













Opera	Piece	Pg # in Score	Synopsis of Opera	Synopsis of Piece	Director's Notes	Scenery	Costumes	Sound	Projections	Key Emotions/Ideas	Lighting Ideas	Research Image(s)	Opera	Piece
<b>Act I Intro to Verdi/Italy</b>														
Nabucco	Va, Pensiero	1	Takes place in Jerusalem and Babylon: ACT I - Ismaele is caught in a love triangle with two leaders and his choice determines if the city will be invaded ACT II - Abigaille discovers she isn't the daughter of a King but instead the daughter of Israelite slaves, rumor has it that her "father" is dead so she tries to get the crown before people find out that she is not the heir ACT III - Ferena is King Nabucco's real daughter and he signs her to death by Abigallie's trickery ACT IV - King Nabucco promises to convert to Judiasm if God saves his true daughter and rushes in jsut in time to save Ferena from death	"Chorus of the Hebrew Slaves"; Israelites are longing for their homeland while the high priest Zaccaria tells them to have faith that God will destroy Babylong and Abbigaile - yearning, longing, and nostalgia	Cold open, pride; This is one of Verdi's most known and recogined works					Yearning, Longing, Nostalgia	"Cold Open" that foreshadows the coming lighting ideas (has a bit of each coming piece in it); practicals, modern moving lights, dwindled down into general washes	 	Nabucco	Va, Pensiero
La Forza del Destino	Overture	11	"The Force of Desiny or The Power of Fate" ; Don Alvaro is in love with Donna the daughter of the Marquis, in ACT I the Marquis catches them together and Alvaro leaves but shoots Marquis who dies ACT II - Donna decides to join hermitage when she finds her brother is seeking revenge on her and Don Alvaro ACT III - Don Carlo and Don Alvaro duel because Carlo finds out his true identity ACT IV - Alvaro and Donna run into each other after another duel with Don Carlo and she goes to find her brother and he stabs her and she dies in the arms of the Father and her lover	The overture is often played as an opening piece at orchestra concerts; "fate" motif an ominous three es unison in th brass	very big opening					Build Up, Fate	Starting from black and then slowly bringing of different areas of the stage as if they were getting ready for the performance by lighting the footlights, and border lights and ect. This should be visually stimulating since there will be no action on the stage as of this moment; The most clear image I can think of when describing this is in the movie Phantom of the Opera when they go from black and white to color in the beginning and they light the footlights and the chandelier	<a href="https://www.youtube.com/watch?v=ppSvIawM43A">https://www.youtube.com/watch?v=ppSvIawM43A</a> 	La Forza del Destino	Overture
<b>Performing Passions</b>														
Macbeth	Che faceste? Dite su!	23	Scotland 11th Century ; ACT I - MacBeth runs into the witches who tell him and his friend that they will possibly be royalty; The Queen wants MCB to be King so she asks MCB to kill the king but he cowards out so she does it ACT II - MCB doesn't want Banco to overrule him so he results to murder, and Banco is murdered but his son escapes and MCB sees his ghost and goes mad in a banquet hall ACT III - MCB meets with the witches and they show him the prophecy that he will indeed not be King of Scotland, he gets jealous and vows to kill all possible successors ACT IV - MCB goes to war with Macduff and ultimately looses	This is the very beginning of the Opera and it is usually known as the "witches chorus" - it is all the witches talking and explaining all the evil they have done throughout their lives	abstract, scrim is in, these are the witches, this is Macbeth, abstractly threatening		Women in head coverings		Abstract Forest	Abstract, Dark, Propecy	Lighting should fit in with projections here, dark and abstract - although it will have little isolation and be more full stage, it should have an eerie tint to it and it should be dark, use of hanging practicals	Full stage. Mood that is trying to be recreated. 	Macbeth	Che faceste? Dite su!
IlTrovatore	Anvil Chorus & Stride la Vampa	35 & 43	ACT I - Leonora is stuck in a love triangle between an unknown outlaw and Count di Luna; when Ferrando finds out Manrico is the masked lover, he challenges him to a duel; ACT II - Manrico realizes he may be of Royal Blood ACT III - Azucena is captured and is about to be burned but Manrico goes to her rescue after he prepares to be married to Leonora ACT IV - Leonora says she will be the Count's wife if he lets Manrico go but swallows poison to die instead, Leonora, Manrico, and Azucena all die	Anvil Chorus - Singing of hard work, wine, and Gypsy women Stride la Vampa - Aria; Azucena is still haunted by the need to revenge her mothers innocence death sentence by Count di Luna	oratorio society is in it, leave the scrim in and backlight for ghosting					Satisfaction, Haunting	The peeling back of layers and traces of modernism - the stage gets brighter and we begin to add in effects of modern day lighting techniques such as scrim effects, still no trace of moving lights	Page 46 of From the Score to the Stage by Evan Baker with a slightly less bright look and more green 	IlTrovatore	Anvil Chorus & Stride la Vampa
<b>Insert Long Costume Transition</b>														



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<i>Lucia di Lammermoor</i>	Chi Mi Frena in Tal Momento	51	Scotland: ACT I - Lucia is in love with Edgardo whom is the rival of Enrico her brother, Lucia and Edgardo vow marriage secretly ACT II- Lucia is forced to marry Arturo by her brother and Edgardo is upset and curses her ACT III - Lucia kills Arturo and dies in the process from shock, Edgardo hearing the news also kills himself	Sextet between Lucia, Alice, Edgardo, Arturo, Henry, and Bide the Bent. This happens right after Lucia reluctantly signs the marriage contract to Arturo and Edgardo barges in	mostly "park and bark" with ensemble in the background, tableau	Period Couch or Setee			Playing to the cultural references of opera	Broken and depair	Broken texture to signify the broken lovers but still in the world of historical lighting, must make way for projections since this will be a very projection heavy piece	Page 356 From the Score to the Stage by Evan Baker	<i>Lucia di Lammermoor</i>	Chi Mi Frena in Tal Momento
<i>Don Carlo</i>	Dio, che nell'alma inforndere...	73	ACT I - Elizabeth is to marry Phillip to cease the war between Spain and France, but she falls for his son Don Carlos ACT II - Carlos is miserable that his lover is now his step mother, and he requests to go away to aide in politics ACT III - Eboli is having an affair with the King but will not reveal, Posa is the king's confidant and Carlos's best friend ACT IV - Eboli tells the queen that she told the Kind she was having an affair with Carlos but she finds out Eboli was the one having the affair and exiles her ACT V - Carlos is sentenced to a double sacrifice but is saved by his grandfather that is presumed to be dead	Posa asks for the Infante's aid on behalf of the suffering people there. Carlos reveals that he loves his stepmother. Posa is first shocked, but then sympathetic. He encourages Carlos to leave Spain and go to Flanders, and to forget his pain by focusing on political activity there. The two men swear eternal friendship	friar will be lit from the back behind the scrim (kind of like an opening of whats inside)				Monastery	Friendship, Eternal Love and Longing	We return to the scrim effect and we begin to add pieces of conventional lighting for operas, use of practicals behind the set	 	<i>Don Carlo</i>	Dio, che nell'alma inforndere...
<b>Hopes and Dreams</b>														
<i>Cavalleria Rusticana</i>	Intermezzo	101	One act opera in which a young village named Turiddu comes home to see his fiance married to someone else. He vows revenge by seducing another woman and eventually loses his life due to his lust for revenge	Played between beginning action into church and coming out of the church into a duel to the death	passions of Verdi's letters					Revenge, Death, Soft, Impending Danger	Soft Look. As we start hopes and dreams section the lighting begins to reflect more passion and movement. More fluidity starting in this piece with the music, and a cooler feel, use of practicals	 	<i>Cavalleria Rusticana</i>	Intermezzo
<i>Cavalleria Rusticana</i>	Regina Coeli	105	See above	This is a latin hymn of the Christian church which is used in this opera but is not unique to it.	simple, bright, beautiful, propels into intermission					Passionate	Continued from previous piece as they are from the same Opera, the very final look of this piece is a single moving light shinning down on Lucia and Santuzza		<i>Cavalleria Rusticana</i>	Regina Coeli
<b>Act II Verdi/Opera Reinterpreted</b>														
<i>Guillaume Tell</i>	Overture	133	The opera is about the independence of Switzerland from the Austrians	The only part of the overture being used is the "March of the Swiss Soldiers" which is the most recognized part							High Energy, very different from the first act and the last piece, warm, very VERY energetic - many more uses of moving lights to convey energy	 	<i>Guillaume Tell</i>	Overture