

A short study of Un Ballo in Maschera and the role of Ulrica (Marian Anderson's debut role at the Metropolitan Opera)

Lesson Type: Humanities/Music

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This lesson plan is geared towards a fifth grade level, but may be adapted for use by any age group. It meets the following National Standards for Arts Education (Music) for grades 5-8:

Content Standard: Listening to, analyzing, and describing music

- Describe music events in a given aural example, using appropriate terminology
- Analyze the uses of elements of music in aural examples representing diverse genres and cultures

Content Standard: Evaluating music and music performances

- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

- Compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- Describe ways in which the principles and subject matters of other disciplines taught in school are interrelated with those of music

Content Standard: Understanding music in relation to history and culture

- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- Classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary

Standards taken from: *National Standards for Arts Education*. What every young American should know and be able to do in the arts. ISBN 1-56545-036-1; MENC stock #1605.

Goals:

1. Students will gain an understanding of the interaction between words and music, and how music enhances mood in opera.
2. Students will become familiar with Verdi's *Un Ballo in Maschera*, in which Marian Anderson made her historic Met debut in 1955. Special attention will be given to the character of Ulrica, Marian Anderson's debut role.

Objectives:

1. Discuss the casting of an opera: in order to play a particular character, the singer must possess the type of voice assigned to that character by the composer.
2. Discuss the story of *Un Ballo in Maschera*.
3. Discuss the casting of Marian Anderson as Ulrica in The Met's 1955 production of *Un Ballo in Maschera*.
4. Identify the various themes associated with characters in *Un Ballo in Maschera*.

Resources Needed:

- Recording of *Un Ballo in Maschera*
- Summary of the opera <http://www.operainfo.org>

Approximated Time Required: 3 lessons (45 minutes each)

Skills learned:

1. Identify the elements of plot in an opera
2. Identify the characters and their attributes.
3. Identify the different types of voice in opera
4. Comparing and contrasting various characters and their reactions to situations
5. Understanding the sequence of events leading to the climax
6. Aural discrimination in identifying voices, themes, moods

Lesson:

During Giuseppe Verdi's lifetime, composers were not allowed to portray kings or rulers in an unfavorable light. Every opera libretto had to be passed by **censors**, who decided what could and what couldn't be shown onstage. Verdi often had to change his operas to meet the censors' demands. The libretto of *Un Ballo in Maschera* was based on the true story of a courtier who killed the King of Sweden. This idea was a little too close to home for the censors, who worked for the Emperor of the Austro-Hungarian Empire. The censors wouldn't allow the opera to portray a European king being killed. Additionally, the use of a sorceress (Ulrica) was offensive to the censors.

To solve the problem, Verdi moved the opera to a distant and exotic location: Boston during colonial times. Here Verdi did not have the right granted to Americans in the first amendment of our constitution which is:

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

Marian Anderson's constitutional rights were also violated. Marian Anderson as an African-American was subjected to discrimination. Her rights as guaranteed in the Fourteenth Amendment of the US Constitution were violated.

Amendment XIV

Section 1. All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside. No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any state deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

Lesson 1: The story and characters

Un Ballo in Maschera Composed by Giuseppe Verdi
Libretto by Antonio Somma
World Premiere 1859, Rome

The Characters

Amelia	Renato's wife	Soprano, the heroine
Ulrica	Sorcerer	Contralto, an older woman, maybe a witch
Oscar	Page	Soprano, a pants role
Riccardo	Count of Warwick Governor of Boston	Tenor, the hero
Renato	His secretary	Baritone, friend of the hero, or an older man
Tom Samuel	Conspirators	Bass, very old or important men
Silvano	A sailor	Bass
Judge		Tenor

Create a chart similar to the one depicted here on the board or chart paper. Tell the story of *Un Ballo in Maschera*, adding characters to the chart as you go. Along the way, discuss the roles and how voice type is the only requirement for each role. In movies and TV shows, actors have to look like their characters and be the same age as their characters. In opera, all that doesn't matter. The only thing that matters is voice, voice, voice.

Assessment:

- If you were going to cast *Un Ballo in Maschera* as a Hollywood movie whom would you choose for the roles? Why?
- If you were going to create an opera taken from the current movie **In Good Company** (or choose another popular movie) what type of voice would these characters have: Dan Forman (Dennis Quaid), Carter Duryea (Topher Grace), Alex (Scarlett Johansson), Dan's wife (Selma Blair) et al.?

Lesson 2: The music and libretto

- Review the summary of the opera on www.metopera.org/season/production/synopses/ballo.htm
- The following excerpts are to be read aloud and discussed. As the music is played, students should read along with the English part, as if they were reading subtitles to a video.
- Each piece can be discussed in terms of character and plot development. Fill in the missing plot as before and after each highlight is played and analyzed.

Act 1, Scene 1

When Riccardo is shown a list of invitees to the masked ball he sings of his love for Amelia.

Riccardo

La rivedrà nell'estasi
raggiante di pallore...
e qui sonar d'amore
la sua parola udrà.
O dolce notte, scendere
tu puoi gemmata a festa:
Ma la mia stella è questa:
che il ciel non ha!

Ah what a joy to see again
the only one that I cherish,
to hear a word of love again
come from her heav'nly lips, and then to perish.
Bright are the stars that shine at night
and fill the sky with splendor.
Yet, there's a star that's brighter far
and shines for me alone, her love so tender.

Oscar objects to a judge's condemnation of the local fortuneteller Ulrica and Riccardo agrees to investigate. He and his court will go to Ulrica's den in disguise. In an ensemble, we hear each of the characters agree to participate in the deception. Renato is afraid that others will try to assassinate Riccardo. Tom and Sam are plotting to assassinate Riccardo. Notice the lilting, intoxicating melody of Riccardo's and Oscar's music contrasted to the more serious Renato and more sinister conspirators' sound.

Riccardo

Ogni cura si doni al diletto,
e s'accorra nel magico tetto:
tra la folla de' creduli ognuno
s'abbandoni e folleggi con me.

Riccardo

For today we'll forget all distraction
and observe the magician in action.
We'll applaud all the fraud, all the cheating
and be happy, enjoying the show.

Renato

E s'accorra, ma vegli il sospetto
sui perigli che fremono intorno,
ma protegga il magnanimo petto
di chi nulla paventa per sè.

Renato

But enjoying, remember that treason
may be trailing your steps, planning murder;
that the foe may attack without reason,
and a ruler is always in danger.

Oscar

Oscar

L'indovina ne dice di belle,
e sta ben che l'interroghi anch'io;
sentirò se m'arridon le stelle,
di che sorti benefica m'è.

Samuel, Tom e Aderenti

Senza posa vegliamo all'intento,
nè si perda ove scocchi il momento;
forse l'astro che regge il suo fato
nell'abisso là spegnersi de.

Riccardo

Dunque, signori, aspettovi,
incognito, alle tre
nell'antro dell'oracolo,
della gran maga al piè.

Tutti

Teco saremo di subito,
incogniti, alle tre
nell'antro dell'oracolo,
della gran maga al piè.

For Ulrica, affairs of the heart are just a matter
of quick calculation.
Since in love I should have a good start,
I'm surely anxious to get her advice.

Sam, Tom and Conspirators

We'll be there without calling attention
to our grim and determined intention.
Very likely the God that protects him,
will refuse to assist him today.

Riccardo

Get ready now to meet me there,
this afternoon, half past five.
Be in disguise, so no one will be
recognized and spoil the fun,
when Riccardo and his courtiers
at Ulrica's den arrive.

Oscar, Officers and Noblemen

So let us all proceed to see
the famous sorceress.
get ready now to meet him there,
this afternoon, half past five.
Be in disguise, so no one will be recognized
and spoil the fun.

Act 1 Scene 2

In Ulrica's den. Notice who the sorceress has invoked, and what animals she mentions.

- Listen to the sound of Ulrica's voice. Compare this singer who, is a mezzo-soprano, to that of Marian Anderson's voice in another recording.
- What is about Marian's voice that makes her so suitable for this role?
- What words give an eerie feeling to the aria?
- How does the music reflect and give new meaning to the otherworldly words?
- What would you expect her den to look like? What would she be wearing? How would the stage be lit?

Ulrica

Re dell'abisso, affrettati,
precipita per l'etra,
senza libar la folgore
il tetto mio penetra.
Omai tre volte l'upupa
dall'alto sospirò;
La salamandra ignivora
tre volte sibilò...
e delle tombe il gemito
tre volte a me parlò!

Ulrica

È lui, è lui! Ne' palpiti
come risento adesso
la voluttà riardere
del suo tremendo amplesso!
La face del futuro
nella sinistra egli ha.
M'arrise al mio scongiuro,
rifolgorar la fa:
nulla, più nulla ascondersi
al guardo mio potrà!

Ulrica

Lord of the dark, reveal thyself,
emerge from thy seclusion.
Speak in a voice of ice that engulfs us
with fear and confusion.
The owl has rent the freezing air
three times with its screechy tones,
thrice the hissing rattlesnake
has chilled our trembling bones,
and from the tombs an eerie sound
three times has filled the sky.

Ulrica

It's he! It's he! What happiness!
Trembling I know he's found me.
I writhe in joyous ecstasy,
his pow'rful arms clutched around me,
the torch of divination
he's holding up to show;
he's smiling in exaltation,
I now can see its glow.
All that is hidden now and forevermore,
all that I hidden now I shall know.
[taps her heels on the ground and disappears]

Ulrica dismisses the assembled group to meet secretly with Amelia. Ulrica instructs Amelia to pick herbs at the site of the gallows to cure her of her illicit love.

Ulrica

Della città all'ocaso,
là dove al tetro lato
batte la luna pallida
sul campo abominato...
abbarbica gli stami
a quelle pietre infami,

Ulrica

Down in the city's western part,
where cheerless swamps are spreading
grimly a squalid hill stands out
that pious souls are dreading.
Atop the gallows rises,
vision that man despises,

ove la colpa scontasi
coll'ultimo sospir!

there you will find the magic herb,
the cure of all your woe.
There where the wicked face their doom
to pay for heinous crimes,
you'll find the cure of all your woe.

This section is rich with words that paint pictures of the dreadful place that Amelia must visit alone and at midnight. Have the students find the words that allow us to easily imagine the site. What do we learn of Amelia's character from this scene?

Riccardo

Di' tu se fedele il flutto m'aspetta,
se molle di pianto, la donna diletta
Dicendomi addio, tradì l'amor mio.
Con lacere vele e l'alma in tempesta
i solchi so franger dell'onda funesta,
l'averno ed il cielo irati sfidar.
Sollecita esplora, divina gli eventi.
Non possono i fulmini, la rabbia de' venti,
la morte, l'amore
sviarmi dal mar, no, no.

Coro

Non possono i fulmini,
la rabbia de' venti,
la morte, l'amore
sviarlo dal mar.

Riccardo

Sull'agile prora che m'agita in grembo,
se scosso mi sveglio ai fischi del nembo,
ripeto fra i tuoni
le dolci canzoni.
Le docie canzoni del tetto natio,
che i baci ricordan dell' ultimo addio,
e tutte, raccendon la tua profezia,
Di', ciò che puo sorgere
dal fato qual sia.
La forze del cor.

Coro

Nell'anime nostre non entra terror.
Su, dunque, risuoni -
l'accesso scongiuro;
spalanca la soglia

Riccardo

Oh, tell if my faithful companion, the ocean
will always protect me in kindly devotion.
Oh, tell if the beautiful charmer I left across the sea
sought comfort with others, forgetting her love for me.
With sails that are frayed and a rudder that's shaking,
engulfed by the tempest and giant waves breaking,
undaunted I sail my ship through the foam.
Be quick and reveal what you have been exploring,
not flashes of lightning nor hurricane's roaring,
caresses and storms cannot keep me at home,
not thunder nor love can keep me at home.

Chorus

Not flashes of lightning, nor hurricane's roaring,
not even his love can keep him at home.

Riccardo

At night on my boat, when darkness enshrouds the sea
I think of my love, and hope that she also thinks of me.
I hear in the clash of the waves and in the tempest's
roar
the beautiful ballads, the songs of my native shore.
The haunting old tunes that I heard at the dances
remind me of kisses, remind of romances,
they strengthen my soul when from home I must part.
So tell me what joys and what sorrows await me,
I cannot be frightened whatever my fate be,
no terror nor fear can endanger my heart.

Chorus

No terror nor fear can endanger his heart.

che chiude il futuro

Ulrica

Chi voi siate, l'audace parola
può nel pianto prorompere un giorno,
se chi sforza l'arcano soggiorno
va la colpa nel duolo a lavar,
se chi sfida il suo fato insolente
deve l'onta nel fato scontar.

Riccardo

Orsù, amici.

Sam

Ma il primo chi fia?

Oscar

Io.

Riccardo [*offrendo la palma ad Ulrica*]

L'onore a me cedi.

Oscar

E le sia.

Ulrica [*solennemente*]

È la destra d'un grande, vissuto
sotto l'astro di Marte.

Oscar

Nel vero ella colse.

Riccardo

Tacete.

Ulrica [*staccandosi da lui*]

Infelice...
va-mi lascia-non chieder di più!

Riccardo

Su, prosegui.

Ulrica

No- lasciami!

Riccardo

Parla.

Ulrica

Ulrica [*to Riccardo*]

You are cheerful, oblivious to danger,
yet your laughter may change into sobbing.
He who dares to defy higher powers,
in the kingdom of Satan must stay.
He who scoffs at the fate that's ordained him
through eternal damnation must pay.

Riccardo

Let us start then!

Samuel

Who'll make the beginning?

Oscar

I shall.

Riccardo [*offering his palm to Ulrica*]

I'd like to precede you.

Oscar

Very well then.

Ulrica [*examining the governor's palm, solemnly*]

It's the hand of a ruler, experienced in the hazards of
warfare.

Oscar

Her guess is amazing!

Riccardo

Be silent!

Ulrica [*breaking away from him*]

This is dreadful! Please excuse me, don't
ask any more.

Riccardo

Speak, continue.

Ulrica

No, spare me, please!

Riccardo

Tell me!

Te ne prego

Coro [*a lei*]
Eh finiscilla omai.

Riccardo
Te lo impongo.

Ulrica
Ebben, presto morrai.

Riccardo
Se sul campo d'onor, ti so grado.

Ulrica
No - per man d'un amico!

Oscar
Gran Dio!

Coro
Quale orror!

Ulrica
Così scritto è lassù!
[*pausa*]

Riccardo [*guardando intorno*]
È scherzo od è follia
siffatta profezia.
Ma come fa da ridere
la lor credulità!

Ulrica [*passando fra Tom e Samuel*]
Ah, voi, Signori, a queste
parole mie funeste,
voi non osate ridere,
che dunque in cor vi sta?

Oscar e Coro
E sarà dunque spento
in breve a tradimento?
Al sol pensarci l'anima
abbrividendo va.

Samuel e Tom [*fissando Ulrica*]

Ulrica
Go, I beg you!

Chorus [*to Ulrica*]
Let's proceed to the end!

Riccardo
I command it!

Ulrica
All right! Soon you shall die.

Riccardo
It's an honor to die as a soldier.

Ulrica [*more forcefully*]
No, you'll die by a friend's hand!

Oscar
Oh Heaven!

Chorus
Lord above!

Ulrica
So it's told in the stars!

Riccardo [*looking around*]
It's comedy or fiction,
this ludicrous prediction,
but what is most ridiculous,
the way they all believe!

Ulrica [*crossing over to Sam and Tom*]
To you, my friends, this prophecy
is surely no tomfoolery.
You do not dare to mock me,
what must be on your mind?

Oscar and Chorus
Ah, a man of his high station
should die by assassination?
The merest mention of such horror
makes my blood congeal with fear.

Sam and Tom [*staring at Ulrica*]

La sua parola è dardo,
è fulmine lo sguardo,
dal confidente demone
Tutto costei risà.

Riccardo
Finisci il vaticinio.
Di', chi fia dunque l'uccisor?

Ulrica
Chi primo
tua man quest'oggi stringerà.

Riccardo
Benissimo.
[poi offrendo la destra a' circostanti che non osano toccare]
Qual è di voi, che provi
l'oracolo bugiardo?...
Nessuno!
[Renato all'entrata, e detti. Riccardo accorrendo a lui]
Eccolo.
[e unisce la sua alla destra dell'amico]

Tutti
É desso!

Samuel *[ai suoi]*
Respiro-il caso ne salvò.

Tutti *[contro Ulrica]*
L'oracolo mentiva.

Riccardo
Sì: perchè la man che stringo
è del più fido amico mio...

Renato
Riccardo!

Ulrica *[ravvisando il governatore]*
Il Conte!...

Riccardo *[a lei]*
Nè, chi fossi, il genio tuo
ti rivelò - nè che voleano al bando

The seer with her magic vision
is well aware of our decision.
It is quite evident that Lucifer
has been the one to bring her needs.

Riccardo
Now finish your prediction.
Who'll be so bold to end my life?

Ulrica
The first one
who'll shake your hand this very day.

Riccardo *[cheerfully]*
That's excellent!
[offering his hand to the bystanders who do not dare touch it]
Will someone take the challenge
And prove the woman lying?
No answer?
[Renato appears at the entrance]
There he is.
[Riccardo runs toward him and shakes his hand.]

Chorus
It's he then!

Sam *[to his followers]*
Thank Heaven! There's nothing more to fear.

Chorus *[to Ulrica]*
Your prophecy was silly.

Riccardo
Yes! The man whose hand I'm shaking
is my most cherished friend and helper.

Renato
My sovereign!

Ulrica *[recognizing Riccardo]*
The Count!

Riccardo *[to Ulrica]*
I'm amazed that your friend the devil does not know
the count, and also did not warn you: Flee before you

oggi dannarti.

Ulrica

Me?

Riccardo [*gettandole una borsa*]

T'acqueta e prendi.

Ulrica

Magnanimo tu se', ma v'ha fra loro
il traditor: più d'uno forse...

Samuel, Tom [*a parte*]

Gran Dio!

Riccardo

Non più.

Coro [*da lontano*]

Viva Riccardo!

Tutti

Quai voci?

[*Silvano dal fondo, ove ristà, volto
all'aperto.*]

Silvano

È lui, ratti movete, è lui:

Il nostro amico e padre.

[*Marinai, Uomini e Donne del popolo
s'affollano all'entrata*]

Tutti com me chinatevi al suo piede

E l'inno suono della nostra fede.

Silvano e coro

O figlio d'Inghilterra,

amor di questa terra:

reggi felice, arridano

gloria e salute a te.

Oscar

Il più superbo alloro,

che vince ogni tesoro,

alla tua chioma intrecciano

riconoscenza e fè.

Riccardo

are exiled.

Ulrica

I?

Riccardo [*throwing her a purse*]

I free you - and pay you.

Ulrica

You're gen'rous beyond words,
yet there are traitors in this crowd.

Be on your guard now!

Sam and Tom

Great Heavens!

Riccardo

No more!

Chorus [*from backstage*]

Long live Riccardo!

Chorus and soloists [*on stage*]

Who's coming?

Silvano [*from the threshold, to his friends*]

It's he! Come in and cheer him,
our father and generous protector.

[*All enter the stage*]

Pay your respects and bend your knees before him,
then sing the anthem,
telling of our faith.

Silvano and chorus

Long live our king and father,

Cherished by all his nation.

Proud be his reign and prosperous,

glory and bliss may brighten his path.

Oscar

The warmest show of affection

shall always give him protection,

a wreath of laurel adorning his head,

a token of our faith.

Riccardo

E posso alcun sospetto
alimentar nel petto,
se mille cuori battono
per immolarsi a me?

Ulrica

Non crede al proprio fato,
ma pur morrà piagato;
sorrise al mio presagio,
ma nella fossa ha il piè.

Renato

Ma la sventura è cosa
pur ne' trionfi ascosa,
là dove il fato ipocrita
veli una rea mercè.

Samuel, Tom e Seguaci [*fra loro*]

Vieta ogni moto ostile
qui la ciurmaglia vile,
che sta lambendo l'idolo
e che non sa il perchè.

Should fear and worry haunt me,
should wild suspicion taunt me,
when love and devotion prevail
wherever I appear?

Ulrica

He spurns my sage prediction,
ignoring his affliction,
his smile is gay and careless,
but one foot he has in the grave.

Renato

Yet all the show of glory
can be a tragic story,
fate may be hypocritical,
hiding its true intent.

Sam and Tom

Blocking our way to action,
this sycophantic faction
stoops to the lowest flattery
not even knowing why.

End of Act 1

Compare and contrast the mood in Scene 1 and Scene 2. How does the music provide reinforcement of the mood in each of the acts? How would you design a set for the two scenes? What colors would predominate in each scene? What kind of clothes would the following characters wear- Riccardo, Renato, Sam and Tom, Amelia, Ulrica, the chorus in scene 1 and the chorus in scene 2?

What are the relationships between the main characters?

Extensions

- Design the set for Scene 1 and 2 of the opera.
- Design the costumes for 2 of the main characters.
- Ulrica only appears in this scene but she is very important to the plot. What has she done to drive the plot forward? Discuss what happens in the following acts because of Ulrica's role.
- Given the information about the plot and the characters in the opera so far what do you predict about the rest of the opera. What will happen to Riccardo, Renato, Amelia, Sam, and Tom?

Assessment

Create a character web showing the relationship between the characters.

Lesson 3: Act 2

Setting: The outskirts of town at midnight.

Amelia displays a great deal of courage going out to deserted place to solve her problem. Consider her dilemma. Imagine that you are Amelia and you are writing in your diary before you set out for the gallows that night. Record her emotions, fears, motivation and thoughts.

Listen to the following excerpt that displays all of Amelia's fears and how she attempts to overcome them.

Amelia

Ma dall'arido stelo divulsa
come avrò di mia mano quell' erba.
E che dentro la mente convulsa
quell' eterea sembianza morrà.
Che ti resta, perduto l'amor
che ti resta, mio povero cor!
Oh! Chi piange, qual forza m'arretra?
M'attraversa la squallida via?
Su coraggio... e tu fatti di pietra,
non tradirmi, dal pianto ristà:
O finisci di battere e muor,
t'annienta, mio povero cor!

[suona mezzanotte]

Mezzanotte! Ah! Che veggio?
Una testa di sotterra si leva... e sospira!
Ha negli occhi il baleno dell' ira
E m'affisa e terribile sta!
[cadendo sulle ginocchia]
Deh! mi reggi, m'aïta, o Signor,
miserere d'un povero cor!

Amelia

When my sorrows at last will have reached their end,
through the pow'r of the sorcerer's mighty cure,
calm and peace on my soul will at last descend,
and this vision of ardent passion will not endure.
Without love every comfort is vain,
ah my heart, there's nothing left
but your sadness and pain.
Ah, who's crying? What pow'r dares restrain me?
Who is blocking the road to salvation?
Show your courage, oh my heart, and sustain me,
do not weaken, nor weep in helpless fear.
If I cannot find strength for this test,
Lord, then end my life
and grant me eternal rest.

[A clock strikes midnight]

It is midnight! Ah, what is this?
A white figure - like a phantom he's rising,
now he sees me-
fury he's spreading,
and a spell of damnation.
He is glaring at me
with a horrible stare!
[falls to her knees]
Lord in Heaven, oh hear me sigh!
Grant Thy mercy, oh Father on high.

Have the students read the text of Amelia's aria aloud. Discuss the emotions she is feeling. How has all this stress affected her? Listen to the excerpt. What instrument is playing at the beginning of this piece? How does it convey the emotions that Amelia is feeling at this moment? Notice when the entire orchestra joins to support Amelia's fearful hallucinations and panic.

Of course, Riccardo enters as he promised in the last act leading Amelia to new panic and distress. He declares his love for her and convinces her to admit that she too loves him. The following duet *Oh qual soave brivido* is the most passionate in all of Verdi's operas. Play the selection without supplying the text. Have the students interpret the selection. At this point students should predict what will happen next.

Act 3, Scene 1

In Renato's study, Renato confronts Amelia with her infidelity and promises to kill her.

The following is the most famous baritone aria in the opera.

Renato

Eri tu che macchiavi quell'anima,
la delizia dell'anima mia...
che m'affidi e d'un tratto esecrabile
l'universo avveleni per me!
Traditor! che compensi in tal guisa
dell'amico tuo primo la fè!
O dolcezze perdute! O memorie
d'un amplesso che l'essere india!
Quando Amelia sì bella, sì candida
sul mio seno brillava d'amor!...
è finita - non siede che l'odio.
E la morte nel vedovo cor!
O dolcezze perdute!
O speranze d'amor, d'amor!

Renato

So it's *you* who with shameless temptation
marred the joys of my life's only passion!
You inflicted, with most treacherous villainy,
every torture that men can invent,
every pain that is known.
Callous fiend! You'd repay in such fashion
all the faithful devotion,
all the love of your dearest friend!
Sweet remembrances, vanished forever
of her kisses, divine and tender,
when Amelia, so pure and so beautiful
in my yearning arms confessed her ardent love.
That is finished! The rest is but hatred,
most violent hatred has poisoned my senses
and captured my heart.
Happy vision gone forever,
fond illusion of love, farewell.

Have the students read the text and examine the Renato's anger at Riccardo. Discuss with your students themes of loyalty and trust. What would you do in Renato's situation? Listen to the selection. What roles do the horns play? There is a change of mood in the aria where the horns give way to the reeds. What effect does that have?

Act 3, Scene 3

Play the end of the recording beginning with *Ah! Perché Qui! Fuggite*. Notice the sound of the orchestra-slightly out of tune and an ominous rumbling forecasting the ending.

Closure/Reflection

1. Write a newspaper article on the murder of the governor.
2. Report on the trial of Renato. What do you suspect will be the outcome?
3. What will become of Amelia?
4. Research Marian Anderson's debut at the Metropolitan Opera.

Assessment:

Create a picture book telling the story of the opera.