

VILLAIN, HERO, LIBERTINE, LITERARY GIANT, AND EVERYONE'S favorite scoundrel: Don Giovanni is more than just an operatic character. Based on a figure that first appeared on stage in the 17th century, he emerges in Mozart's opera as a force of nature, subject to nothing and no one—until the work's final scene. The second of three stage works Mozart wrote with librettist Lorenzo Da Ponte (following *Le Nozze di Figaro* and preceding *Così fan tutte*), *Don Giovanni* is both a masterpiece of Italian comic opera and a work of unsettling moral ambivalence. Mozart's dramatic—and at times surprisingly dark—music re-imagines the mythical character of Don Juan, imbuing him with a personal magnetism so powerful that the opera has remained at the center of the repertoire ever since its first performance.

Similarly, the dramatic scope of *Don Giovanni* ranges from farce to horror, with moments of genuine comedy back to back with seduction, murder, and supernatural judgment. This duality of tone is evident from the very opening moments of the opera: it begins with some of the most portentous chords of Mozart's entire output, but quickly shifts into the lighthearted style familiar from his other comedies. "The starting point of the opera is a death," as Michael Grandage, the Tony Award-winning director of the Met's production remarks, "and the brilliance of the work is that Mozart takes us to a play about life."

This guide is intended to help your students appreciate *Don Giovanni* as a product of the social and class upheavals of the Enlightenment. By exploring the ways Mozart and Da Ponte portrayed the differences among the opera's characters, students will gain an understanding of the social forces at work that contribute to its meaning, both in the 18th century and today. The activities on the following pages are designed to provide context, deepen background knowledge, and enrich the overall experience of this *Live in HD* transmission. This guide will also align with key strands of the Common Core Standards.



GERZMAVA

BYSTRÖM

APPLEBY

KEENLYSIDE

PLACHETKA

THE WORK: *DON GIOVANNI*

An opera in two acts, sung in Italian

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

First performed October 29, 1787
at the National Theater (now Estates
Theater), Prague, Habsburg Empire
(now Czech Republic)

PRODUCTION

Fabio Luisi, Conductor

Michael Grandage, Production

Christopher Oram,
Set and Costume Design

Paule Constable, Lighting Design

Ben Wright, Choreography

STARRING

(In order of vocal appearance):

Adam Plachetka

LEPORELLO (bass)

Hibla Gerzmava

DONNA ANNA (soprano)

Simon Keenlyside

DON GIOVANNI (baritone)

Kwangchul Youn

THE COMMENDATORE (bass)

Paul Appleby

DON OTTAVIO (tenor)

Malin Byström

DONNA ELVIRA (soprano)

Serena Malfi

ZERLINA (soprano)

Matthew Rose

MASETTO (baritone)

Production a gift of the Richard and Susan Braddock
Family Foundation, and Sarah and Howard Solomon

This guide includes five sections with two types of classroom activities.

- **THE SOURCE, THE STORY, WHO'S WHO IN *DON GIOVANNI*, AND A TIMELINE**
- **CLASSROOM ACTIVITIES:**
Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula
- **PERFORMANCE ACTIVITIES:**
Two activities to be used during *The Met: Live in HD* transmission, highlighting specific aspects of this production
- **POST-SHOW DISCUSSION:** A wrap-up activity, integrating the *Live in HD* experience into the students' understanding of the performing arts and the humanities
- **STUDENT RESOURCE PAGES:**
Classroom-ready worksheets supporting the activities in the guide

The activities in this guide will focus on several aspects of *Don Giovanni*:

- The opera's vibrant depiction of the differences in economic status during the Enlightenment era
- Mozart's musical means of characterization
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

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

SUMMARY *Don Giovanni* tells the story of a gentleman—Don Giovanni—and his never-ending quest to seduce as many women as he can. The opera begins with a masked Don Giovanni making a narrow escape from a noble lady, Donna Anna, as she struggles with him. Her father, the Commendatore, comes to her aid and challenges Giovanni to a duel, but Giovanni prevails, killing the Commendatore and escaping with his servant, Leporello. Donna Anna and her fiancé, Don Ottavio, realizing who her attacker was, join forces with Donna Elvira, another of Giovanni's victims, to bring him to justice. In the meantime, Giovanni and Leporello happen upon the wedding party of two peasants, Zerlina and Masetto. Giovanni fixes his eye on Zerlina and conspires to entertain her alone that evening during a ball at his house. When Giovanni later tries to seduce Zerlina, her friends come to her aid. Giovanni tries to pin the blame on Leporello; Anna, Ottavio, and Elvira reveal themselves as masked guests; and everyone recognizes Giovanni as a scoundrel.

Don Giovanni next attempts to seduce Elvira's maid through an elaborate ruse involving switching clothes with Leporello and a feigned romance with Elvira. After several cases of mistaken identity, Giovanni and Leporello meet up again in a graveyard. Giovanni notices the tomb of the Commendatore and tauntingly invites the dead man's statue to his palace for dinner. Later that evening, Giovanni is enjoying supper when the "stone guest" arrives. It gives Giovanni one last chance to repent, but he refuses. The statue then drags Giovanni down to hell. The opera ends with Leporello, Anna, Ottavio, Elvira, Zerlina, and Masetto reflecting on their futures now that Giovanni has been brought to justice.

THE SOURCE: THE DON JUAN MYTH In the late 18th century, the literary character of Don Juan was well known across Europe. As a hero-villain with an extraordinary weakness for women, he had been featured in many plays and operas since his first appearance on stage in the tragic drama *El Burlador de Sevilla y Convidado de Piedra* ("The Trickster of Seville, or The Stone Guest") by the Spanish writer Tirso de Molina, in 1630. The essential characters of the popular legend include a gentleman—Don Juan himself—who attempts to seduce a noble lady, whose father comes to her defense, only to be killed by Don Juan. Later, Don Juan happens upon the father's tomb and mockingly invites its statue to dine with him. This "stone guest" duly arrives for dinner and claims Don Juan's life in payment for his transgressions. Molière's 1665 play *Dom Juan; ou, le Festin de Pierre* ("Don Juan; or, The Feast of Stone") incorporates these elements but uses the title character as a veiled commentary on the hypocrisy and excesses of the aristocracy in the author's lifetime.

When Mozart accepted a commission from Prague's National Theater to compose a new opera, the Don Juan figure was already a universally recognized character on the musical stage—in tragedies, comedies, and even farces. In fact, at the same



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

time, the San Moisè theater in Venice was featuring a version of *Don Giovanni* that treated its source material mockingly, with characters remarking that the story was so hackneyed that it was fit for use only at country fairs. In his own text, Mozart's librettist Lorenzo Da Ponte incorporated elements from several previous versions of the story but also provided much that was wholly original. Together with Da Ponte, Mozart created characters of enduring power, nobility, depravity, and fascination. Since the time of its premiere, it is Mozart's version of the Don Juan myth that has become the touchstone for all subsequent discussions of the character.

SYNOPSIS

ACT I: *Seville, in the mid-18th century.* Leporello, Don Giovanni's servant, is complaining about his master as he keeps watch at night outside the palace of the Commendatore, a nobleman. Suddenly, the Commendatore's daughter, Donna Anna, comes running out of the building, struggling with Giovanni, who is wearing a mask. She has found him hiding in her room but has resisted his approaches and now wants to know his identity. Alerted by his daughter's cries, the elderly Commendatore appears. He challenges the masked stranger to a duel and is killed. Giovanni and Leporello escape. Anna asks her fiancé, Don Ottavio, to avenge her father's death.

The following morning, Giovanni directs his attentions toward another woman who is traveling alone. The tables are turned, however, when the woman turns out to be looking for him: she is Donna Elvira, who had been seduced and then abandoned by Giovanni in another city and is desperate about his betrayal. Giovanni slips away, leaving Leporello to distract Elvira. Leporello explains to her that she is neither the first nor the last woman to fall victim to his master and shows her a catalogue with the names of the 2,065 other women Giovanni has seduced.

Giovanni and Leporello run into the wedding party of two young peasants, Zerlina and Masetto. Giovanni offers to provide a grand feast and tells Leporello to escort the groom, Masetto, to his palace. Masetto balks at first, but eventually complies, leaving Giovanni alone to flirt with his bride. He tells Zerlina that she is destined for a better life and promises to marry her. Just as he is on the verge of successfully seducing her, Elvira appears, denouncing Giovanni and leading Zerlina off to safety.

Giovanni complains about his bad day when Anna and Ottavio appear. They ask for his help in their mission of revenge, unaware that the masked man who killed Anna's father is Giovanni himself. Elvira returns, continuing her denunciation of Giovanni, who in turn tries to convince Anna and Ottavio that Elvira is mad. As soon as Giovanni has left, Anna realizes that this was the voice of the man in her bedroom—Giovanni is her father's murderer. She again asks Ottavio to avenge her, as he wonders how to restore her happiness. Leporello tells his master that he took Masetto to his palace, but that Zerlina arrived there too, accompanied by the angry Elvira. He managed to



lock Elvira out and Zerlina in, Leporello says. Giovanni looks forward to an evening of dancing and drinking.

Masetto comes to Giovanni's palace to find Zerlina, who asks his forgiveness for having fallen for Giovanni's charms. Masetto hides as Giovanni appears and resumes his flirtatious talk with Zerlina. When Giovanni spots the groom he scolds him for leaving his bride alone, then escorts them both back to the party. Elvira, Anna, and Ottavio arrive wearing masks. Prompted by Giovanni, Leporello invites them in, unaware of their identity.

In the ballroom, Leporello distracts Masetto as Giovanni yet again attempts to seduce Zerlina. She cries out. Giovanni tries to pin the seduction on Leporello, but this time he's been caught. Elvira, Anna, and Ottavio take off their masks and confront him at last.

ACT II Leporello tries to convince his master to abandon his pursuit of women, but Giovanni insists that he needs them more than air or food. Now he has his eye on Elvira's servant girl. To accomplish her seduction, he convinces Leporello to switch clothes with him. Giovanni calls out to Elvira's window. When she comes down, the disguised Leporello leads her off for a walk, leaving Giovanni free to serenade Elvira's maid. His song is interrupted by Masetto, leading a posse to find his bride's seducer. Still pretending to be Leporello, Giovanni sends the men off in various directions, then beats up Masetto and hurries off. Zerlina finds her bruised bridegroom and comforts him.

Leporello is still with Elvira, baffling her with his insistence that they stay in the shadows. He manages to slip away just as Anna and Ottavio appear, but is then surprised by the arrival of Zerlina and Masetto. All four believe him to be Giovanni and are ready to punish him, except for Elvira who now, her love restored, defends him. Fearing for his life, Leporello reveals his true identity, which causes Zerlina to accuse him of beating up Masetto, while Elvira charges him with deceit and seduction. Leporello manages to escape. Ottavio proclaims his resolve to take revenge on Giovanni. Elvira is torn between a yearning for retribution and her renewed love for her seducer.

Giovanni and Leporello find each other hiding in the graveyard. As he laughs over his adventures of the night, a strange voice scolds him. It comes from the marble statue on the Commendatore's grave. Unflinching, Giovanni forces the terrified Leporello to invite the statue to his palace for dinner. The statue accepts.

Ottavio, anticipating that Giovanni will soon be brought to justice, is satisfied, but Anna, who is still mourning her father, can't share his sense of resolution. Ottavio accuses her of not loving him. Indeed she does, she replies, but he must be patient until time can heal her wounds.

Giovanni is enjoying dinner at his palace, with Leporello serving and musicians playing. Elvira enters, in love, not in anger, and makes a last desperate attempt to convince Giovanni to change his life and make amends. He laughs at her. Exasperated, she leaves but moments later is heard screaming in terror. Giovanni sends Leporello to investigate. A fearful knocking is heard—the statue has come to dinner. The marble Commendatore demands that Giovanni repent. He refuses: he will bow to no man, alive or dead. When the statue extends its hand, Giovanni coolly offers his own and is dragged down to hell.

Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello contemplate their future and the fate of an immoral man.

WHO'S WHO IN *DON GIOVANNI*

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Don Giovanni	A nobleman and notorious libertine	donn joe-VAHN-nee	baritone	A force of nature, Don Giovanni flouts society's rules until his misdeeds finally catch up with him.
Leporello	Don Giovanni's servant, often an unwilling accessory to his master's crimes	leh-po-REL-low	bass	Leporello provides both comic relief and commonsense moral commentary.
Donna Elvira	A noblewoman from another city	DON-nah el-VEE-ra	soprano	One of Don Giovanni's conquests, Elvira is torn between wanting to bring him to justice and longing to be reunited with him.
The Commendatore	An elderly nobleman, Donna Anna's father	co-men-da-TOR-ay	bass	Though Don Giovanni kills him in the opening scene, the Commendatore's pursuit of justice extends beyond the grave.
Donna Anna	The Commendatore's daughter and Don Ottavio's fiancée	DON-nah AHN-nah	soprano	Don Giovanni's attempted assault on Anna sets her on a course of righteous anger.
Don Ottavio	An honorable young nobleman, engaged to Donna Anna	donn oh-TAH-vee-oh	tenor	Honest and dutiful, Don Ottavio is ultimately powerless compared to Don Giovanni.
Zerlina	A peasant girl, Masetto's bride	dzair-LEE-na	soprano	Though engaged to Masetto, Zerlina is flirtatious and initially seems receptive to Don Giovanni's attentions.
Masetto	A peasant, Zerlina's fiancé	mah-ZET-toe	bass	Masetto's low social status forces him to withstand Don Giovanni's various abuses.



- 1630** Tirso de Molina publishes *El Burlador de Sevilla y Convidado de Piedra* (“The Trickster of Seville, or The Stone Guest”), one of the earliest incarnations of the Don Juan myth, which will appear throughout the 17th and 18th centuries in various literary and operatic guises under titles including *Don Juan*, *Don Giovanni*, *Il Dissoluto Punito*, and *Il Convitato di Pietra*.
- 1756** Wolfgang Amadeus Mozart is born on January 27, one of the two surviving children of Leopold Mozart, a composer in the service of the Prince-Archbishop of Salzburg.
- 1762** At the age of seven, Mozart performs for the Empress Maria Theresia in Vienna, as a keyboard prodigy and composer. Over the next 11 years, the Mozart family tours throughout Europe, performing for members of the royalty and nobility.
- 1767** Mozart completes his first full-length dramatic work, *Apollo et Hyacinthus*, based on a Latin text drawn from Ovid. It is first performed in Salzburg on May 13.
- 1781** Mozart relocates to Vienna, seeking to make his living as an independent composer and performer in the culturally rich Habsburg capital, rather than solely under contract to a wealthy patron or the church.
- 1781** The poet and ex-priest Lorenzo Da Ponte moves to Vienna, having been chased out of Venice owing to his liberal politics and illicit involvement with several married women. In Vienna, he soon attracts the notice of Emperor Joseph II, who appoints Da Ponte as the poet to the court theater. His libretti for Mozart, Antonio Salieri, and Vicente Martín y Soler exemplify the remarkable achievements of Italian opera buffa in Vienna at the time.
- 1783** Having attempted unsuccessfully to establish a tradition of German-language drama at his court theater, Emperor Joseph II disbands his German performing troupe and re-establishes Italian opera buffa as the court’s preferred operatic genre.

1786 Mozart completes *Le Nozze di Figaro*, the first of his collaborations with Da Ponte. It premieres at the Burgtheater, Joseph II's court theater, on May 1.

Following a very successful run of performances of *Figaro* in Prague, Pasquale Bondini, the Italian impresario of the city's National Theater, commissions Mozart to compose a new opera based on the Don Juan story.

1787 The opera *Don Giovanni* by Giuseppe Gazzaniga, based on a libretto by Giovanni Bertati, premieres on February 5 in Venice at the San Moisè theater. The work is modeled as a play-within-a-play, in which a traveling opera company decides to revive the old Don Juan story, although the players complain that the plot is stale and overused. Although Da Ponte later neglected to mention it in his memoirs, he was not only aware of Bertati's text, he drew on and improved it in crafting his own *Don Giovanni*.

Mozart begins composition of *Don Giovanni* over the summer, although he delays composition of the overture until very shortly before the first performance.

Don Giovanni premieres at the National Theater in Prague on October 29, with Mozart conducting the first four performances. The opera's originality is such that it inspires commentary well into the 19th century and beyond.

1788 *Don Giovanni* premieres in Vienna at the Burgtheater on May 7. For this production, Mozart substitutes several new arias to suit the vocal abilities of his singers. Some of these musical numbers, such as Ottavio's aria "Dalla sua pace," remain in the version of the opera most frequently performed today.

1791 Mozart falls ill on November 22 and dies on December 5, likely from rheumatic fever.



History and Social Studies

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 *Don Giovanni* available online or on the accompanying CD. You may also want to distribute the plot summary or synopsis and the chart of *Who's Who* in *Don Giovanni*, both found in this guide.

CURRICULAR CONNECTIONS

History, Social Studies, Government, Humanities, Music, Art

LEARNING OBJECTIVES

- To become familiar with class divisions of the Enlightenment
- To study statements by Enlightenment thinkers about the social classes
- To practice critical analysis by interpreting aspects of the opera's plot and characters
- To become familiar with the story and music of *Don Giovanni* in advance of the *Live in HD* broadcast

Class Action: *Don Giovanni* and Social Status

Among the many cultural shifts caused by the European Enlightenment, one considerable and lasting change affected the organization of society into distinct classes—and the rights and responsibilities associated with these. While previously an individual's placement into a particular class was viewed as ordained by God and immutable, in the Enlightenment, the divisions between classes became softer. Upwardly mobile servants began to populate a nascent middle class, and members of the aristocracy began to be held to the same standards of conduct as those they had previously ruled.

In the story of Mozart's *Don Giovanni*, the barriers between the classes are brought to the fore. Characters strain against the limits placed on them by their class, both in terms of permissible behavior and their rights in the pursuit of justice. Mozart's music ingeniously conjures the liminal political state at the end of the Enlightenment, when philosophers had widely argued for the inherent rights of human beings, but laws and governments had not yet changed to reflect these positions. For the characters in *Don Giovanni*, the only justice available for the aristocratic rule-breaker of the title had to come from a supernatural source.

In this activity, students will:

- discuss the various class divisions they perceive in contemporary society
- read and discuss excerpts from *Don Giovanni*
- discover ways in which the characters of *Don Giovanni* reflect the social divisions of their age

STEPS

Students will begin by engaging in a free discussion of class divisions in contemporary society. They will then read and analyze a brief selection of quotes by Enlightenment thinkers, discussing them as a class. Following a study of the plot of *Don Giovanni*, students will work in groups, engaging in a close reading of portions of the libretto and discussing the social categories at play in their excerpts. The activity closes with



students listening to Mozart’s musical setting of various passages and discussing how Mozart represents members of the different social classes through music.

STEP 1: Open the class by explaining to students that you will be discussing social class, both during Mozart’s time and in today’s society. Begin by asking the class what they think you mean by “social class.” Answers may refer to the wealthy vs. the poor, “the one percent,” blue-collar and white-collar workers, and more. Encourage students to dig deeper and think about the forces that contribute to an individual’s placement in a particular class in America. What role does education play? The class of one’s upbringing? What about location—how does living in urban, suburban, or rural communities influence one’s social class? Are there particular occupations that are associated with one class over another? Be sure to keep the discussion respectful, steering away from unfair assumptions or stereotypes about the members of particular classes.

STEP 2: Next, remark to the class that the social structures you’ve just been discussing have existed in societies dating back at least to the Roman Empire, with its division into citizens and non-citizens, patricians and plebeians, and further distinctions within each category. Likewise, during the era of the European Enlightenment, when Mozart composed *Don Giovanni*, there was a series of common class divisions, although this structure was beginning to come under scrutiny by thinkers such as Thomas Hobbes, John Locke, and Jean-Jacques Rousseau.

Divide students into groups and assign each group one of the statements found in the reproducible section at the back of this guide. Have students read and discuss the statements, drawing conclusions about the social class the writer is speaking about and the attributes of that class. They should discuss whether the writer seems to be describing the current state of society or one towards which he aspires. Does he describe a society in which each part is equal? Students should record their observations where indicated on the “Enlightenment Statements” handout.

STEP 3: Now it will be helpful to give students a fuller view of class structure in the 18th century. You may want to summarize the following points:

- Society in the 18th century was hierarchical, with divisions between the aristocratic, landowning class; the servant and land-working class; and the nascent middle class of individuals who worked for their own enrichment and owed no one allegiance.
- In many parts of Europe, a nobleman could lose rank by working—and this forced idleness occasionally encouraged the worst impulses of some members of the nobility.
- Nearly every country in Europe held laws that outlined the rights of the nobility, including the right to wear a sword, bear a coat of arms, reserve a special pew in church, and to have access to a special form of trial if implicated in illegal activity.

COMMON CORE STANDARDS AND DON GIOVANNI

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-Literacy.SL.9-10.1.c

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-Literacy.RI.9-10.6

Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

- The nobility commanded deference from lesser social groups, often expressed in physical gestures of respect. And its members had access to schools and universities that other classes did not, enjoyed special privileges when they joined the military, and acted as judges over their own peasants in courts of law.
- The peasant class comprised the majority of the population, with most members involved in some form of agricultural work. Their rights and responsibilities varied from country to country, but in general peasants did not own the land they worked and owed a number of tariffs to the landowner.

STEP 4: Students should now be well equipped to explore the characters of *Don Giovanni* in reference to the class dynamics at play. Pass out copies of the synopsis and the chart of *Who's Who in Don Giovanni*. If you prefer to cover the plot in broad terms, you may wish to use the summary rather than the more detailed synopsis. In groups, have students discuss the characters, with a particular emphasis on how their membership in a particular class determines what they can or cannot do within the

LORENZO DA PONTE: AN OPERATIC CASANOVA

Mozart's Italian trio of comic masterpieces—*Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*—is the result of his brief but fruitful collaboration with the Italian poet Lorenzo Da Ponte. Da Ponte was the official poet of the Viennese court theater, but despite the personal dignity such an exalted position might imply, his biography, both before and after his work with Mozart, was surprisingly colorful. Born the son of a tanner in the Veneto in 1749, Da Ponte's education had prepared him for the priesthood. But not long after his ordination, his penchant for liberal opinions and married women led to his expulsion from religious orders and banishment from Venice. Only a few years later, he had insinuated himself into the literary elite of several European capitals and found a comfortable home in the Viennese theater. There, he specialized in writing Italian comic opera texts—not only for Mozart, but also Antonio Salieri and Vicente Martín y Soler, whose works were highly popular at the time.



Before long, however, Da Ponte's weakness for court intrigue, arrogant self-promotion, and the public mockery of his rivals had made him unpopular enough to be dismissed from his position upon the death of his patron, Emperor Joseph II. Still banished from Venice, Da Ponte tried his fortune in Paris, but soon left because of the unstable political situation during the Revolution. Together with his common-law wife, he made his way to London, where he worked for some years at the King's Theatre, Haymarket, adapting the texts of Italian operas. But plots and intrigue, combined with financial mismanagement, eventually caught up with him. With his operatic legacy and bank account in shambles, Da Ponte left Europe for the United States, narrowly escaping the pursuit of his creditors.

Arriving in New York, Da Ponte made his living as a grocer and supplemented his income by teaching Italian lessons and selling books in Italian. At the same time, he began writing his autobiography, a work that informs much of what scholars know of his life, but which also indulges in frequent tirades against his rivals and descriptions of youthful adventures in the style of Casanova—who in fact was a personal friend.

Increasingly committed to the cause of promoting Italian culture in his adopted country, Da Ponte became the first professor of Italian at Columbia College (today's Columbia University), teaching courses there from 1825. He died in New York in 1838, at the age of 89. Even at the end of his long life, he never found the public acclaim that he craved—but his operas with Mozart stand as a profound and enduring testament of his artistry.

opera buffa!

dramma giocoso!

What kind of work is *Don Giovanni*? Mozart called it an “opera buffa,” a comic opera. Lorenzo Da Ponte preferred “dramma giocoso,” a playful or jocular drama. The terms in fact are closely related and their meanings overlap. A number of 18th-century operas carry the designation of *dramma giocoso*, but the genre as a whole was usually referred to as *opera buffa*—generally speaking, a comic work with an Italian text, tuneful solo and ensemble numbers separated by recitative rather than spoken dialogue, and a happy ending.

Opera buffa forms the counterpart to opera seria, a type of work that featured serious stories and characters drawn from mythology or Classical history. Its narrative style tended towards the static, with a succession of solo arias and recitatives and very few ensembles or choruses. Opera buffa, on the other hand, presented figures from the middle and lower classes of society and naturalistic plots that explored man’s common foibles. These stories are often centered around a household, using this microcosm of society to comment on contemporary morals, aristocratic indiscretions, and the vagaries of love.

Compared to opera seria, opera buffa employs a much more flexible approach to the structure of arias and ensembles, which are crafted to reflect the social status and dramatic situation of individual characters. Rather than being stand-alone reflections, the musical numbers in an opera buffa help advance the plot, especially in the case of the ensemble finale, a composition in several sections at the end of an act in which multiple characters sing together. Mozart’s finales surpass their predecessors not only in length, but also in their level of complexity, masterfully exploiting the forward momentum of the action and employing some of the composer’s most vividly dramatic music.

FUN FACT: The written history of the Don Juan character spans nearly four centuries. From his first appearance in Tirso de Molina's *El Burlador de Sevilla* through the works of Molière, Mozart, E.T.A. Hoffmann, Camus, Kierkegaard, and Byron, Don Juan has become as recognizable a literary figure as Faust.

STEP 5: Now assign each group one of the libretto excerpts found on the reproducible handouts. In a free group discussion, students should review and analyze their excerpts, reflecting on the class that the character belongs to, the ideas he or she expresses, and the style of language employed. Do any of these passages reflect the Enlightenment statements studied earlier in class? Students may use the space provided below their libretto excerpts to record their observations. Finally, groups should formulate how the text in their excerpts might be performed by the character. Are there particular gestures or styles of speech that they imagine their character would employ? They should practice performing their excerpts, speaking the lines and using a style they feel is in line with the social class of their character. After re-convening the class as a whole, invite a few groups to perform their selections and explain their approach.

STEP 6: As a final step, play the corresponding music for each of the excerpts, found in **Tracks 1** through **4**. Playing one example at a time, have students listen while following along to the translation. In a free discussion, invite students to comment on how the music reflects the social class of the character. It is not necessary to use specialized musical vocabulary or engage in advanced musical analysis, but merely to notice the general tone of the passage. A descriptive answer key is provided for your reference below.

ANSWER KEY

TRACK 1: LEPORELLO

After a brief instrumental introduction, Leporello proclaims his lines in a simple manner, almost as if he were speaking rather than singing them. When he moves on to the line "*voglio far il gentiluomo*" ("I want to be a gentleman"), his music becomes more melodic, almost as if he is approximating a smooth and more elegant style.

TRACK 2: DON OTTAVIO

A graceful orchestral introduction sets the tone. With only a few exceptions, Don Ottavio stretches out his text in long, flowing lines.

TRACK 3: MASETTO

In this brief excerpt, Masetto practically spits out his lines, repeating the same two notes several times. His style is inelegant, angry, and hardly melodic.

TRACK 4: DONNA ANNA, DONNA ELVIRA, DON OTTAVIO

The three voices declaim the text in a slow, stately manner, as if it were a prayer—an appropriate setting, given their elevated language. As they move through subsequent repetitions of the text, the music become more ornate, with the women engaging in runs, and extended into the upper part of their range. The effect is one of dignified supplication to a higher power: "*giusto cielo*."

Don Giovanni's Circle of Influence: Mapping Character Relations through Music

The characters in *Don Giovanni* range from members of the nobility to those of the peasant class. The music Mozart creates for them—from high-flown outrage to rustic simplicity—perfectly matches their roles, with individual arias strongly defining their personalities and providing moments of both expression and introspection. In contrast, Don Giovanni himself is more of a musical chameleon. He changes his musical attitude to match his plans and prey, and his only proper aria is a brief, breathless, somewhat blank tribute to wine, women, and the pursuit of pleasure. This activity will explore the musical means of characterization and the many ways in which composers can bring characters to life. Students will:

- explore the ways that Mozart creates individual characters through music
- use musical terminology to describe aspects of melody, harmony, rhythm, tempo, and orchestration
- explore the different musical styles of the major characters in *Don Giovanni*

STEPS

In this activity, students will use descriptive and musical terminology to map a profile for select characters, using the Character Map handout in the reproducible resources.



Music

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *Don Giovanni's Circle of Influence*, as well as the audio selections from *Don Giovanni* available online or on the accompanying CD. Students will also need photocopies of the synopsis and the chart of *Who's Who in Don Giovanni*, provided in this guide.

CURRICULAR CONNECTIONS

Music, Music Theory, Humanities, and Arts

LEARNING OBJECTIVES

- To introduce and/or reinforce knowledge of musical terminology and theory
- To become familiar with techniques of musical expression in the Classical style
- To hone careful listening skills and engage in musical analysis

COMMON CORE STANDARDS AND DON GIOVANNI

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.L.9-10.6

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS.ELA-Literacy.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

STEP 1: Review the *Ten Essential Musical Terms* as a class, confirming that students have an adequate understanding of the terms, as many of them will be useful in the classroom activity. Audio examples illustrating the following terms are available online and on the accompanying CD.

TRACK	MUSICAL TERM
5	Accent/Articulation: Legato
6	Accent/Articulation: Staccato
7	Dotted rhythm
8	Folksong/folk-like melody
9	Mode: Major
10	Mode: Minor
11	Patter song
12	Scale: major
13	Scale: melodic minor
14	Scale: harmonic minor

STEP 2: It will be helpful for students to have a basic understanding of the opera's plot and characters. You may either have students review the synopsis (either in its full version or the summary) and *Who's Who in Don Giovanni* chart as homework preceding the lesson, or allow for time at the start of class. Students should understand who the main characters are, what their social class is, and how they are connected to Don Giovanni and to one another.

Pass out the libretto excerpts and the Character Map handout available in the reproducible resources, and, following your discussion of the opera's plot, give students some time to begin filling in information about the characters and their relation to one another.

STEP 3: Next, students will learn more about the characters of *Don Giovanni* by listening to excerpts from their arias and reading the corresponding text and translation found in the reproducible handouts. For each character, begin by having a student volunteer read the text in English translation. Then, play the audio example while students follow along to the text. The audio excerpts are found on **Tracks 15 through 20**.

Either individually or in groups, students should fill in the rest of their Character Maps, using as many Essential Terms as they can. Concentrate on one character at a time; it will likely be necessary to play each excerpt several times.

TRACK	CHARACTER	ARIA
15	Donna Anna	"Or sai chi l'onore"
16	Don Ottavio	"Dalla sua pace"
17	Donna Elvira	"Ah, chi ma dici mai"
18	Zerlina	"Vedrai, carino"
19	Masetto	"Ho capito"
20	Leporello	"Madamina, il catalogo è questo"

An example of a completed Character Map is provided on the following page. Note that these answers are not definitive; there is a wide range of acceptable interpretations.

STEP 4: Once you have completed this process for each of the characters, have students discuss their findings as a class. Encourage them to compare the individual sounds of the arias. What are the attributes that give each aria a unique character? What are the musical qualities that indicate that a character is serious or comic? Aristocratic or from the lower classes? How does the sound of the music match the text?

STEP 5: For homework or as a culminating activity, have students choose their favorite character. They should create an imaginary situation for their chosen character (not found in the plot of *Don Giovanni*), describe it, and indicate how their character would respond musically in a reflective aria. What are the musical attributes their character would use to describe his or her predicament? Students should write up their imagined scenarios and musical descriptions in a brief essay.

FUN FACT: *Don Giovanni* premiered on October 29, 1787 at the National Theater in Prague, a lavish public opera house whose construction had been completed only five years earlier. The theater later passed through several impresario and ownership changes but managed to survive the strife and wars of the ensuing two centuries. Known today as the Estates Theater (to distinguish it from the new National Theater, built in the 19th century), it stands as one of the few opera houses in which Mozart's works were originally performed that remain in something close to their original condition.

CHARACTER MAP ANSWER KEY



Supporting the Student Experience during *The Met: Live in HD Transmission*

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. Performance activities help students analyze different aspects of the experience and engage critically with the performance. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

Each Performance Activity incorporates a reproducible sheet. Students should bring this activity sheet to the *Live in HD* transmission and fill it out during intermission and/or after the final curtain. The activities direct attention to details of the production that might otherwise go unnoticed.

For *Don Giovanni*, the first activity sheet, *Little Boxes*, directs students' attention to the complex, modular set design of this *Live in HD* production. Students will observe and make notes on how small changes to the set create different spaces.

The second, basic activity sheet is called *My Highs & Lows*. It is meant to be collected, opera by opera, over the course of the season. This sheet serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: use these ratings to spark discussions that require careful, critical thinking.

The Performance Activity reproducible handouts can be found in the back of this guide. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

IN PREPARATION

For this activity, students will need the Performance Activity reproducible handouts found in the back of this guide.

COMMON CORE STANDARDS AND DON GIOVANNI

CCSS.ELA-Literacy.RL.6.7

Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

CCSS.ELA-Literacy.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Don Giovanni: Seriously Comic or Comically Serious?

IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *Don Giovanni*.

LEARNING OBJECTIVES

- To review students' understanding of Mozart's *Don Giovanni*
- To examine the opera's genre and discuss the distinctions between different genres
- To discuss students' overall experience watching *Don Giovanni*

COMMON CORE STANDARDS AND DON GIOVANNI

CCSS.ELA-Literacy.SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-12.1d

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

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? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *Don Giovanni* experts.

When Mozart composed *Don Giovanni*, he designated it an opera buffa, or “comic opera.” But in Lorenzo Da Ponte's libretto, the work was subtitled *dramma giocoso*, a “jolly or playful drama.” Although in Mozart's time these terms were used interchangeably, *dramma giocoso* originally indicated a work that mixed character types from serious opera with the servants, peasants, elderly buffoons, and other figures more typical of opera buffa. In *Don Giovanni*, the text and music contain both comic and serious elements, running the gamut from slapstick to high terror. Encourage students to discuss their spontaneous reactions to *Don Giovanni*. Is it a comedy or a drama? Some of the questions you might want them to reflect on could include:

- What are the essential aspects of comedy? Of drama?
- What type of character is Don Giovanni? Is he primarily a comic character or a serious one?
- Does *Don Giovanni* have a happy ending? Why or why not?
- What do you make of the final scene, after Don Giovanni has descended into hell?
- What does the opera's musical style tell you? Do you feel that the music draws you to think of the opera as primarily a work of comedy or drama?



MARTY SOHL / METROPOLITAN OPERA

Students may also find it interesting to brainstorm other works that similarly combine elements of comedy and pathos. Can they think of a movie or television series as a point of comparison? Contemporary culture is full of characters functioning as anti-heroes. Discuss points of similarity between Don Giovanni and other anti-heroic characters. What motivates them? What is likeable about them, and what is repellent? What are the techniques that artists use to sway your opinion? How does Mozart's music make students feel about Don Giovanni? Is there a difference between the way his own arias express his character and what the music others sing about him tells us?

As a culminating activity, have students discuss how Mozart's *Don Giovanni* would need to change in order for it to be more of a straight comedy. How would it need to change if it were more strictly a drama or tragedy?

There are no right or wrong answers to these questions. In fact, the question of how to categorize Mozart's *Don Giovanni* has been a topic of critical debate for more than two centuries.

Ten Essential Musical Terms

Aria A self-contained piece for solo voice, typically with orchestral accompaniment. Arias form a major part of larger works such as operas or oratorios.

Accent/Articulation Accent refers to the prominence given to a note by a change in volume, duration, or attack. Articulation is a related term, describing the amount of separation between notes, on a range from short and detached (“staccato”) to connected (“legato”). To indicate which note should receive an accent, a composer notates a symbol above the note. There are many different kinds of accents in music. “Marcato,” for example, indicates that a note should be “marked” or stressed; “martellato” indicates a “hammered style” both loud and short; “tenuto” indicates that a note should be sustained for its full length. Accent and articulation are some of the many elements of composition and performance that combine to create musical expression and meaning.

Dotted Rhythm In a dotted rhythm, the beat is divided into unequal parts, so that, instead of having two notes of equal length, long notes alternate with one or more short notes. The term comes from the musical notation, in which a dot is added to the note head to indicate that its duration should be increased by half of its original value. An example of a repeating dotted rhythm is the heartbeat.

Folksong Music derived from an oral tradition, usually in a simple style and understood to represent the history or “essence” of a nation or cultural group. Folksong formed a rich resource for many composers as they sought to broaden the classical idiom and evoke rustic settings, traditional cultures, and the distant past. In opera, composers often use folksong or folk-like styles to demonstrate a character’s artlessness or peasant class roots.

Major and Minor Western music written since around 1600 has been built on two basic tonal principles: major and minor. Although the terms can be used to describe scales, intervals, harmonies, or keys, in their most basic application they refer to the overarching tonal organization of a composition, or its mode. Pieces in the major mode typically sound bright, cheery, or optimistic, while pieces in the minor mode may sound somber, plaintive, or sinister.

Opera buffa The Italian term for comic opera. Opera buffa originated in Naples in the early 18th century, where it grew out of comic interludes that were played between acts of serious operas. Unlike those, opera buffa has always featured characters from lower classes, as well as a higher concentration of duets, trios, and other ensemble pieces. The high point of these is the ensemble finale, a typical feature of opera buffa.

Opera seria Italian for serious opera. From the late 17th through the late 19th century, opera seria was the grandest form of opera, featuring mythological or ancient historical subjects. Its characters are noble or heroic, and the musical structure of the opera is mainly comprised of solo arias separated by recitative.

Patter Song A comic style of vocal delivery in which the text is performed extremely rapidly. The comedic effect is caused not only by this fast declamation, but also by the text itself, which is usually humorous. Patter song could be described as the musical equivalent of a tongue twister. In *Don Giovanni*, Leporello’s catalogue aria, “Madamina, il catalogo è questo,” contains several patter passages.

Scale A sequence of notes proceeding up or down, spanning an entire octave or a portion of an octave. The pitches of any composition can be distilled into a scale, and there are many different types of scales. Western tonal music employs both the major scale and the minor scale; the minor scale possesses variations in how the 6th and 7th scale degrees are treated, resulting in the natural minor, melodic, and harmonic minor scales.

Tempo Literally meaning “time” in Italian, tempo refers to the speed of a piece of music. It is indicated in a score by a variety of conventional (often Italian) words—such as allegro, adagio, vivace, moderato, grave, and many more—that not only provide direction on the composer’s desired rate of speed, but also carry associations of gesture and character. For instance, vivace indicates not only a brisk speed but also a lively spirit. Additional tempo markings may indicate when a composer asks for a section of music to be sped up (such as “accelerando”) or slowed down (such as “ritardando” or “rallentando”).

- 1 Leporello
- 2 Don Ottavio
- 3 Masetto
- 4 Donna Anna, Donna Elvira, Don Ottavio
- 5 Accent/Articulation: Legato
- 6 Accent/Articulation: Staccato
- 7 Dotted rhythm
- 8 Folksong/folk-like melody
- 9 Mode: Major
- 10 Mode: Minor
- 11 Patter song
- 12 Scale: major
- 13 Scale: melodic minor
- 14 Scale: harmonic minor
- 15 Donna Anna, "Or sai chi l'onore"
- 16 Don Ottavio, "Dalla sua pace"
- 17 Donna Elvira, "Ah, chi mi dici mai"
- 18 Zerlina, "Vedrai, carino"
- 19 Masetto, "Ho capito"
- 20 Leporello, "Madamina, il catalogo è questo"

**Excerpts taken from the
Metropolitan Opera broadcast of
February 21, 2015**

DON GIOVANNI
Peter Mattei

DONNA ANNA
Elza van den Heever

DON OTTAVIO
Dmitry Korchak

DONNA ELVIRA
Emma Bell

LEPORELLO
Luca Pisaroni

ZERLINA
Kate Lindsey

MASETTO
Adam Plachetka

COMMENDATORE
James Morris

Conducted by
Alan Gilbert

Metropolitan Opera Orchestra
and Chorus

CLASSROOM ACTIVITY

Class Action: *Don Giovanni* and Social Status

ENLIGHTENMENT STATEMENTS ON CLASS AND JUSTICE

*“The life of man [is] solitary, poor, nasty, brutish, and short. ...
The condition of man... is a condition of war of everyone against
everyone.”* —THOMAS HOBBES

*“Education begins the gentleman, but reading, good company
and reflection must finish him.”* —JOHN LOCKE

*“With the greater part of rich people, the chief enjoyment of
riches consists in the parade of riches.”* —ADAM SMITH

*“It is impossible for all people to be equal. Many must have
nothing so that some people can have a lot.”* —VOLTAIRE

*“Everyone has the right to punish a person who harms another
person or obstructs another person’s rights.”* —JOHN LOCKE

*“Man is born free, and everywhere he is in chains. Those
who think themselves the masters of others are indeed greater
slaves than they.”* —JEAN-JACQUES ROUSSEAU

ENLIGHTENMENT STATEMENT OBSERVATIONS

Type of class: _____

Characteristics: _____

Positive or Negative view: _____

Is each part of society equal? _____

CLASSROOM ACTIVITY

Class Action: *Don Giovanni* and Social Status (CONT'D)

TRACK 1

Leporello

Notte e giorno faticar
per chi nulla sa gradir;
piova e vento sopportar,
mangiar male e mal dormir!
Voglio far il gentiluomo,
e non voglio più servir.
No, no, no, no, no, no!
Non voglio più servir!
O che caro galantuomo!
Vuolstar dentro colla bella
ed io far la sentinella!
Voglio far il gentiluomo, ecc.

Night and day I slave
for one who does not appreciate it.
I slog through wind and rain,
and I eat and sleep badly.
I want to be a gentleman
and no longer be a servant.
No, no, no, no, no, no!
I don't want to be a servant anymore.
Oh, what a fine gentleman!
He stays inside with his lady
while I guard the door!
I want to be a gentleman, etc.

Observations: _____

TRACK 2

Don Ottavio

Il mio tesoro intanto
andate a consolar,
e del bel ciglio il pianto
cercate d'asciugar.

Go and comfort
my darling,
and from her lovely eyes
try to dry the tears.

Observations: _____

CLASSROOM ACTIVITY

Class Action: *Don Giovanni* and Social Status (CONT'D)

TRACK 3

Masetto

Presto, presto, pria ch'ei venga,
por mi vo' da qualche lato;
c'è una nicchia qui celato,
cheto, cheto, mi vo' star.

Hurry, hurry, before he comes,
I must hide somewhere;
there's a nook concealed here
where I can curl up quiet as a mouse.

Observations: _____

TRACK 4

Donna Anna, Donna Elvira, Don Ottavio

DONNA ANNA AND DON OTTAVIO: Protegga il giusto cielo
il zelo del mio cor.

May just Heaven protect
my steadfast heart! etc.

DONNA ELVIRA: Vendichi il giusto cielo
il mio tradito amore!

May just Heaven avenge
my betrayed love! etc.

Observations: _____

CLASSROOM ACTIVITY

Don Giovanni's Circle of Influence

TRACK 15

Donna Anna: "Or sai chi l'onore"

Or sai chi l'onore
rapire a me volse,
chi fu il traditore
che il padre mi tolse.
Vendetta ti chiedo;
la chiede il tuo cor.
Rammenta la piaga
del misero seno,
rimira di sangue
coperto il terreno,
se l'ira in te langue
d'un giusto furor.

Now you know
who stole my honor,
who was the traitor
who took my father from me.
I ask you for vengeance.
Your heart asks for it, too.
Remember the wound
in the poor man's breast, recall
the ground all around
covered with blood,
if ever in your heart
your just anger weakens.

TRACK 16

Don Ottavio, "Dalla sua pace"

Dalla sua pace
la mia dipende;
quel che a lei piace
vita mi rende,
quel che le incresce
morte mi dà.
S'ella sospira,
sospiro anch'io;
è mia quell'ira,
quel pianto è mio;
e non ho bene,
s'ella non l'ha.

Upon her peace of mind
mine also depends;
what pleases her
is what gives me life,
what displeases her
kills me.
If she sighs,
then I, too, must sigh.
Her anger becomes my own.
Her tears belong to me.
And there can be no joy for me
if she is not happy.

TRACK 17

Donna Elvira, "Ah, chi mi dici mai"

Ah, chi mi dice mai
quel barbaro dov'è?
Che per mio scorno amai,
che mi mancò di fé?
Ah, se ritrovo l'empio
e a me non torna ancor,
vo' farne orrendo scempio,
gli vo' cavare il cor!

Ah, who is there who will tell me
where that brute is?
Whom, to my shame, I loved
and who betrayed me?
Ah, if I can find the villain
and he will not come back to me,
I will make a horrible mockery of him.
I will tear out his heart!

THE MET: LIVE IN HD
DON GIOVANNI

CLASSROOM ACTIVITY

Don Giovanni's Circle of Influence (CONT'D)

TRACK 18

Zerlina: "Vedrai, carino"

Vedrai, carino, se sei buonino,
che bel rimedio ti voglio dar!
È naturale, non dà disgusto,
e lo speciale non lo sa far.
È un certo balsamo
ch'io porto addosso.
Dare te'l posso
se'l vuoi provar.
Saper vorresti dove mi sta?

You'll see, my darling; if you are good,
what a fine cure I will give you!
It is a natural one, not unpleasant,
and no chemist can make it.
It's a sure balm
which I carry with me.
I can give it to you,
if you want to give it a try.
Would you like to know where I keep it?

TRACK 19

Masetto: "Ho capito"

Ho capito, signor, sì! Signor, sì!
Chino il capo e me ne vo,
giacché piace a voi così.
Altre repliche non fo.
No, no, no, no, no! Non fo.
Cavalier voi siete, già.
Dubitar non posso affè.
Me lo dice la bontà
che volete aver per me.
(aside to Zerlina) Bricconaccia! Malandrina!
Fosti ognor la mia ruina!
(to Leporello) Vengo, vengo!
(to Zerlina) Resta, resta!
È una cosa molto onesta!
Faccia il nostro cavalier,
cavaliera ancora te!
Bricconaccia! Malandrina!

I understand, yes sir, I do!
I bow my head and go away,
since this is the way you want it.
I make no more objections.
No no, no, no! I make none.
After all you are a cavalier,
and I really must not doubt you.
I am reassured by the kindness
which you want to show me.
You nasty crook! You little witch!
You always were my ruin!
I'm coming, I'm coming!
Stay here, stay here!
It's a very innocent affair!
Perhaps this cavalier
will make you a lady!
You nasty crook! You little witch!

CLASSROOM ACTIVITY

Don Giovanni's Circle of Influence (CONT'D)

TRACK 20

Leporello: "Madamina, il catalogo è questo"

Madamina, il catalogo è questo
delle belle, che amò il padron mio;
un catalogo egli è, che ho fatt'io.
Osservate, leggete con me.
In Italia seicento e quaranta,
in Almagna duecento e trentuna,
cento in Francia, in Turchia novantuna,
ma in Ispagna son già mille e tre!

V'han fra queste contadine,
cameriere, cittadine,
v'han contesse, baronesse,
marchesine, principesse,
e v'han donne d'ogni grado,
d'ogni forma, d'ogni età.
In Italia seicento e quaranta, ecc.

My dear lady, this is the list
of the beauties my master has loved,
a catalogue that I have compiled.
Observe, read along with me.
In Italy, six hundred and forty;
in Germany, two hundred thirty-one;
one hundred in France; in Turkey ninety-one.
But in Spain there are already one thousand and three!

Among these are peasant girls,
maidservants, city girls,
countesses, baronesses,
marchionesses, princesses,
and women of every rank,
every shape, every age.
In Italy six hundred and forty, etc.



THE MET: LIVE IN HD
DON GIOVANNI



Performance Activity: Little Boxes

Name _____ Class _____ Teacher _____

For this production of *Don Giovanni*, the set designer, Christopher Oram, and the director, Michael Grandage, envisioned the opera's setting as a complex of open cubes—"buildings that can have balconies, and balconies that can have interiors, and all the interior life of that and the exterior life of it." On this worksheet, you can sketch the set as it first appears, then keep track of its changes and uses as the opera—like the set itself—unfolds.

Act ___, Scene ___

Act ___, Scene ___

Act ___, Scene ___

Act ___, Scene ___

Act ___, Scene ___

Act ___, Scene ___

Don Giovanni: My Highs & Lows

OCTOBER 22, 2016

CONDUCTED BY FABIO LUISI

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
SIMON KEENLYSIDE AS DON GIOVANNI	*****	
ADAM PLATCHETKA AS LEPORELLO	*****	
HIBLA GERZMAVA AS DONNA ANNA	*****	
MALIN BYSTRÖM AS DONNA ELVIRA	*****	
ROLANDO VILLAZÓN AS DON OTTAVIO	*****	
SERENA MALFI AS ZERLINA	*****	
MATTHEW ROSE AS MASETTO	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
LEPORELLO TALKS ABOUT HIS BOSS MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DONNA ANNA TRIES TO EXPOSE HER ATTACKER MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE DUEL MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DON GIOVANNI MEETS DONNA ELVIRA MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LEPORELLO SINGS ABOUT GIOVANNI'S CONQUESTS MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GIOVANNI SWEET-TALKS ZERLINA MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
DONNA ANNA RECOGNIZES GIOVANNI MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE PARTY MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LEPORELLO AND GIOVANNI TRADE IDENTITIES MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE GRAVEYARD MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
AN UNEXPECTED GUEST MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
AND AFTERWARDS MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

THE MET: LIVE IN HD

DON GIOVANNI
