

La Cenerentola
Rossini's Cinderella Story



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Enter the wonderful world of opera!

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What To Expect At The Opera

Are you unsure about how to act, what to wear or what you are going to see at the Opera? You are not the only one! Many others, students and adults, are nervous about their first trip to the opera. Read the truth behind some of the most popular opera myths and see if they answer some of your questions about the opera as well!

Myth #1: OPERA IS BORING AND STUFFY.

Not true! Operas tell some of the most interesting, scandalous, and beautiful stories of all time. It is not unusual to find love triangles, murders, fatal illnesses, and messages from beyond the grave. It's like *Days of Our Lives* set to music!

Myth #2: OPERA IS SUNG IN A FOREIGN LANGUAGE SO I WON'T UNDERSTAND THE STORY.

We can help! It is true that many operas, like *La Cenerentola*, are sung in languages other than English. Since most people in our audience do not speak Italian, we project English translations, called **supertitles**, of the opera on screens above the stage. This way, you can follow along even if you do not understand the language. You also can read the synopsis of the opera before you arrive. Knowing the story will also help you follow along.

Myth #3: I NEED TO WEAR A TUXEDO OR A BALL GOWN TO THE OPERA.

While many people like to dress up when they go to the opera, it is definitely not required. Wear something that makes you feel comfortable, but remember that it is a special event and you may want to wear something a little nicer than ripped jeans and a sweatshirt!

Myth #4: IF I'M A FEW MINUTES LATE, NO ONE WILL CARE. AFTER ALL THE OPERA IS SO LONG, IT DOESN'T MATTER IF I MISS THE FIRST FEW MINUTES.

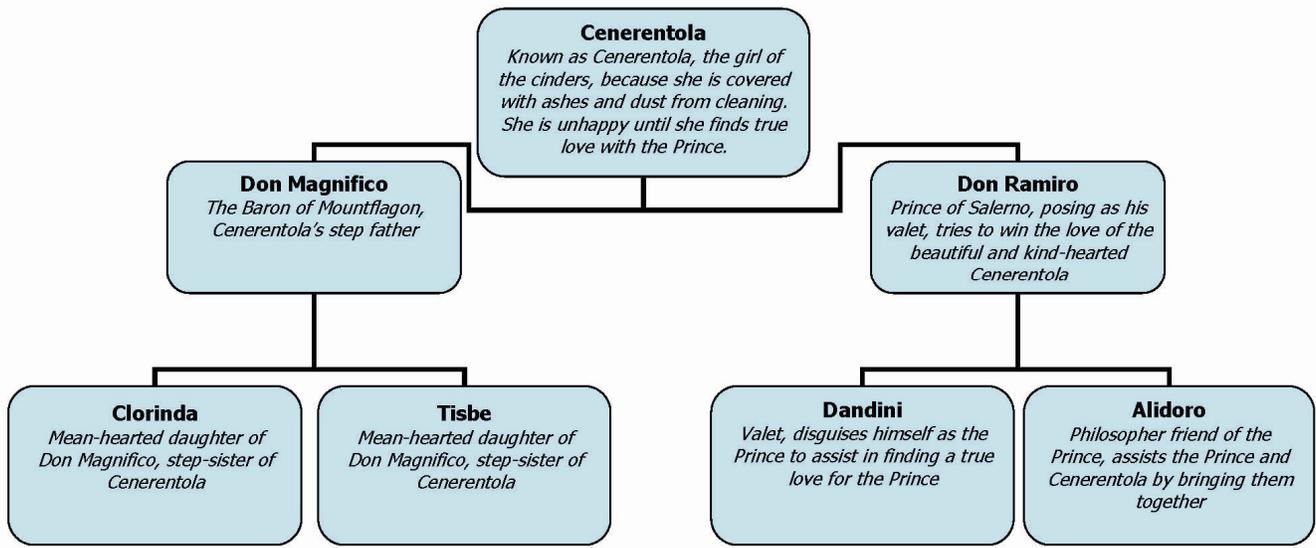
You don't want to miss the beginning! At most opera houses, the ushers will not seat you if you arrive after the opera has begun as it is disturbing to the rest of the audience and the performers. If you arrive late, you may need to wait until after the first act before you can enter the hall. And a lot happens in the first act!

HERE ARE A FEW MORE TIPS THAT MAY MAKE YOUR TRIP TO THE OPERA MORE ENJOYABLE

1. Remember: the opera is a live performance. You can hear the performers on stage and that means they can hear you too! Please refrain from talking or whispering during the opera. It is distracting to others around you as well as to the singers. Please do not leave your seat during the performance. This performance of *La Cenerentola* will be approximately three hours with one intermission.
2. If you have them, please turn off all cell phones, pagers, beeping watches and anything else that may go "beep" in the night!
3. Please do not take photographs or video or audio recordings of the performance.
4. After the orchestra has tuned, the auditorium will become quiet. The conductor, or maestro, will then enter the pit. It is acceptable (and appreciated) to applaud the maestro's entrance. After all, he/she worked very hard to bring this performance to life!
5. If you like what you have seen and heard, let the performers know! It is okay to applaud at the end of songs, called arias, and at the end of a scene. If you really liked what you heard, call out "bravo" (to the men on stage), "brava" (to the women) and "bravi" (for all on stage.) And of course, a standing ovation is always welcome!

Source: atlantaoepra.org

Cast of Characters



Stefano de Peppo
Don Magnifico



Lauren McNeese
Cinderella



Andrew Bidlack
Don Ramiro



Abigail Dueppen
Clorinda



Margaret Kohler
Tisbe



Sean Anderson
Dandini



Young Bok Kim
Alidoro

For detailed biographies and information on guest artists visit
www.intermountainOpera.org

Synopsis – **Rossini's *La Cenerentola*** (Cinderella) ossia *La bontà in trionfo* (or *Goodness Triumphant*)

ACT I- *the fairy-tale past*

In the rundown castle of Don Magnifico, his daughters Clorinda and Tisbe are in the middle of one of their usual arguments. Their stepsister Angelina, whom everyone calls Cenerentola, serves as the family maid. She is singing her favorite song about a king who married a common girl (*Una volta c'era un re*).

There is a knock on the door and Alidoro, tutor to Prince Ramiro, enters dressed as a beggar. The stepsisters want to send him away, but Cenerentola takes pity on him and gives him bread and coffee. Courtiers arrive to announce that the prince himself will soon pay a visit. He is throwing a ball at which he will choose the most beautiful girl in the land to take as his bride. Magnifico imagines restoring the family fortune by marrying one of his daughters to the wealthy prince (*Miei rampolli femminini*). When the room is empty, Ramiro enters alone, dressed in his servant's clothes so he can freely observe the prospective brides. Alidoro has told him that there is a girl in the house worthy to be a princess, and Ramiro is determined to find out who she is.

Cenerentola returns, meets the stranger, and the two of them fall in love at first sight (*Duet: Un soave non so che*). He asks her who she is but she can only stammer a confused explanation and run away. Then Dandini, the prince's valet, arrives pretending to be the prince (*Come un'ape ne'giorni d'aprile*). To Ramiro's amusement, Magnifico, Clorinda, and Tisbe fall over themselves flattering this prince, who invites them to the ball. Cenerentola asks to be taken along but Magnifico refuses. Ramiro sees how badly Cenerentola is treated. Alidoro re-enters claiming that there is a third daughter in the house but Magnifico maintains she has died. Left alone with Cenerentola, Alidoro tells her he will take her to the ball and explains that God will reward her good heart (*Vasto teatro è il mondo*).

At the royal residence, Dandini, still disguised as the prince, entertains the sisters. Magnifico is dispatched to the royal wine cellar while the sisters vie for the attentions of the "prince." Magnifico tastes many wines and is awarded the title of "Supervisor of the Cellar."

Dandini shares with the prince his negative opinion of the two sisters (*Zitto zitto, piano piano*). But both men are confused since Alidoro has spoken well of one of Magnifico's daughters. Clorinda and Tisbe appear searching for their absent "prince." When Dandini offers Ramiro as a husband to the sister the prince does not marry, they are outraged at the idea of marrying a servant. Alidoro enters with a beautiful unknown lady who strangely resembles Cenerentola. Both Dandini and Ramiro immediately ignore the sisters and swoon over the stranger. Unable to make sense of the situation, they all sit down to supper, wondering what could possibly happen next (*Signor, Altezza è in tavola*).

ACT II.

Magnifico fears that the arrival of the stranger could ruin his daughters' chances to marry the prince. Cenerentola, tired of being pursued by Dandini, tells him that she is in love with his servant. Overhearing this, Ramiro is overjoyed and reveals himself to her as the prince. Cenerentola, however, tells him that she will return home and that he shouldn't follow her. If he really cares for her, she says, he will find her. The prince resolves to win the mysterious girl (*Sì, ritrovarla io guiro*). Meanwhile, Magnifico, who still thinks that Dandini is the prince, confronts him, insisting that he decide which of his daughters he will marry. Dandini first advises him to be patient then reveals that he is in fact the prince's servant (*Duet: Un segreto d'importanza*).

Magnifico and the sisters return home in a bad mood and order Cenerentola, again in rags, to prepare supper. During a thunderstorm (*Temporale*), Ramiro's carriage breaks down in front of Magnifico's castle and the prince takes refuge inside. Cenerentola and Ramiro recognize each other and the hopes of Clorinda, Tisbe and Magnifico are dashed (*Sextet: Siete voi?*). When Ramiro threatens Magnifico and his daughters who are unwilling to accept defeat, Cenerentola asks him to forgive them.

At the prince's palace, Ramiro and Cenerentola celebrate their wedding. Magnifico tries to win the favor of the new princess, but she asks only to be acknowledged at last as his daughter. Born to misfortune, she has seen her life change and invites her family to join her, declaring that the days of sitting sad and alone by the fire are over (*Non più mesta*).

MEET THE COMPOSER...

Gioacchino Rossini (1792-1868)



Gioacchino Rossini was born on February 29, 1792, in Pesaro, Italy. His father, Giuseppe, was the town trumpeter as well as a horn player in the local brass band. His mother, Anna, was a baker's daughter. They were both members of a traveling theatrical company, Giuseppe playing in the orchestra and Anna singing on stage. As a child, Rossini studied singing and horn playing at home. At the age of twelve, the family settled in Bologna, Italy, where he could pursue his musical studies to the fullest. He soon began to earn money as a chorus master, an accompanist and a singer, particularly in churches. His work in music was so impressive that at the age of fourteen he was awarded a great honor – he was elected a Fellow of the *Accademia Filarmonica*. At age fifteen, he entered the conservatory where he pursued studies in composition, counterpoint, cello and piano. He was particularly interested in studying the music of Haydn and Mozart, and he imitated their orchestration and fluency. During his lifetime, Rossini was described as the “Italian Mozart,” a compliment he must have thoroughly enjoyed because he considered Mozart his idol. Like Mozart's, Rossini's music has laughter, and he understood the human voice and its possibilities.

Rossini wrote his first opera in 1810, *La Cambiale di Matrimonio* (The Marriage Contract), at the age of eighteen. By his twenty-second birthday, he had several successes to his credit. By 1829, he produced thirty-six operas. From then until his death on November 13, 1868, he composed only nonoperatic music at sporadic intervals.

La Cenerentola (Cinderella), Rossini's nineteenth opera, was composed in a remarkable twenty-four days before premiering in Rome on January 25, 1817. The original story of “Cinderella” used by Rossini had been written by Charles Perrault, a Frenchman who lived in the seventeenth century. Before Rossini set this well-known fairy tale, the story had attracted at least three other composers. Rossini and his librettist, Jacopo Ferretti, made some surprising changes in Perrault's story. They decided to base their libretto on Charles-Guillaume Etienne's libretto for the opera *Cendrillon* (Cinderella) by Nicolas Isouard. This opera based on the Cinderella story was first performed in Paris in 1810. Being a very practical man and unattracted to the supernatural, Rossini decided to remove all magic from the tale. He concentrated instead on the opposing qualities and characters of the leading figures in the story. Thus, there is no fairy godmother, no pumpkin coach, no horses and footmen made of mice, no midnight chiming bell, and above all, no glass slipper. Instead, it is the Prince's friend and tutor, Alidoro, who manipulates the plot so that Cinderella wins the Prince. Rossini retains the two ugly and self-centered step-sisters, but the wicked step-mother becomes a step-father, whose character is more sympathetic but also somewhat bumbling.

Originally, Rossini planned to call his opera by the original name given to its heroine, “Angelina,” with the subtitle “The Triumph of Goodness,” as if to emphasize the human rather than the magical quality of the work. While he decided to call the opera *La Cenerentola*, goodness still triumphed. The work ends with one of the most beautiful and difficult arias ever written, in which Cinderella forgives her sisters for past wrongs, telling them she will not only be a sister to them but a friend to them as well.

There are wonderful human insights in Rossini's operas. His ability to transform characters into people with whom the audience can relate is what he did quite well through his music. That is why the composer and his music, particularly his operas, are still celebrated today, more than two hundred years after his birth.

Source: Rough Guide to Opera 4th Edition

Meet Our Conductor

Ari Pelto – Conductor

With performances that have been called poetic, earthy, vigorous and highly individual, conductor Ari Pelto is in demand at elite opera houses, ballets, symphonies and conservatories throughout the United States. Since his 2004 début at New York City Opera with Verdi's *La Traviata*, Mr. Pelto has been engaged as a regular guest there, returning for *Madama Butterfly* ("to die for" according to the New York Sun), Jennifer Griffith's *The Dream President*, *La Bohème*, and *Carmen*. Recent highlights and upcoming opera house engagements include *La Bohème* with the **Opera Theatre of St. Louis** and the **St. Louis Symphony**, *The Cunning Little Vixen* at **Chautauqua** (where he "led a taut, rakish, and, at the right times, sentimental reading of this tricky score," according to Opera Today), *Rusalka* and *La Bohème* at **Boston Lyric Opera**, *Roméo et Juliet* at **Minnesota Opera**, *The Magic Flute*, *Figaro*, and *Hansel and Gretel* at **Portland Opera**, as well as *Carmen* and *Hansel and Gretel* at **Utah Opera**.



He has also been a regular guest conductor of the **Atlanta Ballet**. Of a performance of Prokofiev's *Cinderella*, the Atlanta Journal Constitution wrote, "Under Ari Pelto's baton, the orchestra has never sounded better, nor the chemistry between pit and stage been quite so palpable." In 2012, he collaborated with Twyla Tharp on the premiere of her new ballet, *The Princess and the Goblin*. Mr. Pelto has conducted operas of Mozart and Stravinsky at the **Curtis Institute of Music**, Gluck and Mozart at the **Juilliard School**, Puccini and Massenet at **San Francisco Conservatory**, and Stephen Paulus and Raffaello de Banfield at the **Manhattan School of Music**. At the **Oberlin Conservatory**, he has led works of Mahler, Mozart and Poulenc, and at **New York University**, works of Sibelius, Brahms, Dvorak and Martinu.

In addition, Mr. Pelto works regularly at the country's most prestigious young artist programs. At **San Francisco Opera's Merola**, he has conducted *Così fan tutte* and Britten's *Rape of Lucretia*, in which he "evoked superb vigor and stylish beauty of playing," according to the San Francisco Classical Voice. At **Wolf Trap**, he inaugurated a new production of *Le Nozze di Figaro* and led a *Don Giovanni* "shaped and paced with consummate skill," per The Washington Post. He recently premiered new productions of *Figaro* and *Falstaff* at the **New National Theatre, Tokyo**, where for eight years he has been engaged as a regular faculty member and conductor. Elsewhere outside America, he has conducted in Italy, Germany, and Bulgaria.

Mr. Pelto has also been a frequent guest with the **Florida Orchestra** and **Toledo Symphony**. From 2000-2002 he was Assistant Conductor of the **Florida West Coast Symphony** (now the **Sarasota Orchestra**) where he conducted over thirty concerts. During the same period, he led two tours of the **Western Opera Theater** (San Francisco Opera's national touring company) conducting *La Bohème* in twenty states and *Così fan tutte* in twenty-one.

Mr. Pelto studied violin performance at **Oberlin**, and conducting at **Indiana University**.

Meet our Director



Stage Director Benjamin Wayne Smith brings a balance of practical experience and innovative storytelling to his productions. His work has been hailed by Opera News as “full of comic inventiveness.” He has led fifteen new productions since 1999 ranging from Mozart’s *Così fan tutte* and *Don Giovanni* to Conrad Susa’s modern treatment of *The Dangerous Liaisons*.

Ben has directed for Seattle Opera’s Young Artist Program, Tacoma Opera, Asheville Lyric Opera, Opera Theatre of Pittsburgh, The Intermountain Opera Association, the Young Artist Program at Pittsburgh Opera, the University of Cincinnati/CCM, Baldwin-Wallace College and The Opera Theater of Lucca, Italy. Other projects included a new production of Britten’s *The Turn of the Screw* and a return to Intermountain Opera for his second *Così fan tutte*.

Recent productions include *Don Giovanni*, *The Mikado*, a double bill of *Trouble in Tahiti* with *Pagliacci*, and *Il barbiere di Siviglia*. In 2009/11 Ben served on the faculty of CCM Spoleto where he was stage director and dramatic coach.

In 2010, Ben recently finished his tenure as the Resident Assistant Director at Seattle Opera where he worked on eleven productions over two years. He has also worked as an Assistant Director for Washington National Opera, Cincinnati Opera, Michigan Opera Theater, Pittsburgh Opera and the Opera Theatre of Pittsburgh.

In August of 2010, Ben joined the faculty at Baldwin-Wallace College as their first Director of Opera. In this capacity, he trains all of the vocal performance majors in a self-designed, eight semester opera workshop sequence.

Increasingly in demand as a clinician, Ben has given acting masterclasses at the University of Cincinnati/CCM, Penn State University, Western Kentucky University, University of Akron, University of Miami (Ohio), Mars Hill College (North Carolina), Oakland University (Michigan) and the Venture Theater in Montana.

Ben holds an MFA in Opera Stage Directing from the University of Cincinnati where he studied with Nick Mangano, Nic Muni and Sandra Bernhard. He began his career in opera as a singer, performing twenty-one leading roles in opera, operetta and musical theater. He has logged over 250 performances in the U.S. and Italy.

Ben’s wife Bonnie is a percussionist, currently based out of San Diego. When not in the theater he can be found playing his ukulele or cooking for his family and friends.

History of the Opera

The word **opera** is the plural form of the Latin word **opus**, which translates quite literally as **work**. The use of the plural form alludes to the plurality of art forms that combine to create an operatic performance. Today we accept the word **opera** as a reference to a theatrically based musical art form in which the drama is propelled by the sung declamation of text accompanied by a full symphony orchestra.

Opera as an art form can claim its origin with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of theatrical activities expanded in Roman times and continued throughout the middle ages. Surviving examples of liturgical dramas and vernacular plays from medieval times show the use of music as an “insignificant” part of the action as do the vast mystery and morality plays of the 15th and 16th centuries.

Traditional view holds that the first completely sung musical drama (or opera) developed as a result of discussions held in Florence in the 1570s by an informal academy known as the **Camerata**, which led to the musical setting of Rinuccini’s drama *Dafne* by composer Jacopo Peri in 1597.

The work of such early Italian masters as Giulio Caccini and Claudio Monteverdi led to the development of a through-composed musical entertainment comprised of **recitative** sections (**secco** and **accompagnato**) that revealed the plot of the drama; followed by **da capo arias** that provided the soloist an opportunity to develop the emotions of the character. The function of the **chorus** in these early works mirrored that of the character of the same name found in Greek drama. The new “form” was greeted favorably by the public and quickly became a popular entertainment.

Opera has flourished throughout the world as a vehicle for the expression of the full range of human emotions. Italians claim the art form as their own, retaining dominance in the field through the death of Giacomo Puccini in 1924. Rossini, Bellini, Donizetti, Verdi, and Leoncavallo developed the art form through clearly defined periods that produced **opera buffa**, **opera seria**, **bel canto**, and **verismo**. The Austrian Mozart also wrote operas in Italian and championed the **singspiel** (sing play) that combined the spoken word with music, a form also used by Beethoven in his only opera, *Fidelio*. Bizet (*Carmen*), Offenbach (*Les Contes d’Hoffmann*), Gounod (*Faust*), and Meyerbeer (*Les Huguenots*) led the adaptation by the French which ranged from the **opera comique** to the grand full-scale **tragedie lyrique**. German composers von Weber (*Der Freischütz*), Richard Strauss (*Ariadne auf Naxos*), and Wagner (*Der Ring des Nibelungen*) developed diverse forms such as **singspiel** to through-composed spectacles unified through the use of the **leitmotif**. The English **ballad opera**, Spanish **zarzuela** and Viennese **operetta** helped to establish opera as a form of entertainment that continues to enjoy great popularity throughout the world.

With the beginning of the 20th century, composers in America diverged from European traditions in order to focus on their own roots while exploring and developing the vast body of the country’s folk music and legends. Composers such as Aaron Copland, Douglas Moore, Carlisle Floyd, Howard Hanson, and Robert Ward have all crafted operas that have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, and John Corigliano enjoy success both at home and abroad and are credited with the infusion of new life into an art form that continues to evolve even as it approaches its fifth century.

The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Second, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “**squillo**” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.



Within the five major voice types (**Soprano, Mezzo-Soprano, Tenor, Baritone, Bass**) there is a further delineation into categories (**Coloratura, Lyric, Spinto, Dramatic**) which help to define each particular instrument. The **Coloratura** is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The **Lyric** is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The **Spinto** is a voice which combines the beauty of a lyric with the weight and power of a **Dramatic**, which is the most “powerful” of the voices. The **Dramatic** instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving a unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

Singers are usually classified in the following ways:

Female Voice Types

- Soprano the highest voice often the heroine of the opera
- Mezzo-Soprano a soprano with a slightly lower range and heavier sounding voice, usually cast as a maternal type, female antagonist, or in a “trouser role” (playing a man); mezzo means “half”; halfway between soprano and alto
- Contralto or “alto” the lowest female voice

Male Voice Types

- Tenor the highest male voice often the hero or romantic lead
- Baritone between tenor and bass often cast as villain in tragic opera or as comic relief
- Bass the lowest male voice, sometimes in a comic role

OPERA PRODUCTION

Jobs in Opera

Many people come together in order to create each production. Members of the creative team include the singers, the conductor, the stage director, and the designers (sets, lighting, costumes, wig and make-up). Anyone can follow a career path in the arts if they dedicate time and hard work.

The Conductor

The conductor's job is to communicate information about the music and the timing to the singers on stage and to the orchestra in the pit through the gestures he makes, often using a baton. The conductor is usually referred to as "Maestro" (male) or "Maestra" (female.) A conductor trains for his or her work just like the singers: they will spend substantial time studying the orchestral score. This score will be mastered long before rehearsals even begin. The conductor uses the score to guide the singers and the orchestra.

The Stage Director

An operatic stage director faces many of the same challenges of a theatrical stage director, with a few extra concerns. A director must stage the opera to obtain the greatest emotional effect by moving the singers about with a natural flow that enhances the meaning of the story. However, they must do this without interfering with the music. Like a conductor, a stage director must be completely familiar with the musical score. The director must know the translation of the opera and be aware of everything that needs to happen both onstage and backstage.

The Stage Manager

The stage manager acts as a support system to the director in rehearsal. He or she records the blocking (where each person on stage stands or moves) and makes sure that cast members stay on script and have necessary props. As the lighting, sound and set change cues are developed, the stage manager meticulously records the timing of each as it relates to the score and other aspects of the performance, ensuring that the lighting and sound cues happen at the right time. Once the house opens for a performance, the stage manager takes control, calling the cues for the opera (this is known as "calling the show"), and also acts as a communications hub for the cast and crew.

The Singers

Professional singers are similar to professional athletes; they train for many years in order to become skilled at their professions. Most singers begin taking voice lessons while teenagers and continue through college and beyond. Unlike other singers, opera singers do not use microphones when they perform. For this reason, it takes many years for a great singer to learn to project his or her voice in order to sing opera. A singer may be 30 years old before his or her voice fully develops.

The Designers

The scenic designer creates sets that transform the stage into the appropriate location for the opera story. Sometimes the scenic designer also works as the costume designer and lighting designer, requiring the knowledge of an artist, an architect, and builder. A general knowledge of music is also necessary, along with a thorough knowledge of the score and the story for each operatic production that is being designed. The lighting designer creates effects with theater lights to make the stage look like another place. The costume designer works with the rest of the creative staff to make the best costumes to tell the opera's story. This person may also create wigs and makeup effects for the performers. Knowledge of historical dress is useful to the costume designer as he or she may need to recreate clothing from centuries past.

How does it all come together?

Intermountain Opera Bozeman is unique in its method producing opera. Up-and-coming young opera stars, the conductor and the director are hired from around the world and brought to Bozeman to work with local musicians in the chorus, orchestra and minor parts to produce the opera. Depending on the choice of opera, sets and costumes are either imported from New York or other opera companies or built here in Bozeman.

The singers are hired about six months or more before the opera performance. If the role is new to them, they need to learn the notes and the language, and they need to interpret the basic character on their own. Voice teachers help to make the voice work technically correct, and vocal coaches help with the language, style, and character development. All parts are memorized before they arrive before the first rehearsal.

The entire cast of an opera doesn't come together until approximately two weeks before the opening night. The singers, chosen by the Artistic Director for IOB, may not have met each other before the first rehearsal. The conductor leads them through the music with piano accompaniment, showing them his or her interpretation of tempo and phrasing. The stage director then shows them where and when and how to move around the stage and how to interpret the drama. The collaboration of conductor and stage director brings the opera's plot and music to life.

Once rehearsals begin, the artists work every day on musical interpretation and ensemble. These rehearsals are held in church basements, at MSU or other rehearsal spaces so the stage crew, props and costume people can work at Willson getting the sets, lighting, costumes, hair and make-up set for production. During the evening the artists move to the Willson along with the chorus and any other extras (supers) to work on blocking (how they move around the stage). Orchestra rehearsals are held in a different venue during these evenings. Daily rehearsals continue off site during the second week, and during the evenings the orchestra is combined with the cast and chorus for the last set of rehearsal before dress rehearsal.



Glossary of terms:

ARIA: A solo song written for a main character, which focuses on the character's emotion.

BEL CANTO: An Italian phrase literally meaning "beautiful singing." A traditional Italian style of singing that emphasizes tone, phrasing, coloratura passages and technique. Also refers to opera written in this style.

BLOCKING: Directions given to actors for on-stage movements and actions.

CADENZA [kuh-DEN-zuh]: A passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

COLORATURA: Elaborate ornamentation of vocal music written using many fast notes and trills.

CRESCENDO [kreh-SHEN-doh]: A gradual increase in volume. Orchestral crescendos were one of Rossini's trademarks.

CURTAIN CALL: At the end of a performance, all of the members of the cast and the conductor take bows. Sometimes this is done in front of the main curtain, hence the name curtain call. Often, however, the bows are taken on the full stage with the curtain open.

LIBRETTO: A little book; the text or words of an opera.

OPERA: Italian for "work." A libretto acted and sung by one or more singers to an instrumental accompaniment.

ORCHESTRA: The group of instrumentalists or musicians who, led by the conductor, accompany the singers.

OVERTURE: An orchestral introduction to an opera.

RECITATIVE: Words sung in a conversational style, usually to advance the plot. Not to be confused with aria.

SUPERNUMERARY: Someone who is part of a group on stage but doesn't sing. It is usually shortened to Super.

SUPERTITLES: Translations of the words being sung, or the actual words if the libretto is in the native language, that are projected on a screen above the stage.

SYNOPSIS: A written description of an opera's plot.

Special Thanks

Intermountain Opera Bozeman would like to thank the following for their generous support of our education and outreach programs

Dennis and Phyllis Washington Foundation

US Bank Foundation

Bozeman Area Community Foundation

Montana Cultural Trust/Montana Arts Council

Bozeman Public School District 7 - music supervisor Renee Westlake

Bozeman Public Schools and surrounding rural schools' Principals and Staff

Wendy Monson, Intermountain Opera Bozeman outreach coordinator