

“Opera for Everyone”

An Introduction to Opera: Including Four CDs and Teaching Manual

Contents

Acknowledgment	2
The "Opera for Everyone" Series	3
Introduction and Credits	4
Additional Information	5
Recommended Opera Books and Videos	7
CD Information and Track Listings	8
“The Barber of Seville”	9
“La Traviata”	12
“Carmen”	15
“Madama Butterfly”	18

IFR Recordings

St. Petersburg, Florida

www.operaforeveryone.com

Acknowledgement

An important goal in my life has been to enrich everyone, worldwide, and of all ages, by introducing them to the great art form, opera. The Opera for Everyone Project was conceived to achieve this objective.

The following is an acknowledgment for the very valuable assistance of those who contributed to the Project. Without them it would not have come into being...

Jerry Harasty has helped me in many important ways--- from the beginning of my producing the Opera for Everyone CDs, through the development of the Project, to the present ---- always graciously and generously. He has been responsible for all the computer related aspects and has set up the mechanism for distributing the MP3 files to the potential recipients, with assistance from Lawrence Husick.

Babette Husick provided considerable help and support. In addition she discussed the project, early in its development, with her son Lawrence Husick, a patent attorney. It was he who made the distribution of the CDs feasible --- by suggesting that the CDs be converted to MP3 files and be made available on the Internet.

Elizabeth Ross, my daughter, meticulously negotiated the contracts for my leasing the music from NAXOS for all the Opera for Everyone CDs and for the music on the MP3 files. She also provided me with other important legal advice.

Bill Dudley, my sound engineer for the Opera for Everyone CDs did an excellent job of recording and editing the narration, of combining it with the music selections, and assembling and mastering the final CD. He then converted all the CDs to MP3 files.

Helene Ross, my wife, created the excellent initial drawings for the covers of the Opera for Everyone CDs.

Robert King, my graphic designer, utilizing the computer, added color, skin tone and other important details to convert the drawings to the very appealing cover images. In addition he designed the entire case and booklet for each CD.

Justyn Baker, the representative of NAXOS, the source of music for all the CDs, was always most gracious in our dealings,

I am extremely grateful to John Galbraith for helping to fund the Project by establishing the John Galbraith Opera Fund and for his support and encouragement.

The Community Foundation of Tampa Bay Inc. is graciously and generously administering the John Galbraith Fund in support of the Opera for Everyone Project.

Ira Ross 2005

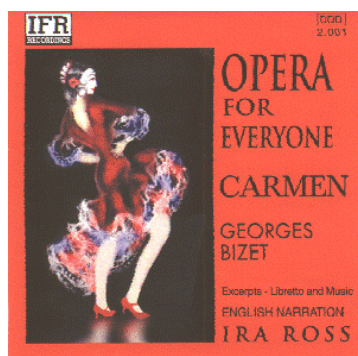
IFR Recordings introduces a new series of CDs

"Opera for Everyone"

Excerpts – Music and Libretto with Narration by Ira Ross

- The "Opera for Everyone" series is an original concept that will help you feel the *fire* of opera whether you are a newcomer, a seasoned opera-goer, or even one who has never entered the world of opera.
- Each opera in the series is a classic.
- The musical performances on each CD are outstanding, with an excellent cast of singers and a marvelous conductor and orchestra.

Four CDs are currently available in the series



All music used on the "Opera for Everyone" CDs is leased, under contract, from NAXOS.

For additional information about these CDs visit our web site at

www.operaforeveryone.com

or send an e-mail to

info@operaforeveryone.com

Introduction

For me, opera is life. This is my reason for producing the series **"Opera for Everyone"**. I love all of opera: the music, the drama, the singers, the orchestra, the sets and scenery, the costumes, the lighting, everything! I say this not as a performer, but as a member of the audience--as one who listens and watches and feels the enchantment and excitement of the whole show.

My purpose, in this series, is to present opera in a way that will help others feel the fire as I do. This is done by, first, presenting a short background of the opera and, then, by telling the story in two ways---first with words and then with music--for each of the major episodes. In addition I suggest what to listen for in the music.

The series is designed for everyone--the newcomer to opera as well as the veteran opera-goer. It may even entice some to enter the world of opera for the first time. Therefore, almost all the terms used in this series are in everyday usage. If technical terms are used (not very often), they are explained.

"Opera for Everyone" is an introduction to the opera. The series is not an end in itself. I suggest that these compact discs be listened to before watching the opera live, on video or on television. After viewing the performance, listen to the disc again, to relive and clarify the experience. This same suggestion applies when listening to the opera on compact disc or on radio.

The listener may even discover that **"Opera for Everyone"** is an exciting experience in itself, without attending a performance.

My hope is that this series will help you feel, as well as see and hear, some of the treasures of the wonderful world of opera.

Ira Ross 2004

Credits

Producer and Narrator	Ira Ross
Sound Engineer and Editor	Bill Dudley
Graphic Designer	Robert King
Webmaster	Jerry Harasty
Opera Consultant	Theresa Andrasy
Attorney	Elizabeth Ross
Art Consultant	Helene Ross
Editorial Consultant	Betty Williams

My deep appreciation to everyone who helped me produce "Opera for Everyone" - my dream come true. IR

Additional Information

- Opera enriches in many ways. It provides magnificent vocal and orchestral music -- and at the same time, it explores, interprets and expresses the great variety of human emotions and acts of behavior.
- “Opera for Everyone” provides an excellent opportunity to become familiar with the background and music of four classic operas -- each related to a different important period of opera: “The Barber of Seville” (1816) Rossini; “La Traviata” (1853) Verdi; “Carmen” (1875) Bizet; and “Madama Butterfly” (1904) Puccini.
- Each CD is a valuable teaching tool because it introduces the listener to the world of opera. It presents several aspects of opera: the vocal and orchestral music, and the libretto.
- Each CD is about one hour in length. The language used in the narration is informative and easily understood. When technical terms are used (not very often), they are fully explained.
- Each CD tells the story in two ways, first with words and then with music.
- Ira Ross begins each CD with an introduction to the opera and to the overture. He then describes the action of the first major episode and suggests what to listen for in the related music. This is followed by the music. This sequence is repeated for each additional major episode in the opera: narration-music-etc.
- Each CD has many short tracks. This format permits the educator to select appropriate tracks to demonstrate the various elements.
- For clarification, each musical track listing is written in two languages:
 1. English.
 2. Language of the original libretto.
- To help the individual better appreciate all aspects of the operas -- the music - the libretto - the visual -- it is suggested that the CD be listened to, first. Then an appropriate opera videotape should be viewed, either an edited version or the complete. A second hearing of the CD will fortify the experience.
- The individual will be introduced to the various components that make up the opera:
 - Parts: overtures, acts, finales.
 - Vocal pieces: aria, duet, trio, quartet, tutti (entire company), recitative, spoken dialogue.
 - Voices: soprano, mezzo-soprano, contralto, counter-tenor, tenor, baritone, bass.
 - Roles of the orchestra: to accompany the singers; to participate as one of the voices; to convey the fire and the feel of the music.

Studying the following aspects will add to greater understanding of how the music (melody, harmony, rhythm, tempo, tonality) tells the story of each opera -- how it expresses the emotions and drives the action forward:

- Overtures: compare the music of the overtures of the various operas as to -- organization, content and it's relation to the rest of the respective opera.
- Acts: organization and content of each act.
- Vocal pieces: compare the forms and uses of the following: arias, duets, trios, quartets, tutti, recitative, spoken dialogue.
- Finales: compare the finales as to objectives, vocal ranges, number of singers, tempo, volume of sound.
- Voices: compare the roles and the ranges of the following voices in each of the operas.
 - “The Barber of Seville”-- mezzo-soprano, soprano, lyric tenor, baritone, basses, chorus.
 - “La Traviata”-- soprano (changing from coloratura to dramatic lyric), mezzo-soprano, tenor, baritone, bass, chorus
 - “Carmen”-- mezzo-soprano, soprano, tenor, baritone, bass, chorus.
 - “Madama Butterfly”-- soprano, mezzo-soprano, tenor, baritone, bass, chorus.
- Orchestra: compare the roles of the orchestra in each opera -- to accompany the singers, to participate as one of the voices, to convey the fire and the feel of the music.

Recommended Books

These books were selected because they discuss both the music and the libretto of the operas. If they are not available, consult your music librarian for appropriate substitutes.

<u>Author</u>	<u>Title</u>	<u>Publisher</u>
Boyden, Matthew	"Opera. The Rough Guide"	The Rough Guides
Budden, Julian	"Verdi"	Vintage Books
Budden, Julian	"The Operas of Verdi" Vol.1-2-3	Oxford University Press
Hughes, Spike	"Famous Mozart Operas"	Dover Publications
Hughes, Spike	"Famous Puccini Operas"	Dover Publications
Millington, Barry	"Wagner"	Vintage Books
Newman, Ernest	"Great Operas" Vol. 1-2	Vintage Books
Newman, Ernest	All his books on opera	
Sadie, Stanley	"The Norton Grove Concise Encyclopedia of Music"	W.W. Norton
Simon, Henry	"A Treasury of Great Opera"	Simon and Schuster
Simon, Henry	"100 Great Operas and their Stories"	Simon and Schuster
Toye, Francis	"Rossini, the Man and His Music"	Dover Publications

Recommended Opera Videos

These performances are all classics, with magnificent casts and orchestras. If they are not available, consult your music librarian for appropriate substitutes.

<u>Opera</u>	<u>Conductor</u>	<u>Cast</u>
"The Barber of Seville" Rossini	Galliera	Callas, Gobbi, Alva
"La Traviata" Verdi	Levine	Stratas, Domingo, MacNeil
"Carmen" Bizet	Maazel	Migenes, Domingo, Raimondi, Esham
"Madama Butterfly" Puccini	von Karajan	Freni, Domingo, Ludwig

Information About Each CD in the Series

The following pages include the cast, conductor, orchestra and chorus for each of the four CDs. Each CD has many short tracks. This permits the educator to select appropriate tracks to demonstrate the various elements. Track listings are provided in English and the language of the original libretto -- to assist in the discussion of each selection.

IFR 1.001

"The Barber of Seville" by Gioacchino Rossini (1792-1868)



Excerpts - Music and Libretto with Narration by Ira Ross

Rossini's "The Barber of Seville" -- the classic comic opera with magnificent music and a delightful story.

The music of "The Barber of Seville" is used under license from NAXOS for the use of the music from the CD, 8.660027-29

- Cast:
 - Figaro - Roberto Servile, baritone
 - Rosina - Sonia Ganassi, mezzo-soprano
 - Count Almaviva - Ramon Vargas, tenor
 - Don Bartolo - Angelo Romero, bass
 - Don Basilio - Franco de Grandis, bass
 - Berta - Ingrid Kertesi, mezzo-soprano
- Will Humburg, Conductor
- Failoni Chamber Orchestra, Budapest
- Hungarian Radio Chorus

The CD is 47 minutes long and contains 31 tracks of narration and musical excerpts.

“The Barber of Seville” - Track Listings in English and Italian

Track	Time (min.)
01. Introduction.....	3:42
02. Overture.....	1:15
03. Narration.	1:11
04. “Lo, in the smiling sky” (Count Almaviva).....	1:36
"Ecco ridente in cielo"	
05. Narration.	1:21
06. “Make way for the factotum of the city!” (Figaro)	1:39
"Largo al factotum della citta"	
07. Narration.	1:50
08. “At the idea of this metal” (Figaro, Count Almaviva)	1:47
"All'idea di quel metallo"	
09. Narration.	1:22
10. “The voice I heard just now” (Rosina)	1:52
"Una voce poco fa"	
11. Narration.	1:21
12. “Slander is a little breeze” (Don Basilio)	1:39
"La calunnia e un venticello"	
13. Narration.	1:49
14. “Then I am the one” (Rosina, Figaro)	2:00
"Dunque io son"	
15. Narration.	1:33
16. “Cold and motionless” (Rosina, Almaviva, Bartolo, Figaro, Basillo, Berta)	1:33
"Fredda ed immobile"	
17. Narration.	0:26
18. “Silence all! That’s enough!”(Chorus)	1:36
"Zitto, tu! Oh, non piu"	
19. Narration.	0:33
20. “Peace and happiness be with you” (Count Almaviva, Don Bartolo)	0:37
"Pace e gioia sia con voi"	

21. Narration.	2:56
22. "Well, good night, dear sir" (Almaviva, Rosina, Figaro, Bartolo, Basillo)	1:39
"Buona sera, mio signore"	
23. Narration.	0:53
24. "In his disguise?" (Don Bartolo, Count Almaviva, Rosina, Figaro)	1:50
"Il suo travestimento?"	
25. Narration.	1:11
26. The thunderstorm.	1:18
Temporale	
27. Narration.	1:19
28. "Oh, what unexpected bliss!" (Rosina, Figaro, Count Almaviva)	1:56
"Ah, qual colpo inaspettato!"	
29. Narration.	2:08
30. Finale – "May love and faith eternal"(All)	0:52
Finale - "Di si felice innesto serbiam memoria eterna" (Tutti)	
31. Conclusion.	0:22

IFR 3.001

"La Traviata" by Giuseppe Verdi (1813-1901)



Excerpts - Music and Libretto with Narration by Ira Ross

"La Traviata" -- a beautiful, tragic love story -- probably the most popular of all Verdi operas.

The music of "La Traviata" is used under license from NAXOS for the use of the music of the CD, 8.660011-12.

- Cast:
 - Violetta Valéry - Monika Krause, soprano
 - Alfredo Germont - Yordy Ramiro, tenor
 - Georgio Germont - Georg Tichy, baritone
 - Flora Bervoix - Rannveig Braga, mezzo-soprano
 - Annina - Ivica Neshybová, soprano
 - Barone Douphol - Pavol Maurery, baritone
 - Gastone - Peter Oswald, tenor
 - Dottore Grenvil - Jozef Spacek, bass
- Alexander Rahbari, Conductor
- Czecho-Slovak Radio Symphony Orchestra (Bratislava)
- Slovak Philharmonic Chorus, Jan Rozehnal, Chorus Master

The CD is 52 minutes long and contains 35 tracks of narration and musical excerpts.

“La Traviata” - Track Listings in English and Italian

Track	Time (min.)
01. Introduction (portion of "Brindisi").....	5:16
02. Prelude 1st part.....	1:33
03. Narration.	0:28
04. Prelude 2nd part	1:45
05. Narration.	1:24
06. Toast: “Let us drink” (Alfredo, Violetta)	1:50
"Brindisi: Libiamo"	
07. Narration.	1:24
08. “How strange!” (Violetta)	1:06
"È strano! È strano!"	
09. Narration.	0:18
10. “Ah, perhaps he is the one “ (Violetta)	2:17
"Ah, fors' è lui"	
11. Narration.	0:14
12. “Folly! All is folly!” (Violetta)	0:48
"Follie! follie!"	
13. Narration.	0:46
14. “Forever free” (Violetta, Alfredo)	1:34
"Sempre libera"	
15. Narration.	3:21
16. “Pure as an angel” (Germont)	1:09
"Pura siccome un angelo"	
17. Narration.	1:07
18. “One day, when his passion has died” (Germont, Violetta)	0:56
"Un di, quando le veneri"	
19. Narration.	0:46
20. “Oh! Tell your daughter” (Violetta, Germont)	1:14
"Ah! dite alla giovine"	
21. Narration.	0:56

22. "He must not find me here" (Violetta, Alfredo)	1:39
"Ch'ei qui non"	
23. Narration.	2:27
24. "Alfredo, Alfredo, you cannot understand" (Violetta)	2:07
"Alfredo, Alfredo, di questo core"	
25. Narration.	0:33
26. Prelude	1:55
27. Narration.	1:42
28. "Good-bye, sweet dreams" (Violetta)	2:33
"Addio, del passato"	
29. Narration.....	0:28
30. "We shall leave Paris, my darling" (Alfredo, Violetta)	1:47
"Parigi, o cara"	
31. Narration.	1:08
32. "Take this. It is my portrait" (Violetta, Alfredo, Germont)	1:54
"Prendi, quest' è l'immagine"	
33. Narration.	0:20
34. "How strange!" (Violetta, All)	1:11
"È strano!"	
35. Conclusion.....	0:13

IFR 2.001

"Carmen" by Georges Bizet (1838-1875)



Excerpts - Music and Libretto with Narration by Ira Ross

Bizet's "Carmen" -- the classic verismo opera (opera of the common man). It has magnificent music and a story of great dramatic intensity.

The music of "Carmen" is used under license from NAXOS for the use of the music from the CD, 8.660005-7.

- Cast:
 - Carmen - Graciela Alperyn, mezzo-soprano
 - Don José - Giorgio Lamberti, tenor
 - Escamillo - Alan Titus, baritone
 - Micaëla - Donia Palade, soprano
 - Mercédès - Dalia Schaechter, soprano
 - Frasquita - Ann Liebeck, soprano
 - Zuniga - Danilo Rigosa, bass
- Alexander Rahbari, conductor
- Czecho-Slovak Radio Symphony Orchestra (Bratislava)
- Slovak Philharmonic Chorus, Jan Rozehnal, Chorus Master

The CD is 52 minutes long and contains 29 tracks of narration and musical excerpts.

“Carmen” - Track Listings in English and French

Track	Time (min.)
01. Introduction. (includes :30 Prelude music)	5:44
02. Prelude (Overture), part 1.....	1:25
03. Narration.	0:07
04. Prelude (Overture), part 2	1:23
05. Narration.	1:26
06. Habanera. "Love is a rebellious bird" (Carmen, Chorus)	2:27
Habanera. "L'amour est un oiseau rebelle"	
07. Narration.	2:07
08. Seguidilla & Duet. "Near the walls of Seville" (Carmen, Don José)	4:20
Seguidilla & Duet. "Près des remparts de Séville"	
09. Narration.	1:05
10. Gypsy Song. "The jingles of the sistrums tinkled" (Carmen, Frasquita, Mercédès)	3:18
Gypsy Song. "Les tringles des sistres tintaient"	
11. Narration.	0:44
12. Toreador Song. "I can reply to your toast" (Escamillo, Chorus)	2:20
Toreador Song. "Votre toast, je peux vous le rendre"	
13. Narration.	2:16
14. The Flower Song. "The flower that you threw to me" (Don José)	3:23
The Flower Song. "La fleur que tu m'avais jetée"	
15. Narration.	1:33
16. "Shuffle! Cut!" (Frasquita, Mercédès)	1:07
"Mêlons! Coupons!"	
17. Narration.	0:30
18. "Diamonds! Spades! Death!" (Carmen)	0:55
"Carreau! Pique! La mort!"	
19. Narration.	0:22
20. "As for the customs man, leave him to us" (Frasquita, Mercédès, Carmen)	1:13
"Quant au douanier, c'est notre affaire"	
21. Narration.	0:40

22. Micaëla's Prayer. "I said nothing would frighten me" (Micaëla)	1:45
Micaëla's Prayer. "Je dis que rien ne m'épouvante"	
23. Narration.	2:44
24. "Here they are, here they are" (Street-sellers, Gypsies)	1:07
"Les voici, les voici"	
25. Narration.	1:25
26. "It's you!" "It's me!" (Carmen, Don José)	3:37
"C'est toi!" "C'est moi!"	
27. Narration.	0:54
28. Finale. "Well then! Strike me now or let me pass!" (Carmen, Don José)	1:52
Finale. "Eh bien! Frappe-moi donc, ou laisse-moi passer!"	
29. Conclusion.	0:13

IFR 4.001

"Madama Butterfly" by Giacomo Puccini (1858-1924)



Excerpts - Music and Libretto with Narration by Ira Ross

"Madama Butterfly" -- a magnificent, tragic love story -- with some of the most beautiful music of all of Puccini's operas.

The music of "Madama Butterfly" is used under license from NAXOS for the use of the music of the CD, 8.660015-16

- Cast:
 - Madama Butterfly - Miriam Gauci, soprano
 - Lt. B.F. Pinkerton - Yordy Ramiro, tenor
 - Suzuki - Nelly Boschkova, mezzo-soprano
 - Sharpless - Georg Tichy, baritone
 - Kate Pinkerton - Alzbeta Michalková, soprano
 - Goro - Josef Abel, tenor
 - Prince Yamadori - Robert Szücs, tenor
 - The Bonze - Jozef Spacek, bass
- Alexander Rahbari, Conductor
- Czecho-Slovak Radio Symphony Orchestra (Bratislava)
- Slovak Philharmonic Chorus, Jan Rozehnal, Chorus Master

The CD is 62 minutes long and contains 29 tracks of narration and musical excerpts.

“Madama Butterfly” - Track Listings in English and Italian

Track	Time (min.)
01. Narration. (includes portion of "Un bel di").....	5:47
02. Prelude. Act 1.....	1:07
03. Narration.	2:16
04. “All over the world” (Pinkerton)	1:24
"Dovunque al mondo"	
05. Narration.	1:32
06. “Over the sea” (Butterfly)	2:44
"Spira sul mare"	
07. Narration.	4:02
08. “Cio-cio-san! Cio-cio-san!” (Il Bonzo)	1:14
09. Narration.	1:38
10. “Child, with your eyes full of enchantment” (Pinkerton)	2:25
"Bimba dagli occhi pieni di malia"	
11. Narration.	1:15
12. “Ah! Lovely night!” (Butterfly)	2:29
"Ah! Dolce notte!"	
13. Narration.	2:17
14. “Who is it? Who is it?” (Butterfly)	2:23
"Chi sarà? Chi sarà?"	
15. Narration.	1:52
16. “Ah! Has he forgotten me?” (Butterfly)	1:07
"Ah! m'ha scordata?"	
17. Narration.	1:31
18. “The garden is bare.” (Suzuki)	1:46
"Spoglio è l'orto"	
19. Narration.	1:19
20. Humming chorus	1:24
21. Narration.	1:43

22. "Sleep my love" (Butterfly)	0:50
"Dormi amor mio"	
23. Narration.....	2:23
24. "Farewell, flowery refuge" (Pinkerton)	1:59
"Addio fiorito asil"	
25. Narration.	1:32
26. "Suzuki! Suzuki! Where are you?" (Butterfly)	0:53
"Suzuki! Suzuki! Dove sei?"	
27. Narration.	5:22
28. "He dies with honor" (Butterfly).....	5:12
"Con onor muore"	
29. Conclusion.	0:15