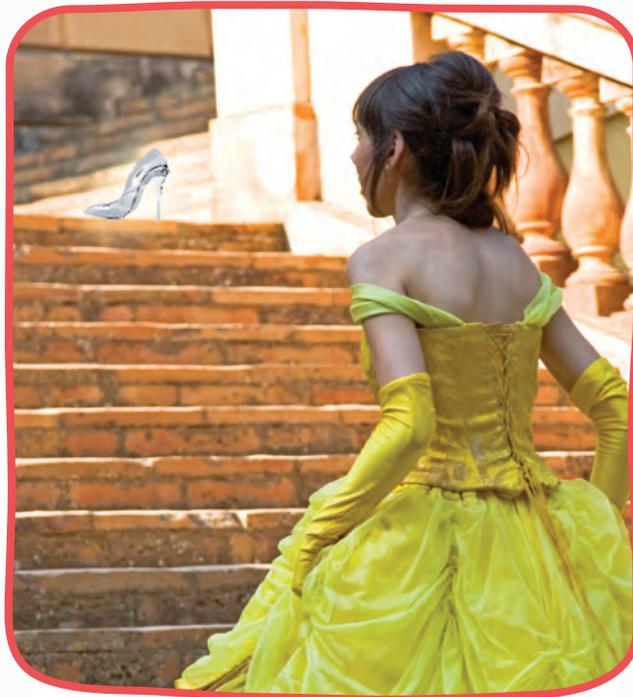
HOT SEASON FOR YOUNG PEOPLE

2012-2013

TEACHER GUIDEBOOK

# Cinderella

Nashville Opera



Photomontage by Cara Schneider



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**Jim Schmitz**  
Executive Vice President  
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## 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

### 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

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.

## In the Studio

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.

## In the Theater

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.

## Technical Rehearsals and Dress Rehearsals

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.

## Final Dress

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.

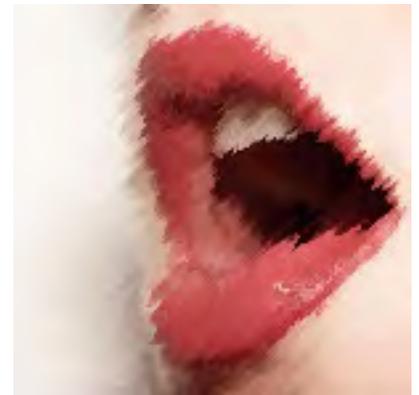
In opera, it specifically means that the singer may choose not to sing at full volume and not to push their voice to the utmost. However, the singing will still hold all the emotion and expression they have been working to convey from the music for the character. All of their acting will be at full power 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.

## Web Listen and Watch 1 [www.youtube.com](http://www.youtube.com)

- Go to YouTube and search “*La Cenerentola* Zitto Zitto.” The first video listed will be an excerpt of “Zitto, Zitto, Piano, Piano” from the Metropolitan Opera’s 2009 production with Prince Ramiro and his valet, Dandini, disguised as each other.
- Ask students to listen first. Even though the words are in Italian, there is a lot of other information in the sounds of the music and voice that communicate meaning. Ask them to describe the emotions the singer is expressing for that character. It is perfectly all right for students to have different interpretations. (The “Zitto, Zitto, Piano, Piano” clip is 5 minutes long, but listening to first minute and a half will be fine.) <http://www.youtube.com/watch?v=ZgIS0pSySmQ>
- Next, ask the students to watch the first part of this youtube video with its sub-titles. Ask students to share how the experience is different, once they know what is being said and they can see the other choices the director made in casting, costume, setting, and staging. Are they able to perceive the same emotions from the singers that they felt when listening only?

## Web Listen and Watch 2 [www.youtube.com](http://www.youtube.com)

- Search “*La Cenerentola*” and look for the videos of Cecilia Bartoli and Maria Callas (labeled.) Listening to a few minutes of either of these great singers will give students an idea of what the “coloratura” role sounds like for the mezzo-soprano lead of *Cinderella*, Angelina. Coloratura refers to elaborate melody, particularly in vocal music and especially in operatic singing of the 18th and 19th centuries, with runs, trills, wide leaps, or similar virtuoso-like material. Opera singers are vocal Olympians, able to perform technical and emotional extraordinary feats with their voices, as these videos clearly show. <http://www.youtube.com/watch?v=qVZNx39xYiA> and <http://www.youtube.com/watch?v=uEKMtC-jXHQ>



## Breathe like Singers

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!



Elina Garanča as Angelina (Cinderella)  
in Rossini's *La Cenerentola*

(with acknowledgements to *Opera 101* by Fred Plotkin for idea organization above)

 NASHVILLE  
OPERA  
adult study guide



# 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)

Prince Ramiro

Dandini

Don Magnifico

Alidoro

Clorinda

Tisbe

Leah Wool, mezzo-soprano

Javier Abreu, tenor

Corey McKern, baritone

Jason Hardy, bass

Ryan Kuster, bass

Kristina Bachrach, soprano

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](http://www.nashvilleopera.org)

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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

## 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 stewes 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.

## 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

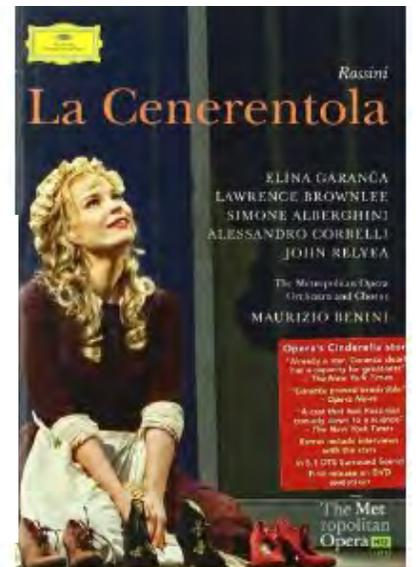
Angelina—Frederica von Stade  
Prince Ramiro—Francisco Araiza  
Don Magnifico—Paolo Montarsolo

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



## A Little Background

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.



IT WAS HER FAIRY GODMOTHER!

Oliver Herford's illustration of Cinderella and her fairy godmother based on Perrault's fairy tale

Though based on Perrault's tale, Rossini's version of Cinderella was also shamelessly borrowed by French composer Nicolas Isouard's 1810 opera *Cendrillon*. The changes Isouard made to Perrault's tale, such as the substitution 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.



The famous artist Alessandro Sanquirico's original scenery from the 1817 premiere at la Scala

## 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.



Giuseppe Cassioli's monument to Rossini in the Basilica of Santa Croce, Florence, built in 1900

## Other Notable Works

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*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

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-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.

# On Operatic Voices

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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

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**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.



soprano.

## Men

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Don Jose, in Bizet's *Carmen* is sung by a tenor.

**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



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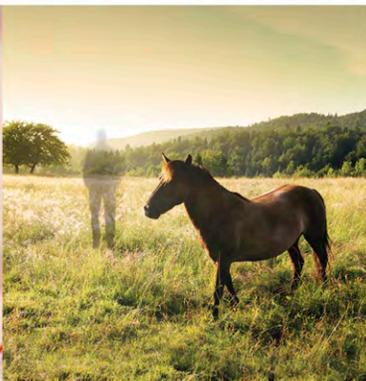
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