



2022/23 SEASON

STUDY GUIDE



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2022/23 STUDY GUIDE

LA CENERENTOLA

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Kurt Peterson (Don Ramiro) and Sylvia Tro Santafe (Cenerentola/Angelina) in *La Cenerentola*, 1996. Manitoba Opera. Photo: G Kopelow.

FAST FACTS

- o *La Cenerentola* is based on the story of *Cinderella* – a fairy tale with versions from all over the world.

- o During Rossini's lifetime, *La Cenerentola* was one of his most popular operas – even rivalling *The Barber of Seville*!

- o The first known use of the term “fairy tale” was by Marie-Catherine d'Aulnoy, a 17th-century French noblewoman who authored histories, memoirs, and fanciful literary tales which she called “contes de fées.”

- o Rossini's version of the Cinderella story doesn't include any of the magical or fantastic elements that make the story a fairy tale. Angelina's happily-ever-after ending is the result of her kindness and generosity, and the choices she makes.

- o Rossini wrote *La Cenerentola* in just three weeks when he was 25 years old. He saved some time by reusing music from some of his previous works: the overture to *La gazetta*, and part of an aria from *The Barber of Seville*.

- o *La Cenerentola* was written when Rossini was forced to scrap another opera he was writing, which could not be performed due to censorship in Rome.

- o Although critics initially disliked the opera, by 1826 it gained popularity outside of Italy, with performances held in Lisbon, London, and New York City.

- o The role of Angelina (or Cenerentola) was written for a coloratura contralto – a female singer with a low vocal range who specializes in ornamented passages. Today it is most often performed by a mezzo-soprano.



Jackalyn Short (Clorinda), Peter Strummer (Don Magnifico), and Marianne Bindig (Tisbe). *La Cenerentola*, Manitoba Opera 1996. Photo: G. Kopelow.

THE PRODUCTION

PRODUCTION INFORMATION

November 12, 15, 18, 2022

Dress Rehearsal/Student Night at the Opera: November 10, 2022

Centennial Concert Hall

Music composed by Gioachhino Rossini

Libretto by Jacopo Ferretti

Based on Cendrillon by Charles Perrault

Approximately 2 hours and 45 minutes in two acts, including one 20-minute intermission

Premiere Performance: Teatro Valle, Rome, January 25, 1817

Sung in Italian; projected English translations

PRINCIPAL CAST

Angelina/Cenerentola	Mezzo-soprano	LIZZY HOYT*
Don Ramiro	Tenor	JOHN TESSIER
Don Magnifico	Bass	PETER MCGILLIVRAY
Alidoro	Bass	KIRK EICHELBERGER
Clorinda	Soprano	ANDREA LETT
Tisbe	Mezzo-soprano	ADANYA DUNN*
Dandini	Baritone	NICHOLAS BORG*

*Manitoba Opera debut

Manitoba Opera Chorus

Winnipeg Symphony Orchestra

PRODUCTION

Conductor	TYRONE PATERSON	Costume Design	DEANNA FINNMAN
Assistant Conductor	MARIA FULLER	Lighting Design	SCOTT HENDERSON
Director	ROB HERRIOT	Stage Manager	ROBERT PEL
Chorus Master	TADEUSZ BIERNACKI	Assistant Stage Managers	KATHRYN BALL, HEATHER LEE BRERETON
Set Design	SHELDON JOHNSON	Projected Titles	SHELDON JOHNSON

INTRODUCTION & SYNOPSIS

LA CENERENTOLA

Everyone knows the story of Cinderella: a girl is mistreated by her stepsisters and stepmother; a fairy godmother gives her a magical transformation with a lovely dress and glass slippers, and a ride to a ball to meet a prince; she flees just before midnight leaving him with a slipper and the prince travels the kingdom in search of her.

La Cenerentola is an adaptation of the Cinderella story - only without any magic. This owes somewhat to Rossini's distaste for supernatural plot devices, and in no small part to the stage effects available at the Teatro Valle, where the opera premiered. Rossini's original title for the opera was "*La Cenerentola*," or "*Goodness Triumphant*." He wanted it to be clear that the kindhearted and long-suffering heroine of the story was justly rewarded for her compassion and generosity.

Keeping her wits about her, and with a little help from the wise Alidoro, Cenerentola finds the true love she has always known she deserved, and secures her happily-ever-after while still showing kindness and forgiveness to the stepfamily that has mistreated her for her entire life.

SYNOPSIS

Setting: A faraway kingdom

Act 1 Scene 1 – Don Magnifico's Home

Angelina is at work cleaning the house when her two stepsisters Clorinda and Tisbe interrupt, prattling on

about how beautiful they think they are. Angelina comforts herself by singing about a king who long ago searched his kingdom for a suitable wife, ignoring the women who flaunted their wealth and beauty and choosing instead a woman who exemplifies the virtues of innocence and goodness. Her stepsisters mock her song but they all pause when they hear a knock at the door. A beggar appears, dressed in rags and asking for charity. The stepsisters throw him out of the house, but Angelina gives him some food before sending him away. The beggar (Alidoro, in disguise) mysteriously claims that her kindness will be rewarded before nightfall. Suddenly a crowd appears – it's the entourage of the prince, Don Ramiro, delivering a message that the prince will arrive soon to invite Don Magnifico's daughters to attend a ball at his palace – at which he will select one woman to become his bride.

Clorinda and Tisbe go to wake their father and tell him about the prince's ball. Don Magnifico recounts to them a bizarre dream he had about a magical flying donkey that flew to the top of a belltower, which he interprets to portend great fortune and prosperity for him and his daughters. He instructs his daughters to dress and act

as though they are princesses, to impress Don Ramiro when they meet him.

The prince, disguised as a servant, arrives at Don Magnifico's home to clandestinely observe the sisters. Alidoro, he says, told him that one of the daughters of Don Magnifico is judicious and charming, worthy to be his bride. He trusts



La Cenerentola. Manitoba Opera, 1996. Photo: G. Kopelow

SYNOPSIS (CONTINUED)

Alidoro's judgment but wishes that he had the freedom to marry for love and not just to fulfill his royal duty. He runs into Angelina, and the two fall in love at first sight, despite neither knowing who the other is! When Don Magnifico appears with his daughters, they meet a man who they think is the prince, but who is really the prince's valet, Dandini, in disguise. Fawned over by Clorinda and Tisbe, the false prince flatters them and Don Magnifico, and invites them to attend a ball at his royal palace. Angelina begs her stepfather to allow her to attend the dance just for an hour – a request that he predictably denies, berating her for even daring to ask. Alidoro arrives, pointing out that his register of all the unmarried women in the land lists three daughters of Don Magnifico, demanding that the third daughter also be presented. Embarrassed, Don Magnifico claims that this third daughter died. Don Magnifico departs with the prince and Dandini, but Alidoro remains behind with Angelina and insists that she take his carriage to the palace, assuring her that innocence and goodness will be rewarded.

Act 1 Scene 2 – Don Ramiro's Palace

At the palace, Don Magnifico takes enthusiastically to his new appointment as Wine Steward to the prince while Don Ramiro and Dandini try to examine the character of the two sisters. The prince is unimpressed to learn that they are insolent, capricious, and vain. There is a commotion in the antechamber, and Alidoro announces the arrival of an unidentified woman. It is Angelina, of course, concealing her identity behind a veil. Her stepfather and stepsisters stare in disbelief when she reveals her face, unwilling to accept that this stunning stranger could be their very own Cenerentola. Don Ramiro, too, is struck by the uncanny resemblance she bears to the kind serving girl he met that morning.



Roxana Constantinescu as Angelina and John Tessier as Don Ramiro
Minnesota Opera, *La Cenerentola*, 2010. Photo: Michal Daniel

Act 2 Scene 1 – Don Ramiro's Palace

It is later in the evening, and Don Ramiro suspects that Dandini has fallen in love with the mysterious woman, whom he is increasingly certain is Cenerentola. Angelina declines Dandini's advances, telling "the prince" plainly that she is in love with another – his servant! Upon hearing this revelation, Don Ramiro leaps to her side, professing his love for her. Delighted, but cautious that her newfound love may not know who she really is, Angelina insists that he take the time to get to know her and examine her fortune and station before committing to a life with her. Instead of revealing her name, she gives him a bracelet and tells him to search for her – because she will wear the matching bracelet on her right wrist. After Angelina departs, Don Ramiro decides then and there that he will marry the woman who wears the bracelet. He instructs Dandini to clear the guests out of the palace, intent to begin his search for the mysterious woman immediately.

Act 2 Scene 2 – Don Magnifico's Home

Don Magnifico returns home with his daughters just as a storm begins. The downpour churns the roads into mud, and Don Ramiro's carriage is overturned – conveniently near the home of Don Magnifico. Still clutching to the idea that one of his daughters will become the prince's bride, Don Magnifico insists that the prince remain awhile and rest. When

SYNOPSIS (CONTINUED)

Cenerentola comes to wait upon the prince, he immediately spies the bracelet on her wrist and is overjoyed to have found her! Angelina realizes now that the man she loves is not merely a squire, but the prince himself. The prince rages at Don Magnifico and his daughters, swearing terrible punishment upon them for their abuse of Angelina. But rather than seeking any vengeance upon

her stepfamily, Angelina instead implores the prince to pity and forgive them, and let goodness triumph. They are soon wed, and once upon the throne Angelina pardons her family, and we can assume that they all live happily ever after.

PRINCIPAL CHARACTERS

ANGELINA/CENERENTOLA A kind and generous young woman

DON RAMIRO A prince

DON MAGNIFICO Angelina's greedy stepfather

ALIDORO A philosopher, the prince's former tutor

CLORINDA Don Magnifico's eldest daughter

TISBE Don Magnifico's youngest daughter

DANDINI The prince's valet



Sylvia Tro Santafe (Cenerentola/Angelina). *La Cenerentola*, 1996. Manitoba Opera. Photo: G. Kopelow

THE PRINCIPAL ARTISTS



LIZZY HOYT

ANGELINA/CENERENTOLA

"[She] whetted our appetites for more with her sparkling spot-on, effervescent coloratura passages" - *Winnipeg Free Press*

Powerhouse performer Lizzy Hoyt is a unique vocalist who transcends the limitations of musical genre. She made her Manitoba Opera debut at the Gala Concert (April, 2022), and takes to the main stage this fall in the title role in *La Cenerentola*. A nationally recognized Celtic songwriter, singer, and multi-instrumentalist (fiddle, guitar, harp), she is known for bringing history to life with her songs like "Vimy

Ridge," "New Lady on the Prairie," and "White Feather." Lizzy was awarded the Queen's Diamond Jubilee Medal by the Governor General of Canada for her outstanding contribution to commemorating Canadian veterans and history through music. She is an alumna of Manitoba Opera's Digital Emerging Artists Program (2020).

Her sparkling coloratura, original ornamentation, rich mezzo sound and dramatic sense allow her to deliver exceptional performances ranging from chamber cantatas to pinnacle roles such as the title roles in Rossini's *La Cenerentola* and Handel's *Ariodante*.



JOHN TESSIER

DON RAMIRO

"John Tessier, whose self-effacing comedy may be recalled from his Prince in *La Cenerentola*, remains an eager, open-voiced delight. Every floated note, High C or otherwise, presents a cushioned platform onto which he softly and deftly parachutes." - *Theatreview*

The Juno Award-winning tenor, John Tessier, has garnered international attention and praise for the beauty and honesty of his voice, for a refined style and artistic versatility, and for his handsome, youthful presence in the lyric tenor repertoire. He has worked with many of the most notable musicians

of our day including Plácido Domingo, Lorin Maazel, and Pinchas Zukerman. Mr. Tessier last performed with Manitoba Opera in the title role of Massenet's *Werther* (2018), and has been a member of the core faculty for its Digital Emerging Artists Program since 2020.

Equally comfortable in the genres of opera, oratorio and recital, Mr. Tessier is also an award-winning professor at the University of Alberta and is in high demand for coaching, master classes, and private consultations. His discography includes recordings on the Decca, Naxos, Telarc, BIS, Challenge Records and Dorian labels.

THE PRINCIPAL ARTISTS



PETER MCGILLIVRAY
DON MAGNIFICO

“Peter McGillivray as Don Magnifico, the step-father trying to advance his daughters’ interests... was funny from start to finish, with great moments of slapstick, and a rich baritone to match.” -*Schmopera*

Born in Saskatchewan and now based in northern Ontario, baritone Peter McGillivray has been described in the national press as “a gifted comic actor” with a “rich, flexible and strong voice.” In recent seasons he has been seen on opera and concert stages from coast to coast, specializing in comic

roles such as Dr. Bartolo in *The Barber of Seville*, Don Magnifico in *La Cenerentola*, Schaunard in *La Bohème*, and Falke in *Die Fledermaus*. He also excels in interpreting more dramatic fare such as Sharpless in *Madama Butterfly*, and concert performances of Handel’s *Messiah*, Mahler’s *Lieder eines fahrenden Gesellen*, Haydn’s *Creation*, and Mendelssohn’s *Elijah*. He has performed lead roles with the Canadian Opera Company as well as with opera companies in Dallas, Victoria, Vancouver, Edmonton, Calgary, Saskatoon, Manitoba, Hamilton, Ottawa, and Quebec City. Additionally, he spent the 2010/11 season on the roster of the Metropolitan Opera in productions of *La Bohème* and Strauss’ *Capriccio*.



KIRK EICHELBERGER
ALIDORO

Bass Kirk Eichelberger has been praised for “commanding the stage at every turn” (*San Francisco Chronicle*) and for his “resonant bass and riveting stage presence” (*Dayton City Paper*).

Recent engagements include Alidoro in *La Cenerentola* with Opéra de Montréal, Zuniga in *Carmen* for the Spokane Symphony and Opera Coeur d’Alene, Commendatore in *Don Giovanni* for Edmonton Opera, Don Basilio in *The Barber of Seville* for the Livermore Valley Opera, and Knowing in *Abraham in Flames* for the Merola Opera Program at San

Francisco Opera.

Mr. Eichelberger most recently performed with Manitoba Opera in the 2018 production of *Don Giovanni* in the role of Commendatore.

THE PRINCIPAL ARTISTS



ANDREA LETT
CLORINDA

Praised for her “clear voice soaring to stratospheric heights” (*Opera Canada*), locally based emerging soprano Andrea Lett has performed across Canada with companies including Saskatoon Opera, Manitoba Underground Opera, The Winnipeg Gilbert and Sullivan Society, and Opera Nuova, as well as San Francisco Opera and Santa Fe Opera.

Ms. Lett made her Manitoba Opera debut in 2018 as Zerlina in *Don Giovanni*, and took to the stage later that same season as the maid Berta in *The Barber of Seville* (2019).

“This young singer has all the right qualities to shine in the world of opera: she is beautiful, sings superbly, and is a remarkable actress.” - *La Liberte*



ADANYA DUNN
TISBE

Born and raised in Toronto, Canadian-Bulgarian mezzo-soprano Adanya Dunn made her American debut as Hermia in Britten’s *A Midsummer Night’s Dream* with the Santa Fe Opera in 2021 as an Apprentice Artist. In 2022, Adanya performed in concerts with the Orchestre philharmonique de Radio France conducted by Barbara Hannigan: in Ravel’s *Trois poèmes de Mallarmé* and in Mozart’s *Requiem* both in Paris and in Aix-en-Provence as part of the Festival de Pâques. Adanya is a 2022 member of Hannigan’s Equilibrium Young Artists. She makes her Manitoba Opera debut as Tisbe in *La Cenerentola*.

A winner of the 2021 Sylva Gelber Music Foundation Award and the 2020/21 recipient of the Hnatyshyn Foundation Developing Artist Grant, Ms. Dunn has also been a Michigan Winner of the Metropolitan Opera National Council Auditions 2020, and a three-time grant recipient from the Canada Council for the Arts.

Ms. Dunn was the Co-Founder of the innovative chamber music series *The Happenstancers* and in August 2020 founded Red Light Arts & Culture in Amsterdam, a not-for-profit foundation that promotes and adds to the rich cultural diversity of the Red Light District.

Ms. Dunn has performed with companies including Against the Grain Theatre, Soundstreams, the Luminato Festival, Tapestry Opera, and the Canadian Music Centre. Through consistent collaboration with composers, librettists, and collectives, she has premiered over 200 works.

THE PRINCIPAL ARTISTS



NICHOLAS BORG

DANDINI

Praised as “an engaging visual and vocal actor” (*Opera Canada*) with a “warm, sonorous baritone” (*Stage Door*), Nicholas Borg makes his Manitoba Opera debut in *La Cenerentola* as the prince’s valet, Dandini.

An avid arts advocate, Nicholas is a mentor for Pacific Opera Victoria’s Music Alive Quartet as well as for Opera InReach. He currently serves as the Operations Manager for the Amadeus Choir of Greater Toronto and the General Manager of Muse9 Productions.

Nicholas was a member of the Yulanda M. Faris Young Artist Program at the Vancouver Opera for their 2019/20 Season. He performed the roles of Baron Douphol in *La Traviata*, and Fiorello in *The Barber of Seville*. In the summer of 2020, Nicholas was involved in the Brott Opera Festival online and Manitoba Opera’s Digital Emerging Artists Program.

Nicholas is a graduate of the Masters in Opera Performance program at the University of Toronto, where he studied under the tutelage of renowned soprano Wendy Nielsen.

THE COMPOSER

Gioachino Rossini was born in Pesaro (now part of Italy, then part of the Papal States) on February 29, 1792. His mother was a singer of theatrical roles, and his father was a horn player in military bands. In 1799 his father was imprisoned for having been sympathetic to Napoleon's troops when they invaded Northern Italy. During this time, his mother took the young Rossini to Bologna; they were rejoined by Rossini's father in June of 1800.

By the time he enrolled in the Conservatory of Bologna at the age of 14, Rossini had learned to play the piano, to sing and to play the horn, and had already demonstrated his knack for speedy composition. He had composed *Six Sonatas* for strings in just three days at the age of 12. These sonatas demonstrate his skill at writing clear, songlike melodies. A year later he wrote his first opera, *Demetrio e Polibio*. At the Conservatory he learned to play the cello, and was taught counterpoint by Padre Stanislao Mattei (who also taught Donizetti). While there he also studied the string quartets of Haydn and Mozart. He was so fond of Mozart, in fact, that he was nicknamed "il Tedeschino" meaning "the little German."

Rossini left the Conservatory after winning the prize in 1808 for his cantata *The Cry of Harmony on the Death of Orpheus*, and his opera career launched with the successful production in Venice of his first comic opera, *The Marriage Contract*, in 1810. Even this early on, his operas were noteworthy for characteristics that would become hallmarks of his style including prolonged crescendos, driving rhythmic ostinatos, and complex ensemble numbers with overlapping and interconnecting vocal lines. Between 1810 and 1813, his operas were produced in Bologna, Venice, Rome, and Milan; the extremely successful *Tancredi* and *L'italiana*

in *Algieri* thrust him into the international spotlight, and by the age of 21 Rossini had become the most celebrated name in Italian opera.

In 1815, Rossini moved to Naples. A year later, he wrote what is now his best-known opera: *The Barber of Seville*. Using a new libretto written by Cesare Sterbini, Rossini set to work composing. He was familiar with an already-popular opera with the same title, written by Giovanni Paisiello. Rossini contacted the older composer, assuring him that the new opera would bear the title of *Almaviva, or The Futile Precaution*, to avoid eclipsing the previous work's success.

In 1822 Rossini married his first wife, the Spanish opera singer Isabella Colbran. The two moved to Vienna for a brief time, where Rossini met Beethoven (then in failing health), who encouraged the young composer to continue writing comic operas.



Rossini left Vienna for England in 1823 by way of Paris, where he was jubilantly received. After a five-month residency at the King's Theatre in London, he returned to Paris and was contracted by Charles X of France to write five operas in French per year – a contract which made him a considerably wealthy man, and guaranteed him a substantial pension. In 1829, Rossini wrote his final opera, *William Tell*. At the age of 37, with 39 operas to his name, Rossini retired, leaving Paris to return to Italy, and turned his attention towards his other passions: cooking and enjoying fine foods.

Rossini's abrupt retirement is the cause of much speculation. Accounts of his life and his letters show that he was prone to manic and depressive periods, suggesting he

THE PRODUCTION

may have struggled with what we now call bipolar disorder. He and Isabella separated in the 1830s; after her death in 1845, Rossini married Olympe Pélessier, who had been managing the retired composer's business affairs. In 1855, he returned to Paris, and began hosting gourmet dinners and musical gatherings that attracted renowned artists such as Franz Liszt, Camille Saint-Saëns, and Giuseppe Verdi. He even began to compose again – songs, and small works for chamber ensembles, which he whimsically titled “Sins of Old Age.”

He died of pneumonia in 1868 in his home in Passy, France. Following his death, Olympe remained at the villa in Passy the rest of her life, and saw the bequeathal of Rossini's fortune to the founding of a free Academy of Music in his native town of Pesaro which is still active today.

Rossini was buried in Paris, France, but his remains were transported for interment at the Basilica of Santa Croce in Florence, at the request of the Italian government in 1887.

THE LIBRETTIST



One of the most prolific opera librettists of the 19th century, **Jacopo Ferretti's** work was set to scores by composers including Donizetti, Mercadante, Pacini, Ricci, Rossi, Zingarelli, and Rossini. Ferretti was a master of the written

word, and fluent in Latin, Ancient Greek, French and English, as well as his native Italian. But even this was not enough to earn him a living as a writer, and he worked in a tobacco factory for a large portion of his life.

Ferretti's first libretto, and now perhaps his

most famous was actually a very last-minute affair. After multiple rejections, Ferretti and Rossini finally settled on the subject of *La Cenerentola* for a Christmas opera. Ferretti worked for days to put together his beautiful retelling of the Cinderella fairy tale, rushing to meet the deadline for the theatre manager.

When writing the libretto, Ferretti left out any magical or supernatural elements. In his foreward to the libretto, he wrote:

“I would like to inform you that it should not be regarded as a mistake if [Cenerentola] does not put in an appearance in the company of a magician who does conjuring tricks, or of a talking cat, and if she does not lose a slipper at the ball, as on the French stage or in a large Italian theatre,” he wrote. “The decisive factor was what can be done at the Teatro Valle in terms of staging.”

WHAT IS A LIBRETTO?

Libretto means “little book” in Italian. It refers to the written text of an opera set to music by the composer. Today, we commonly refer to an opera as being “by” the composer of the music, but the text is a vital component and is normally written first. In earlier times it was often regarded as more important than the music, and it was common for audience members to purchase the libretto to read.

Early composers were usually contracted to set music to a pre-existing text. Only later did composers (such as Mozart and Verdi) work in close collaboration with their librettists. A few composers - notably Wagner - wrote their own texts.



MUSICAL HIGHLIGHTS

“CENERENTOLA, VIEN QUA”

(“Cinderella, come here”)

Listen to the similarities between this number, in which Cenerentola is constantly called upon by her stepsisters, and the “Largo al factotum” from Rossini’s most famous opera *The Barber of Seville*. In both songs, Rossini uses repetition and a patter-like text to illustrate the exasperation of these busy characters.

[“Cenerentola, vien qua” \(Metropolitan Opera, 2009\)](#)

[“Largo al factotum” \(Metropolitan Opera, 2006\)](#)

“MIEI RAMPOLLI FEMMININI”

This great buffa aria is comically outrageous! Don Magnifico complains about being awakened by his noisy daughters, then shares a bizarre dream he just had which he believes is a portent of riches in his future.

[“Miei Rampolli Femminini” \(Metropolitan Opera, 2009\)](#)

“UN SOAVE NON-SO CHE”

It’s love at first sight when Don Ramiro (the Prince) and Angelina (Cenerentola) meet for the very first time. Neither has any clue who the other is, but they both know that they are in love.

[“Un soave non-so che” \(Metropolitan Opera, 2008\)](#)

“UNA VOLTA C’ERA UN RE”

In Cenerentola’s famous aria, she sings a fable about a king long ago who searches his kingdom for a woman who is kind, compassionate, and generous to become his wife.

[“Una volta c’era un re” \(Teatro all Scala, 1981\)](#)



Angela Mortellaro as Clorinda, Roxana Constantinescu as *La Cenerentola* (Angelina) and Victoria Vargas as Tisbe. Minnesota Opera, 2010.



Rachelle Durkin (Clorinda), Alessandro Corbelli (Don Magnifico), Patricia Risley (Tisbe). Metropolitan Opera 2009. Photo: Ken Howard



Opera Lyon, 2018. Photo: Murdo McLeod, *The Guardian*

CINDERELLA AND SIMILAR TALES

“Cinderella, Cendrillon, The Glass Slipper, Aschenputtel – the story dates from as early as 7BC, in the tale of a Greek slave girl who married the King of Egypt. Other versions come from Italy and France in the 17th century and the well-known German tale from the Brothers Grimm dates from 1812. The story can be found in different guises across other continents too, from Arabia to China.



Cendrillon - Line Engraving From An 1867 Edition Of The Perrault Fairy Tale Original Illustrated by Gustave Doré

- Irish National Opera, La Cenerentola program, 2019.

The story of Cinderella has been printed in many collections of fairy tales over the centuries, including the following volumes in Italian, French, English, and German. The well-

known version that features a magical fairy godmother, a pumpkin carriage, and a glass slipper was written by French author Charles Perrault in a collection of fairy tales titled “Tales of Mother Goose” in 1697.

“The Pleasant Nights” (Giovanni Francesco Straparola, 1551, Italy)

“The Tale of Tales”, or “Il Pentamerone” (Giambattista Basile, 1634, Italy)

“Fairy Tales” (Marie-Catherine d’Aulnoy, 1697, France)

“Tales of Mother Goose” (Charles Perrault, 1697, France)

“The Young American, and Marine Tales” (Gabrielle-Suzanne de Villeneuve, 1740, France)

“Children’s and Household Tales” (Wilhelm &

Jacob Grimm, 1812, Germany)

“Fairy Tales Told for Children” (Hans Christian Andersen, 1835-1837, Germany)

“The Turnip Princess and Other Newly Discovered Fairy Tales” (Franz Xaver von Schönwerth, 1857-59, Germany)

“The Blue Fairy Book” (Andrew Lang, 1889, UK)

“English Fairy Tales” (Joseph Jacobs, 1890, UK)

CINDERELLA AROUND THE WORLD

Cinderella-like tales are told by cultures all over the globe. These stories all share many similarities. Common characters include an orphaned girl who is raised by a stepfamily that treats her as a servant, and a wise or magical being that helps her change her fortune, such as a fairy or a talking animal. In some versions the girl gains the attention of a man, usually a prince or ruler who wishes to marry her but does not know her identity. A common theme among these stories is that virtue is rewarded, and wickedness is punished, and the girl is elevated from her poor status in the end despite the interference of her wicked stepfamily.

Algonquin: The Rough-Face Girl

China: Ye Xian

Indonesia: Bawang merah dan bawang putih (“Shallots and garlic”)

Vietnam: The Story of Tam and Cám

Zimbabwe: Mufaro’s Beautiful Daughters

CINDERELLA IN POP CULTURE

CINDERELLA - WALT DISNEY

1950



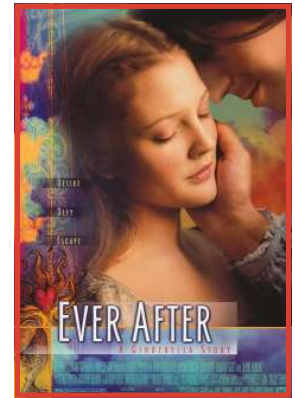
This animated feature film is perhaps the best-known adaptation of *Cinderella*. The castle in the film became an icon of The Walt Disney Company, serving as a basis for the production logo. A real-life version of the castle was constructed for the Magic Kingdom theme park at Walt Disney World in Florida.

Cinderella, Jack and the Beanstalk, Little Red Riding Hood, and Rapunzel. It's not quite happily-ever-after, though, as the actions and wishes of the characters all have unintended consequences.

EVER AFTER

1998

Inspired by *Cinderella*, this movie removes the fantastic and magical elements of the tale, recounting the story instead in the style of an historical fiction. Many of the characters, places, and events in the story are based on real people, places, and events of the past.



CINDERELLA

1957

Featuring music by Richard Rodgers and lyrics by Oscar Hammerstein II, this made-for-TV version of the tale sticks closely to Perrault's *Cendrillon*. The film starred Academy



Award winner Julie Andrews as Cinderella, who was nominated for a Prime Time Emmy Award for the role. At its premiere broadcast it was viewed by 107 million people - the largest audience in history up to that point. It went on to be adapted for Broadway.

ELLA ENCHANTED

2004



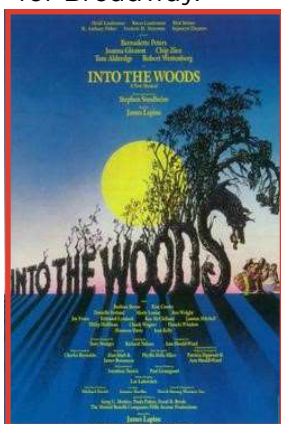
Based on themes and characters in *Cinderella*, this comedic adaptation plays with the fairy tale genre. The film stars Ann Hathaway as Ella, a young woman on a quest to rid herself of a magical "gift" (which turns out to be more

like a curse) bestowed upon her as an infant by a misguided fairy godmother.

INTO THE WOODS

1987

Into the Woods is a Broadway musical written by Stephen Sondheim. In a twist on classic fairy tales, the story weaves together the characters and plots of several well-known tales including



MANITOBA OPERA

CURRICULUM CONNECTIONS

Curriculum Connections to the Manitoba Curriculum Frameworks for Grade 9 - 12 are provided below each activity. For a more in-depth look at the connections, view our Manitoba Curriculum Connections documents at <http://mbopera.ca/school-programs/study-guides/>

ACTIVITY #1 USING THE FIVE C'S

Have Your Students Analyze the Opera as Drama

CHARACTERS

Are they interesting? Believable? Are their actions, words, thoughts consistent?

CONCLUSION

How well does the conclusion work? Is it consistent? Satisfying? Believable?

CONFLICT

What conflicts are established? How are they resolved?

CONTEXT

What are the historical, physical, and emotional settings? Sets and costumes?

CLIMAX

To what climax does the conflict lead?

DIRECTIONS

- Give students the synopsis to read and have them re-tell the story after they have read it.
- Ask comprehensive questions.
- Present and discuss the composer and librettist.
- Listen to excerpts from the opera. Watch a DVD of the opera (available to borrow from Manitoba Opera). Have students identify and recognize recurring themes.
- Discuss the historical background, emphasizing the visual and performing arts and history-social science frameworks. Discuss the results of certain events. Whom did they affect? How? Why? Did any changes occur as a result?
- Review the glossary of terms.
- Have the students watch for references to themes in the opera in their everyday lives. The internet, radio, TV, magazines, and movies often refer back to classics.

Language Arts Curriculum Connections: 1.2.1; 2.1.2; 5.2.2

Drama Curriculum Connections: DR-M2; DR-C1; DR-R3

Music Curriculum Connections: M-M2; M-C2; M-R1

ACTIVITY #2 CREATE A PRODUCTION

- Choose a time and place to set your production.
- Have the students design a poster for *La Cenerentola* including such details as the date, the time, and the people involved.
- Have them draw a set for a production of the opera.
- They might also sketch a costume, wig, and makeup for a character in *La Cenerentola*.
- Have the students write a media release about *La Cenerentola* including the date, the time, the people involved, and why it would be exciting or fun to attend.
- Have the students create an ad for the opera. Include whatever you feel is the biggest “selling point” of the opera - what makes it exciting? Why should people come to see it?

Language Arts Curriculum Connections: 2.3.5; 2.3.4; 4.1.2

Drama Curriculum Connections: DR-C2; DR-C3

Music Curriculum Connections: M-C2; M-C3

ACTIVITY #3 A REVIEW

STEP 1 THINK-GROUP-SHARE

Individually, students will write, in point-form, the answers to the following questions:

- What did you like about the opera?
What did you dislike?
- What did you think about the sets,
props, and costumes?
- If you were the stage director, would
you have done something differently?
Why?
- What were you expecting? Did it live
up to your expectations?
- What did you think of the singers'
portrayal of their characters?

Break the students into groups to discuss their feelings and reactions to the production. Have the students write on poster papers their answers or important points of their discussion. Encourage the students to go beyond the questions posed.

STEP 2 CLASS DISCUSSION

Have the whole class examine the poster papers and discuss the different ideas from each group.

STEP 3 OUTLINING YOUR REVIEW

Go over the essential aspects of a review including a clearly stated purpose, a coherent comparison/contrast organizational pattern, a summary paragraph capturing the interest of the reader, precise nouns, and revision for consistency of ideas. You might give your students a few samples of reviews for arts events – or ask them to bring in some reviews they find themselves. Have the students fill out the review outline, then complete a rough draft.

- Purpose (why are you writing this and who is your audience?)
- Plot Synopsis (including who sang what role, etc.)
- Paragraph 1 (compare and contrast things you liked or didn't like)
- Paragraph 2 (compare and contrast things you liked or didn't like)
- Paragraph 3 (compare and contrast things you liked or didn't like)
- Summary/Closing Paragraph

STEP 4 PEER CONFERENCING

Students will exchange reviews to critique and edit. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

STEP 5 CREATING THE FINAL DRAFT

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces and organize them into a newspaper.

Language Arts Curriculum Connections: 1.1.1; 1.1.2; 1.2.2; 3.1.3; 3.3.1; 4.1.3; 4.3.1; 4.3.2; 4.3.3; 4.4.1; 4.2.2; 5.2.1; 5.1.1

Drama Curriculum Connections: DR-R1; DR-R2; DR-R3; DR-R4

Music Curriculum Connections: M-R1; M-R2; M-R3; M-R4

ACTIVITY #4 ACT OUT THE STORY

Have students consider the characters and the role they play in the story. Choose one of the following:

**CENERENTOLA / DON RAMIRO / DON MAGNIFICO / CLORINDA / TISBE /
DANDINI / ALIDORO**

If you were going to play this character, you would have to discover, create, and imagine background, personality, and physical qualities. Some clues are provided in the story and the music and some you need to make up yourself.

PRETEND YOU ARE THAT CHARACTER AND ANSWER THE FOLLOWING QUESTIONS:

- What motivates you? How does this affect your actions? What obstacles stand in your way?
- What steps in the opera do you take to achieve your objectives? What are the results?
- What obstacles are beyond your control (laws, social status, others' actions)?
- What are your (character's) greatest strengths? Greatest weaknesses?
- What is your relationship to the other characters?
- How is your character's personality expressed through the music of the opera?
- Can you think of a modern-day character who has similar characteristics and traits?
- If your character were alive today, how would s/he be more or less successful?
- What different steps would s/he take to achieve an objective?

ACTIVITY #5 WRITE A LETTER

Have the students choose a moment in the story and have one character write a letter to another. Explore how they would be feeling about the events of the day.

Language Arts Curriculum Connections: 1.1.2; 1.1.3; 2.3.5; 4.2.2; 4.1.2; 4.1.3; 5.2.2
Drama Curriculum Connections: DR-R3

ACTIVITY #6 CAST *LA CENERENTOLA*

Have the students cast modern-day singers or bands as the performers in *La Cenerentola*. Who did you choose? What are their costumes like? What did you base your decisions on?

Language Arts Curriculum Connections: 2.3.1; 2.2.1; 2.2.2; 4.1.2; 5.2.2

Drama Curriculum Connections: DR-M1; DR-C3; DR-R3

Music Curriculum Connections: M-C2; M-R4

ACTIVITY #7 RESEARCH AND REPORT

Have the students study the history and politics of Italy at the time that Rossini was writing *La Cenerentola*. What authors were popular? What scientific discoveries were being made? How did the social and political life in Italy compare to that in Canada at the time?

Language Arts Curriculum Connections: 2.2.1; 2.2.2; 3.3.1; 3.3.3; 3.2.2; 3.2.3; 4.3.1; 4.3.2; 4.3.3; 4.2.2; 4.2.3; 5.2.2

Drama Curriculum Connections: DR-C2

Music Curriculum Connections: M-C2

ACTIVITY #8 *LA CENERENTOLA* MOOD BOARD

Often before artists and designers create their work, they make a mood board to set the tone for the piece. This is usually a poster-sized piece of paper covered in images and words, usually from the pages of magazines and newspapers, that together communicates the complex mood of the piece in a way that words can't. It's the same as making a collage, except a mood board is for the purpose of communicating a focused concept.

Have your students go through a stack of old magazines and newspapers to create a mood board for *La Cenerentola*. They can create one each or work together on a large one for the class. Consider elements like colours, textures, phrases, faces, patterns, and images that represent the opera.

Language Arts Curriculum Connections: 2.3.5; 2.3.4; 2.2.3; 4.1.1; 4.1.2; 4.1.3; 4.4.1; 5.1.1

Drama Curriculum Connections: DR-M3; DR-R3

Music Curriculum Connections: M-R2

ACTIVITY #9 MUSICAL INTERPRETATION OF LITERATURE

STEP 1 PREPARE A MUSICAL OUTLINE

Working in small groups, have your students choose a play, novel, or story that they've read and think about how they'd go about adapting it into an opera. Have them write out an outline and try to structure the beginnings of the opera. Which parts of the drama would be highlighted with which types of music? Would they have a large chorus to back up the principal singers or would the opera be more intimate? Which singing voices (soprano, baritone, tenor, etc.) would best suit each character?

STEP 2 COMPOSE AND PERFORM AN OVERTURE

How could the elements of music (ie., rhythm, pitch, dynamics, etc.) be used to communicate the mood of the piece within the overture? Which instruments would be used? Allow students some time to work on composing their overture based on their answers to these questions. Students can then perform their overture for the class either as a composed and rehearsed piece or improvised. Alternatively, they may choose to present their overture by describing the characteristics of the elements of the music within their piece.

Language Arts Curriculum Connections: 1.1.2; 2.3.5; 2.2.1; 3.1.2; 3.1.3; 4.1.2; 4.4.3; 4.4.2; 4.2.5; 5.1.1; 5.1.2; 5.1.4

Drama Curriculum Connections: DR-CR2; DR-M1; DR-M2

Music Curriculum Connections: M-CR2; M-CR3; M-M3

ACTIVITY #10 ACTIVE LISTENING

Play the first few minutes of *La Cenerentola* (CD and DVD available to borrow from Manitoba Opera, full recordings also accessible on YouTube). Ask your students to listen closely to the music and jot down their thoughts, feelings, and first impressions. Then have your students share their reactions with the classroom. Ask them to listen again and pay close attention to the elements of music (rhythm, pitch, dynamics, etc.) then explore questions such as the following:

- What are the instruments used to make the music?
- How does this music make me feel?
- What is the mood of the piece?
- What type of emotions do the singers bring forth?
- Does the music have a steady beat or pulse?
- What is the size of the ensemble?
- What do the singing voices tell us about those characters?

Language Arts Curriculum Connections: 1.1.1; 1.1.2; 1.2.2; 2.3.1; 2.2.3; 4.4.3; 5.2.1

Drama Curriculum Connections: DR-R1

ACTIVITY #11 OPERA POP QUIZ

(refer to “what is opera” study guide, available online at mbopera.ca)

- | | |
|-----------------|--|
| 1 _____ | A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance. |
| 2 _____ | The lowest male vocal range. |
| 3 _____ | An instrument introduction to an opera. |
| 4 _____ | The area where the orchestra is seated. |
| 5 _____ | Considered the first opera. |
| 6 _____ | A song for solo voice in an opera. |
| 7 _____ | The highest female vocal range. |
| 8 _____ | A song for two voices. |
| 9 _____ | The lowest female vocal range. |
| 10 _____ | The Italian word meaning “little book.” |
| 11 _____ | The middle male vocal range. |
| 12 _____ | The person who is in charge of all the action on stage. |

ACTIVITY #12 *LA CENERENTOLA* POP QUIZ

- 1 Who is the composer? _____
- 2 Who wrote the libretto? _____
- 3 In what year did the premiere performance take place? _____
- 4 In what language is the opera performed? _____
- 5 Where did the opera premiere? _____
- 6 Which character pretends to be the Prince? _____
- 7 The role of Cenerentola is sung by what voice type? _____
- 8 The role of Don Ramiro is sung by what voice type? _____
- 9 What animal does Don Magnifico dream about? _____
- 10 What does Cenerentola give to Don Ramiro? _____
- 11 Who helps Cenerentola get to the ball? _____
- 12 Why does Don Ramiro's carriage break down? _____

ANSWER KEY POP QUIZ #11 & #12

OPERA

1. Opera
2. Bass
3. Overture
4. Orchestra Pit or “The Pit”
5. Daphne
6. Aria
7. Soprano
8. Duet
9. Contralto
10. Libretto
11. Baritone
12. Stage Director

LA CENERENTOLA

1. Gioaccino Rossini
2. Jacopo Ferretti
3. 1817
4. Italian
5. Teatro Valle, Rome
6. Dandini
7. Mezzo-soprano
8. Tenor
9. A donkey
10. A bracelet
11. Alidoro
12. It gets stuck in the mud

Manitoba Opera would be pleased to receive a copy of any work related to this opera produced by your students. Please forward to:

Scott Miller

Education and Community Engagement Coordinator
Manitoba Opera, 1060-555 Main St., Winnipeg, MB R3B 1C3

or
smiller@mbopera.ca

WINNIPEG PUBLIC LIBRARY

BOOK

Music at the Limits
Said, Edward W.
New York : Columbia University Press, [2008]©2008
Call Number: 780.9 SAI
2008

CD

La Cenerentola
Rossini, Gioacchino
[Place of publication not identified] : London/Decca, [1993] 1993
Call Number CD OPERA
ROSSINI CEN

ELECTRONIC RESOURCES

La Cenerentola
Ferro, Gabriele.
[United States] : Fonit Cetra WMI : Made available through hoopla, 1982.
Call Number: STREAMING

La Cenerentola
Rossi, Mario.
[United States] : Fonit Cetra WMI : Made available through hoopla, 1951.
Call Number: STREAMING

Rossini: *La cenerentola*
Corbelli, Alessandro.
[United States] : Decca : Made available through hoopla, 2012.

Call Number: STREAMING

Rossini: *La cenerentola*
London Symphony Orchestra.
[United States] : Universal Classics & Jazz : Made available through hoopla, 2006.
Call Number: STREAMING

Rossini: *La cenerentola*
Bartoli, Cecilia.
[United States] : Decca : Made available through hoopla, 1993.
Call Number: STREAMING

MANITOBA OPERA

BOOK

English National Opera
Guide - *La Cenerentola*

Ticket to the Opera
Phil G. Goulding

CD

La Cenerentola 2-disc set
with libretto

DVD

La Cenerentola
Description: Houston Symphony and Houston Grand Opera Chorus
Cecilia Bartoli, Enzo Daza, Raúl Giménez, Alessandro Corbelli, Michele Pertusi
Music Director: Bruno Campanella

If you need recommendations for additional resources, please contact:
Scott Miller, Education & Community Engagement Coordinator - smiller@mbopera.ca

STUDENT NIGHT

EDUCATE THROUGH LIVE EXPERIENCE

Give your students the opportunity to experience the timeless art form of opera through Manitoba Opera's Student Night at the Opera.

Student Night at the Opera occurs at the dress rehearsal before Opening Night and is an opportunity for students to experience a fully staged professional opera production at a greatly reduced price.



STUDENT NIGHT TICKETS: *LA CENERENTOLA*

\$15

Group tickets

K-12 schools, home schools, or youth groups.

Tickets must be ordered by the educational institutions.

Individual tickets

Full-time post-secondary students (must provide valid student ID).

OPERA CLASS

OPERA RIGHT IN YOUR CLASSROOM

Bring an opera singer to your classroom! Students will participate in hands-on learning activities which explore storytelling through music and experience the power of live operatic singing.

Opera Class connects to all four essential learning areas of the K-8 Manitoba Music curriculum framework.

Recommended for Grades 3-6

Free of Charge

Length: 45 minutes



****NEW: OPERA CLASS ANYWHERE****

Opera Class Anywhere is a virtual in-class presentation developed to meet the needs of students in rural and northern Manitoba. These workshops showcase student innovation and cooperation, as each class creates its own unique opera experience.

Recommended for Grades 3-6

Free of Charge

Length: 45 minutes

TO BOOK:

SCOTT MILLER, EDUCATION & COMMUNITY ENGAGEMENT COORDINATOR
204-942-7470 | SMILLER@MBOPERA.CA

OPERA IN A TRUNK

Opera Trunks are a simple, fun, and informative way to introduce your students to the world of opera.

Each trunk is filled with costumes, props, activities, books, DVDs, CDs, and a study guide that will bring opera to life for your students.

Free of Charge | Can be borrowed for three weeks at a time

Recommended for grades K-6



OPERA TRUNKS

Hansel and Gretel

Humperdinck

Based on the classic Brothers Grimm fairy tale, Humperdinck's musical retelling of the story of two mischievous children who discover a delicious gingerbread house hiding a wicked secret combines fantasy, adventure, catchy folk-type songs, and beautiful music.



The Daughter of the Regiment Donizetti

A feisty orphaned tomboy raised by French soldiers must convince her "fathers" to let her marry

a peasant. A comedy with a happy ending, featuring vocal acrobatics such as the show-stopping "Ah, mes amis (Ah, my friends)."

Carmen

Bizet

Music that pulsates with the spirit of Spain, including many opera favourites such as the famous "Habanera," and the rousing Toreador Song.

The Magic Flute

Mozart

A fanciful fairytale about a prince out to win his princess with the help of a merry bird catcher.

Aida

Verdi

The grandest of grand operas, *Aida* is an epic love story about an Ethiopian princess who longs to be with Radames, leader of the Egyptian army that conquered her homeland.

La Bohème

Puccini

One of the most romantic operas of all time, a coming-of-age story about love and loss in the Latin Quarter of Paris in the 1830s.

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