

THE PREMISE IS SIMPLE: A YOUNG WOMAN DENIGRATED BY HER own family meets a prince who recognizes her true beauty. Rossini's operatic version of the Cinderella tale—"Cenerentola" in Italian—is charming, beautiful, touching, and dramatically convincing, propelled by soaring melodies and laced with humor both subtle and broad.

In Western culture, the name Cinderella may bring to mind an animated film or a child's bedtime reading, but the story is universal across time and continents. Long before the Brothers Grimm and Walt Disney came along, dozens of versions were told in many countries, including a Chinese Cinderella created more than a thousand years ago.

Every interpretation is different, and Rossini's *La Cenerentola* is no exception. Surprisingly, it's not even a fairy tale. The composer and his librettist, Jacopo Ferretti, tell the story without a hint of magic. There are no mice that turn into coachmen, no pumpkin that turns into a coach. There's no fairy godmother. And as your students will discover, there's not even the telltale glass slipper.

La Cenerentola is a fable of human nature. Rossini's humane, realistic approach transcends the work's fairy-tale roots. The heroine's transformation is of character, not stereotype. The Prince has genuine reason to fall in love with his mystery date. Above all, this Cinderella is the agent of her own destiny. *The Met: Live in HD* transmission will introduce your students to all the comedy, pathos, and beauty of Rossini's work. This guide is designed to enrich their enjoyment of *La Cenerentola* and to help them look beyond the fun to what proves to be an opera of ideas.

Production a gift of Alberto Vilar

THE WORK *LA CENERENTOLA*

An opera in two acts, sung in Italian

Music by Giachino Rossini

Libretto by Jacopo Ferretti, after Charles Perrault's *Cendrillon* and librettos by Charles-Guillaume Etienne and Francesco Fiorini

First performed on January, 1817 in Rome, Italy

PRODUCTION

Fabio Luisi, Conductor

Cesare Lievi, Production

Maurizio Balo, Set and Costume Designer

Gigi Saccomandi, Lighting Designer

Daniela Schiavone, Choreographer

STARRING

(in order of vocal appearance)

Rachelle Durkin

CLORINDA (mezzo-soprano)

Patricia Risley

TISBE (soprano)

Joyce DiDonato

ANGELINA/CENERENTOLA
(mezzo-soprano)

Luca Pisoni

ALIDORO (bass)

Alessandro Corbelli

DON MAGNIFICO (bass)

Juan Diego Flórez

DON RAMIRO (tenor)

Pietro Spagnoli

DANDINI (bass)



DIDONATO



FLÓREZ



CORBELLI



PISONI



SPAGNOLI

The guide includes four types of activities. Reproducible student resources for the activities are available at the back of this guide.

CLASSROOM ACTIVITY:

a full-length activity, designed to support your ongoing curriculum

MUSICAL HIGHLIGHTS:

opportunities to focus on notable moments in *La Cenerentola* to enhance familiarity with the work

PERFORMANCE ACTIVITIES:

to be used during *The Met: Live in HD* transmission, calling attention to specific aspects of this production

POST-SHOW DISCUSSION:

a wrap-up activity, integrating the *Live in HD* experience into students' views of the performing arts and humanities

The activities in this guide address several aspects of *La Cenerentola*:

- The historical and philosophical underpinnings of this version of the Cinderella story
- Rossini's use of the operatic conventions of his day to define characters and explore their relationships
- The variety of musical and emotional experiences offered by this opera
- Creative choices made by the artists of the Metropolitan Opera for this production

The guide is intended to cultivate students' interest in *La Cenerentola* whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, seeking to encourage them to think about opera—and the performing arts in general—as a medium of entertainment and as creative expression.



ACT I In the once-great house of Don Magnifico, his daughters, Clorinda and Tisbe, bicker constantly while showering insults on their stepsister Angelina, known as “Cenerentola.” One day, as Clorinda and Tisbe quarrel and Cenerentola cleans house while singing of a king who married a commoner (“Una volta c’era un rè”), a beggar appears at the door. Clorinda and Tisbe try to shoo him away, but Cenerentola instead gives him food. Soon after, courtiers of the Prince, Don Ramiro, enter, announcing their master’s search for the most beautiful woman in the land to take as his bride. Magnifico realizes that marrying one of his daughters to the Prince could restore his family’s fortune and grandeur. But unbeknownst to them all, the Prince has already sent a scout to meet the daughters: his tutor, Alidoro, masquerading as the beggar.

While Clorinda and Tisbe spruce up for the Prince, another visitor arrives. Dressed as the Prince’s valet, Dandini, this is in fact Don Ramiro himself. When he and Cenerentola meet, they fall in love at first sight (Duet: “Un soave non so che”). But as “Dandini” tries to strike up a conversation, the flustered Cenerentola runs off.

Finally the “Prince” arrives—Dandini, disguised as Ramiro. Magnifico, Clorinda, and Tisbe flatter and fawn over him, and Dandini invites them all to the ball at his palace. Cenerentola asks her father for permission to join them. He says no. (Quintet: “Signor, una parola”).

Alidoro appears again. According to the royal census, he says, Magnifico has three daughters, and the Prince should inspect them all. Magnifico tells him his third daughter has died. Alidoro, Dandini, and Ramiro all express doubt, but nevertheless head off to the palace with Magnifico, Clorinda, and Tisbe. Alone with Cenerentola, Alidoro introduces himself as the Prince’s tutor. He offers to escort her to the ball.

At the palace, Dandini—still dressed as the Prince—tells the real Prince how unpleasant Magnifico’s two daughters are. Ramiro is confused, because Alidoro



VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

SOPRANO

the highest-pitched type of human voice, normally possessed only by women and boys

MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

CONTRALTO

the lowest female voice, also called an alto

COUNTERTENOR

a male singing voice whose vocal range is equivalent to that of a contralto, mezzo-soprano, or (less frequently) a soprano, usually through use of falsetto

TENOR

the highest naturally occurring voice type in adult males

BARITONE

the male voice lying below the tenor and above the bass

BASS

the lowest male voice

had earlier told him Magnifico had a lovely daughter. When Clorinda and Tisbe appear, Dandini proposes a match between one of them and his “servant”—which is of course the Prince in disguise. Both girls reject so lowly a beau. At last, Alidoro arrives, accompanied by a beautiful young woman. Magnifico and the two sisters remark that she resembles Cenerentola, but agree it could not be her. Confused and unable to make sense of the situation, they all sit down to eat.

ACT II The arrival of the unknown girl has Magnifico worried. Neither Clorinda nor Tisbe might win the Prince’s hand (“Sia qualunque delle figlie”). Dandini—still playing the Prince—flirts with Cenerentola, but she tells him she prefers his “valet.” The real Prince, smitten, reveals himself. But Cenerentola is not so easily won. She hands him one of a pair of matching bracelets, announces she’s going home, and challenges him to find her. Ramiro is determined to win the mysterious girl (“Sì, ritrovarla io giuro”).

Elsewhere in the palace, Magnifico insists that the “Prince” make up his mind: Clorinda or Tisbe? Dandini finally admits he’s just the valet in disguise. Magnifico is furious (Duet: “Un segreto d’importanza”). He and his daughters return home.

Thunder and rain are raging outside Magnifico’s house when Dandini bursts in, now dressed as himself. The Prince’s carriage has been in an accident, he announces: can they help? As Cenerentola finds a chair for Ramiro, he notices her bracelet—he has found his true love. Magnifico, Clorinda, and Tisbe refuse to accept defeat, angering the Prince, but Cenerentola asks him to take pity on her family.

The wedding takes place in the palace. Magnifico fears that his stepdaughter will punish him, but all she wants is to be recognized as his child. She asks the Prince for mercy on her father and her sisters, and the family is united (“Non più mesta”).

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Cenerentola (Angelina)	The ill-treated stepdaughter of a declining nobleman	cheh-neh-RENN-toe-lah (ahn-jeh-LEE-nah)	contralto	Cenerentola is Italian for Cinderella. Angelina is her birth name.
Don Ramiro	A handsome young prince	don rah-MEE-row	tenor	Don Ramiro, his valet Dandini, and his tutor Alidoro spend much of the opera in disguise.
Dandini	Don Ramiro's valet	done-DEE-nee	baritone	Until late in Act II, Dandini is disguised as the Prince.
Alidoro	Don Ramiro's tutor	ah-lee-DOE-row	bass	The wise Alidoro first appears in the guise of a poor beggar.
Don Magnifico	A nobleman, father to Clorinda and Tisbe, stepfather to Angelina	don man-YEE-fee-koe	bass	We never learn why Don Magnifico refuses to accept Angelina as his daughter. Her mother is never mentioned.
Clorinda	Angelina's older wicked step-sister	klo-REEN-dah	soprano	Clorinda and Tisbe are virtually interchangeable "mean girls."
Tisbe	Angelina's younger wicked step-sister	TEAS-beh	mezzo-soprano	Both Tisbe and Clorinda are self-deluded snobs.

Goodness Triumphant: The Philosophy Behind *La Cenerentola*

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide as well as the audio selections from *La Cenerentola* available online or on the accompanying CD.

CURRICULUM CONNECTIONS

Social Studies (History of Ideas),
Language Arts, and Music

LEARNING OBJECTIVES

- To identify unique aspects of this opera's version of the Cinderella story
- To consider the reasons why changes to the familiar tale may have been introduced
- To evaluate the effects of these changes on an audience's understanding of the story
- To understand *La Cenerentola* in the context of early modern European intellectual history
- To appreciate the effect of changes in plot and character on narrative and musical possibilities

Most of your students will know the story of Cinderella. What they may not know is that versions of this story have been told all over the world for hundreds of years—each with variations, large and small. In this activity, they will closely examine the version fashioned by Gioachino Rossini and his librettist, Jacopo Ferretti. In particular, they will identify differences between *La Cenerentola* and the standard Cinderella story, placing these features in historical context to explore how changes in small details can fundamentally transform the message of a story.

They will:

- Listen to a number of selections from *La Cenerentola*
- Discuss changes introduced by Rossini and Ferretti
- Examine the reasoning behind and the implications of these changes
- Become acquainted with characters, key plot points, and music from *La Cenerentola*

STEPS

At heart, *La Cenerentola* is the story we know as “Cinderella.” But that story has been told in many different ways (as detailed in the sidebar “Cinderella: A Brief History”). It’s impossible to generalize about changes from one version to the next made over several centuries and the reasons behind them. But by comparing and contrasting this early 19th-century Italian version with more familiar adaptations, students can develop their own understanding of Rossini’s meanings and intentions.

STEP 1: THE MYSTERY OF THE SLIPPER AND THE BRACELETS (INVESTIGATION 1)

COMMON CORE CONNECTION

SPEAKING AND LISTENING: Comprehension and Collaboration

Students will analyze the purpose of information presented in diverse media and formats.

Your students are probably familiar with a Cinderella tale that includes magical mice, pumpkin coaches, and exposure at the stroke of midnight—but none of



these is found in *La Cenerentola*. The familiar Cinderella is a poor girl who turns lucky; Rossini's Angelina embodies something its creators called "goodness." The composer and his librettist, Jacopo Ferretti, even subtitled their work *La bontà in trionfo*, or "Goodness Triumphant."

What did they mean by goodness? Rossini and Ferretti were men of the Enlightenment, a period of European intellectual history characterized by its confidence in reason, logic, and justice, its commitment to scientific investigation, and its rejection of the supernatural. The two great historical events of the era, the American and French revolutions, were both inspired by Enlightenment convictions of human rights and democratic self-government. The creative choices in *La Cenerentola* similarly offer clues to an Enlightenment understanding of goodness.

To make the idea of "goodness" more concrete, this activity centers around a specific choice the writers made, revealed in **Track 1** (texts and translations can be found on the reproducible *Setting Up the Triumph*). Students who listen carefully will discern what it is: there's no glass slipper in this Cinderella story. Since the earliest versions of the story, princes have tracked Cinderella down by looking for the foot that fits a stray slipper. In 17th-century France, Charles Perrault added a famous detail: his Cendrillon lost a slipper made of glass. But *La Cenerentola*'s prince, Don Ramiro, identifies his Cinderella by a bracelet instead.

At the time of the opera's premiere, some theatergoers speculated that Rossini was unwilling to have the unattractive ankle of the soprano singing Cenerentola prominently displayed on stage. But as students will discover, the bracelet plays a more important role than keeping a singer's foot out of the public eye. The replacement of the slipper with a piece of jewelry is part of the mystery examined in this activity. Here, students can hazard a hypothesis about the reasons for this particular change. As they collect evidence about ideas of Enlightenment philosophy implicit in *La Cenerentola*, they will become equipped to update and support their hypotheses about the idea of the bracelets and thereby to infer the meaning of "goodness" in *La Cenerentola*.

COMMON CORE STANDARDS AND CENERENTOLA

This activity will help your students meet English Language Arts Common Core Standards for **SPEAKING AND LISTENING** and **WRITING**. The activity promotes students' **COMPREHENSION AND COLLABORATION** by having them compare the opera to other versions of Cinderella. In addition, students will practice skills related to **TEXT TYPES AND PURPOSES**, particularly in **WRITING ARGUMENTS**.



STEP 2: FATHER FIGURES (INVESTIGATION 2)

COMMON CORE CONNECTION

WRITING: Text Type and Purposes

Students will write arguments to support claims with clear reasons and relevant evidence.

Most versions of Cinderella feature an evil stepmother. Not *La Cenerentola*. Here, the head of the household is male: the stepfather of Cinderella and the father of her stepsisters. This character, Don Magnifico, enables Rossini to depict family ambitions. Students can listen to an example of his thinking in **Track 2**, a short excerpt from the aria “Sia qualunque delle figlie” (“It looks as if one of my daughters...”). What do they learn of Magnifico’s dreams? (Not only does he want to marry one of his daughters off to royalty, but he can imagine his own appointment, by association, to high office. He wants not only money, but also power.) Magnifico embodies the hardnosed,

Beautiful Singing

La Cenerentola is a prime example of the early 19th-century operatic style known as bel canto—in Italian, beautiful song or singing. Its most famous exponents, together with Rossini, include Gaetano Donizetti and Vincenzo Bellini. Bel canto is characterized by

- a pure, clear vocal sound with an emphasis on smooth and even delivery
- precise control of the singer’s voice in terms of pitch, dynamics, enunciation, and transition from each note to the next
- vocal agility displayed in runs, trills, cadenzas, and other ornaments (collectively known as *coloratura*)
- a straightforward, simple orchestration that directs the focus on the vocal line

The bel canto style is rooted in the tradition of Italian opera to showcase the human voice. Singers were expected to embellish their music and improvise ornamentation beyond what was set down in the score. By the time Rossini wrote *La Cenerentola*, more of these vocal feats would be notated by the composer than had been the case in earlier decades. But singers would still add their own flourishes and personal touches.

What makes these passages especially notable is the composer’s dual purpose, transcending the conventions of the form. Rossini creates breathtaking sounds, but they always carry specific information about characters’ moods and relationships. Characters singing of need for swift action may sing quick, complex patterns of brief notes. Characters whose thoughts are at cross purposes may sing different melodies that nevertheless weave seamlessly together.





unvarnished view of human motivation found in Enlightenment thinkers like Thomas Hobbes and John Stuart Mill. How does the Cinderella story change by including a pragmatic stepfather in place of a more one-dimensional evil stepmother? Students should record their thoughts on the reproducible *Setting Up the Triumph*.

Another Cinderella character whose gender is changed in *La Cenerentola* is the fairy godmother. In Ferretti's libretto, "she" becomes the wise royal counselor Alidoro. But Ferretti and Rossini did more than turn a female character into a male one. As **Track 3** reveals, late in the opera Ramiro describes Alidoro as an all-knowing trusted teacher—but his powers are neither supernatural nor magical. By taking the "fairy" out of fairy godparent, composer and librettist brought their work in line with Enlightenment thought—the characters are motivated by their own reasoning and intellect, and change occurs as a result of their actions and choices, not through magic. On the reproducible, students can frame their own thoughts about why the character facilitating Cenerentola's marriage is not supernatural, but entirely human.

STEP 3: A MATTER OF RECORD (INVESTIGATION 3)

COMMON CORE CONNECTION

WRITING: Text Type and Purposes

Students will write arguments to support claims with clear reasons and relevant evidence.

A different sort of clue emerges in the excerpt heard in **Track 4**, toward the end of Act I, when Alidoro introduces an element not typically found in the Cinderella story: a formal bureaucratic record of Cenerentola's existence. This device brings *La Cenerentola* not only closer to the real world, but into an area of reason and order consistent with Enlightenment ideals and quite different from the realm of fairy tales. Cinderella's existence is no longer a mystery, it's been officially documented. This

FUN FACT: Musicologists use the term “Rossini crescendo” to refer to a technique employed by the composer in many of his operas. At the end of a scene or number, or sometimes as part of the overture, the music will slowly build in intensity to culminate in an exciting finish. While the volume steadily increases, the melody is repeated and condensed, creating the illusion that the tempo is speeding up. Instruments are added slowly, the orchestral texture becomes denser, and sharp articulations give the music an energetic drive, resulting in a dramatic conclusion.

means that she’d be included in any comprehensive search of the kingdom’s eligible brides (which arguably takes some of the wonder out of her encounter with the prince). On the reproducible *Census Records*, students may consider the implications of this unexpected dose of reality in a story traditionally characterized by a certain amount of make-believe.

STEP 4: EQUAL PARTNERS (INVESTIGATION 4)

COMMON CORE CONNECTION

WRITING: Text Type and Purposes

Students will write arguments to support claims with clear reasons and relevant evidence.

Some of the most important clues in the mystery of the bracelets involve the broader social setting of *La Cenerentola*, beginning with the all-important first meeting of Cinderella and the Prince. Traditionally, Cinderella meets the Prince only after she has been magically transported to his palace. In the opera, the Prince meets Cenerentola in her home, while in disguise as his own valet. Students can hear a key moment in **Track 5**, from the middle of Act I. The two have just set eyes on each other for the first time—not in a grand ballroom, but by the fireside of Magnifico’s house. Cenerentola and the Prince sing in beautiful harmony, finishing each other’s sentences. What might Rossini and Ferretti be suggesting by this dramatic technique? (The two characters, who have only just met, share the same thoughts; they have fallen in love on equal footing, without status differences). On the reproducible *Equal Partners*, students can note their own observations about differences between this meeting and the traditional story’s meeting in the royal ballroom. What effect might such a change in setting have on the story? What changes when the Prince first encounters Cenerentola without all his royal trappings?

The most direct clue comes later in the opera, this time in the Prince’s palace. **Track 6** presents an excerpt heard early in Act II. Cenerentola has just learned that the “valet” she fell in love with is in fact the Prince himself (a fact that, of course, does not appear in standard versions). He has just asked for her hand in marriage. In the traditional story, this would wrap things up with a “happily ever after.” But how does this Cenerentola react?

“*Cercami*” (“Search for me”), she says. She is not ready to tumble into the arms of a romantic royal but instead is telling him, “Not so fast, you need to get to know me first.” She forbids him (the Prince!) from following her home.



Cinderella: A Brief History

As detailed in the Classroom Activity, the *Cenerentola* story as written by Rossini and Ferretti is quite different from traditional versions. It would be near impossible to compile a comprehensive history of the tale, with its origins going back to the first century BC, when Greeks living in Egypt told of a girl who attracted a king with her shapely sandal. Chinese storytellers recorded a version sometime during the Tang dynasty (618–908 BC) in which the main character loses a shoe on her way home from a royal party. Other interpretations are told in countries across Asia, including the Philippines, Malaysia, Korea, and Vietnam.

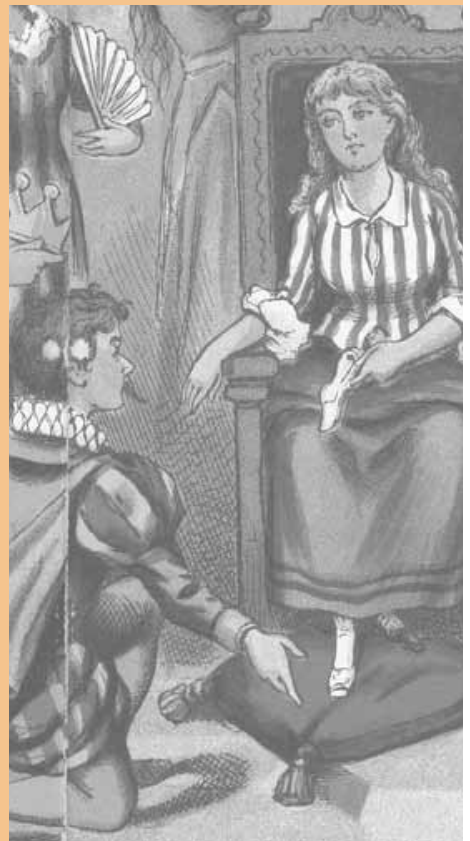
Cinderella seems to have made her way to western Europe during the Renaissance. The character of Zezolla of Giambattista Basile's *Pentamerone*, a collection of fairy tales published in Italy around 1635, is aided by a fairy living in a date tree. In this iteration one can clearly see the roots of the story so recognizable to modern western audiences beginning to take shape.

Some sixty later, Charles Perrault in his *Cendrillon* (1697) added several familiar details, creating the foundations for the now traditional Cinderella story—the fairy godmother, the pumpkin-turned-carriage, and, most iconically, the glass slipper.

As Cinderella's popularity continued to grow, adaptations appeared in opera houses across Europe, including Jean-Louis Laruelle's *Cendrillon* (Paris 1759), Niccolò Piccinni's *La Buona Figliuola Maritata* (Bologna 1761), Nicolas Isouard's *Cendrillon* (Paris 1810), and Stefano Pavesi's *Agatina* (Milan 1814). Like Rossini's *Cenerentola*, several of these Cinderellas are helped by a wise, Alidoro-like human, not a fairy godmother. In the Brothers Grimm's famous German version, which appeared in print in 1812, Aschenputtel loses a golden slipper, and her salvation comes from doves in a tree.

Rossini and Ferretti's *La Cenerentola* appeared in 1817. Later in the 19th and 20th centuries, Cinderella would sing and dance in operas by Jules Massenet and Ermanno Wolf-Ferrari, a ballet by Sergei Prokofiev, and the musical by Rodgers and Hammerstein, among others. She also supplies part of the storyline of Stephen Sondheim's *Into the Woods*.

Cinderella has starred in films and cartoons involving everyone from Georges Méliès and Walt Disney to Jerry Lewis and Elmer Fudd, and versions of the character have been played by the likes of Mary Pickford, Julie Andrews, Brandy, Drew Barrymore, Anne Hathaway, and Selena Gomez. The *Cinderella* story has had tremendous resonance for audiences across the world and throughout the centuries. A sweet fantasy of mystery and magic, it is also a classic demonstration of, as Rossini and Ferretti put it, "goodness triumphant."



Just as intriguing, this track reveals that two bracelets replace the glass slipper. Again, students can note their own observations on the reproducible.

STEP 5: SOLVING THE MYSTERY

COMMON CORE CONNECTION

WRITING: Text Types and Purposes

Students will introduce claims, acknowledge and distinguish the claims from alternative claims, and organize the evidence logically.

Students should review the evidence they have collected, filling in the chart on the reproducible *Bracelets vs. Slipper*

- The prince finds Cenerentola thanks to a bracelet (Track 1).
- Cenerentola has a pragmatic stepfather, not an evil stepmother (Track 2).
- She is advised by a learned man, not a fairy godmother (Track 3).
- Her existence is recorded in public records (Track 4).
- She acts as the prince's equal (Tracks 5 and 6).
- Cenerentola provides the important bracelet on purpose, not by accident, and she retains a similar one (Track 6).

The reproducible asks students to consider what these changes have in common. In that context, it may prove valuable to review these important points from the traditional Cinderella story and from history:

- Cinderella lives in a world of symbolism and magic, with an evil stepfamily and a fairy godmother.
- Cinderella would remain anonymous and effectively invisible were she not recognized by the Prince on the night of his party.
- Only by accident does she leave behind the glass slipper that enables the Prince to find her.

The French and American revolutions were founded on the idea that people are equal, undermining the notion that royalty are better human beings than working people.

In the 18th and 19th centuries, European intellectual life became increasingly focused on reason, science, and fairness across social classes. The beginnings of a feminist movement emerged in France during the revolution.

Each student should independently fill out the reproducible, framing and justifying his or her own hypotheses. Afterward, students may enjoy an open discussion to share their points of view. Remind them that we don't know exactly why Rossini and Ferretti made their changes to the Cinderella story since they never explained them. All well-justified positions are equally valid. The point is to prompt students to recognize discrepancies and to hypothesize about the process and intentions that might lie behind them.



Examples include:

- By giving the Prince one of two matching bracelets, Cenerentola is the intentional, responsible engineer of her own destiny.
- Since Cenerentola must have come to the palace with the bracelets in hand, she was prepared to advance her relationship with the Prince.
- By retaining one of the bracelets, Cenerentola stresses her equality with the Prince.
- The bracelets are real physical objects, used in a planned, logical way, not the products of magic.
- The wedding that ends the opera is the result of a meeting and relationship that would be entirely feasible in the real world, without the intervention of magic.
- Presented with an opportunity, Cenerentola actively participates in solving her own problem, rather than simply accepting a solution provided by a fairy godmother and a generous, smitten Prince.

FUN FACT: Rossini reportedly wrote the music for *La Cenerentola* in just 24 days, adapting in the process a few numbers he had used in earlier works.

COMMON CORE CONNECTION

WRITING: Text Types and Purposes

Students will write narratives to develop imagined experiences or events using effective technique.

FOLLOW-UP: For homework, students can take another fairy tale, such as *Sleeping Beauty* or *Jack and the Beanstalk*, and invent their own version—making small modifications that change the moral of the story, reflecting a contemporary point of view. Examples might include an argument for environmentalism, a position on the rights and responsibilities of minorities or immigrants, or a perspective on privacy issues in the Internet age.



Dream a Little Dream: A Close Look at Don Magnifico's Aria, "Miei rampolli femminini"

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO

- help students make sense of opera
- whet their interest in upcoming transmissions of *The Met: Live in HD*

Each focuses on audio selections from *La Cenerentola* available online at metopera.org/education or the accompanying CD. Where noted, certain activities also involve reproducibles, available in the back of this guide.

These "mini-lessons" will in practice take up no more than a few minutes of class time. They're designed to help you bring opera into your classroom while minimizing interruption of your ongoing curriculum. Feel free to use as many as you like.

The story of *La Cenerentola* is well underway by the time we meet Don Magnifico. Cenerentola's stepfather has slept through Alidoro's first visit and the announcement by the Prince's courtiers of his search for a bride. But once Magnifico appears, Rossini and Ferretti waste no time in fleshing out his comic character with the aria "Miei rampolli femminini" ("My feminine beauties"). The entire piece can be heard in **Track 7**; Tracks 8 through 13 break it into sections for discussion purposes.

Though Magnifico greets his daughters with brief words of praise, grace instantly turns to criticism, because they've awakened him from a wonderful dream. His entrance, strewn with complaints, sung with general grandiosity, can be heard in **Track 8**. Clearly, this is one overbearing, pompous fool of a father. In **Track 9** he retells his dream with a boyish, enthusiastic lilt. He's proud of the dream, and he takes its conclusion quite seriously—though students will notice that it makes no sense at all. In **Track 10**, he chastises his daughters again for their interruption, before offering his own interpretation. This, heard in **Track 11**, reveals his greatest wish, the one he'll repeat and enact again and again throughout the opera: that his daughters, if they climb the social ladder, will take him along.

Rossini and Ferretti thus establish Magnifico as a man who takes himself and his vision very seriously—but they also make it clear in **Track 12** that the audience should not. Magnifico himself provides the punchline, declaring without irony or self-awareness that the ass in his dream stands for the head of the family—Magnifico himself. With **Track 13**, the "ass" concludes in strains of festive celebration, declaiming his fantasy of the future that awaits. But students will notice that this future depends entirely on his daughters—the "*rampolli femminini*" Magnifico rejected at the beginning of his aria. This noble "head of the family" is comically blind to how powerless he actually is.



Once Upon a Time: A Close Look at Cenerentola's Opening Solo, "Una volta c'era un re"

14 Andantino
CENERENTOLA (con tuono flemmatico)

Andantino U - na vol - ta c'e - ra un Re,

Archi pizz. [P]

Few opera heroines have actual theme songs, but Cenerentola does. In this brief solo, a story-within-a-story about a king's search for a wife, Rossini and Ferretti straightforwardly state the plot of the opera—in the form of Angelina/Cenerentola's own favorite fairy tale. Bits of the melody recur whenever Cenerentola is busy with dreary housework; but its introduction, early in Act I, also provides a musical illustration of her relationship with her stepsisters.

Track 14 presents the hardworking Cenerentola's simple, moderately paced song. Students will notice how closely the text tracks her own version of her life story: Of three women, two are ostentatious, but the third, the king's choice, has a good heart. The gentle melody underscores the differences among the women, slowing down as the text describes the innocence of the one the king chooses.

Oddly enough, Tisbe and Clorinda don't seem to take this personally. As **Track 15** reveals, they simply want their stepsister to keep quiet. At the same time, students will notice that the rhythm of their music mocks Cenerentola's song.

Cenerentola is at once persistent and evasive in **Track 16**. She'll move away, but she won't stop singing. She sings the first line, "*Presso un fuoco in un cantone*" ("I'll go over to the corner by the fire"), to herself, expressing a bit more attitude, a bit more spunk. Students will notice that as she sings the word "*cantar*" ("to sing"), she does so on an extended phrase, with lots of running notes. (This is known as a melisma, meaning a number of notes sung on the same syllable.) There is an even more elaborate melisma as Cenerentola repeats the word "*cantar*." Then, defiantly, she begins the first line of her song again.

Track 17 demonstrates Rossini's trademark musical humor. Cenerentola's stepsisters are truly sick of her "*Una volta*" ("once"). By the time she reaches "*un re*," they have launched into a disrespectful rhyme—"E due! E tre!" ("And twice! And thrice!"). At last, the stepsisters comically harmonize, repeating "*ti darò*" ("you're gonna get it") three times. In this brief exchange, Rossini has not only shown his compositional skill, but he's moved from plot exposition to a harmonic encapsulation of the character relationships that drive *La Cenerentola*. (The scene can be heard without interruption in **Track 18**.)

A Tangled Knot: A Close Look at the Act II Ensemble, "Questo è un nodo avviluppato"

No Rossini comedy is complete without a head-spinning ensemble piece. Here, it follows the Prince's offer to marry Cenerentola, amazing the bride and baffling her family. Its first line tells all: "*Questo è un nodo avviluppato*"—"This is a tangled knot." Even the libretto makes no effort to unravel the knot: the words are presented as a single paragraph, assigned as a whole to "Clorinda, Tisbe, Cenerentola, Ramiro, Dandini, and Don Magnifico."

This text turns on psychological bedazzlement. But from the moment the single voice of Dandini introduces the opening line (**Track 19**), it's the musical setting that dazzles audiences. Students should note the crisp Italian enunciation: R's are rolled, P's are popped. Each syllable explodes with a staccato punch. One by one, all the characters join in, adding their own accents and rhythms that Rossini weaves seamlessly into the melodic framework.

At the music heard in **Track 20**, the composer introduces another clever touch: at the "*delirar*" ("to be delirious"), he adds a high soprano accent, followed by a downward run and a shift to a slightly more unsteady, dotted rhythm. Then for several bars it's every man or woman for him- or herself in **Track 21**, with voices running and trilling, and high notes glittering over a foundation of rolling, popping accents.

Track 22 unites all voices for a classic Rossini crescendo: more instruments join, the sound builds, the pressure steadily rises. One might happily accept this as a climax. But then, in **Track 23**, the entire cycle—dotted rhythm, ornamentation, and crescendo—repeats in an exhilarating, crowd-pleasing finish.

Having analyzed each of the elements in this musical episode, students will enjoy listening to **Track 24**, which presents the piece without interruption. The complexity and sonic diversity of this operatic ensemble makes for a sensory experience unachievable in other musical forms.

The image shows a musical score for the ensemble "Questo è un nodo avviluppato" from Rossini's *The Barber of Seville*. It features three staves, each with a character's name above it: RAMIRO, DANDINI, and MAGNIFICO. The lyrics are written below the notes. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Que-sto è un no - do av - vi - lup - pa - to, que-sto è un grup - po rin - trec -". The score includes various musical notations such as notes, rests, and dynamic markings.

Supporting students during *The Met: Live in HD Transmission*

Thanks to print and audio recording, much about opera can be enjoyed long before a performance. But performance itself brings vital layers of sound and color, pageantry and technology, drama, skill, and craft. Performance activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each Performance Activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission to fill out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their critique: use these ratings to spark discussions that call upon careful, critical thinking

The basic activity sheet is called *My Highs & Lows*. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

For *La Cenerentola*, the other activity sheet, *Silent Comedy*, directs students' attention toward aspects of the staging that go beyond what's heard in the score and libretto.

Activity reproducibles can be found on the last pages of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you'll find an additional activity created specifically for post-show follow-up.

Universal Story: The History of Cinderella

IN PREPARATION:

This activity requires no preparation other than attendance at *The Met: Live in HD* transmission of *La Cenerentola*.

CURRICULUM CONNECTIONS:

Language Arts and History

LEARNING OBJECTIVES

- To review and consolidate students' experiences with *La Cenerentola*
- To become acquainted with several versions of the Cinderella story
- To consider why this story is so persistently resonant across cultures and centuries

COMMON CORE CONNECTION

WRITING: Research to Present and Build Knowledge

Students will conduct short research projects to answer a question, drawing on several sources and generating additional related questions.

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? This discussion will offer students an opportunity to review the notes on their *My Highs & Lows* sheet, as well as their thoughts about the Met production—in short, to see themselves as *La Cenerentola* experts.

As discussed in the classroom activity and the sidebar “Cinderella: A Brief History,” *La Cenerentola* is one of dozens of versions of the Cinderella story that have been told, sung, acted, and filmed all over the world for several centuries. Your students may be familiar with classic modern versions like the Walt Disney animated film or the musical by Richard Rodgers and Oscar Hammerstein. They may have seen recent Cinderella movies such as *Ever After* (with Drew Barrymore) or *Ella Enchanted* (with Anne Hathaway.) Some may recall Chris Brown's 2007 “Cinderella” remix of Rihanna's song “Umbrella.”

Why do the story and character of Cinderella resonate so strongly across time and space? Beginning with the sidebar, “Cinderella: A Brief History,” students can research variations on the story, gathering evidence and forming their own interpretations about

- which elements stay the same in every Cinderella tale
- what changes
- ways that differences in retellings reflect culture, geography, politics, or some other aspect of the society or time when a particular version was created
- ways that similarities among versions reflect commonality across human culture and experiences
- ways that apparently similar characteristics may, conversely, have different meanings in different places

Note-taking is an important aspect of such research. Students should design charts and/or use digital spreadsheets to help them organize similarities and differences among the variants of Cinderella.

An excellent resource both for stories and their social-historical contexts is available online at surlalunefairytales.com/cinderella/index.html. This site includes a digital version of an invaluable book, published in 1893, *Cinderella: 345 Variants*. Students with access to libraries or bookshops may also want to consult such texts as:

- *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, by Bruno Bettelheim
- *The Classic Fairy Tales*, edited by Iona and Peter Opie
- *From Beast to the Blonde: On Fairy Tales and Their Tellers*, by Marina Warner
- *The Great Fairy Tale Tradition*, edited by Jack Zipes
- *The Oxford Companion to Fairy Tales*, also edited by Zipes

FUN FACT: Ferretti claimed to have proposed more than 20 subjects before Rossini agreed to write an opera based on the Cinderella story.

As a follow-up, students may enjoy creating their own Cinderella stories. What elements are essential? What would they change to make the tale relevant to their lives? How much change is possible before the story ceases to be about Cinderella?



THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Setting Up the Triumph

TRACK 1

The Prince finds his beloved

RAMIRO: T'arresta! Che! Lo smanigliol!
È lei! Che gioia è questa! Siete voi?

Wait! Look! The bracelet!
It's her! What joy this is! Is it you?

Observation Notes:

How does this scene differ from the typical Cinderella story?

Why might Rossini and Ferretti have made this change?

TRACK 2

Cenerentola's father

DON MAGNIFICO: Sia qualunque delle figlie che fra poco
andrà sul trono. Ah! Non lasci in abbandono un magnifico papà!

It looks as if one of my daughters will soon ascend to the
throne. Ah! Don't leave behind your magnificent dad!

Observation Notes:

What does Don Magnifico hope to achieve?

According to Don Magnifico, what makes his daughters valuable?

Do you think Don Magnifico is evil? How would you describe his motivations?

CLASSROOM ACTIVITY

Setting Up the Triumph (CONTINUED)

TRACK 3

RAMIRO: Ah! Mio sapiente venerato Maestro.
Il cor m'ingombra misterioso amore. Che far degg'io?

ALIDORO: Quel che consiglia il core!

Ah! My all-knowing, honored teacher,
my heart is bursting with mysterious love. What can I do?
What your heart advises!

Observation Notes:

In the traditional Cinderella story, who arranges Cinderella's meeting with the Prince?

How does Alidoro differ from that character?

What implications do you see in this character difference?

Other notes on this track:

THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Census Records

TRACK 4

Irrefutable Evidence

ALIDORO: Qui nel mio codice delle zitelle
con Don Magnifico stan tre sorelle.
Or che ca il Principe la sposa a scegliere,
la terza figlia lo vi domando.

Here in my register of eligible young women,
it says three sisters live with Don Magnifico.
Now that the Prince is choosing a wife,
I demand to see the third daughter.

Observation Notes:

What new information does Alidoro introduce in this scene?

Where does this information come from?

How does the characters' knowledge of this information affect Cenerentola's role in the story?

Other notes on this track:

THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Equal Partners

TRACK 5

Cenerentola and the Prince meet

CENERENTOLA AND RAMIRO: Una grazia, un certo incanto
par che brilli su quel viso!
Quanto caro è quel sorriso.
Scende all'alma e fa sperar.

A grace, a certain enchantment
shines in that face.
That smile is so dear,
it goes deep into the soul and makes me hopeful.

Observation Notes:

Who sings first? Who sings second?

What does this say about the characters' relationship?

How does this meeting differ from poor Cinderella being discovered by the Prince while disguised as a wealthy girl at a palace ball?

Other notes on this track:

THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Equal Partners (CONTINUED)

TRACK 6

The Prince proposes marriage

CENERENTOLA: Tieni. Cercami, e alla mia destra
il compagno vedrai.
E allor, se not ti spiaccio,
allor m'avrai.

Here. Search for me, and you'll find
the matching bracelet on my right hand.
Then, if I don't displease you,
you may have me.

Observation Notes:

Why does Cenerentola say, "Search for me"?

Does she relate to the Prince differently than the traditional Cinderella? How?

Why do you think Rossini and Feretti made this choice?

Other notes on this track:

THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Bracelets vs. Slipper

TRADITIONAL CINDERELLA	LA CENERENTOLA
<i>Evil stepmother</i>	
<i>Fairy godmother</i>	
<i>No public records</i>	
<i>Cinderella is awed by the Prince</i>	
<i>Cinderella leaves the palace because the magic is about to run out</i>	
<i>A magic glass slipper is the Prince's clue</i>	
<i>Cinderella's foot fits the slipper</i>	

What do the changes in *La Cenerentola* have in common?

How do the changes in *La Cenerentola* reflect a view of society different from familiar versions of Cinderella?

Why do you think Rossini and Ferretti chose to replace the magic slipper and the search for a foot that fits it? Justify your hypothesis with evidence from the opera.

THE MET: LIVE IN HD
LA CENERENTOLA

CLASSROOM ACTIVITY

Goodness Triumphant

TRACK 1

RAMIRO: T'arresta! Che! Lo smaniglio!
È lei! Che gioia è questa! Siete voi?

Wait! Look! The bracelet!
It's her! What joy this is! Is it you?

TRACK 2

DON MAGNIFICO: Sia qualunque delle figlie
che fra poco andrà sul trono.
Ah! Non lasci in abbandono
un magnifico papà!

It looks as if one of my daughters
will soon ascend to the throne.
Ah! Don't leave behind
your magnificent dad!

TRACK 3

RAMIRO: Ah! Mio sapiente venerato Maestro.
Il cor m'ingombra misterioso amore.
Che far degg'io?

Ah! My all-knowing, honored teacher,
my heart is bursting with mysterious love.
What can I do?

ALIDORO: Quel che consiglia il core!

What your heart advises!

TRACK 4

ALIDORO: Qui nel mio codice delle zitelle
con Don Magnifica stan tre sorelle.
Or che va il Principe la sposa a scegliere,
la terza figlia io vi domando.

Here in my register of eligible young women,
it says three sisters live with Don Magnifico.
Now that the Prince is choosing a wife,
I demand to see the third daughter.

TRACK 5

CENERENTOLA and RAMIRO: Una grazia, un certo incanto
par che brilli su quel viso!
Quanto caro è quel sorriso.
Scende all'alma e fa sperar.

A grace, a certain enchantment
shines in that face.
That smile is so dear, it goes deep into
the soul and makes me hopeful.

TRACK 6

CENERENTOLA: Tieni. Cercami, e alla mia destra
il compagno vedrai.
E allor, se not ti spiaccio,
allor m'avrai.

Here. Search for me, and you'll find
the matching bracelet on my right hand.
Then, if I don't displease you,
you may have me.

THE MET: LIVE IN HD
LA CENERENTOLA

MUSICAL HIGHLIGHT

Dream a Little Dream

TRACK 8

DON MAGNIFICO: Miei rampolli femminini, vi ripudio, mi vergogno! Un magnifico mio sogno mi veniste a sconcertar. Come son mortificate! Degne figlie d'un Barone! Via: Silenzio ed attenzione. State il sogno a meditar.

My lovely ladies, I repudiate you. You make me ashamed! A magnificent dream came to me and you drove it away. It's mortifying! The daughters of a Baron behave like this? All right. Silence and attention. Here is the dream.

TRACK 9

Mi sognai tra il fosco e il chiaro
un bellissimo somaro.
Un somaro, ma solenne.
Quando a un tratto, oh che portento!

Sulle spalle a cento a cento
gli spuntarono le penne
ed in aria, fsct, volò!
Ed in cima a un campanile
come in trono si fermò.
Si sentiano per di sotto
le campane sdindonar.

Through the gloom and the light,
I dreamed of a beautiful ass.
An ass, but solemn.
Suddenly, what a miracle!

Feathers grew by the hundreds
on its shoulders,
and—pfft!—it flew into the air!
And it landed on a bell-tower
as if it were a throne.
You could hear the bells
chiming below.

TRACK 10

Col ci, ci ciù ciù di botto
mi faceste risvegliar.
Ma d'un sogno si intralciato.
Ecco il simbolo spiegato:

Then your jibber-jabber
woke me up.
But from so intriguing a dream.
Here is what the symbols mean:

TRACK 11

La campana suona a festa? Allegrezza in casa è questa.
Quelle penne? Siete voi.
Quel gran volo? Plebe addio.

The bells sounding merrily? That's joy in this house.
The feathers? Those are you.
The flight? I can say goodbye to the common crowd.

TRACK 12

Resta l'asino de poi—ma quell'asino son io.
Chi vi guarda vede chiaro che il somaro è il genitor.

That leaves the ass—but the ass is me.
Anyone can clearly see that the ass is the head of the family.

TRACK 13

Fertilissima Regina l'una e l'altra diverrà,
ed il nonno una dozzina di nepoti abbraccerà.
Un Re piccolo di qua. Un Re bambolo di là.
E la gloria mia sarà!

One or the other is going to become a fertile queen,
and the grandpa will hug a dozen grandchildren.
A little king here. A junior king over there.
And the glory will be all mine!

The scene included in Tracks 8–13 can be heard without interruption in Track 7

THE MET: LIVE IN HD
LA CENERENTOLA

MUSICAL HIGHLIGHT

Once Upon a Time

TRACK 14

CENERENTOLA: Una volta c'era un Re,
che a star solo s'annoiò.
Cerca, cerca, ritrovò,
ma il volean sposare in tre.
Cosa fa? Sprezza il fasto e la beltà.
E alla fin scelse peer sè l'innocenza e la bontà.

There was once a king
who became bored living alone.
He looked and looked and found
three women ready to marry.
What did he do? He scorned ostentation and beauty,
and in the end chose innocence and goodness.

TRACK 15

TISBE AND CLORINDA: Cenerentola, finiscila con la solita canzone.

Cenerentola, quit singing that same old song.

TRACK 16

CENERENTOLA: (Presso un fuoco in un cantone
via lasciatemi cantar.)
Una volta c'era un Re...

(I'll go over to the corner by the fire
so they'll let me sing.)
There was once a king...

TRACK 17

TISBE AND CLORINDA: E due! E tre!
La finisci sì o no?
Se non taci ti darò!

And twice! And thrice!
Are you going to stop, yes or no?
If you don't shut up, you're gonna get it!

(Track 18 reprises Tracks 14 through 17 without interruption.)

THE MET: LIVE IN HD
LA CENERENTOLA

MUSICAL HIGHLIGHT
A Tangled Knot

TRACKS 19–24:

CLORINDA, TISBE, CENERENTOLA,
RAMIRO, DANDINI, and DON MAGNIFICO:

Questo è un nodo avviluppato.
Questo è un gruppo rintrecciato.
Chi sviluppa più inviluppa,
che più sgruppa, più ragruppa,
ed intanto la mia testa vola, vola
e poi s'arresta.
Vo tenton per l'aria oscura,
e comincio a delirar.

This is a tangled knot.
This group is all twisted up.
The more you try to undo it,
the worse it becomes.
Meanwhile, my head is spinning,
then it stops.
I'm feeling my way in the dark,
and I'm becoming delirious.



Performance Activity: Silent Comedy

NAME _____

CLASS _____

TEACHER _____

The score and libretto of *La Cenerentola* are filled with humor and jokes. In this Metropolitan Opera production, the director, Cesare Lievi, adds even more by creating “sight gags”—moments of visual and physical humor above and beyond the opera’s music and words. We’ve listed a few. See how many more you can find during *The Met: Live in HD* transmission.

SCENE	SIGHT GAGS
Arrival of the courtiers	
The stepsisters flirt with Dandini.	
Don Magnifico in the wine cellar	
Dinner at the castle	
Shock at Prince Ramiro’s choice of a wife	
Ramiro and Cenerentola announce their engagement.	

La Cenerentola: My Highs & Lows

MAY 10, 2014

CONDUCTED BY FABIO LUISI

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
JOYCE DIDONATO AS CENERENTOLA	* * * * *	
JUAN DIEGO FLÓREZ AS DON RAMIRO	* * * * *	
PIETRO SPAGNOLI AS DANDINI	* * * * *	
ALESSANDRO CORBELLI AS DON MAGNIFICO	* * * * *	
LUCA PISARONI AS ALIDORO	* * * * *	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
CENERENTOLA AND HER STEPSISTERS AT HOME MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
ALIDORO'S VISIT MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DON MAGNIFICO'S DREAM MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RAMIRO ARRIVES MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RAMIRO MEETS CENERENTOLA MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
"PRINCE" DANDINI ARRIVES MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DON MAGNIFICO'S TREATMENT OF CENERENTOLA MY OPINION		1-2-3-4-5	1-2-3-4-5
ALIDORO COMES TO CENERENTOLA'S RESCUE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DON MAGNIFICO IN THE WINE CELLAR MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

La Cenerentola: My Highs & Lows

(CONTINUED)

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
THE STEPSISTERS IN THE PALACE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
CENERENTOLA COMES TO THE PALACE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SUPPERTIME MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RAMIRO REVEALS HIMSELF TO CENERENTOLA— SHE RESPONDS MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DANDINI REVEALS HIMSELF TO DON MAGNIFICO— AND THE DON RESPONDS MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RAMIRO AND CENERENTOLA REUNITE AT DON MAGNIFICO'S MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
CENERENTOLA, RAMIRO, AND THE WEDDING CAKE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5