

# **“Opera for Everyone”**

## **Teaching Manual - Part Two - CD Scripts**

**Complete Texts, In English, of Each of the CDs in the Series**

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# Opera for Everyone

## “THE BARBER OF SEVILLE”

by

**GIOACCHINO ROSSINI (1792-1868)**

**IRA ROSS, Narrator**

**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**

**Track 1 Narration**

**3:42 min.**

Welcome to **“OPERA FOR EVERYONE”**. I'm Ira Ross.

Our opera today is one of the greatest of all comic operas, **“THE BARBER OF SEVILLE”** composed by **GIOACCHINO ROSSINI**, with the libretto by Cesare Sterbini. As you may know, the libretto refers to the words of the opera.

In Paris in the early 1700s, the author Beaumarchais wrote three plays; "The Figaro " trilogy, also known as the Almaviva trilogy. Rossini based his “Barber of Seville” on the first play of the trilogy. But 30 years earlier, Mozart based his opera, “The Marriage of Figaro”, on the second play of the trilogy. This may seem strange to you, and here's the explanation: there had been other “Barber”s written before Rossini's, notably one by Paisiello in 1782. However, Rossini liked the story and decided to compose the opera, even though others had used the play before... and of course, his turned out to be the best... the classic.

“The Barber of Seville” is a wonderful example of bel canto opera. Bel canto means beautiful singing, and refers to the operatic music composed in Italy, during the first half of the 19th century. These operas highlighted coloratura singing, where the singer's voice is made to do acrobatics, with many beautiful flourishes. The emphasis is on skillful and rapid singing of very difficult passages. Both men and women sang coloratura roles, but the biggest coloratura stars were the women, the sopranos.

Rossini was the foremost operatic composer in Italy during this period, and his influence persisted into the mid-19th century, when he was replaced by the great Giuseppe Verdi.

Now back to “The Barber”. The opera takes place in Seville, in the middle of the 18th century. There are two acts and four scenes. The opera contains many great pieces for both single and multiple voices. The marvelous music and the humorous story have made it a big hit with audiences for many years.

We will now hear short descriptions of the action along with excerpts from the related music. The overture... which is the music at the beginning of the opera, played before the curtain rises... is just marvelous. There are beautiful melodies and harmonies... and most important here, as in the rest of the opera... there are significant changes in the speed of the music, the tempo, from very slow to very fast. And there are tremendous increases in the volume of sound, from very quiet, pianissimo, to very loud, fortissimo. These changes make the music very exciting and sometimes very funny. Although this music is now so thoroughly identified with “The Barber”, Rossini had used the same overture in two previous operas, and none of this music appears, later, in “The Barber”.

And now for the music. Listen for the bright melodies as they are transferred from one section of the orchestra to another, from the strings to the winds to the brass. And the changes in speed... and the changes in loudness.

**Track 2 Music – Overture** **1:15 min.**  
**(Orchestra)**

**Track 3 Narration** **1:11 min.**

The plot deals with the attempts of Count Almaviva, a young, handsome nobleman, to court and marry Rosina, who is a beautiful, vivacious young woman. She is the ward of Dr. Bartolo.

Oh! Dr. Bartolo is a grumpy old man. He wants to marry Rosina himself, because she is beautiful, and also because she has a lovely dowry. He keeps her virtually imprisoned in the house, with all the doors locked and all the windows closed. She is not permitted to go out into the street unless he is with her.

Almaviva has seen her in the street on one of her rare excursions. And as frequently happens in opera, he falls madly in love with her, immediately, and he decides he has to marry her.

Act One, Scene One: Takes place at dawn in the street below Rosina's window.

Almaviva, who is accompanied by his sergeant and by a group of paid singers, stands below her balcony and serenades her, but she doesn't come out.

**Track 4 Music – “Lo, in the smiling sky”** **1:36 min.**  
**“Ecco ridente in cielo”**  
**(Count Almaviva)**

**Track 5 Narration** **1:21 min.**

After the serenade, the sergeant pays the singers and tells them to leave, but quietly. Of course, he's yelling and the Count is yelling, and this is the funny part of the whole thing... to have several people yelling. And what are they yelling? They're yelling, "Quiet! Quiet! Silenzio! Silenzio!" And while this is going on, the orchestra plays louder and louder, building up to a tremendous fortissimo.

Everyone leaves the street, and suddenly we hear a song from offstage. It's the barber, Figaro. Figaro appears singing one of the most famous arias of all opera. It's called "Largo al factotum", "Make way for the factotum of the city." The music is very fast, and Figaro sings the words very rapidly, without missing a syllable. He tells of his wonderful life as a barber of quality, the great things he has to do... for men... for women... for young... for old... a wig here... a leeching there. Everybody wants him... but only one at a time.

Now let's hear a section of that wonderful "Largo al factotum" by Figaro... and listen to the very lively music and his very rapid speech.

**Track 6 Music – “Make way for the factotum of the city!”** **1:39 min.**  
**“Largo al factotum della citta”**  
**(Figaro)**

**Track 7 Narration**

**1:50 min.**

After the aria, Count Almaviva comes in... and he recognizes his former employee. He tells Figaro his problem... he wants to meet and marry Rosina... and he offers Figaro gold, if Figaro will help him.

Oh! Figaro loves money, especially gold, and he loves it from anyone. He will work for anyone who will pay him... and when the Count offers gold in abundance, Figaro gets very excited. He offers a solution.

He says, "Now look, you go into the house masquerading as a soldier."

Count Almaviva says, "A soldier?"

Figaro says, "Yes, a soldier. And what's more... and now that gold is beginning to make a volcano in my head... you're going to be a drunken soldier... ubriaco."

The Count asks, "Ubriaco?"

"Yes," he says, "Ubriaco."

Then the Count asks, "Why should I be drunk?"

He says, "Well, if you're drunk, Bartolo won't suspect you as much."

This music is a wonderful piece. It's called, "At the thought of all this metal." It's a conversation in music...with Figaro, with his deep voice, beginning, followed by Count Almaviva, with his high tenor voice. The music starts slowly, and increases gradually in speed. Also, it starts softly and becomes louder and louder. The two sing, one at a time, and then, the voices blend in a duet. Throughout, there's marvelous excitement expressed in the music by both.

Let's hear part of that, right now.

**Track 8 Music – “At the idea of this metal”  
"All'idea di quel metallo"  
(Figaro, Count Almaviva)**

**1:47 min.**

**Track 9 Narration****1:22 min.**

Act One, Scene Two: Takes place in a courtyard in Dr. Bartolo's house.

On the stage is Rosina, who saw Almoviva on one of her excursions, and who... as they often do in opera... fell madly in love with him. And then she heard his serenade, and that sealed the bargain. She has to have this man. But the important thing in Almoviva's pursuit of Rosina is that he is masquerading as a poor student, Lindoro. He doesn't want her, or anyone else, to know that he is a wealthy nobleman, a Count.

At this point, she writes a letter to Lindoro, and she sings... and this is a real showstopper... "The voice I heard just now", "Una voce poco fa." This is a tremendous coloratura piece in which she says, "You know I'm a very easy person to get along with. I'm a lovely girl. Everything about me is great, but if you cross me, I can be terrible!"

Let's hear some of that music now. "Una voce poco fa." Listen to its beautiful melodies, the vocal acrobatics, and the great range of notes from the mid-range up to the very highest.

**Track 10 Music – "The voice I heard just now"  
"Una voce poco fa"  
(Rosina)****1:52 min.****Track 11 Narration****1:21 min.**

Rosina leaves, and Don Basilio, the music master, and Don Bartolo come in. Basilio says to Bartolo, "You know, Count Almoviva is in town, and what's more... he's in love with Rosina."

Bartolo, of course, is very upset about that. What should he do? He can't let the Count move in on him.

Basilio says, "You know, there's a wonderful way that we can beat someone like that, and I'll tell you what it is. It's called slander."

Bartolo says, "Slander?"

He says, “Yes, slander. And this is what happens”. And then he sings a wonderful aria ... the only serious aria in the whole opera. It describes slander.

It starts quietly and acts like a breeze blowing gently through a room... getting into every nook and every cranny. Then, it begins to build up... and up... and up... until it explodes! Slander has broken the person who is slandered. At the end of the piece, after the tremendous crescendo... the music quiets down. The subject has been destroyed. A wonderful piece of music.

Let’s hear that right now.

**Track 12 Music – “Slander is a little breeze”** **1:39 min.**  
**"La calunnia e un venticello"**  
**(Don Basilio)**

**Track 13 Narration** **1:49 min.**

Bartolo says, “No, no. I have other plans. That won’t do. I must get the notary now... and have him marry Rosina and me immediately.”

They leave, and Figaro and Rosina come in. Figaro tells her that the young man, she is so excited about. is also very excited about her. This young man happens to be his cousin, and he’s a poor student. He’s in love with Rosina, but he needs a little encouragement from her. She has to show him... in some way... that she’s interested in him... because right now, he doesn’t know that.

She says, “Well, what should I do?”

“Well,” he says, “write a letter.”

“Oh,” she says, “I couldn’t do that. I’m much too bashful to write a letter to this man telling him I love him.”

He says, “Well, come on. Think of some way. Maybe a little note.”

And she says, “Well, that’s a good idea.”

At that point, she reaches into her bosom and takes out a letter that she has already written, showing that she’s really not so naïve, and she’s not so shy.

And he says, “Oh, my God. She’s something, this girl. I’ve got to watch her. She can teach me.”

And then, she reads the letter telling the poor student Lindoro, who is really Count Almaviva, how much she wants to meet him and how great he is.

The name of this aria is “Then I am the one.” This music is another magnificent dialogue. It’s begun by Rosina, with an exuberant coloratura section, followed by Figaro... and then very rapid patten between the two.

Let’s hear some of this music right now. It’s priceless.

**Track 14 Music – “Then I am the one”** **2:00 min.**  
**"Dunque io son"**  
**(Rosina, Figaro)**

**Track 15 Narration** **1:33 min.**

Suddenly, there’s a loud knocking on the door, and Count Almaviva, disguised as a drunken soldier, demands entrance and a billet in this house.

Bartolo gets all excited. He says, “What are you doing here? What’s the idea?”

Almaviva says, “Look, I’ve got my billet. This is where I’m stationed.”

Bartolo says, “Oh, no. I’m exempt from the billet. Here’s the letter to prove it.

And the drunken soldier says, “Oh, no. Here are my orders. Check them out.

They make a terrific commotion. In fact, so much commotion that the police arrive. They start to push the soldier out the door. Suddenly, the Count, who is the drunken soldier of course, takes a card out of his pocket and shows it to the sergeant... showing that he is Count Almaviva.

Immediately, the sergeant comes to attention. All the police come to attention, and they all salute.

Bartolo can't understand what's going on, "What is this? This man is a drunken soldier, and suddenly, everyone is saluting him. This is not right."

Rosina looks at Bartolo and says, "Cold and motionless, he stands like a statue," and then there's a wonderful repetition. The same line is sung as a duet with Rosina and Almaviva, and then a trio with Bartolo, and next Figaro with a variation, and then the others come in.

**Track 16 Music – "Cold and motionless" 1:33 min.**  
**"Fredda ed immobile"**  
**(Rosina, Almaviva, Bartolo, Figaro, Basillo, Berta)**

**Track 17 Narration 0:26 min.**

And now, we have the marvelous Finale to Act One. There is a great commotion with people pushing... and people shoving... and the police yelling, "Silence! Silence!".

The chorus takes over and the entire group sings louder and louder... and faster and faster... complaining about all the noise. It's as if all hell broke loose.

Let's hear that music right now.

**Track 18 Music – "Silence all! That's enough!" 1:36 min.**  
**"Zitto, tu! Oh, non piu"**  
**(Chorus)**

**Track 19 Narration 0:33 min.**

### **CURTAIN – ACT ONE**

Act Two, Scene One, takes place in the music room at Bartolo's house. There is a knock on the door, and a man in a very large, very wide hat enters the room... a very funny sight. This is Count Almaviva, in yet another disguise... this time dressed as a music master. He's very obsequious, and he keeps bowing to Bartolo saying, "Peace and happiness be with you. Peace and happiness be with you."

**Track 20 Music – “Peace and happiness be with you”** **0:37 min.**  
**"Pace e gioia sia con voi"**  
**(Count Almaviva, Don Bartolo)**

**Track 21 Narration** **2:56 min.**

Bartolo says, “Fine, fine, enough already, enough. What do you want?”

The Count says, “I’m Don Alonso, the music master. I’ve come here to give Rosina her lesson today. Don Basilio, her regular music teacher, is sick, and I’ve come in his place.”

Bartolo says, “Well, I wasn’t aware of that, but if that’s the way it is, okay.”

Alonso continues, “Well, actually, the reason I’m here is because I have certain things to tell you about Rosina and the Count. I stay in the same place as Almaviva, and I’ve seen some of his notes. I’ll be happy to share them with you.”

Oh! Bartolo is very happy about that because now he is going to learn some of the secrets. He says, “Sure, sure, come in, come in.”

At this point, Figaro, who had planned this before with the Count, comes in and says, “I’m here to shave you, Don Bartolo.”

Bartolo says, “Oh, no. I’m not ready for the shave today.”

Figaro answers, “Look, I’m a very busy man. I have you marked down for the shave today... and if you pass this up, just look for another barber... that’s all.”

And Bartolo says, “Oh, no, no. It’s alright. If I’m on your schedule for today... go ahead and shave me.”

Figaro starts to shave Bartolo and throws a lot of soap all over his face. Suddenly, there’s a knock on the door. And who do you think? Don Basilio, the real music master, comes in. Don Basilio? What’s he doing here?

Rosina, Almaviva, and Figaro look at him in shock. To get rid of him, they say, “You look terrible. You look sick.”

“Sick?” he says, “I’m perfectly well. There’s nothing wrong with me.”

They say, “Oh, my God. You’re yellow. You must have scarlet fever.”

“Scarlet fever?” he says, “No, I feel fine.”

Bartolo is catching on, and he says, “Yes, you look terrible. You should go home.” And they all say, “Go home! Go home!”

At that point, Almaviva, who has a little bag of gold, pushes it toward Basilio. He says, “Here, take this and go.”

Basilio says, “Well, I feel perfectly fine, but if you insist, all right I’ll leave.”

Then begins a wonderful round where everyone sings: “buona sera”, “goodnight.” It’s begun by Almaviva, as he gives Basilio the bag of gold, followed by Figaro singing, “buona sera,” and then, Rosina, “buona sera,” and even Bartolo chimes in with his, “buona sera.” Finally, Basilio joins in, and he sings, “buona sera,” in his very deep basso voice, and he leaves.

**Track 22 Music – “Well, good night, dear sir” 1:39 min.**  
**“Buona sera, mio signore”**  
**(Almaviva, Rosina, Figaro, Bartolo, Basilio)**

**Track 23 Narration 0:53 min.**

Figaro starts to shave Bartolo again. He throws more soap all over his face, into his mouth, and you can hear Bartolo gasping for breath and trying to clear his mouth... “ch, ch.”... Figaro is standing between Bartolo and the lovers, who are sitting at the piano, whispering... making plans for their escape.

Almaviva says, “Now look, Rosina. We’ll come back to get you later, and you be ready to leave. I’ll take off my disguise and ...”

Suddenly, Bartolo hears that word, disguise, and he blows up. He yells, “What’s going on here?... A disguise?... What kind of disguise?... You are all brigands!... You are all felons!... You are all troublemakers!”...

He picks up a broom and begins beating them and chasing them all over the room. They all run out the door.

**Track 24 Music – “In his disguise?”** **1:50 min.**  
**“Il suo travestimento?”**  
**(Don Bartolo, Count Almaviva, Rosina, Figaro)**

**Track 25 Narration** **1:11 min.**

The music master, Basilio, comes back to the house to tell Bartolo that Don Alonso is an imposter. He’s not a music master... He’s really Count Almaviva. Bartolo becomes furious... and insists that Basilio leave immediately... and bring the notary to perform the marriage between Rosina and Bartolo before Almaviva plays any more tricks.

After Basilio leaves, Rosina comes into the room. Bartolo tells her that the student, Lindoro, doesn’t want to marry Rosina himself. He’s just setting Rosina up for Count Almaviva to marry her. She becomes furious and she tells Bartolo that she’s changed her mind. She will marry him... immediately!  
He is overwhelmed with joy and insists that Rosina go to her room, and lock herself in so that Almaviva can’t get to her.

And now Act Two, Scene Two: The Finale. It’s night. A terrible storm comes up. And now we hear the great storm music of Rossini with all its fury.

**Track 26 Music – The Thunderstorm** **1:18 min.**  
**Temporale**  
**(Orchestra)**

**Track 27 Narration** **1:19 min.**

Two figures are seen climbing a ladder to the balcony of the room. They are Almaviva and Figaro. They grope their way into the room, with Figaro carrying the lantern. They are coming to take Rosina away, so that she and Almaviva may marry.

Rosina sees them, and she screams, “No! No! Lindoro, you’re just setting me up for Count Almaviva!”

And he replies, “Now look, my dear. I must tell you this. I love you. I love you dearly. I am Count Almaviva. I only pretended to be Lindoro, a poor student, because I wanted you to love me... not because of my title... or my money... but

because of me. Now, I know you love Lindoro, a poor student. That's great. Rosina, I want you to be my wife. Will you marry me?"

She says, "Yes, yes. I will marry you."

And now the wonderful music, begun by Rosina, telling of her happiness... then Figaro, boasting of the wonderful match he has made... followed by Almaviva, telling of his love for Rosina.

**Track 28 Music – "Oh, what unexpected bliss!"** **1:56 min.**  
**"Ah, qual colpo inaspettato!"**  
**(Rosina, Figaro, Count Almaviva)**

**Track 29 Narration** **2:08 min.**

Figaro is delighted that everything has worked out so well, but he wants them to leave now... before Bartolo returns. He leads them to the balcony to climb down the ladder... but the ladder is gone. Someone has taken it away and they are stuck in the room.

Suddenly, they see two figures approaching... Basilio, the music master, and the notary coming to marry Rosina and Bartolo.

Figaro says to himself, "This is a great opportunity." He stops the notary and says, "You remember I spoke to you about the wedding between Count Almaviva and my niece. Well, they're here now. Are the papers all ready?"

But Basilio bursts in and says, "Oh, no. This isn't right."

At this point, the Count takes a gold ring off his finger and gives it to Basilio. He also does something else. He takes a pistol out of his pocket and puts it to Basilio's head, and he says, "Basilio, you understand, of course, that the wedding is to take place between Rosina and me."

Basilio stammers, "Y-yes, sir. I understand, s-sir. Ve-very well, sir."

At that point, the notary does a wonderful thing. He performs the marriage between Count Almaviva and Rosina. Everyone is happy.

Suddenly, who comes in but Bartolo.

He says, “My god, what’s happened?”

They answer, “It’s alright, Don Bartolo. Don’t worry. It’s all over. The wedding is over.”

He says, “The wedding? What wedding?”

They say, “The wedding is over. Rosina and Almaviva are married, but don’t forget, Bartolo, this gets you off the hook. You don’t have to pay the dowry. Instead, now, you will receive the dowry. So, it’s not a bad deal. You’re getting the money, but you’re not getting the girl.”

A happy ending, and music full of joy.

**Track 30 Music – Finale: “May love and faith eternal” (All) 0:52 min.**  
**“Di si felice innesto serbiam memoria eterna”**  
**(Tutti)**

**Track 31 Conclusion 0:22 min.**

We’ve come to the end of “The Barber of Seville” by Rossini. Now, wasn’t that great? Wonderful music, beautiful singing, and a delightful story.

I’m Ira Ross. Please join me again as I continue my journey through the wonderful world of opera.

**ARRIVEDERCI**

# Opera for Everyone

## “LA TRAVIATA”

*“THE WOMAN WHO STRAYED”*

by

**GIUSEPPE VERDI (1813 - 1901)**

**IRA ROSS, Narrator**

**The music of “La Traviata” is used under license from NAXOS for the use of the music of the CD, 8.660011-12**

**Track 1 Narration (Includes 20 seconds of “Brindisi”) 5:16 min.**

Welcome to “**OPERA FOR EVERYONE.**” I’m Ira Ross.

We’ve just heard a few bars of some of the wonderful music from the great romantic opera, “**LA TRAVIATA**” by **GIUSEPPE VERDI**. We’ll hear more later.

Today, “La Traviata”, is one of the most popular of all operas, but on opening night in Venice in 1853, it was a fiasco. The audience laughed at the tragedy... and for good reason. The principal roles were badly miscast.

The heroine of the opera is Violetta, a beautiful, frail, 22-year-old woman, dying of consumption. She is a courtesan, and has been the mistress of many men of wealth and high standing in Paris society. However, the woman selected to sing the role of Violetta in the first performances was a heavy, older woman with a strong voice and a vigorous spirit... certainly not the person to portray the delicate, dying girl.

Also, the two male leads, the tenor and the baritone, were ill suited to their roles. Another problem was that Violetta’s lifestyle was unacceptable to many in the audience in Venice in 1853.

After several unsuccessful performances, Verdi withdrew the opera, revised it, and replaced the three principal singers with more appropriate ones. He then submitted the revised version to the impresario of another opera house in Venice. He accepted it... and this time the opera was a huge success. This is the version heard and loved throughout the world today.

The opera, “La Traviata”, is based on the partially autobiographical novel and play “La Dame aux Camelias” by Alexandre Dumas, the younger. The libretto, the text of the opera, is by Francesco Maria Piave.

Verdi’s music is magic. Violetta is a complex woman, and the music expresses the various aspects of her character. In Act One, she is a woman who lives only for pleasure. For this sequence, Verdi gave her the music of a coloratura soprano... fast passages, great leaps, and many grand flourishes.

In Acts Two and Three, she is a woman of great feeling. For the first time in her life, she is in love. She thinks only of Alfredo, the man she loves but is forced to leave... by his father. Here, Verdi gave her music that is stronger... more serious.

In Act Three, she is near death... she is destitute, heartbroken, alone... with only her maid to care for her. Suddenly Alfredo returns. They are reunited... and in the final few minutes of her life she again feels the ecstasy of loving and of being loved. In this, the final act, Violetta’s music expresses her depression, her sudden ecstasy, and finally, her collapse.

The principals of the cast are:

Violetta Valery -- a beautiful young courtesan	Soprano
Alfredo Germont -- her young lover	Tenor
Giorgio Germont -- Alfredo’s father	Baritone
Flora Bervoix -- Violetta’s closest friend	Mezzo-soprano

In addition there are Annina, Violetta’s maid; Doctor Grenvil, her doctor; Gastone, a young friend; and Baron Douphol, her current lover and protector, an older man.

The opera takes place in and around Paris, about the year 1700. Originally Verdi set the time of the opera at 1850. But the censors of Venice refused to permit performances of an opera whose heroine was a contemporary professional

mistress. Therefore Verdi, reluctantly, changed the time of the opera to 1700. This period was acceptable to the censors.

There are three acts. The music of the prelude to Act One, has two parts. They describe different aspects of Violetta's life and personality. The theme of the first part is played by the strings and is a plaintive melody... quiet and high. This music is the foreboding of Violetta's death in Act Three.

**Track 2 Music – Prelude 1<sup>st</sup> Part** **1:33 min.**

**Track 3 Narration** **0:28 min.**

The music of the second part of the prelude is also played by the string section, but this time, with more passion. The beautiful melody expresses the warmth of Violetta in love. This love theme will recur in Act Two. In addition, we hear occasional tripping notes at the top of the melody, suggesting the frivolous Violetta of Act One.

Here is a section of this music.

**Track 4 Music – Prelude 2<sup>nd</sup> Part** **1:45 min.**

**Track 5 Narration** **1:24 min.**

Act One takes place in Violetta's elegant home. It is August. Guests are arriving for dinner. Among the guests are Violetta's current lover, Baron Douphol; her friend, Flora; and a young friend, Gastone.

Gastone has brought along his young friend, Alfredo Germont. Gastone tells Violetta that, even though Alfredo had never met her, he went to her home, every day, during her recent illness, to ask about her health. She's very touched, but at the same time, surprised by Alfredo's concern.

The guests sit down for dinner. The Baron is asked to make a toast, but he refuses. Then Alfredo is asked. He responds with an exuberant toast to love, the essence of life.

This toast, called the Brindisi, begins with, "Libiamo. Let us drink to love". Violetta answers: "Oh no. For me the most important thing in life is pleasure.

Everything else is folly.” The toast develops into a delightful dialogue between Violetta and Alfredo.

Listen as they express their different views of life.

**Track 6 Music – Toast: “Let us drink”** **1:50 min.**  
**“Brindisi: Libiamo”**  
**(Alfredo, Violetta)**

**Track 7 Narration** **1:24 min.**

Party music begins and everyone gets up to dance. Suddenly, Violetta feels faint. She tells her guests to go on without her. She’ll be all right.

Everyone leaves, except Alfredo. He urges her to stop living only for pleasure. She must rest more. He says, “I will take care of you. I love you”.

She’s amazed. No one had ever spoken to her like that, before. She will have to think about it. She gives him a camellia from her bosom and tells him to leave now and come back when the flower has faded.

“When... Tomorrow?” He asks. “Yes... Tomorrow”. She answers with a smile.

Alfredo leaves and then all the other guests come in to say “good night” to Violetta.

Now she is alone ... she ponders the amazing experience she has just had.

The next music expresses her thoughts and her emotions. There are four sections. In the introduction, she is a woman in love. She sings: “E strano”. “How strange I feel. Maybe I’m in love, I’ve never been in love before.”

**Track 8 Music - “How strange!”** **1:06 min.**  
**“È strano! È strano!”**  
**(Violetta)**

**Track 9 Narration** **0:18 min.**

Next, in the principal section, which is very beautiful and deeply moving, she continues with: “Ah, fors’ e lui”. Maybe he’s the one I’ve waited for all my life, the one with whom I will share the cross and ecstasy of love.”

**Track 10 Music - “Ah, perhaps he is the one “** **2:17 min.**  
**“Ah, fors’ è lui.”**  
**(Violetta)**

**Track 11 Narration** **0:14 min.**

She snaps out of her reverie and sings: “This is folly. How can a woman like me, alone in the crowded desert called Paris, do anything but live for pleasure”

**Track 12 Music - “Folly! All is folly!”** **0:48 min.**  
**“Follie! follie!”**  
**(Violetta)**

**Track 13 Narration** **0:46 min.**

In the final section, she sings one of the most famous of all coloratura show pieces, “Sempre libera”. “ I must always be free. I must always follow the paths of pleasure”. Here her music is wild and passionate... with flourishes, leaps and extreme, high notes.

Suddenly, we hear Alfredo, from under Violetta’s window, repeat the previous melody of “the cross and ecstasy of love” She pauses briefly, to listen... and then, with great determination, finishes with “I must always be free”

Here is this glorious “Sempre libera”.

**Track 14 Music - “Forever free”** **1:34 min.**  
**“Sempre libera”**  
**(Violetta, Alfredo)**

**CURTAIN - ACT ONE**

Act Two has two scenes. Scene One takes place in a country house near Paris, five months later.

Violetta is now deeply in love with Alfredo. She has changed her mind about wanting to be free, and they have been living, together, in the country, for the past three months.

As the scene opens, Alfredo is alone in the house and sings of his good fortune. He has never before been so in love... and so happy.

Annina, Violetta's maid, comes in. He asks her where she has been. She answers, "I've been to Paris to sell all of Madame's possessions. She needs the money, now, to pay the expenses for living in the country. Madame would not permit me to tell you, why I went to Paris."

Alfredo is shocked. He was so much in love, that he wasn't aware of their need for money. He will go to Paris, immediately, and get the money. He leaves.

Soon Violetta enters the house. Annina tells her where Alfredo has gone but doesn't tell her why.

Violetta sees an invitation on the table for a party that evening, at the home of her good friend, Flora. She throws it aside. She's not going to that party. That life is over for her.

The gardener comes in and announces a gentleman to see her. She invites the gentleman in, and is surprised when he introduces himself as Giorgio Germont, Alfredo's father. They had never met before.

And now begins the turning point of the opera, the dialogue between Violetta and the elder Germont. Verdi's music is remarkable. Listen as it expresses the changes as they occur in each character.

Violetta begins the scene as a woman deeply in love. She knows that, at last, she has found the right life for herself, and with the right man. Without warning, her feeling of security is shattered by the elder Germont.

He, on the other hand, begins as a man of arrogance, totally unsympathetic to this woman... intent only on destroying her relationship with his son. But as the scene develops, he begins to show more respect and compassion for her... but still remains unwilling to accept her liaison with Alfredo.

At the beginning of the dialogue, Germont tells Violetta that God has given him a beautiful, young daughter, pure as an angel. She is engaged to a fine young man, but his family will not permit the marriage if they learn that her brother is living with a woman, unmarried.

Here is the father, with his mellow baritone voice, lovingly describing his daughter... and then her fiancée. "Pura siccome un angelo" "pure as an angel."

**Track 16 Music - "Pure as an angel" 1:09 min.**  
**"Pura siccome un angelo"**  
**(Germont)**

**Track 17 Narration 1:07 min.**

He insists that Violetta leave Alfredo.

Of course she refuses. She tells him that Alfredo means everything to her. He is all she has. She also reveals that she is very ill, and doesn't have long to live.

Germont doesn't seem to hear her or understand what she is saying. He's thinking only of his family and himself.

He says: "Don't forget. One day Alfredo's passion will die. Like all men, he'll become bored. And not being married, you won't have the church to protect your union. Don't worry. If you leave Alfredo, you'll be fine. You're young, you're beautiful. You have nothing to worry about."

Listen to Germont, as he hammers at Violetta with his dynamic short clipped notes. "Un dì, quando le veneri" "one day, when his passion has died."

**Track 18 Music - “One day, when his passion has died”** **0:56 min.**  
**"Un di, quando le veneri"**  
**(Germont, Violetta)**

**Track 19 Narration** **0:46 min.**

Germont becomes more and more convincing... and Violetta relents, somewhat. After more pressure from the father she gives in completely... and agrees to sacrifice herself... and leave Alfredo. But he must not know why she is leaving. If he knew, he would never agree to their separation.

She asks Germont to tell his daughter, one day, about the woman who sacrificed herself to make the daughter happy... “Ah! dite alla giovine”. Another magnificent and tragic piece. It is simple and direct and expresses the overwhelming grief felt by Violetta.

**Track 20 Music - “Oh! Tell your daughter”** **1:14 min.**  
**"Ah! dite alla giovine"**  
**(Violetta, Germont)**

**Track 21 Narration** **0:56 min.**

The elder Germont is beginning to understand how great a sacrifice Violetta is making... that she is giving away her only chance for happiness.

He embraces her to show his gratitude, wishes her well, and leaves.

Violetta begins to write a letter to Alfredo. When he reads it, later, the letter will tell him that she is going back to Paris to rejoin her old lover.

Suddenly Alfredo comes into the room sees Violetta, and asks, “What are you doing?” She becomes flustered, hides the letter, and says she is writing a letter to him. She will give it to him later.

Then, heartbroken, she cries out: “Amami, Alfredo, amami, quant’io t’amo! Addio”. “Love me, Alfredo. Love me as much as I love you”. Goodbye.”

**Track 22 Music - “He must not find me here”  
"Ch'ei qui non"  
(Violetta, Alfredo)**

**1:39 min.**

**Track 23 Narration**

**2:27 min.**

She runs out of the room and gets into her carriage with Annina. Alfredo sits down and begins reading a book.

A messenger enters with the letter from Violetta. Alfredo begins to read the letter that starts with “By the time you read this...”. He stops reading and gasps. His father has just come into the room and Alfredo collapses into his arms. Germont attempts to console his son, but to no avail.

A few moments later, Alfredo walks to the table, and sees the invitation to Flora’s party. Enraged he rushes out... to go to the party and find Violetta.

Act Two, Scene Two takes place in Flora’s home, a few hours later. A festive party is going on.

Suddenly, Alfredo arrives... alone. He joins a group, at a gambling table and has extraordinary luck. He wins every game.

At this point Violetta arrives with the Baron. She sees Alfredo and worries that there will be trouble. The Baron, watching the gambling, challenges Alfredo. But he, too, loses. Alfredo wins a great deal of his money and the Baron storms out of the room, angrily.

Violetta begs Alfredo to leave the party, to avoid more trouble. He answers, “I’ll leave... but only if you come with me.” Of course she refuses because of her promise to Alfredo’s father.

Alfredo’s anger overwhelms him. He calls all the guests back into the room... throws all the money he has won at Violetta, and shouts, “Now I’ve paid back all the money I owe you.”

The group is shocked at Alfredo’s behavior. Violetta almost collapses. The Baron challenges him to a duel.

Violetta sobs: “Alfredo, Alfredo, di questo core“. “Alfredo you don’t know how much I love you... but some day you will know, and then... even though I will be dead... I will still love you... totally and forever”.

**Track 24 Music - “Alfredo, Alfredo, you cannot understand” 2:07 min.**  
**“Alfredo, Alfredo, di questo core”**  
**(Violetta)**

**Track 25 Narration 0:33 min.**

Act Three takes place one month later. The scene is Violetta’s poorly furnished bedroom. She is near death and is destitute.

In a change from the usual sequence, the prelude to Act Three is played after the curtain rises. It is exquisite, plaintive music, played by the strings. The music is similar to, but even more expressive, than that of the prelude to Act One.

**Track 26 Music – Prelude 1:55 min.**

**Track 27 Narration 1:42 min.**

Violetta, very weak, is sleeping in her bed. Annina is dozing in a chair, beside the bed. Dr.Grenvil, Violetta’s doctor and good friend, comes in to comfort her. He assures her that she’s doing a little better. But, as he leaves, he calls Annina aside and whispers, “Poor Violetta has only a few hours to live”.

After he leaves, Violetta rereads for the 20th time an old letter from Alfredo’s father. The letter states that there had been a duel between Alfredo and the Baron, and the Baron was wounded slightly. Alfredo had to leave the country. The letter goes on to say that he told Alfredo how Violetta sacrificed herself for him. And now, Alfredo is on his way back to beg for her forgiveness.

She waits... but he doesn’t come. She knows that it’s too late for her. She’s dying.

And now she sings the aria: “Addio, del passato” “ Good-bye to all my sweet dreams of the past... I want Alfredo, but it’s too late for me...Please God, have pity on this traviata, this poor woman who strayed.... There will be no cross on my grave to bear my name... no flowers.”

Listen to this heart-wrenching music, introduced by a mournful oboe.

**Track 28 Music - “Good-bye, sweet dreams”** **2:33 min.**  
**"Addio, del passato"**  
**(Violetta)**

**Track 29 Narration** **0:28 min.**

Suddenly, the door bursts open and Alfredo rushes in. He takes Violetta into his arms. The lovers are in ecstasy.

In a touching duet “Parigi, o cara”, Alfredo tells Violetta that they will leave Paris and she will get well. They will have a wonderful life together.

Here is this music expressing their great joy.

**Track 30 Music - “We shall leave Paris, my darling”** **1:47 min.**  
**"Parigi, o cara"**  
**(Alfredo, Violetta)**

**Track 31 Narration** **1:08 min.**

The excitement is too much for Violetta and she falls back onto the bed... exhausted. Alfredo’s father and the doctor come in.

Knowing that she will die soon, Violetta takes her portrait out of a locket and hands it to Alfredo. She says softly, “Darling, I hope you will marry a fine young woman some day. That you will give her my portrait... and you will tell her that I am in heaven... praying for both of you.”

Alfredo is overcome with grief. Germont confesses to Violetta how wrong he was and begs for her forgiveness.

And now, the death music is played quietly by the full orchestra, with the ominous support of the bass drum. It accompanies the trio begun by Violetta as she gives her portrait to Alfredo and sings: “Prendi , quest’e l’immagine” “Take this, it is my picture painted several years ago”

**Track 32 Music - “Take this. It is my portrait”** **1:54 min.**  
**“Prendi, quest' è l'immagine”**  
**(Violetta, Alfredo, Germont)**

**Track 33 Narration** **0:20 min.**

Suddenly, Violetta sits up and says, “E strano. How strange. I feel strong again. I will live!”. And then she falls back ... DEAD.

Listen as the music starts quietly and then builds to a tremendous fortissimo.

**Track 34 Music - “How strange!”** **1:11 min.**  
**“È strano!”**  
**(Violetta, All)**

**Track 35 Conclusion** **0:13 min.**

### **CURTAIN – THE END**

I'm Ira Ross. Please join me again as I travel through the wonderful world of opera.

**ARRIVEDERCI**

# Opera for Everyone

**“CARMEN”**

by

**GEORGES BIZET (1838-1875)**

**IRA ROSS, Narrator**

**The music of “Carmen” is used under license from NAXOS for the use of the music from the CD, 8.660005-7**

**Track 1 Narration (Includes 60 seconds of “Carmen” overture) 5:44 min.**

Welcome to **“OPERA FOR EVERYONE.”** I’m Ira Ross.

We’ve just heard a few bars of the overture of the great opera, **”CARMEN”** by **GEORGES BIZET**. We’ll hear more, later.

Today, “Carmen”, is one of the most popular of all operas, but that wasn’t always the case. It was first performed in Paris in 1875... and it shocked the audience and critics, for several reasons.

First, it dealt with common people... people who sweat and smell and get dirt on their hands and faces. Before “Carmen”, opera dealt with kings, queens, dukes, duchesses, in other words with royalty and nobility.

In addition, ”Carmen” was first performed at the Opera-Comique, in Paris, a theater dedicated to family entertainment. The immorality of the unsavory characters of the opera... promiscuous gypsy girls, smugglers, soldiers bored with their jobs... was totally unacceptable.

Also, there were technical reasons why the directors of the Paris Opera would not accept “Carmen”. In certain sections, the characters speak, instead of sing their lines. This could not be done. Also, the opera had no formal ballet, and, at that time, ballet had to be included in any opera performed at the Paris Opera.

Bizet died in 1875... only a few months after “Carmen” opened and was called a failure by the critics. After his death the opera was changed, markedly, to make it conform to the French concept of Grand Opera.

Music was added to the spoken dialogue and a ballet was inserted. It was presented, with these changes, throughout Europe and America with considerable success.

Suddenly, in the early 1960s, the original score was found. Since then, the great masterpiece has been performed for appreciative audiences, throughout the world, as Bizet wrote it.

The text of the opera, the libretto, was by Meilhac and Halevy and was written in French. Therefore I’m using the French pronunciation for the gypsy girl, Carmen.

And now the story of the opera. Carmen, a wild gypsy girl, who works in the town cigarette factory, first teases and then seduces a young, naïve, soldier of the local regiment. After he falls madly in love with her, she manipulates him, a man of honor, into deserting from the army, and becoming a smuggler, an outlaw. She then ridicules him and rejects him for another lover.

The music is so exciting that I feel each moment, not as a member of the audience, but as a participant in the action. I become totally involved. My hope is that you, too, will feel this fire as we proceed.

And now back to “Carmen.” It takes place in Spain, in and around Seville, in the 19th century. There are four overwhelming acts.

The four principal characters are:

Carmen -- the gypsy girl	Mezzo-soprano
Don Jose -- a young corporal in the regiment (and here again I’m using the French pronunciation)	Tenor
Escamillo -- the toreador	Baritone
Micaela -- an innocent young village girl, in love with Don Jose	Soprano

The minor characters are the soldiers of the regiment, gypsy girls and smugglers.

And now, the overture of Act One. We will hear three themes which we will hear again later in the opera. The first theme describes the entrance of the bullfighters and the gaiety of the crowd in the arena. We'll hear that again at the beginning of Act Four. The music is dominated by the brass... accompanied by the drums... producing a festival atmosphere.

The second theme is short and introduces the stirring "Toreador Song" heard again in Act Two. Then the music returns to the first theme for a very brief interval. After a sudden pause, the violins with an eerie sound, introduce the third theme, the sinister fate motive, which is played intermittently throughout the opera, foretelling trouble ahead for Carmen.

Now let's hear a portion of the first and second themes.

**Track 2 Music – Prelude (Overture), Part 1** **1:25 min.**

**Track 3 Narration** **0:07 min.**

And now, a section of the third theme, the fate motive.

**Track 4 Music – Prelude (Overture), Part 2** **1:23 min.**

**Track 5 Narration** **1:26 min.**

Act One takes place in a square in Seville. There's a guardhouse for the soldiers on one side, and a cigarette factory where many gypsy girls work, on the other. The changing of the guard is about to take place and a group of young children march in, mimicking the soldiers.

An attractive young girl, Micaela, comes in briefly, looking for her boyfriend from her village, Don Jose, who is now a corporal in the regiment. She doesn't find him and she leaves before he arrives with the new guard.

The factory girls come out for their morning break. Carmen is the most popular of all and she is immediately surrounded by soldiers, asking her for a date. Don Jose pays no attention to her, and therefore, she decides to go after him. She sings a sensuous song, "the Habanera." It describes a wild bird flying all around.

Like love, the bird is impossible to catch... but when you least expect it, there it is. "Beware, if I love you, you're caught... you can't escape."

And now listen to a section of the "Habanera," sung by Carmen and joined by the chorus.

**Track 6 Music – Habanera. "Love is a rebellious bird" 2:27 min.**  
**"L'amour est un oiseau rebelle"**  
**(Carmen, Chorus)**

**Track 7 Narration 2:07 min.**

At the end of her aria, she takes a flower from her bosom and throws it at Don Jose. It hits him in the chest and falls to the ground. He acts as if he's not aware of it. But, after everyone leaves... he bends down... picks up the flower... inhales its fragrance... and tucks it into his tunic.

After the girls go back to work Micaela, the young village girl, comes in, looking for her boyfriend, Corporal Don Jose. She tells him that his old mother misses him and wants to see him. Unfortunately, Don Jose had killed a man in a fight in the village, and he had to run away. Now he can't return to the village, without running the risk of being jailed. He's deeply moved by Micaela's message about his mother and he thanks her. She leaves.

Suddenly there's a great commotion. A fight has broken out in the factory among the girls... and Carmen has slashed one of them on her cheek. The soldiers are called in to stop the trouble. Carmen is brought out of the factory, tied up and put in Don Jose's charge.

While he is guarding her, she sings, "Near the ramparts of Seville is the tavern of Lillas Pastia. I'll be there this weekend... alone. I've left my old lover and I want you to be my new lover. I'll meet you there."

Carmen tells him this in a seductive aria, "The Sequidilla." She repeats the melody a few times... each time more invitingly. By now, Don Jose is overwhelmed.

He says to her: "I love you", " Will you love me?", "Do you promise?" He pleads desperately with her. Of course, Carmen says, "Yes".

Now listen to the seduction, accompanied by sections of the orchestra.

**Track 8 Music – Seguidilla & Duet. "Near the walls of Seville" 4:20 min.**  
**"Près des remparts de Séville"**  
**(Carmen, Don José)**

**Track 9 Narration 1:05 min.**

She tells him to untie her hands... and when no one is watching, she will push him over and run away... which she does.

Zuniga, the lieutenant of the regiment, is furious. He puts Don Jose under arrest for permitting the prisoner to escape.

### **CURTAIN - ACT ONE**

Act Two takes place in the tavern of Lillas Pastia, which is the meeting place of a band of smugglers. It is also a place where the soldiers come to flirt with the gypsy girls.

The girls are drinking with the soldiers. Carmen is with Lt. Zuniga, but she is not the least bit interested in him. She begins to sing and dance a wild gypsy dance on top of the table. She's joined by two other gypsies and the dance becomes more frenzied with each new stanza.

Listen to this exciting music with its fast tempo and marvelous rhythms.

**Track 10 Music – Gypsy Song. "The jingles of the sistrums tinkled"**  
**"Les tringles des sistres tintaient"**  
**(Carmen, Frasquita, Mercédès) 3:18 min.**

**Track 11 Narration 0:44 min.**

Pastia asks everyone to leave the tavern, "its closing time." Most go, but three girls and a few soldiers remain. At that moment Lt. Zuniga tells Carmen that the soldier, who was put in jail one month ago because of her, was freed today. Oh, she's so happy to hear that.

Suddenly, we hear “Viva le toreador!” The handsome toreador, Escamillo, who is the popular hero of the area, has arrived with his admirers. He sings his famous “Toreador Song” in which he describes his sport, the great dangers, and the fact that, always, there is a beautiful woman with dark eyes, watching him. Her eyes follow him as he moves around the ring fighting the bull... and he adores her.

Listen to Escamillo as he boasts of his great skill and describes the dark eyes watching him.

**Track 12 Music – Toreador Song. "I can reply to your toast" 2:20 min.**  
**"Votre toast, je peux vous le rendre"**  
**(Escamillo, Chorus)**

**Track 13 Narration 2:16 min.**

Escamillo flirts with Carmen... who responds invitingly but won't make a date. He says lovingly, “Carmen, I'll see you again” and then he leaves with his entourage.

The smugglers sit down and begin to make plans for their next big job. The chief wants the gypsy girls to act as decoys by flirting with the frontier guards. He says, “ Now look, we need you. When it comes to cheating, swindling, thieving, it's always good to have women along. Without them, nothing turns out right!”

This is a marvelous musical quintet with the three girls and the two smugglers. Two gypsies say “yes”; Carmen says “no”, she's in love and she must wait for her new lover. He will arrive from prison anytime now, and she promises she will try to get him to join the band of smugglers.

The smugglers leave with the two girls. Carmen stays and is soon joined by Don Jose. They eat a fine meal and then confess their love for each other... she begins a sensuous dance... just for him.

Suddenly the bugles sound, announcing retreat. Don Jose stops her and says, “Look I have to get back to my post.” She can't believe that he takes the military more seriously than he takes her.

She ridicules him again and again...and without mercy.

He tells her, again, how much he loves her and in a magnificent aria, “The Flower Song”, he tells her that he had kept the flower she had thrown at him outside the factory. He had treasured it, and held it to his eyes for hours, while he was in jail.

Listen to this music, “The Flower Song” that demonstrates how much he has changed from the naïve young man of Act One to the man he is now... overwhelmed by this seductive woman.

**Track 14 Music – The Flower Song. "The flower that you threw to me"  
"La fleur que tu m'avais jetée"  
(Don José) 3:23min.**

**Track 15 Narration 1:33 min.**

Carmen relents a little, but just then Lt. Zuniga returns, knocks on the door, and calls for Carmen. She tries to send him away, but he persists.

When she opens the door, he sees Don Jose and becomes enraged. He pulls out his sword and attacks. Of course, Don Jose fights back. Carmen yells for the smugglers. They rush in, capture Zuniga, put a pistol to his head, and march him off.

Don Jose’s fate is sealed. He has fought an officer. Now he must desert from the army and join the smugglers.

### **CURTAIN – ACT TWO**

The locale of Act Three is a wild place in the mountains. There are several smugglers climbing on the rocks and carrying bales on their backs. On one side, Carmen and Don Jose are arguing. She says, “Go back to your mama! The life of a smuggler is not for you.” He leaves angrily and goes on his watch to see whether any soldiers are approaching.

Close by, two gypsy girls are enjoying themselves, telling their fortunes with playing cards. They have fine stories; handsome men, romance, money, jewels.

**Track 16 Music –"Shuffle! Cut!" 1:07 min.  
"Mêlons! Coupons!"  
(Frasquita, Mercédès)**

**Track 17 Narration****0:30 min.**

Carmen comes into the game and begins to read her fortune; diamonds, spades, death... diamonds, spades, death... over and over, to haunting ominous music... the fate motive. It's played many times during the opera and under many circumstances, but always with the same dire foreboding... Death for Carmen.

**Track 18 Music – "Diamonds! Spades! Death!"  
"Carreau! Pique! La mort!"  
(Carmen)****0:55 min.****Track 19 Narration****0:22 min.**

Two of the smugglers approach the girls to tell them that its time for the big haul. The girls should prepare to distract the customs men. The girls respond, "Don't worry. We know what to do."

Listen to this happy bouncy music sung by the smugglers and the girls.

**Track 20 Music – "As for the customs man, leave him to us"  
"Quant au douanier, c'est notre affaire"  
(Frasquita, Mercédès, Carmen)****1:13 min.****Track 21 Narration****0:40 min.**

The young village girl, Micaela, all alone and very frightened, suddenly appears in one of the dark wooded areas. She is looking for Don Jose. She sings a very touching and beautiful aria, expressing her great fear of being alone in this terrible place, placing all her trust in God. She is the essence of purity in contrast to Carmen, who is the exact opposite.

The aria is called "Micaela's prayer." Here is a portion of that music.

**Track 22 Music – Micaëla's Prayer. "I said nothing would frighten me"  
"Je dis que rien ne m'épouvante"  
(Micaëla)****1:45 min.**

## Track 23 Narration

2:44 min.

Don Jose, now totally dishonored and emotionally destroyed, has been left to guard the camp. He's sitting on a rock, high on a mountain peak, overlooking the valley below. He sees someone out there and fires a shot.

Micaela hears the shot, becomes even more frightened and hides. The person in the valley turns out to be the toreador, Escamillo, who is driving his bulls to Seville for the bullfights, and who is also looking for Carmen.

After the shot, he enters, sees Don Jose and introduces himself. He tells Don Jose that he's looking for the gypsy girl, Carmen. He loves her and she loves him. She had another lover, but that's all over now.

Don Jose becomes incensed at this news and lunges at the toreador with a knife. Escamillo dodges and only defends himself. He doesn't want to fight, but Don Jose persists. Escamillo slips and Don Jose is on top of him, ready to kill him, when Carmen rushes in and separates the men. She tells Don Jose that she no longer loves him.

At that moment Micaela, having been found by one of the smugglers, is brought in from her hiding place. She begs Don Jose to come home. His mother cries for him from morning 'til night. She wants to see him. Of course, Don Jose is upset at this but he says, "No, I will never leave Carmen. We are bound together by a chain."

Carmen laughs in his face, ridicules him again and says, "Go home to your mama!" Micaela then tells him that his mother is dying. Hearing that, he changes his mind. He will go home. And on leaving, he says fiercely: "Carmen, I will be back..."

### **CURTAIN – ACT THREE**

Act Four takes place just outside the bull ring in Seville. It begins with exciting music, describing what's happening around the arena. The crowd is yelling and cheering for the bullfighters. Sellers are hawking their wares, and people are buying.

And now, the music with the brass and the drums, and the festival atmosphere.

**Track 24 Music –"Here they are, here they are"** **1:07 min.**  
**"Les voici, les voici"**  
**(Street-sellers, Gypsies)**

**Track 25 Narration** **1:25 min.**

The supporting bullfighters appear, and then the great toreador, Escamillo, with Carmen on his arm, marches in. They are beautifully dressed. The toreador leaves her to go to the bullring and Carmen's friends join her immediately.

They warn her. They've seen Don Jose in the crowd. He's dirty, he's unshaven. He looks like a bum. Carmen says, "I'm not afraid of him. I'll get rid of him"

The fate motive is heard again, against the joyful music of the arena.

Carmen leaves her friends and meets Don Jose outside the arena. They're alone. She greets him with "c'est toi" "It's you". He answers "c'est moi" "Yes it's me".

He asks her to come back to him. She says "No, I am free and I will stay free." He begins to plead with her. "No," she says. Again and again he begs her. "No," she says, " I am not afraid. I have lived free, and if I must die, I will die free."

Now, listen to some of that passionate dialogue.

**Track 26 Music –"It's you!" "It's me!"** **3:37 min.**  
**"C'est toi!" "C'est moi!"**  
**(Carmen, Don José)**

**Track 27 Narration** **0:54 min.**

Finally, Carmen takes the ring that Don Jose had given her, off her finger, and throws it to the ground.

He goes mad, stabs her with his knife and she falls to the ground... dead. He throws himself on her body and cries, "Arrest me, I killed her... Oh, my Carmen... my adored Carmen..."

And now listen to the last few minutes of the opera. We hear the bitter fighting between Carmen and Don Jose, ending with the murder of Carmen. This is interspersed with joyful singing from the crowd in the arena, cheering for Escamillo.

What masterful irony by Bizet!

**Track 28 Music – Finale. "Well then! Strike me now, or let me pass!"**  
**"Eh bien! Frappe-moi donc, ou laisse-moi passer!"**  
**(Carmen, Don José) 1:52 min.**

**Track 29 Conclusion 0:13 min.**

**CURTAIN – THE END**

I'm Ira Ross. Please join me again as I travel through the wonderful world of opera.

**Au revoir.**

# Opera for Everyone

## “MADAMA BUTTERFLY”

by

GIACOMO PUCCINI (1858-1924)

IRA ROSS, Narrator

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

Track 1 Narration (Includes 15 seconds of “Un bel di”) 5:47 min.

Welcome to “OPERA FOR EVERYONE.” I’m Ira Ross.

We’ve just heard the opening bars of the famous aria “Un bel di” sung by Butterfly in the great opera “MADAMA BUTTERFLY” by GIACOMO PUCCINI. We’ll hear more, later.

The opera is based on the play “Madame Butterfly” by the American playwright, David Belasco. Puccini saw the play in London, in 1900, and even though he understood very little English, he was so affected by the tragedy of the young Japanese girl, that he decided to use this subject for an opera.

Puccini began working on the opera with his librettists Luigi Illica and Giuseppe Giacosa, and completed it four years later, after much effort and many problems. At the time of its first performance Puccini was a highly respected composer having had great success with his three previous operas: “Manon Lescaut”, “La Boheme”, and “Tosca”.

But opening night for “Butterfly” at La Scala in Milan in 1904 was a disaster! Interruptions, jeers, and very little applause. Crushed, Puccini retreated to his home in Torre del Lago to make extensive revisions. He converted the two acts of the opera into three acts, by dividing the long second act into two shorter acts. In addition, he made several other important changes.

Three months later the opera with all the changes was presented at a smaller and less prominent opera house in Brescia, Italy. This time the opera was a huge success!

It tells the story of a 15-year-old geisha, Cio-Cio-San , called “Madama Butterfly” ... her marriage to a young American naval officer, Lt. B.F. Pinkerton, and the tragic events that occurred three years later.

The cast includes four principals:

Cio-Cio-San -- known as Madama Butterfly	Soprano
Suzuki -- her maid	Mezzo-soprano
Lt. B.F. Pinkerton -- of the U. S. Navy	Tenor
Sharpless -- the U.S. Consul at Nagasaki	Baritone

The supporting roles are:

Kate Pinkerton -- the Lt.'s American wife	Soprano
Goro -- a Japanese marriage broker	Tenor
The Bonze -- a Japanese priest, uncle of Cio-Cio-San	Bass
Prince Yamadori -- a suitor to Cio-Cio-San	Baritone

In addition there are Butterfly's family, friends, servants and local officials.

Butterfly is a beautiful, young, naïve geisha. She works to support her mother, who was left with no money when her husband committed suicide at the suggestion of the Emperor.

Pinkerton is a carefree, self-indulgent, young lieutenant in the United States Navy. Even though he is married to Butterfly, he plans to marry Kate, his American sweetheart, when he returns home to the States.

Pinkerton left Japan aboard his ship soon after his marriage to Butterfly, leaving her in their little house in Nagasaki, madly in love with him and anxiously awaiting his return.

Throughout the opera, Puccini blends his concept of the two different cultures, the Japanese and the American, with distinctive and colorful musical language. He uses melodies, harmonies and instruments appropriate for each character and for the action taking place.

The opera takes place in Nagasaki, Japan, and begins in 1904. There are three acts.

The prelude to Act One is exotic, busy and brief. It begins with an oriental theme that progresses through a series of lively variations. This music expresses the busyness and subservience of many of the characters we are about to meet. Short variations on this theme recur throughout the act whenever Goro, members of Butterfly's wedding party, or servants are present.

**Track 2 Music – Prelude. Act One** **1:07 min.**

**Track 3 Narration** **2:16 min.**

### ACT ONE

The music of the prelude continues and blends into the action as the curtain rises. The scene is a tiny house with its terrace and garden set on a steep hill, overlooking the harbor of Nagasaki far below.

Goro, a marriage broker, is showing Lt. Pinkerton the features of the little house, especially the sliding panels that can be moved easily to form new rooms.

Goro has given him the perfect deal, for very little money, 100 yen..., a beautiful young girl to marry, a lovely house, servants, and a marvelous contract lasting for 99 years, but he can break the contract any time he wishes with only one month's notice. The wedding will take place here, in this house, later this day.

And now, Sharpless, the American consul in Nagasaki, enters breathless from climbing the steep hill. As the two Americans greet each other the music changes. The busy music gives way to longer, more flowing melodies and less exotic harmonies... bringing into focus the differences between the two cultures, the East and the West.

Goro brings drinks for the two men as they sit on the terrace, talk, and enjoy the view. Pinkerton exults about his life as a Yankee vagabond. He travels all over the world, enjoys life to the fullest and never worries about anyone else. In addition, he brags to Sharpless that here in this port he has made the perfect deal for very little money and with very few strings attached.

Listen to a portion of this music... introduced with great patriotic fervor with the first few bars of “The Star Spangled Banner”... as Pinkerton describes his life as a Yankee vagabond.

**Track 4 Music – “All over the world”** **1:24 min.**  
**“Dovunque al mondo”**  
**(Pinkerton)**

**Track 5 Narration** **1:32 min.**

As the two men continue to drink, the insensitive Pinkerton reveals that in the future he’ll return home and have a real bride, an American bride. Sharpless, showing far greater compassion and understanding, cautions him that this young Japanese girl really loves him and trusts him. He must remember that.

Pinkerton tosses off Sharpless’ concern, saying, “Oh I know, but she’s very beautiful. She’s as fragile as a butterfly, and she excites me. Don’t worry about her. I won’t hurt her. I’m just having a little fun”.

At that moment Goro announces that Butterfly and her wedding attendants are coming up the hill.

And now we hear some of most beautiful music of all of Puccini’s operas, the entrance of Butterfly. First, solo strings and then the voice of Butterfly, soaring... changing the feeling completely from everything we have heard before. She dominates the scene, and even though she is only 15, she will dominate the rest of the opera.

She sings, “I am the happiest girl in Japan, really, the happiest girl in the world. I have come at the call of love”

**Track 6 Music – “Over the sea”** **2:44 min.**  
**“Spira sul mare”**  
**(Butterfly)**

## Track 7 Narration

4:02 min.

Butterfly and her attendants enter, and soon after, her mother and other family members arrive. While the women chatter, Sharpless questions Butterfly about her age and her family.

Soon the Imperial Commissioner and the Registrar arrive and go into the house to prepare the marriage documents. Pinkerton takes Butterfly by the hand to walk to the house for the marriage ceremony. Here, with a marvelous touch by Puccini, the music changes for Butterfly... from the soaring melodies we heard at her entrance to an oriental motif.

She becomes a coy, young, Japanese girl as she stops to show him the personal items she has brought for her new life with him. They are hidden in her sleeve. She takes them out, one by one. The last item is a leather sheath, but she won't show him what it holds. Instead, she runs into the house with it.

After she leaves, Goro, who is always close by, tells Pinkerton that the sheath contains the dagger used by her father to commit suicide at the suggestion of the Emperor.

When she returns, Butterfly confesses to Pinkerton that yesterday she had gone to the Christian mission, renounced the religion of her people, and converted to his religion... Christianity. The music reflects this revelation with an ominous theme that will be heard several times later in the opera. Whenever it is heard, it will foretell trouble for Butterfly.

She throws herself into his arms and fervently tells him she wishes to worship his God with him. In addition, to make him happy, she will try to forget her people.

Meanwhile, Goro summons everyone into the house for the wedding. With the couple standing before him... in a rapid, uninspiring ceremony, the Commissioner reads the official marriage contract. It states that permission is granted to Pinkerton and Butterfly to be joined in matrimony. Each signs the document... and the wedding is over.

Much congratulating, and all the officials leave, including Sharpless, the American Consul... but not before he warns Pinkerton, again, to be more considerate of Butterfly and her feelings.

After they have left, the celebration is suddenly interrupted by a shrill, angry voice calling, “Cio-Cio-San”, “Cio-Cio-San”, accompanied by a loud gong struck twice. It is the Bonze, the Japanese priest, Butterfly’s uncle. He has just learned that she has renounced their religion. He has come to curse her and to order her family and her friends to reject her as she has rejected them. They must leave with him now and forever turn their backs on her. Terrified, they all run down the hill, dragging her reluctant mother with them.

The music of the curse is frightening, loud and shrill, highlighted by horns and trumpets, and ending with a crescendo.

**Track 8 Music – “Cio-cio-san! Cio-cio-san!”** **1:14 min.**  
**(Il Bonzo)**

**Track 9 Narration** **1:38 min.**

Overwhelmed, Butterfly begins to cry. Pinkerton comforts her and then leads her to the house. The servants are moving the panels to form the nuptial bedroom, and Suzuki, her maid, helps her dress for the night.

Then Suzuki and the other servants leave and the newlyweds are alone, standing together in the garden. It is evening and the sky is filled with stars.

And now begins the famous love duet... soaring, romantic and passionate, one ardent melody following another.

Pinkerton looks at her passionately and sings “Child, with your eyes full of enchantment, now you are mine”. Shyly she answers, “I am like the goddess of the moon who comes down by night to be with you”.

Suddenly, she puts her hands over her ears. Again she hears the angry voice of the Bonze, cursing her. Pinkerton reassures her. And now she is at peace, because she is with the man she loves and will be forever.

Here is a portion of this section beginning, “Child, with your eyes full of enchantment, now you are mine”

**Track 10 Music - "Child, with your eyes full of enchantment" 2:25 min.**  
**"Bimba dagli occhi pieni di malia"**  
**(Pinkerton, Butterfly)**

**Track 11 Narration 1:15 min.**

She looks at him longingly and pleads, " Please love me just a little, like a baby. I come from a race accustomed to little things. I'm afraid. I know that in your country butterflies are caught and pinned to a board."

Once again the music of the curse thunders.

He takes her into his arms and, to reassure her, tells her that when the butterfly is caught and pinned, it's done not to be cruel but only to keep it forever.

The music grows more passionate as Pinkerton urges her, repeatedly, to come into the house with him. She sings of the beauty of the night and the stars. The music builds to a climax with a repeat of the music of Butterfly's entrance... and the newly-weds walk slowly into the cottage... hand-in-hand.

Listen to a portion of the final section of the Love Duet as Butterfly sings of the beauty of the night.

**Track 12 Music - "Ah! Lovely night!" 2:29 min.**  
**"Ah! Dolce notte!"**  
**(Butterfly, Pinkerton)**

**Track 13 Narration 2:17 min.**

### **CURTAIN - ACT ONE**

Act Two takes place three years later inside Butterfly's little cottage overlooking the Nagasaki harbor. The curtain rises after a short graceful prelude.

In the darkened room, Suzuki, the maid is praying to her gods, ringing a prayer bell from time to time to attract their attention. She's very upset. Her mistress has been deserted.

There has been no word from Pinkerton since he left three years before. In addition, the women are almost penniless. Only a few coins remain of the money that Pinkerton had given them.

Butterfly is lying on the floor with her head in her hands. She knows that her husband will return and insists that Suzuki agree with her.

And now... she sings the dramatic aria “Un bel di”.

“One fine day a wisp of smoke will appear in the sky, then slowly a white ship will come into view. It will carry the American flag. It will be his ship. The ship will dock. He will leave the ship and start climbing the hill, calling my name. But I won’t answer... I will be too nervous... I will hide... and then he will find me”. “Suzuki, you will see... believe me!”

Beginning with a quiet, high, soaring tone, her voice gradually develops additional color and excitement as she describes each event. It is accompanied by muted violins, woodwinds, trumpets and a harp.

After her final dramatic outburst, the music reverts to a quieter, more gentle tone. This magnificent aria is one of the most famous in all of opera. We heard the opening section at the beginning of the CD. Now listen to the ending.

**Track 14 Music – “Who is it? Who is it?”** **2:23min.**  
**“Chi sarà? Chi sarà?”**  
**(Butterfly)**

**Track 15 Narration** **1:52 min.**

There’s a knock on the door. It’s Sharpless, the American consul, accompanied by Goro, the marriage broker. Pinkerton has written a letter to Sharpless who wants to read it to Butterfly. She hasn’t seen Sharpless in three years and is very excited by his visit, especially when he tells her about the letter.

A few minutes later the wealthy Prince Yamadori arrives to ask Butterfly to marry him. He had asked before and she had rejected him.

Again she says “No. Stop bothering me. I am already married. Go away”. He leaves.

Sharpless begins reading the letter with the news that Pinkerton is now married to Kate, his American sweetheart. Pinkerton mentions Butterfly and wonders whether she remembers him. Butterfly is so excited about the letter that she takes it and kisses it repeatedly... she doesn't listen to what Sharpless is reading.

He tries to read the letter a few times and she interrupts him each time. Frustrated, he puts the letter aside. He advises Butterfly to marry Yamadori. She reacts violently to his suggestion and runs out of the room, to return a few minutes later carrying her three-year-old son in her arms.

“Has he forgotten me? And my baby... can he be forgotten?”

These passionate words are sung fortissimo with powerful orchestral support from gongs, percussion, and brass. Here is her angry statement.

**Track 16 Music - “Ah! Has he forgotten me?”** **1:07 min.**  
**"Ah! m'ha scordata?"**  
**(Butterfly)**

**Track 17 Narration** **1:31 min.**

Turning to the child, Butterfly says, “Do you know what this gentleman thinks... that I should take you into my arms... go out in the wind and the rain, and sing for people.... and beg for food and money as I used to. NEVER! I would rather die.”

This music is sad, suggestive of the song of a geisha.

Sharpless is overwhelmed by the plight of this poor girl, deserted by her husband. He leaves hurriedly,,, saying that he will write to Pinkerton and tell him about his child.

After he has left, a cannon is heard... announcing the arrival of a ship in the harbor. Butterfly, taking a telescope from a nearby table, sees that the ship is white... that it's flying the American flag... and that the name on the ship is “Abraham Lincoln”.

It's his ship! She goes wild with excitement and keeps saying to Suzuki, "See, I told you he would come back. He loves me. Bring in every flower from the garden. I want the house filled with flowers!".

Suzuki obeys her mistress, and together they decorate the house.

Listen now to a portion of the beautiful Flower Duet sung by the two women.

**Track 18 Music - "The garden is bare."  
" Spoglio è l'orto"  
(Suzuki) 1:46 min.**

**Track 19 Narration 1:19 min.**

Suzuki brings in the baby while Butterfly applies rouge to her pale cheeks, to restore their lost color. Then Suzuki helps Butterfly dress, putting on the same gown she wore at her wedding.

Evening has fallen. Suzuki draws the large paper shade across the window. Butterfly makes three holes in it... one at the top for her to look through... a lower one for Suzuki... and the lowest for the baby. They will spend the entire night looking through the holes... searching for Pinkerton... waiting for him to come up the hill.

The baby falls asleep first, then Suzuki... but Butterfly stands rigidly all night, watching and waiting.

As the vigil begins, there is a quiet interlude of music... reminiscent of the music played when Sharpless attempted to read Pinkerton's letter to Butterfly.

Here is a section of this famous "Humming Chorus", with the voices accompanied by the strings of the orchestra.

**Track 20 Music - Humming chorus 1:24 min.**

**Track 21 Narration**

**1:43 min.**

**CURTAIN - ACT TWO**

The scene of Act Three is the same as that of Act Two, Butterfly's little cottage. The musical introduction is dramatic and powerful, much longer than the preludes to the preceding acts. It prepares us for the tragic events that are about to take place.

The curtain rises, it's dawn. Through the magic of music we feel the darkness of early morning. We hear men working on the docks far below and birds chirping in the garden around the house. The dark room lightens, gradually, as the sun rises.

Butterfly is still standing rigidly, having spent the entire night looking through her hole in the shade... searching for Pinkerton. Suzuki and the baby are sleeping.

Suddenly, Suzuki awakens... sees Butterfly still standing... and urges her to take her baby into the bedroom and rest. Suzuki will call her when Pinkerton arrives. Butterfly takes the baby into her arms and quietly sings a simple, beautiful lullaby as she carries him out of the room.

This music is another example of Puccini's remarkable ability to capture human feelings... in this case, Butterfly's great love for her child.

**Track 22 Music – “Sleep my love”**

**0:50 min.**

**"Dormi amor mio"  
(Butterfly)**

**Track 23 Narration**

**2:23 min.**

A few minutes pass. Suddenly, a soft knock on the door. When Suzuki opens it, she sees Pinkerton and Sharpless. They tell her to be very quiet. They don't want Butterfly to know that they're there. They enter the room.

Suzuki tells Pinkerton that Butterfly has waited faithfully for him ever since he left... three years before. Yesterday, after she sighted his ship in the harbor, the two women prepared for his visit by decorating the house with every flower in the

garden. Then Butterfly stood vigil all night and watched for him through her hole in the shade.

By now, Pinkerton is overcome with guilt for having deserted this poor trusting girl. Through the music we feel him reliving the ecstasy of the few weeks Butterfly and he spent together, in this room... and the agony he is going through now.

Sharpless talks to Suzuki for a few minutes. Suddenly, she looks into the garden and sees an American woman. Frightened, she asks, "Who's that?" Pinkerton, unable to admit his guilt, mumbles "Oh she's with me." Immediately, Sharpless, speaking firmly, says, "She is his wife."

Suzuki, shocked, drops to her knees and cries, "Sacred souls of our fathers. For my mistress, the light of the sun has gone out".

Sharpless lifts her to her feet, tries to comfort her, and says, "I know there's no consolation for her, but we must do everything to protect the child. That fine woman in the garden will care for him, as if he were... her own. You must go and speak to her". After more urging, Suzuki, reluctantly, goes to talk to Kate.

Meanwhile, Pinkerton wanders around the room reliving his memories of joy and love.

**Track 24 Music - "Farewell, flowery refuge" 1:59 min.**  
**"Addio fiorito asil"**  
**(Pinkerton)**

**Track 25 Narration 1:32 min.**

Sharpless keeps repeating, "I told you to be more considerate of Butterfly... to understand that she loved you. But you wouldn't listen". I

In response, Pinkerton, not having the courage to face Butterfly, runs out of the house screaming, "I must leave... I am contemptible."

Suzuki returns to the house with Kate and, crying, says to her, "Yes I understand. I will tell Butterfly to trust you. You will treat her child with great love... as if he were your own. But now you must leave. I must be with her alone."

Kate goes back into the garden, but Sharpless remains in the house.

Suddenly, Butterfly coming from the bedroom calls, “Suzuki... Suzuki”, and runs into the room looking everywhere for Pinkerton. Of course she doesn’t find him, but she sees Kate in the garden.

She screams, “Who is that woman? What does she want of me?”

Turning to the sobbing Suzuki she pleads, “Where is he? Is he alive? Tell me!”... Suzuki nods “yes”... “Yes?” Butterfly repeats, “but he’s not coming back! Is that right?” Again, Suzuki nods, “yes”.

**Track 26 Music – “Suzuki! Suzuki! Where are you?” 0:53 min.**  
**“Suzuki! Suzuki! Dove sei?”**  
**(Butterfly)**

**Track 27 Narration 5:22 min.**

Suddenly, Butterfly realizes that the woman in the garden is Pinkerton’s wife. They have come to take her son.

Sharpless, with great sympathy, tells her that Kate is a fine person and will treat her son with great love. For the welfare of the child she should give him up.

Butterfly is overwhelmed by the events of the previous few minutes. First...to discover that the husband she adored and waited for faithfully for three years has married someone else... and then, to hear that he wishes to take from her the most important part of her life, her son.

After a few terrible moments of thought, she says to Sharpless and Kate, who has come in from the garden, “Yes, I will give him his son if he will come for the child in one half hour.”

Kate and Sharpless leave, and Butterfly sinks to the floor... destroyed. She sobs uncontrollably and tells Suzuki to darken the room completely!... close out every bit of light!

She orders Suzuki to go and play with the baby. Suzuki refuses. She wants to stay with Butterfly and comfort her. Enraged, Butterfly pushes Suzuki out the door. This action is accompanied by repeated, pounding of the tympani.

Alone in the darkened room, Butterfly kneels before the statue of Buddha, removes the white scarf draped over it... and throws the scarf over the screen behind her. Next, she lifts her father's dagger off the wall... kisses it reverently... and in a low voice, reads the words engraved on the handle, "He dies with honor who can no longer live with honor".

She slowly puts the dagger to her throat, when... suddenly the door opens. Suzuki gently pushes the baby into the room. Butterfly drops the knife and runs to the child... madly kissing him and hugging him... and saying over and over... "You are my dearest love. You are my little god sent to me from the throne of Paradise. Look carefully at your mother's face... to remember me when you are far away... Goodbye, forever".

She sits him on a little stool... faces him away from the screen... puts an American flag in one hand, a toy in the other... and gently puts a blindfold over his eyes. She kisses him again and says, "Play, my love."

She then walks behind the screen, picks up the dagger, and plunges it into her throat!

The strings and winds of the orchestra underline this action with a quiet, slow, descending melody, accompanied by a soft pulsing by the rest of the orchestra. The dagger drops... and one sharp beat of the tympani, followed by the powerful gong... announce that the deed has been done!

Butterfly snatches the scarf from the screen... wraps it around her throat... turns... collapses to the floor... and in the final few seconds of her life, she crawls to the child... trying to touch him... one last time.

Pinkerton is heard running up the hill calling, "Butterfly... Butterfly... Butterfly".

The door of the room is pushed open. Pinkerton and Sharpless rush in and see her on the floor. Pinkerton, overcome with grief, kneels beside her and gently takes her hand. Sharpless, sobbing, picks up the child and kisses him tenderly.

The opera ends with a return to the theme from Butterfly's Act Two aria where she tells Sharpless she would rather die with honor than go back to her life as a geisha!

Listen now to these last heartbreaking moments... beginning with Butterfly reading the words from the handle of her Father's dagger, "He dies with honor who can no longer live with honor"

**Track 28 Music - "He dies with honor"** **5:12 min.**  
**"Con onor muore"**  
**(Butterfly)**

**Track 29 Conclusion** **0:15 min.**

**CURTAIN – THE END**

I'm Ira Ross. Please join me again as I travel through the wonderful world of opera.

**ARRIVEDERCI**