

COMEDY OR TRAGEDY? FARCICAL SATIRE OR CAUTIONARY MORALITY PLAY?

Dapper playboy or lecherous rake? From the moment its somber opening chords ring through the auditorium, both *Don Giovanni* and its titular antihero embrace and embody duality and contradiction. The story of a fateful encounter between a swashbuckling libertine and a stony dinner guest, the myth of Don Juan, the “trickster of Seville,” has delighted and scandalized audiences since the 17th century. Some playwrights have used his exploits for biting social commentary, others for low-brow humor. And for Ivo van Hove, the director of the Met’s new production of Mozart’s *Don Giovanni*, it is a chance to explore humanity’s darkest desires and deeds.

Yet even with the story’s unsettling moral ambivalence, the opera’s excellence has never been in doubt. “On October 29, my opera *Don Giovanni* was performed to thunderous applause,” Mozart wrote in 1787, a week after the work’s premiere. Since then, *Don Giovanni* has come to enjoy pride of place in popular culture. The second collaboration between Mozart and librettist Lorenzo Da Ponte, *Don Giovanni* offers directors a chance to flex their creative muscles just as it allows singers to show off their virtuosity and acting chops. For van Hove, the most compelling aspect of the story is its unflinching interrogation of one person’s evil pursuits: “Confronting the character’s violence—and the power structures that enable him—is the whole journey of the opera.” In van Hove’s retelling, the title character’s overwhelming magnetism impels us to confront the work’s ambiguities head-on—just as Don Giovanni faces his own fate.

This guide invites students to engage with *Don Giovanni* as a complex and exquisitely constructed work, one that has delighted and challenged audiences for almost 250 years. It will also make space for students to engage with the difficult ethical questions the work raises for modern viewers, if teachers so choose. The materials on the following pages include essays on *Don Giovanni*’s context and content, close analyses of individual scenes, and classroom activities that will bring the opera’s music and story to life. By delving into *Don Giovanni*’s music, drama, and design, this guide will forge interdisciplinary classroom connections, inspire critical thinking, and help students appreciate the humor, the horror, and the enduring appeal of this opera and its dissolute Don.



LOMBARDI MARTÍNEZ FANG BLISS MATTEI PLACHETKA WALKER TSYMBALYUK

THE WORK

An opera in two acts, sung in Italian

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Based on the story of Don Juan

First performed October 29, 1787
at the National Theater, Prague

PRODUCTION

Ivo van Hove Production

Jan Versweyveld Set and Lighting Designer

An D’Huys Costume Designer

Christopher Ash Projection Designer

Sara Erde Choreographer

PERFORMANCE

The Met: Live in HD

May 20, 2023

Federica Lombardi Donna Anna

Ana María Martínez Donna Elvira

Ying Fang Zerlina

Ben Bliss Don Ottavio

Peter Mattei Don Giovanni

Adam Plachetka Leporello

Alfred Walker Masetto

Alexander Tsymbalyuk Commendatore

Nathalie Stutzmann Conductor

A co-production of the Metropolitan Opera
and Opéra National de Paris

Production a gift of Rolex

Additional funding from The Walter and
Leonore Annenberg Endowment Fund,
Marina Kellen French, and the Estate of
Michael L. Tapper, M.D.

The Metropolitan Opera Educator Guides offer a creative, interdisciplinary introduction to opera. Designed to complement existing classroom curricula in music, the humanities, STEM fields, and the arts, these guides will help young viewers confidently engage with opera regardless of their prior experience with the art form.

On the following pages, you'll find an array of materials designed to encourage critical thinking, deepen background knowledge, and empower students to engage with the opera. These materials can be used in classrooms and/or via remote-learning platforms, and they can be mixed and matched to suit your students' individual academic needs.

Above all, this guide is intended to help students explore *Don Giovanni* through their own experiences and ideas. The diverse perspectives that your students bring to opera make the art form infinitely richer, and we hope that they will experience opera as a space where their confidence can grow and their curiosity can flourish.

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Reproducibles: Classroom-ready worksheets that support the activities in this guide

You will also need the audio selections from *Don Giovanni*, available online at metopera.org/giovanniguide.

WHO'S WHO IN *DON GIOVANNI*

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Don Giovanni A nobleman and notorious womanizer	don joe-VAHN-nee	baritone	Don Giovanni's actions are guided by two primary beliefs: First, the only worthwhile purpose in life is the pursuit of pleasure; and second, no matter how many people he hurts, his misdeeds will never catch up to him. But when he messes with forces beyond his control, Don Giovanni must finally face the consequences of his actions.
Leporello Don Giovanni's servant	leh-poh-REL-loh	bass-baritone	Caught between his duty to serve Don Giovanni and his own sense of morality, the clever servant Leporello provides both comic relief and common-sense commentary throughout the opera.
Donna Anna A noblewoman from Seville	DON-nah AHN-nah	soprano	After Don Giovanni tries to assault her and kills her father, Anna is hell-bent on revenge.
The Commendatore An elderly nobleman, Donna Anna's father	com-men-dah-TOR-eh	bass	In the opera's opening scene, the Commendatore rushes to the aid of his daughter, Anna—only to be struck down by Giovanni's sword. Yet his pursuit of justice will extend even beyond the grave.
Donna Elvira A noblewoman from another city	DON-nah el-VEE-rah	mezzo-soprano	One of Don Giovanni's former lovers, Elvira is torn between wanting to be reunited with him and wanting to see him brought to justice.
Don Ottavio A nobleman, Donna Anna's fiancé	don oh-TAH-vee-oh	tenor	The good-hearted Don Ottavio is engaged to Donna Anna and eager to marry her, but he understands that revenge (both for her father and for herself) is her highest priority.
Zerlina A peasant woman	tsehr-LEE-nah	soprano	Although she already is engaged, the flirtatious young Zerlina falls prey to Don Giovanni's advances. When Elvira intervenes, Zerlina realizes that Giovanni is a predator who must be stopped.
Masetto A peasant, Zerlina's fiancé	mah-ZET-toh	bass-baritone	Masetto is a kind-hearted young man who wants only to marry Zerlina, but his low social status makes him an easy target for Don Giovanni's casual cruelty.

SYNOPSIS

ACT I: *Seville, Spain.* Don Giovanni's servant Leporello keeps watch outside the Commendatore's palace. He grumbles that he'd like to be the nobleman someday, free from worries and the obligations of work, rather than always being to be subject to Giovanni's whims. Suddenly, the Commendatore's daughter, Donna Anna, comes running out of the building. She is struggling with Giovanni (who is wearing a mask): She has found him hiding in her room, and, certain that he wanted to rape her, she demands 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 has a new conquest in mind: a beautiful woman who is traveling alone. The tables are soon turned, however, when it turns out that the "mystery" woman is looking for him, and she is furious. Seduced and then abandoned by Giovanni in another city, Donna Elvira is now desperate to either marry him or make him pay for 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 Giovanni's disingenuous charms, and he shows her a catalogue with the names of 2,065 other women Giovanni has seduced. Hurt and disgusted, Elvira flees.

Once again left to wander through the streets of Seville, Giovanni and Leporello stumble upon a wedding party. Two young peasants, Zerlina and Masetto, are celebrating their nuptials with a group of friends. Giovanni offers to provide a grand feast and tells Leporello to escort the groom, Masetto, to his palace. Masetto balks at first, but he eventually complies—unwittingly leaving Giovanni alone to flirt with Zerlina. Giovanni tells the young woman that she is destined for a better life than



The ballroom scene in a Paris Opera performance of Ivo van Hove's staging

CHARLES DUPRAT / PARIS OPERA

that of a peasant and promises to marry her. Just as he is on the verge of successfully seducing her, Elvira appears, denouncing Giovanni and leading Zerlina away to safety.

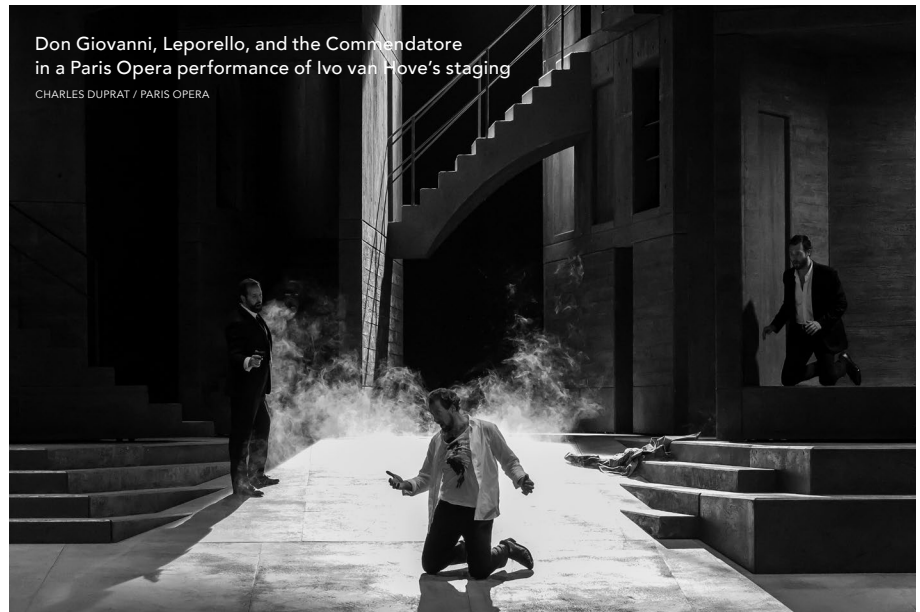
Anna and Ottavio appear and wave down Giovanni. Recognizing him only as a nobleman (and not as the masked intruder from the night before), they ask for his help in finding the man who attacked Anna and killed her father. Elvira returns and once again denounces Giovanni, who in turn tries to convince Anna and Ottavio that Elvira is deranged. As soon as Giovanni leaves, Anna realizes that she has recognized his voice: It was the voice of the man in her bedroom, and Giovanni is her father's murderer. She again asks Ottavio to avenge her father's death.

Leporello tells Giovanni that he took Masetto to the palace, only to be met at the door by Zerlina and the angry Elvira. Using all his cunning, Leporello managed to lock Elvira out of the palace and Zerlina in, and Giovanni looks forward to an evening of dancing and drinking in the company of the beautiful young peasant. 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. Once her desperate cries are heard, Giovanni tries to pin the seduction on Leporello, but Elvira, Anna, and Ottavio take off their masks and confront him at last.

ACT II: Leporello tries to convince Don Giovanni 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 maid. To avoid detection, he convinces Leporello to switch clothes with him. Giovanni then calls out to Elvira through her window. When she comes down to the street, Leporello (disguised as Giovanni) leads her off for a walk, leaving the real Giovanni (now disguised as Leporello) free to serenade the maid. His song is interrupted by Masetto, who leads a posse in search of 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, apologizing for the pain she has caused, promises that she loves only him.

Leporello is still with Elvira. She is baffled by his insistence that they stay in the shadows, but she is sure that this time his proclamations of love are genuine. Leporello attempts to slip away just as Anna and Ottavio appear, only to be surprised by the arrival of Zerlina and Masetto. All four believe him to be Giovanni and are ready to punish him, but Elvira 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. Leporello is finally able to escape. Ottavio proclaims his resolve to take revenge on Giovanni. Elvira is torn between a yearning for retribution and her renewed love.

Giovanni and Leporello find each other hiding in a graveyard. As Giovanni laughs over his adventures of the day, a strange voice scolds him: It comes from the marble statue at the Commendatore's tomb. Laughing at Leporello's fear, Giovanni forces his terrified servant to invite the statue to his palace for dinner. The statue accepts.

Ottavio, meanwhile, is satisfied with the idea that Giovanni will soon be brought to justice. 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, Anna replies, but he must be patient until time can heal her wounds.

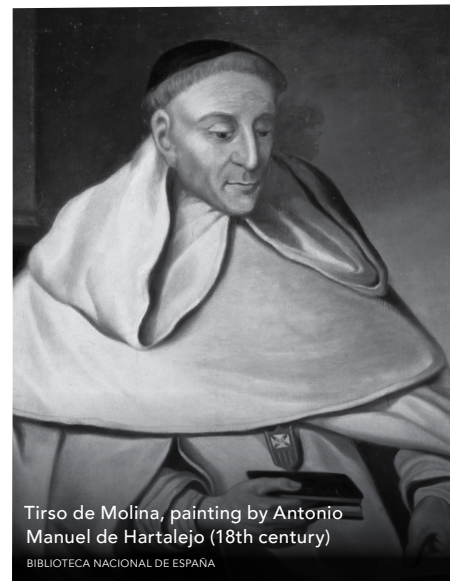
Giovanni is enjoying dinner at his palace. Elvira enters and makes a last, desperate attempt to convince Giovanni to change his life and make amends. He laughs at her. Exasperated, she leaves. Moments later, she is heard screaming in terror. Giovanni sends Leporello to investigate. A fearful knocking at the palace door reveals that the statue has come to dinner. The marble Commendatore demands that Giovanni repent, but Giovanni refuses: He will bow to no man, alive or dead. As Leporello watches in horror, the earth cracks open and devils drag Giovanni down to hell. Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello contemplate their future and the fate of an immoral man.

THE STORY OF DON JUAN

In the late 18th century, the literary character of Don Juan was well known across Europe. A swashbuckling antihero with an extraordinary weakness for women, he had been featured in numerous plays and operas since first gracing the stage in 1630 in the Spanish playwright Tirso de Molina's *El Burlador de Sevilla y Convidado de Piedra* (*The Trickster of Seville and The Stone Guest*).

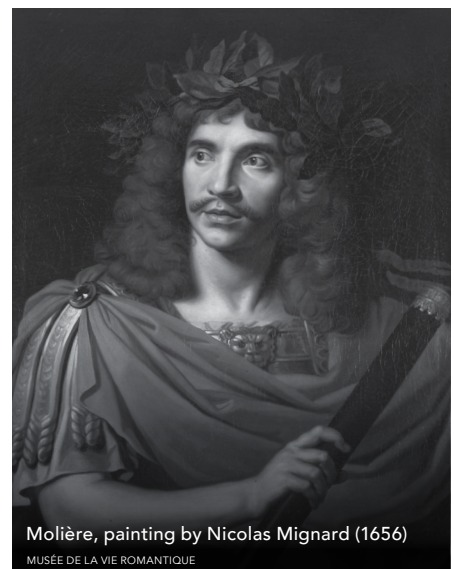
The essential storyline of the popular legend was as follows: The gentleman (and unrepentant womanizer) Don Juan kills a nobleman after attempting to rape his daughter (or sister). In a moment of remarkable hubris, Don Juan invites the nobleman's funerary statue to dinner. The statue accepts, shows up for the dinner date, and promptly drags Don Juan down to hell. Beyond this rough outline, however, the story proved remarkably pliable. The French playwright Molière's 1665 *Don Juan, or The Feast of Stone*, for instance, was a mordant satire on 17th-century hypocrisy, poking equal fun at the lecherous nobleman and his superstitious yet worldly manservant (who responds to the Don's damnation by lamenting his lost wages). Mozart and Da Ponte found in the story a productive tension between comedy and tragedy. And at the same time that Mozart and Da Ponte were working on their opera, 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.

Yet it is Mozart and Da Ponte's version that has become a paradigmatic shorthand for both the Don Juan myth and the genre of opera itself. Since its 1787 premiere, authors including E.T.A. Hoffmann, George Bernard Shaw, and Anthony Burgess have directly referenced the opera in their writing, as have philosophers such as Søren Kierkegaard and Albert Camus. Composers Franz Liszt and Frédéric Chopin both wrote solo piano works inspired by Mozart's music, and *Don Giovanni*, like many of Mozart's operas, makes appearances in popular culture, including two film soundtracks, *Sherlock Holmes: A Game of Shadows* and *Amadeus*.



Tirso de Molina, painting by Antonio Manuel de Hartalejo (18th century)

BIBLIOTECA NACIONAL DE ESPAÑA



Molière, painting by Nicolas Mignard (1656)

MUSÉE DE LA VIE ROMANTIQUE

FUN FACT

In the premiere performance of Molière's play *Dom Juan*, the role of Juan's servant ("Sganarelle") was played by Molière himself.

THE CREATION OF DON GIOVANNI

1630 Tirso de Molina publishes *El Burlador de Sevilla y Convidado de Piedra*. It is 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* (*The Villain Punished*), and *Il Convitato di Pietra* (*The Stone Guest*).

1756 Wolfgang Amadeus Mozart is born on January 27 in Salzburg, a small city in western Austria. His father Leopold is a violinist at the court of the local archbishop. Of the seven children born to Leopold and Anna Maria Mozart, Wolfgang and his older sister Marianne (born in 1751 and affectionately called “Nannerl”) are the only two that survive past infancy.

1759 Little Wolfgang’s astonishing musical abilities are clear from a young age. He begins playing harpsichord at age three. At four, he composes a harpsichord concerto that is declared “unplayably difficult” by his father’s musician friends—until the child sits down at the harpsichord and plays it. And at age six he begins to teach himself violin.

1762–73 Leopold is eager to share his child’s miraculous (and highly profitable) talent with the rest of the world. In January 1762, he sets off with his not-quite-six-year-old child for the first of numerous international concert tours. On these journeys, little Wolfgang will meet and play for the most important leaders of Europe, winning them over with his stupendous musical gifts and natural charm. (It is said that, at age seven, he even proposes marriage to the child Marie Antoinette.) These musical tours also allow Mozart to meet Europe’s most important musicians. He composes his first symphony at age nine and his first opera at twelve.

1773 After years of travel, Mozart and his family once again settle in Salzburg, where the young composer is given a job at the court of the newly elected Archbishop Hieronymus Colloredo. Yet Mozart is never satisfied with the position: Colloredo is a domineering and difficult man, and Mozart, used to the great capitals of Europe, finds Salzburg provincial, and his wages are meager. He will continue looking for employment elsewhere, with minimal success.



1781 Mozart is fired by Colloredo—"with," he writes to his father, "a swift kick in the backside." He moves to Vienna, one of the most important musical centers of the day, and quickly becomes known as the city's finest keyboard player.

This same year, the poet and ex-priest Lorenzo Da Ponte moves to Vienna, having been banished from Venice because of his liberal politics and illicit involvement with several married women. In Vienna, he 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 stand as landmark achievements of Italian opera buffa in Vienna.

1786 *Le Nozze di Figaro*, the first of Mozart's collaborations with Da Ponte, premieres on May 1. Following a very successful run of *Figaro* performances 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 Giuseppe Gazzaniga's opera *Don Giovanni*, based on a libretto by Giovanni Bertati, premieres on February 5 in Venice. The work is modeled as a play-within-a-play, in which a traveling opera company decides to revive the old Don Juan story, even though the players complain that the plot is stale and overused. Da Ponte, aware of Bertati's text, will draw on this predecessor when crafting his own *Don Giovanni* later this year, although he notably fails to mention his debt to Bertati when writing his memoirs.

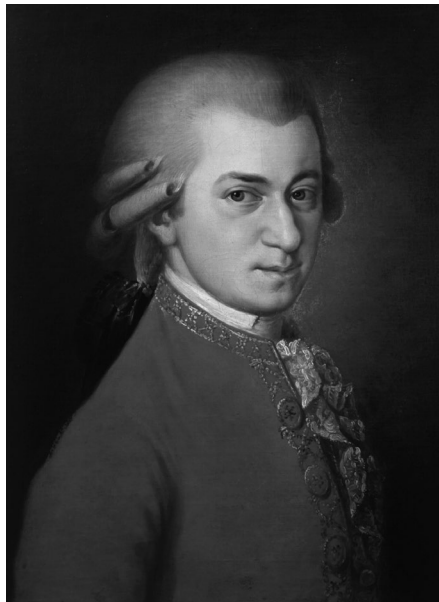
Mozart begins composing the music for Da Ponte's libretto over the summer, and their *Don Giovanni* premieres at Prague's National Theater on October 29, with Mozart himself conducting the first four performances.



1788 *Don Giovanni* opens in Vienna on May 7. For this production, Mozart added several new pieces to suit the vocal abilities of his singers. Two of those musical numbers—the arias “Dalla sua pace” (for Don Ottavio) and “Mi tradi quell’alma ingrata” (for Donna Elvira)—remain in the version of the opera most frequently performed today.

1791 On December 5, only a few weeks after the triumphant premiere of his opera *Die Zauberflöte*, Mozart dies in Vienna. He leaves his wife with enormous debts and is buried in an unmarked grave in the St. Marx Cemetery, located outside the city walls.

1805 Lorenzo Da Ponte immigrates to America, where he will found the department of Italian literature at Columbia University and build the first theater dedicated entirely to opera in the United States.



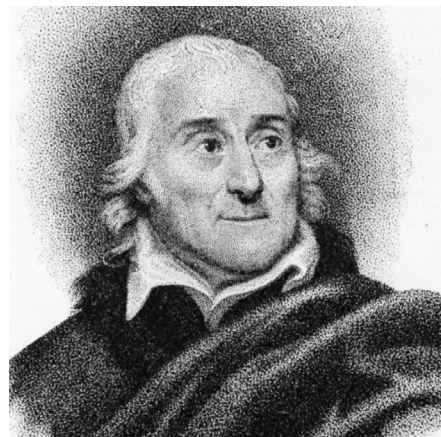
LORENZO DA PONTE: AN OPERATIC CASANOVA

Today, the librettist Lorenzo Da Ponte is best known for his three collaborations with Mozart: *Le Nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1789). Yet his biography is as colorful and exciting as anything he placed on the opera stage. The son of a tanner born in 1749 in the Veneto region of Italy (which includes Venice), Da Ponte was trained as a priest. Not long after his ordination, however, 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 was insinuating himself into the literary elite of several European capitals and finding a comfortable home in Vienna, where he was the official theater poet at the Habsburg court under Emperor Joseph II (his patron). There, he specialized in writing Italian opera texts for the court composers Antonio Salieri and Vicente Martín y Soler—and for Mozart, although the latter enjoyed no court appointment. Before long, however, Da Ponte's weakness for courtly intrigue, arrogant self-promotion, and the public mockery of his rivals made him unpopular enough to be dismissed from his position following the death of Joseph II.

Still banished from Venice, Da Ponte tried his fortune in Paris, although the unstable political situation in France soon pushed him to move again. Together with his common-law wife, he made his way to London, where he worked for some years adapting the texts of Italian operas (one of the most popular forms of entertainment among London's elite) for the King's Theatre, Haymarket. Once again, however, Da Ponte's erratic behavior and his considerable debts caught up with him. With his operatic legacy and bank account in shambles, he left Europe for the United States.

Arriving in New York, Da Ponte made his living as a grocer, supplementing 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 flights of fancy, tirades against his rivals, and descriptions of youthful adventures in the style of Casanova (who was in fact 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 an enduring testament to his artistry.



CRITICAL INQUIRY

Politics still exert a strong influence on both opera composers and performing arts institutions. Can you think of any recent events that have impacted opera houses or other arts venues?

FUN FACT

Inspired by *Don Giovanni*, numerous composers have used Mozart's work as a basis for their own musical creations. Some examples include Frédéric Chopin's Variations on "Là ci darem la mano" (the Giovanni/Zerlina duet) and Franz Liszt's *Réminiscences de Don Juan*.



Burgtheater in Vienna, Austria

ITALIAN OPERA IN VIENNA

Though we often hear about globalization as being a trademark of the contemporary world, cosmopolitan musical culture was no stranger to 18th-century Vienna. The Habsburg court, which oversaw the sprawling Austro-Hungarian empire, was multilingual, and for most of the century, upper-class Viennese audiences could take their pick between French and Italian opera performances at the court. German-language operas (or “Singspiele”), meanwhile, were shunted to the side.

In 1770, however, the imperial court discontinued the performance of French operas and ballets, citing the enormous expenses needed for their production. In 1778, Emperor Joseph II introduced the Nationalsingspiel, a project that promoted the German Singspiel, as part of an effort to unify the German-speaking nation. It initially seemed that the Nationalsingspiel had sounded the death knell for Italian opera in Vienna as well. But after witnessing the success of an Italian performance directed by the impresario Giuseppe Bustelli in 1779, Joseph II reappointed an Italian operatic troupe to the Viennese court. Two years later, he hired Lorenzo Da Ponte as the troupe’s chief librettist.

In other words, opera in Mozart’s Vienna was much like it is today: Composers, librettists, and impresarios negotiated a landscape of shifting financial and political demands—responding to the evolving tastes of both audiences and individual patrons. The repertoire of Joseph’s court theater, named the Burgtheater (“Castle Theater”), testifies to these shifting operatic preferences. In 1782, Mozart’s German Singspiel *Die Entführung aus dem Serail* was written specifically for this theater. Just a few years later, the theater hosted the premieres of his Italian opere buffe *Le Nozze di Figaro* (1786) and *Così fan tutte* (1790), as well as the first performance of *Don Giovanni* in Vienna (1788), while Mozart’s final Singspiel, *Die Zauberflöte* (1791), premiered at the independent Theater auf der Wieden.

THE DIVINE DRAMEDY

Don Giovanni,
ossia il dissoluto punito:
Dramma giocoso

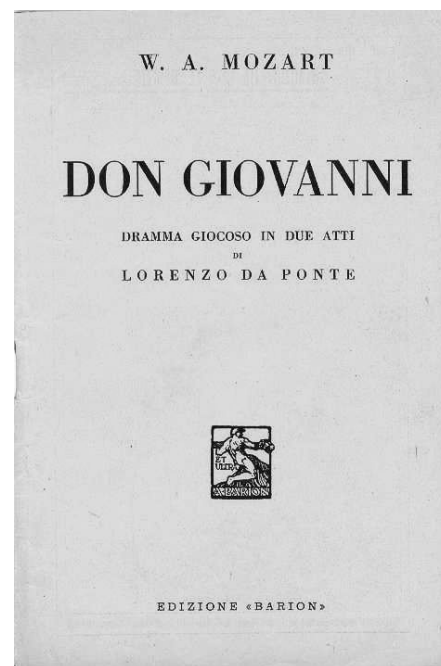
So reads the title page of Mozart and Da Ponte's famed opera. What comes before the colon is easy enough to parse: *Don Giovanni, or the Villain Punished*. But what about that pesky designation of genre, "dramma giocoso"? In the most literal terms, "dramma giocoso" means simply "humorous drama" (or, to use a modern portmanteau, a "dramedy"), and indeed, the opera is by turns horrifying and hilarious. Yet to read this work as simply partly funny, partly serious, is to miss a fascinating history of genre, style, and the potentially subversive power of opera as an art form.

In the 18th century, Italian opera was divided quite neatly into two genres: opera seria and opera buffa. The translations are simply "serious opera" and "comic opera," respectively, yet far more went into distinguishing these genres than simply the relative comic value of their plots. Opera seria was the older genre of the two; its characters were gods, mythological heroes, and the august figures of ancient Greece and Rome, and 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, centered figures from the middle and lower classes of society. Drawing on naturalistic plots that eschewed the divine interventions common in opera seria, opera buffa explored (and exploited) humanity's foibles. Complex musical ensembles contributed to the humor of the plot, as did mistaken identities, the vagaries of love, and—most notably—clever servants outwitting their blustering noble counterparts. (For a fantastic example of opera buffa in action, check out the Act II finale of Mozart and Da Ponte's *Le Nozze di Figaro*.)

For much of the 18th century, these two genres were as distinct as the social classes that they depicted. Yet by the 1780s, revolutionary ideas were beginning to shake the very bedrock of this highly stratified European society. (A decade before, a group of rag-tag colonies in North America had even founded a country on the "self-evident" principle of equality for all.) So, what might we glean from this "dramma giocoso" if we think about it from the perspective of class?

For starters, there is nothing noble about the nobleman Don Giovanni. Utterly devoid of noblesse oblige, he is in every respect the antithesis of the wise, beneficent rulers of opera seria, such as the benevolent emperor in Mozart's *La Clemenza di Tito*. Moreover, there are no mitigating circumstances to help us view his behavior in a more favorable light. Whereas opera seria characters (like the hero in Antonio Vivaldi's *Orlando Furioso*) could be granted a temporary period of madness to explain certain unsavory deeds, Don Giovanni is a rational actor, forcing us to scrutinize his actions and judge him guilty.



Compare this figure to the servant Leporello. Although the comic servant character had existed since ancient Greek drama, Leporello is no mere fool or buffoon. Being a servant to the daredevil Don, Leporello has adopted a cynical practicality. He knows that the Don's behavior is reprehensible, and he resents a social system that forces him to enable Don Giovanni's toxicity. From the very first moments of the opera, Leporello is already imagining a different world order: He is sick of working "day and night," and he'd like to occasionally be the gentleman himself. And he is by far the smartest character in the opera. Hiding under a table when the Commendatore comes to call may be funny, but it's also a more intelligent response than Giovanni's devil-may-care hubris.

The genre-bending nature of this "dramma giocoso" thus goes beyond merely merging opera buffa and opera seria. Instead, Mozart and Da Ponte actively subverted stereotypes of social class and operatic structure, creating a work of art that deftly reflected the revolutionary ideals of its age.



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.



"MILLE TRE"

In Act I of *Don Giovanni*, Leporello shows the inconsolable Donna Elvira a "catalogue" of Don Giovanni's conquests—a remarkable document, compiled by Leporello himself, listing no fewer than 2,065 women in five countries.

The scene (**Track 1**) is often played for laughs (although Don Giovanni's pick-up-artist-style antics may well leave modern viewers uncomfortable). The notion that all blondes will be seduced by praising their gentility while brunettes prefer to hear about their constancy is, on its surface, patently absurd. This humorous sentiment is augmented by Mozart's music, which cleverly uses text painting (a compositional technique in which music imitates the literal sense of the words) to convey the variety of women that fall under the Don's spell. Sustained, largo melodies traversing wide leaps illustrate the "large women" whose majesty Giovanni lauds, while the description of "la piccina" (the small woman) that immediately follows shrinks down to a narrow range, with rapid-fire repetition of short, staccato notes. In many cases, the baritone playing Leporello also imitates these qualities physically, offering large gestures for "la grande maestosa" and collapsing down for "la piccina." Yet the most memorable aspect of the scene seems to be utterly random: the number "mille tre" (1,003), the

"Box Lobby Loungers," Thomas Rowlandson
British after Henry Wigstead British (1811,
hand-colored etching)

METROPOLITAN MUSEUM OF ART



Unfinished drawing of Søren Kierkegaard by
Niels Christian Kierkegaard, circa 1840
ROYAL DANISH LIBRARY



Portrait of Jorge Luis Borges
by Grete Stern (1951)

number of Giovanni's conquests in Spain. Leporello lingers lovingly over the number, repeating it over and over to a thoroughly astonished Elvira.

So why this particular number? One possible reason for "mille tre" has to do with the conventions of Italian poetry. The default setting for Italian scansion (the rhythm of the verse) is to have the accent fall on the penultimate syllable, a structure known as a "verso piano" (pl. "versi piani"). Listen to how Leporello pronounces the first two lines of the aria, and you'll hear flawless versi piani:

Madamina, il catalogo è questo

Mah-dah-MEE-nah,
eel kah-TAH-lah-goh eh QUES-toh

Delle belle che amò il padron mio;

del-leh BEL-leh keh ah-MOH
eel PAHD-ron MEE-yoh

By contrast, lines with an accent on the final syllable are referred to as "tronchi," or truncated. (For a fun vocabulary word, lines with an accent on the antepenultimate syllable are called "sdrucchiolo," pronounced ZDROOCH-cho-loh.) But while the punchy finality of a verso tronco is ideal for ending verses, "tre" ("three") is the only Italian number between one and ten that carries a syllable on the final accent.

Even so, "cento tre" ("103") would technically have worked just as well in creating the verso tronco Da Ponte desired. So why choose a number that was an order of magnitude larger than all other numbers in the aria? In a lengthy essay, the Danish philosopher Søren Kierkegaard argued that the randomness of the number implies that Don Giovanni is still adding to the list (an argument borne out by the libretto, in which Giovanni pursues both Donna Anna and Zerlina). Another argument might be found in the writings of Jorge Luis Borges in an essay on the *One Thousand and One Nights*: "To say a thousand nights is to say infinite nights, countless nights, endless nights," he suggests. "To say a thousand and one nights is to add one to infinity." Applying this argument to Leporello's list, we would extrapolate that 1,003, while not exactly infinite, implies an almost unimaginably large number.

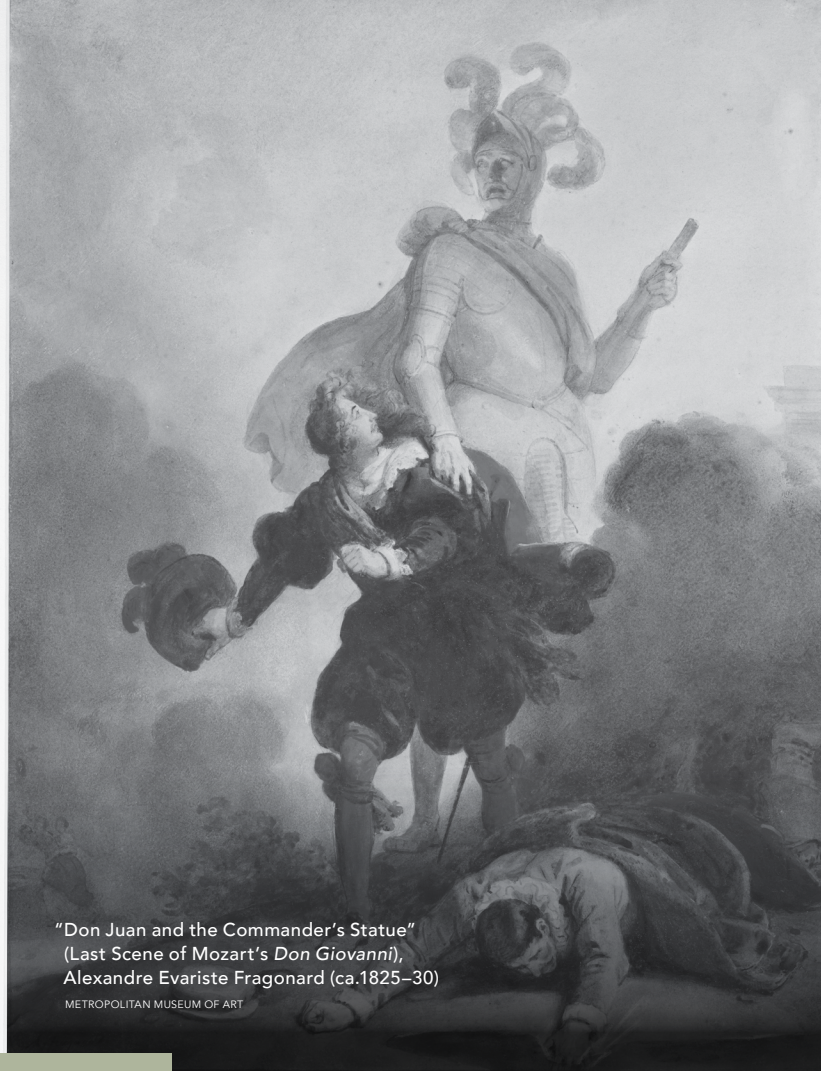
Yet no matter how we understand Leporello's famous catalogue, the aria is a microcosm of the opera as a whole: funny, terrifying, and a biting social commentary that is as timely today as it was in the 18th century—or at any time when men feel a sense of entitlement and ownership with regards to women.

DON GIOVANNI'S DOWNFALL

Music historians have long associated D minor in Mozart's dramatic works with revenge and death, from the Queen of the Night's hair-raising vengeance aria, "Der Hölle Rache," in *Die Zauberflöte* to the lugubrious opening strains and the retribution-soaked "Dies Irae" of the Requiem. And indeed, D minor figures prominently at three critical moments in *Don Giovanni*: the opening bars of the Overture, the Act I revenge duet of Donna Anna and Don Ottavio ("Fuggi, crudele, fuggi!"), and the Banquet Scene at the end of Act II.

Historical and modern audiences rightfully consider the Damnation Scene (**Track 2**) to be one of the darkest, most dramatic operatic scenes ever written. As the Commendatore knocks on the door and a "clap of thunder" (specified in Da Ponte's stage directions) shakes the sky, a series of blasting, syncopated D minor chords rock the orchestra pit. The overture, too, begins with a series of D minor chords, but whereas the opening of the opera features simple triads, the chords that herald the Commendatore's arrival are packed with dissonance. Mozart leaves us with no doubt as to the diabolical nature of this scene, brazenly adding a tritone (often called "the devil's interval") to the chords. And he twists the harmony even further: The first chord is an applied (or secondary) dominant—a chromatic $\text{vii}^{\text{o}7}$ chord that resolves to the main dominant triad (A major)—which thus falls outside the D minor diatonic tonality. It is only when the marble statue begins to sing that these dissonant chords resolve to the relatively stable home key of D minor.

The image displays two staves of musical notation for the Damnation Scene from Don Giovanni. The top staff is marked "Andante" and "Tutti f" (forte). It shows a series of chords in the right hand, including a chromatic $\text{vii}^{\text{o}7}$ chord (F#4, C#5, G#5, D5) that resolves to an A major triad (A4, C#5, E5). The bottom staff is also marked "Andante" and "Tutti ff" (fortissimo). It shows a series of chords in the left hand, including a chromatic $\text{vii}^{\text{o}7}$ chord (F#4, C#5, G#5, D5) that resolves to an A major triad (A4, C#5, E5). Both staves are in D minor (one flat) and 2/4 time.



"Don Juan and the Commander's Statue"
(Last Scene of Mozart's *Don Giovanni*),
Alexandre Evariste Fragonard (ca.1825–30)

METROPOLITAN MUSEUM OF ART

CRITICAL INQUIRY

Many 19th-century intellectuals considered Don Giovanni's "stoicism"—defending his principles even in the face of impending death—to be the ultimate display of Romantic heroism, because (in E.T.A. Hoffmann's words) "striving against the gods [is a] triumphant human achievement." Do you think Giovanni's behavior in this scene represents courage? Denial? Something else? How might you explain this scene considering his behavior throughout the opera?

As the Commendatore enters into Giovanni's dining room, Mozart uses another musical code to foreshadow the Don's imminent death: The statue's opening line is accompanied by the "lament bass line"—D-C-Bb-A—a harmonic progression in which the bass descends stepwise between the first note of the key (the tonic) and the note that lies a perfect fourth below it (the dominant). The Commendatore's dramatic bass, a voice type associated with fatherly and supernatural characters, features steady quarter and half notes that project unshakable gravitas. Meanwhile, the orchestral accompaniment proceeds in two layers: The timpani punctuate a series of dotted rhythmic chords that are characteristic of a funeral march, while the violins rush up and down in scalar passages, foreshadowing the blazing flames that will soon swallow the unrepenting Don Giovanni.

When Don Giovanni refuses to apologize, his final two utterances of "No" are accompanied by the same two charged harmonies that opened the scene. Realizing that he cannot free his hand from the Commendatore's stone grip, Don Giovanni at last understands his doomed fate: Just as the opening chords of the scene resolved to the fatal harmony of D minor, Don Giovanni's story must "resolve" in the flames of hell.

Yet Mozart has one more musical surprise in store. As was common for minor-mode pieces at the time, the Damnation Scene concludes with a sudden shift to D major. This effect, known as the Picardy third, has a special edifying meaning: As if lifting the heavy, dark clouds of D minor, this major-key resolution pronounces that justice has been finally served.

PHILOSOPHICAL CHAIRS

Philosophical Chairs is an activity designed to foster critical thinking, active inquiry, and respectful dialogue among students. To play, participants agree or disagree with a series of statements, but the game doesn't end there. The most crucial element is what happens next: Participants discuss their points of view and can switch sides if their opinions change during the discussion.

Each topic statement is deliberately open-ended yet ties into a number of the themes present in *Don Giovanni*—including the slippery slope of bad behavior, the difficult realities of toxic relationships, and the long-term consequences of hedonism and hubris. Set the stage for this conversation mindfully. Offer students a brief overview of the opera's plot, setting, and context, and remind them how to build a safe space for productive conversation. Some of the topics might be confusing or hard—that's okay! As you and your students explore and learn about *Don Giovanni*, you can return to these statements: What do they have to do with the opera's story? How might these questions help us explore the opera's story, history, and themes?

THE STATEMENTS

- Good girls often fall for bad boys.
- Life is all about seeking pleasure.
- You have a duty to defend your family's honor.
- Enabling a toxic friend is always wrong.
- If you repeatedly do bad things, then you're a bad person.
- People who do bad things should be punished.
- It is okay to laugh at someone else's expense.
- You cannot choose whom you love.
- It is better to be practical than romantic.
- The truth will always come to light.
- Destructive habits always have destructive consequences.
- People do not change.
- It is easy to do the right thing.
- What goes around comes around.
- Sexual assault is an act of violence.
- Sexual assault is not the survivor's fault.

A NOTE TO FACILITATORS: Between statements, provide some clarity as to why that particular statement was chosen. Explain to students where and how each particular theme shows up in the opera, or invite students to offer their own explanations.

CURRICULAR CONNECTIONS

Materials

Philosophical Chairs
Reproducible Sheet

COMMON CORE:

CCSS.ELA-Literacy.SL.6–12.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–12 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7–12.1e

Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

CCSS.ELA-Literacy.SL.11–12.1d

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.

STEP 1. INQUIRE

Invite students to read one of the statements—out loud as a class, to themselves, or in small groups. As they read, they should ask themselves:

- Do I understand the statement?
 - If not, what questions might clarify it for me?
- What immediately comes to mind when I read the statement?
 - What is my initial reaction: Do I agree or disagree?
- What led me to that decision?
 - What opinions do I hold with regards to this statement?
 - What life experiences may have led me to believe this way?

STEP 2. RESPOND

Ask students to commit to one side. They can agree or disagree, but there is no middle ground. (Many will not be completely comfortable committing to one side over the other—that's part of the game. It will help foster conversation and debate.)

STEP 3. DISCUSS

Share out! Use the following questions to guide discussion:

- Does anyone feel very strongly either way? Why or why not?
- Does anyone feel conflicted? Why or why not?
- Give voice to what you thought about in the first step:
 - What led me to make my decision?
 - What opinions do I hold with regards to this statement?
 - What life experience may have led me to believe this way?
- What might you have not considered that others are now bringing up in the discussion?
- Did any new questions arise during the discussion?

As the conversation continues, students are free to change their mind about whether or not they agree with the statement—or develop a more nuanced perspective.

Repeat steps 1 through 3 for each statement.

THE STEALTHY SERENADE

A tireless womanizer, Don Giovanni uses a vast array of techniques to woo his lovers and convince them to let down their guard. During his Act II aria, “Deh, vieni alla finestra,” Giovanni even goes so far as to convince his servant Leporello to lip-sync for him as he serenades a young woman (the maid of one of his former lovers, no less!) from the shadows.

In this activity, students will explore the motivation and meaning behind this aria by comparing it to modern love scenes and brainstorming what makes the serenade unique. They will then either perform their own serenade or take part in a lip-synced serenade contest with their peers.

STEP 1. BRAINSTORM

Begin by inviting students to think of famous scenes in books, movies, or TV shows in which one character attempts to romance another by appearing below their bedroom window and singing or calling to them. (Some popular examples include *Cyrano de Bergerac*, *Romeo and Juliet*, *West Side Story*, and *Say Anything*.) Next, discuss:

- Do students have any questions about the plot?
- Do they recognize the plot?
 - If so, did anything about the synopsis surprise them?

STEP 2. READ AND LISTEN

Distribute the text and translation of “Deh, vieni alla finestra” (**Track 3**) to students. The reproducible also includes the following description of the scene.

In this scene, Don Giovanni’s manservant, Leporello, has just tried to convince Giovanni to abandon his constant pursuit of women. But Giovanni is having none of it—in fact, insists that he needs women more than he needs air or food! Now he has his eye on Elvira’s servant girl, but getting past Elvira will take some serious trickery. So Giovanni convinces Leporello to switch clothes with him. Giovanni then calls out to Elvira through her window. When she comes down to the street, she thinks that the disguised Leporello is Giovanni, and she agrees to go for a walk with him. This leaves Giovanni, disguised as his own servant, free to serenade Elvira’s maid.

CURRICULAR CONNECTIONS

History, Literature, Poetry, Creative Writing, Music, Critical Thinking, Social-Emotional Learning

Materials

- The reproducible handouts for this activity
- A pen or pencil
- Scratch paper
- Access to a video- or music-streaming service

Optional Materials
(for cardboard guitar):

- Cardboard
- Rubber bands
- Scissors
- Toothpicks
- Glue
- Old pencils



“Sicilian serenade” by Wilhelm von Gloeden, circa 1890

COMMON CORE:

CCSS.ELA-Literacy.RL.6.5

Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

CCSS.ELA-Literacy.W.7.11a

Create a presentation, art work, or text in response to a literary work with a commentary that identifies connections. Make deliberate, personal, cultural, textual, and thematic connections across genres.

CCSS.ELA-Literacy.SL.6.5

Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

- Ask students to think about how they might stage this scene, and explain that in some productions, Leporello (dressed as Giovanni) lip-syncs where Elvira can see him, while Giovanni sings and plays the guitar in the shadows.
- It may be helpful to share the following definition: A serenade is a simple song of greeting, usually performed outside. In dramatic settings, we often see characters standing on a street, serenading their beloved through an open window.
- Next play the aria for your students. As they listen, students should jot down observations on the mood of the piece ("It sounds nostalgic," "He sounds happy," etc.).
- Share out. Invite students to compare their descriptions of the aria to your previous discussions of similar scenes in Step 1. What do these scenes have in common? How might they differ?

STEP 3. LIP-SYNC

- Now it's time for students to devise their own versions of this scene. They'll start by thinking like Don Giovanni, picking a serenade to sing. Then they'll take on the role of Leporello, lip-syncing his heart out where Elvira (and the audience) can see him.
- Ask students to select a snippet (approximately 30–60 seconds long) from a favorite song that they think would work well as a serenade. (Make sure to select a song with a school-appropriate text!)
- Next, invite them to spend some time (possibly as homework) rehearsing their snippet. Also make sure they know the exact timings of their performance (ex: "I will be singing from 1:23–2:01 on the track"). Finally, invite them to perform their lip-sync for the class.

DIVING DEEPER

- Sing through the SATB arrangement of "Deh vieni alla finestra" available on the Met's website.
- Check out "Ecco, ridente in cielo" from *Il Barbiere di Siviglia*, another famous operatic serenade. How does it compare to "Deh, vieni alla finestra"?
- Guide students through a discussion about consent, and how using someone else to serenade on your behalf might be problematic.

- The libretto specifies that Don Giovanni should play a guitar or mandolin as he performs this scene. As an homage to this musical prop, have students make their own cardboard guitars.

STEP 1

Use the template included in the reproducibles to trace the shape of the guitar onto your cardboard. Cut out four copies of the cardboard guitars. Select one of the four copies to be the face of the instrument. Cut a circle into the center of the face piece of the guitar to create your sound hole.

STEP 2

Use your glue to stick all four of the guitar copies together in a stack, making sure that the piece with the sound hole is on top. This will create a firm base for the bottom part of your instrument.

STEP 3

Now draw a two-and-three-quarters-inch-long line one inch below the sound hole. Then draw four dots one-third of an inch below the line. Your dots should be about one half-inch apart. Repeat the same process at the top of the neck of the guitar (about one inch from the top edge). These will be for the toothpicks that will serve as pegheads for your guitar strings.

STEP 4

Select two of the two-inch broken pencils and glue them directly onto the lines below the sound hole and near the top of the neck. Allow to dry completely.

STEP 5

Next, push toothpicks into the dots you drew below the sound hole and on the neck. Push each toothpick firmly into place leaving enough of the toothpick exposed that your rubber bands can tie around them. Glue for extra hold.

STEP 5

Carefully tie your cut rubber bands around the end of each toothpick and stretch them to the corresponding toothpick at the other end of the guitar: These are your strings. Make sure that each rubber band-string rests on top of the pencils at the base of the sound hole and top of the neck. Use scissors to snip off the pointy ends of the toothpicks.

You are ready to serenade!



"Serenata" by Wilhelm von Gloeden, circa 1895

OF CATALOGUES AND CRUSHES

CURRICULAR CONNECTIONS

Drama, Music, Close Reading, English Language Arts, Social and Emotional Learning

Materials

- The reproducible handouts for this activity
- A pen or pencil
- Scratch paper

COMMON CORE:**CCSS.ELA-Literacy.RL.6.4**

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

CCSS.ELA-Literacy.RI.6.6

Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

CCSS.ELA-Literacy.SL.6–8.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

One of Mozart's most famous (and most controversial) arias occurs in Act I of *Don Giovanni*, when Leporello shows Donna Elvira a catalogue he has made of Don Giovanni's many, many conquests. In this activity, students will analyze the aria, consider how Leporello has "categorized" the woman it lists, and respond to this categorization in small-group and class-wide discussions. Finally, they will play a game of Categories (reverse Scattergories) inspired by their close reading and analysis.

STEP 1. LISTEN

Begin by introducing the "Catalogue aria" ("Madamina," **Track 4**) to students. Distribute the text and translation reproducible, and play the aria for them. Tell students that it is sung by Giovanni's servant, Leporello, in Act I of *Don Giovanni*.

By the end of this step, they should have a good grasp of the following points: You can either simply explain them to students, or you can invite students to listen to and read the aria, and then figure out the following bullet points by a process of induction.

- **What's the text about?** Leporello shows Elvira a list of all the women that Giovanni has seduced.
- **What's the point of the aria?** This aria serves as a comical tool to bring the audience up to speed on the romantic history of the opera's namesake.
- **How do onstage listeners (i.e., characters in the opera) respond to the aria?** Leporello's list sparks shame and horror in Donna Elvira, who is one of Giovanni's many exes (and is still hoping that he will marry her, as he promised to do).
- **How might the audience respond to the aria?** Pay attention to your own response as you listen to this aria. Does it strike you as funny? Cruel? Clever? Inappropriate? What is making you feel this way: The music? The text? Both?

STEP 2. CATALOGUE THE ARIA

In this aria, Leporello crassly "catalogues" the women using five major descriptors:

1. Country of Origin
2. Age
3. Social Class
4. Hair Color
5. Body Type

Distribute the "Cataloguing the Catalogue" handout. Divide students into small groups (3–4 people) and ask them to jot down the specific ways Leporello speaks of each category in this aria. (For example: "tall ones = majestic, small ones = graceful" would go under the "Body Type" category.)



Once students have entered the descriptive information under each category, invite them to discuss within their groups:

"The Story of Constance and Don Juan,"
Hendrik Carré (1710, oil on canvas)

- How do you feel learning that Giovanni's exes have been categorized in this way?
- What would you do if you discovered that someone you once dated had done the same?
- How do you think Donna Elvira feels learning that she is just one of Giovanni's many lovers?

STEP 3. DISCUSS

Now that students have spent time working in smaller groups, it is time for a class-wide discussion. (Remind your students that this should be a safe and civil discussion; it may help to review the rules on the Philosophical Chairs handout.) Address each of the following questions with your students.

- In what ways is it harmful to separate people into categories?
- In what ways is it useful to separate people into categories?
- What kinds of categorical descriptors did Leporello's list NOT include?
- What can you learn about the values of the person *making* the list when you see which categories they chose to use for sorting people?

STEP 4. PLAY "CATEGORIES"

After their discussion, invite students to lighten the mood by playing an improvised game of "categories" (like reverse Scattergories).

Instructions:

1. Divide into teams of four to five people.
2. In teams, select a category of people, places, things, or activities (e.g. "camping").
3. Select four to five items to list in your category (ex. camping >> bear, ice, sleeping, tent). *Hint: The more obscure these items are the better!*
4. Once all teams have created their categories and lists, teams will get up in front of the class and mime each individual item on the list. The other teams must use the mimed items to clue them into the category the team has chosen. The first team to guess the category wins that round.



FUN FACT

Giovanni's serenade, "Deh, vieni alla finestra," is one of many serenades that Mozart wrote, including *Eine kleine Nachtmusik*, the official title of which is Serenade No. 10 for Winds, K. 361.

STEP 5. REFLECT

Return one more time to Leporello's aria. Play it again for students and ask them to imagine how Leporello might be miming each of the items in his five categories as he sings through the text. Does Mozart's music give us any clues?

DIVING DEEPER

To personalize this activity, invite students to spend some time making a list of the qualities they enjoy in a best friend or romantic partner. It may help to think about the qualities they enjoy in people with whom they already have relationships (such as friends and family members) How do the people you love best make you feel? What do you admire most about those closest to you?

Use the outline below to guide students as they thoughtfully craft their own categories.
Note: It should be up to students whether or not they share this list.

The Rules of The List

1. Most of the qualities on your list must be part of a person's inner being (their character, beliefs, etc.) rather than physical descriptors.
2. All elements of your list must be school appropriate.
3. Your list should be honest. (Since you do *not* have to share out this information unless you want to, it is most important that you are honest with yourself about what you truly want in a best friend or romantic partner.)

THE THRILL OF THE CHASE

Mozart’s masterful creation of Don Giovanni’s wily character is no better seen than in the Act 1 Scene III duet, “Là ci darem la mano.” Here, both the instrumentation and the vocal lines depict the smooth manipulation Giovanni uses to become whomever he needs to be in order to seduce his prey. In this activity, students will use movement and an improv game to explore this famous duet.

STEP 1. WARM UP

Kick off this activity with an improv game, “Honey, I love you, but I just can’t smile.”

1. Begin by gathering the whole class into one large circle. Select one person to be the “Honey” and stand in the middle of the circle. The game begins with the “Honey” going up to one individual in the circle, facing them and saying “Honey, I love you. Can you give me a smile?” while looking their selected individual directly in the eyes.
2. The person being spoken to by the “Honey” must respond with “Honey, I love you, but I just can’t smile” without breaking eye contact or smiling. If they are successful, then the “Honey” will repeat the process with another member of the circle until they find someone who smiles.
3. Whoever smiles or breaks eye contact with the “Honey” while saying “Honey, I love you, but I just can’t smile” then must switch places with the “Honey” and start the game again.

STEP 2. LISTEN AND ANALYZE

Now it’s time to turn to the duet from *Don Giovanni*. Have students sit back down, distribute the reproducible handout, and introduce the aria (**Track 5**).

In Act I scene III, Don Giovanni has just met Zerlina, a beautiful peasant girl, and Masetto, her fiancé. Giovanni offers to host the couple’s wedding celebration as a ploy to get Masetto to leave to prepare for the ceremony. As soon as Masetto exits, Don Giovanni begins to seduce Zerlina with this beguiling duet, describing how happy they’ll be when they return to his palace together.

The music of the duet tells us much about the intentions of the two characters. Play the aria for your students and ask them to follow along with text and translation.

Once you’ve played the whole duet, ask for initial impressions. Then go back and play it piece by piece. Invite students to respond to what they hear; some notes on what to listen for are included in the following page.

CURRICULAR CONNECTIONS

English Language Arts, Visual-Spatial Skills, collaboration, social-emotional learning

Materials

- The reproducible handouts for this activity
- Writing utensils in multiple colors (colored pencils, markers, etc.)
- Scratch paper

COMMON CORE:

CCSS.ELA-Literacy.RL.8.3

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-Literacy.SL.6–8.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7.1d

Acknowledge new information expressed by others and, when warranted, modify their own views.

TRACK 6

DON GIOVANNI

Là ci darem la mano,
Là mi dirai di sì.
Vedi, non è lontano;
Partiam, ben mio, da qui.

There, you'll give me your hand.
There, you'll tell me "yes."
Look, my home isn't far—
Come, let's go, my love.

What to listen for: The duet opens with a simple, yet seductive vocal line sung by Giovanni. Knowing that Zerlina is a peasant, he speaks simply to her. The orchestra tenderly supports him with a framework of gentle strings and the occasional woodwind echo.

TRACK 7

ZERLINA

Vorrei e non vorrei,
Mi trema un poco il cor.
Felice, è ver, sarei,
Ma può burlarmi ancor.

I want to, and I don't want to
My heart is racing.
It's true: I could be happy.
But he could yet deceive me.

What to listen for: Initially, Zerlina is doubtful of Giovanni's promises, and her short, choppy melodies mimic her breathless uncertainty. Initially, she brushes him off, openly giving voice to her apprehensions. Yet in the background the gentle strings continue from Giovanni's opening lines, suggesting that Giovanni is the true puppeteer of this moment.

TRACK 8

DON GIOVANNI

Vieni, mio bel diletto!

Come, my beautiful darling!

What to listen for: The brass herald the increasing intensity of Giovanni's longing and usher in a new melodic motive. He is closing in on her, both musically and physically. The elegant vocal line and supporting brass are hard to resist!

TRACK 9

ZERLINA

Mi fa pietà Masetto.

But I feel sorry for Masetto.

What to listen for: Growing desperate to break free of the temptations Giovanni offers her, Zerlina reminds herself of her fiancé with a broken and angular vocal line.

TRACK 10

DON GIOVANNI

Io cangerò tua sorte. I'll change your fate.

What to listen for: Gaining ground by the second, Giovanni dares her to trust him while simultaneously making it clear that he will not take no for an answer. The brass apply pressure.

TRACK 11

ZERLINA

Presto ... non son più forte. Come on ... I can no longer resist!

What to listen for: Zerlina falters, half-hearted, aware now that she is defenseless in the face of Giovanni's desire. He has her trapped, and they both know it.

TRACK 12

DON GIOVANNI

Vieni! Vieni! Come, come!

What to listen for: Knowing that he has cornered his prey, Giovanni exclaims "Vieni! Vieni!" with both force and celebration. This is the loudest moment of the aria thus far, and it represents his impending "ownership" of Zerlina.

TRACK 13

DON GIOVANNI

Là ci darem la mano,
Là mi dirai di sì.
Partiam, ben mio, da qui.
Vieni, mio bel diletto.
Io cangierò tue sorte

ZERLINA

Vorrei e non vorrei,
Mi trema un poco il cor.
Ma può burlarmi ancor
Mi fa pietà Masetto.
Presto ... non son più forte,

TOGETHER

Andiam!

What to listen for: The vocal lines intertwine, as Zerlina's resistance dwindles. Although both the text and melodies are repeated from earlier in the aria, they now dance together. At the statement of her final "Andiam!," Zerlina gives in completely, and the music changes texture, tempo and meter.

TRACK 14

TOGETHER

Andiam, andiam, mio bene.
a ristorar le pene
D'un innocente amor.

Let's go together, my beloved,
To enjoy the pains and pleasures
Of an innocent love.

What to listen for: With Zerlina's capitulation, the song transforms to a lively country dance. Giovanni has won the battle for Zerlina, and now he celebrates in a language she understands. The vocal lines finally line up completely and they sing together. The chase is complete, and Giovanni has captured his prey.

STEP 3. COLOR

After listening to the duet, it is time to create a visual representation of the characters' intentions. Decide if it will be more effective for your students to work alone or in small groups, and direct them accordingly:

- A. (Working Alone) Select three colors you like. Use one color to represent Don Giovanni's desire for Zerlina, one color to represent Zerlina's opposition to Giovanni's desire, and one color for when both characters are desiring the same thing. Using a blank sheet of paper, create an abstract expression of the duet as you listen, alternating between the three colors as you hear their desires more clearly. Try and fill the whole paper with color.
- B. (Working in a Group) Brainstorm distinct styles of movement for Zerlina and Giovanni's characters. For example: Giovanni stomps, chest raised, muscles tensed; or Zerlina dances lightly, shifting from place to place. Create an expressive physical presentation to the duet. Don't forget to include the orchestral!

DIVING DEEPER

The issue of consent is central to *Don Giovanni* as a whole, but it is especially fraught in this duet. Given the relative social standings of Giovanni and Zerlina (he's a gentleman, she's a peasant), it is difficult for her to say "no." This improv activity is designed to think through the issue of consent in a safe way. Divide students into small groups. Give each group one small object to hold. Now invite students to perform an improved scene using the same two lines of dialogue over and over:

Partner A (not holding the object) must only say "Give it to me."

Partner B responds only with "No."

Partners should experiment with using different vocal intonations and physical gestures each time they say these lines. After a few minutes, reconvene students and ask them to reflect on their experiences. When was it easy to say "no"? When was it hard? What might they take away from this activity?



Portrait of singer Wilhelm Troszel
as Don Juan by Józef Simmler (1846,
oil on canvas)

NATIONAL MUSEUM IN WARSAW

Aria

A song for solo voice accompanied by orchestra, arias typically appear during a pause in the dramatic action when a character is reflecting on their emotions. Traditionally, opera seria used arias and recitative almost exclusively, while ensemble musical numbers were the exclusive purview of opera buffa, but by the end of the 18th century, composers such as Mozart could draw on both arias and ensemble scenes for operas in either genre.

Dramma giocoso

Literally “comic drama,” or, to use today’s term, “dramedy.” A term for a genre of opera, falling somewhere between opera seria and opera buffa, that mixed the noble characters of the former with the peasants common to the latter. Although the term was used frequently in the later 18th century, today it is most closely associated with *Don Giovanni*.

Duet

A musical scene between two characters, duets are one of several types of “ensembles,” or sung scenes featuring more than one character. Although *Don Giovanni*’s most famous duet is “Là ci darem la mano,” the opera features numerous duets, including “Fuggi, crudele, fuggi!” (Donna Anna and Don Ottavio) and “O statua gentilissima” (Don Giovanni and Leporello, with the statue of the Commendatore standing silently in the background).

Opera buffa

Literally “comic opera,” a genre that appeared in the early 18th century and featured lower-class characters in lead roles. While some of these characters were silly or ridiculous, others (like Leporello) were profoundly clever, and much of the opera’s comedy came from watching the peasants and servants outwit their noble counterparts.

Opera seria

Literally “serious opera,” a genre that reaches back to the earliest days of opera in the early 17th century. The topics for opera seria were typically drawn from Classical mythology or history, and the characters were almost exclusively gods and nobility.

Lament Bass Line

A descending stepwise bass line that fills in the gap between the tonic and the dominant (a perfect fourth below). The bass can move diatonically (as it does in the Commendatore’s arrival in the scene of *Don Giovanni*’s damnation) or chromatically (as it does in “Dido’s Lament,” from Henry Purcell’s 1689 opera *Dido and Aeneas*). Significantly, each of the bass notes in the “lament bass” is individually harmonized, creating a smooth downward pull. Composers frequently use the lament bass as all or part of a “ground bass,” a constantly repeating bass line above which composers write melodic variations, as Purcell does in “Dido’s Lament.” By contrast, Mozart uses the lament bass for the Commendatore only once, as if suggesting that the stone statue has no interest in wasting his time lamenting when *Don Giovanni*’s comeuppance is nigh.

Recitative

A term derived from an Italian verb meaning “to recite,” recitative refers to a type of singing that imitates the accents and inflections of natural speech. Composers often employ recitative for passages of text that involve quick dialogue and the advancement of plot, since the style allows singers to move rapidly through a large amount of text. Traditionally, opera seria utilized recitative passages between arias, while opera buffa used spoken text, but by the end of the 18th century, recitative was being used in both genres, including in all three of Mozart’s operas with Lorenzo Da Ponte.

Serenade

A simple song of greeting, usually performed outside. Initially, “serenade” referred to a song sung in the evening or night, while songs sung in the morning were called “aubades.” But by the time Mozart composed *Don Giovanni*, the term could apply to a song sung at any time of day. In fact, another famous operatic serenade, “Ecco ridente in cielo” from *Il Barbiere di Siviglia*, takes place at dawn, as Count Almaviva admires the newly risen sun and wonders when he will see his beloved’s shining face.

Tonic and Dominant

In tonal music, different notes in each key have different “weight.” The first, and weightiest, note of the scale is called the tonic. The fifth note of the scale—called the dominant—is the next in this hierarchy. In D minor, the most prominent key in *Don Giovanni*, D is the tonic, and A is the dominant. Note that “tonic” and “dominant” can also refer to the triads built on these notes.

Tritone

Nicknamed “the devil’s interval,” the tritone is the most dissonant of all intervals. As its name suggests, the tritone outlines three whole steps (e.g., we can find the C–F# tritone by counting the three whole steps above C: C–D, D–E, and E–F#). A highly unstable interval, the tritone must (in tonal music) always resolve to a more grounded sonority (usually a third or a sixth); for instance, its presence in the dominant V7 or vii° chords helps “push” the dominant back to the tonic. Interestingly, the tritone is also highly ambiguous. It is the only “symmetrical” interval in the whole scale: No matter which direction it goes, it preserves its structure of six half steps. For example, if you perform interval acrobatics and flip C–F# into F#–C, it still contains six half steps and remains a tritone. This means that composers can strategically use it to transition to unexpected harmonic spaces, even while following the rules of “proper” counterpoint.

PHILOSOPHICAL CHAIRS

Active listening, critical thinking, and respectful dialogue are learned skills: Everyone can acquire them, and no one can perfect them without practice. Philosophical Chairs is designed to help us develop these skills while also learning about opera.

You might find these statements challenging—and you might find it challenging to talk with someone whose views differ from your own. That’s the point! Take your time with each statement, embrace uncertainty, and know that changing your mind as you acquire new information is a sign of strength (not weakness). Before you begin your discussion, take some time to review the rules of engagement:

Be sure you understand the statement. If something is unclear, ask!

Face each other. Body language helps show that you’re listening.

Only one speaker at a time. Everyone will get their turn to speak.

Think before you speak. Be sure that what you’re going to say is what you really mean, and remember that we can disagree while still being kind.

Summarize the previous person’s comments before adding your own. This will show that you have heard their thoughts and are responding thoughtfully to what they said. It will also help avoid misunderstandings and faulty assumptions.

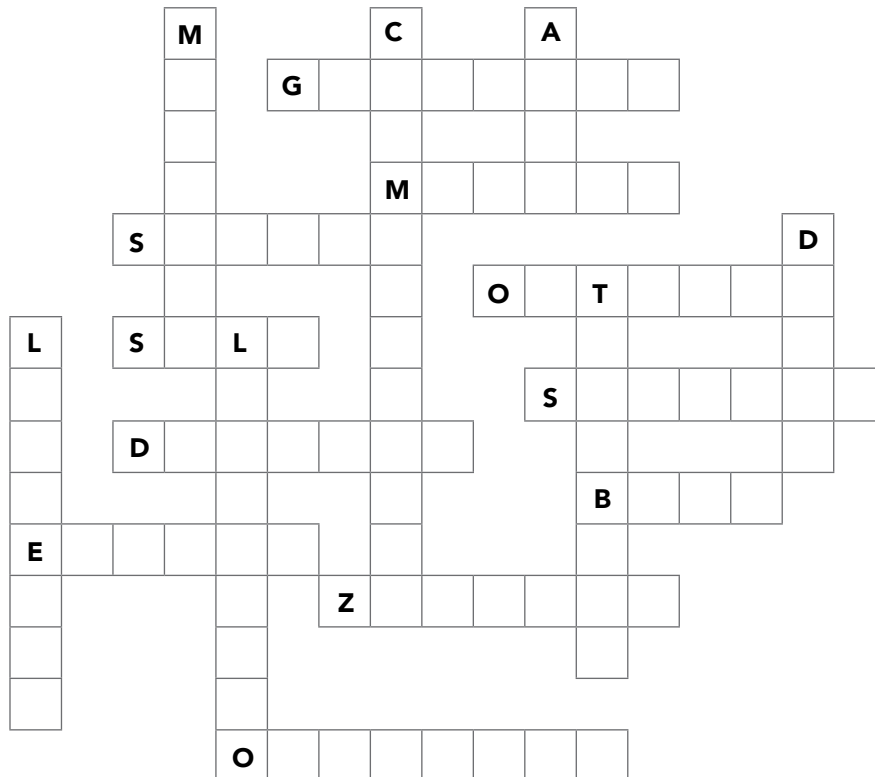
Address ideas, not the person. Challenging ideas or statements is great—but only if we respect the individuality and inherent value of the person who expressed them.

Three before me. After you’ve spoken, you may not make another comment until three others have shared their thoughts.

THE STATEMENTS

- Good girls often fall for bad boys.
- Life is all about seeking pleasure.
- You have a duty to defend your family’s honor.
- Enabling a toxic friend is always wrong.
- If you repeatedly do bad things, then you’re a bad person.
- People who do bad things should be punished.
- It is okay to laugh at someone else’s expense.
- You cannot choose whom you love.
- It is better to be practical than romantic.
- The truth will always come to light.
- Destructive habits always have destructive consequences.
- People do not change.
- It is easy to do the right thing.
- What goes around comes around.
- Sexual assault is an act of violence.
- Sexual assault is not the survivor’s fault.

DON GIOVANNI CROSSWORD



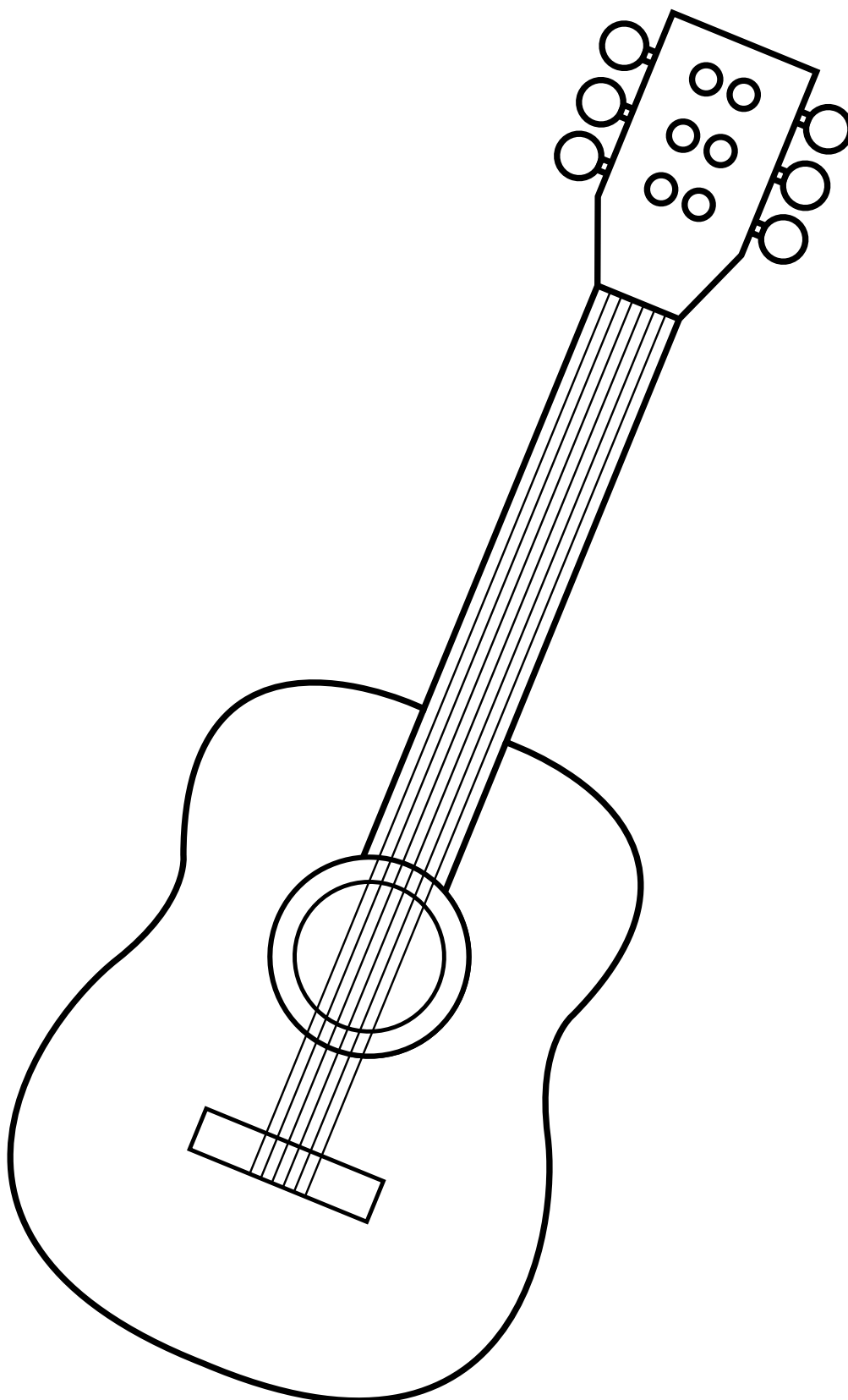
ACROSS

- The Don of the title
- The composer
- A stony dinner guest
- Anna's fiancé
- Not an ensemble
- Voice type for both Anna and Elvira
- The librettist
- Voice type for the statue
- Giovanni's ex
- A peasant girl
- The music before the opera starts

DOWN

- Zerlina's fiancé
- Anna's dad
- A title for both Anna and Elvira
- A noblewoman of Seville
- The instrument that heralds the statue's arrival
- The text of the opera
- Don Giovanni's servant

THE STEALTHY SERENADE | MAKE YOUR OWN CARDBOARD GUITAR



THE THRILL OF THE CHASE | TEXT AND TRANSLATION

DON GIOVANNI

Là ci darem la mano,
Là mi dirai di sì.
Vedi, non è lontano;
Partiam, ben mio, da qui.

There, you'll give me your hand.
There, you'll tell me "yes."
Look, my home isn't far—
Come, let's go, my love.

ZERLINA

To herself

Vorrei e non vorrei,
Mi trema un poco il cor.
Felice, è ver, sarei, it's true:
Ma può burlarmi ancor.

I want to, and I don't want to
My heart is racing.
I could be happy.
But he could still deceive me.

DON GIOVANNI

Vieni, mio bel diletto!

Come, my beautiful darling!

ZERLINA

Still to herself

Mi fa pietà Masetto.

But I feel sorry for Masetto.

DON GIOVANNI

Io cangierò tua sorte.

I'll change your fate.

ZERLINA

Now speaking to Giovanni

Presto ... non son più forte.

Quick now ... I can no longer resist!

DON GIOVANNI

Vieni! Vieni!

Come, come!

DON GIOVANNI & ZERLINA

Là ci darem la mano, ... /
Vorrei e non vorrei ...
Andiam! Let's go!

There, you'll give me your hand, ... /
I want to, and I don't want to ...

TOGETHER

Andiam, andiam, mio bene.
a ristorar le pene
D'un innocente amor.

Let's go together, my beloved,
To enjoy the pains and pleasures
Of an innocent, love.

Arm in arm, they walk together to Giovanni's house.

OF CATALOGUES AND CRUSHES & MUSICAL SNAPSHOT "MILLE TRE": TEXT AND TRANSLATION

LEPORELLO

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 Lamagna duecento e trent'una;
Cento in Francia, in Turchia novant'una;
Ma in Ispagna son già mille e tre.

V'han fra queste contadine,
Cameriere e cittadine,
V'han contesse, baronesse,
Marchesane, principesse.
E v'han donne d'ogni grado,
D'ogni forma, d'ogni età.

In Italia seicento e quaranta ...

Nella bionda egli ha l'usanza
Di lodar la gentilezza,
Nella bruna la costanza,
Nella bianca la dolcezza.
Vuol d'inverno la grassota,
Vuol d'estate la magrotta;
È la grande maestosa,
La piccina è ognor vezzosa.
Delle vecchie fa conquista
Pel piacer di porle in lista;
Ma passion predominante
È la giovin principiante.
Non si picca se sia ricca,
Se sia brutta, se sia bella;
Purché porti la gonnella,
Voi sapete quel che fa.

Young lady, look: Here's the list
Of all the beauties Don Giovanni has loved.
It's a catalogue that I made myself.
Look here, read it with me.

In Italy, 640;

In Germany, 231.
100 in France, 91 in Turkey.
But in Spain it's already 1,003!

On this list are country girls,
Maids and city-dwellers.
There are countesses, baronesses,
Marchionesses, princesses.
There are women of every social status,
Every shape, every age.

In Italy, 640 ...

With a blonde woman, he typically
Praises her gentility,
With a brunette, her constancy,
With the very fair, her sweetness.
In winter he likes them chunky,
In summer he likes them thin.
Tall ones he calls majestic,
Small ones he calls graceful.
He also pursues older women—
For the pleasure of putting them on this list.
But his greatest passion
Is for young women.
He doesn't care if she's rich,
If she's ugly, if she's beautiful—
As long as she's wearing a petticoat,
You know what he'll do.

OF CATALOGUES AND CRUSHES | CATALOGUING THE CATALOGUE

COUNTRY OF ORIGIN	AGE	SOCIAL CLASS	HAIR COLOR	BODY TYPE

MUSICAL SNAPSHOT | DON GIOVANNI'S DOWNFALL: TEXT AND TRANSLATION

There is a knock at the door. Leporello, remembering Giovanni's invitation to the statue, hides under a table. But Giovanni takes a lantern and goes to answer it—only to find that the statue has, indeed, come to dinner.

LA STATUA

Don Giovanni, a cenar teco
M'invitasti e son venuto!

Don Giovanni, you invited me
To join you for dinner—and here I am!

DON GIOVANNI

Non l'avrei giammai creduto;
Ma farò quel che potrò.
Leporello, un'altra cena
Fa che subito si porti!

I'd never have thought it possible;
But I'll welcome you as I can.
Leporello, have them bring
Another place setting right away.

LEPORELLO

Poking his head out from under the table
Ah padron! Siam tutti morti.

Oh, sir, we're all dead.

DON GIOVANNI

Pulling him out [from under the table]
Vanne dico!

Get going, I say!

LA STATUA

To Leporello, who is about to speak
Ferma un po'!
Non si pasce di cibo mortale
chi si pasce di cibo celeste;
Altre cure più gravi di queste,
Altra brama quaggiù mi guidò!

Wait a bit!
I'm no longer nourished by mortal food
but by the food of heaven.
This visit has another purpose—
a much more serious matter brings me here.

LEPORELLO

To himself

La terzana d'avere mi sembra
E le membra fermar più non so.

I feel like I have a fever—
I can't keep my limbs from shaking.

DON GIOVANNI

To the statue
Parla dunque! Che chiedi? Che vuoi?

So speak! Why are you here? What do you want?

LA STATUA

Parlo; ascolta! Più tempo non ho!

I shall speak; you must listen! I can wait no longer!

DON GIOVANNI

Parla, parla, ascoltando ti sto.

Speak, speak. I am listening.

LA STATUA

Tu m'invitasti a cena,
Il tuo dover or sai.
Rispondimi: verrai
tu a cenar meco?

You invited me to dinner.
Now the turn is yours.
Tell me: Will you come
To dine with me?

LEPORELLO

From a distance, still trembling

Oibò;
tempo non ha, scusate.

Alas! So sorry—
he doesn't have time!

DON GIOVANNI

A torto di viltate
Tacciato mai sarò.

Facing accusations of cowardice,
I shall never be silenced.

LA STATUA

Risolvi!

You must decide!

DON GIOVANNI

Ho già risolto!

I have already decided!

LA STATUA

Verrai?

Will you come?

LEPORELLO

To Don Giovanni

Dite di no!

Tell him no!

DON GIOVANNI

Ho fermo il core in petto:
Non ho timor: verrò!

My heart is steady in my chest:
I am not afraid: I shall come!

LA STATUA

Dammi la mano in pegno!

Give me your hand, let's shake on it!

DON GIOVANNI

Offering his hand

Eccola! Oimè!

Here is my hand! Oh, my god!

LA STATUA

Cos'hai?

What is it?

DON GIOVANNI

Che gelo è questo mai?

What is this iciness?

LA STATUA

Pentiti, cangia vita
È l'ultimo momento!

Repent, change your ways—
This is your last chance!

DON GIOVANNI

Trying to shake himself loose, but to no avail

No, no, ch'io non mi pento,
Vanne lontan da me!

No, no, I shan't repent.
Get away from me!

LA STATUA

Pentiti, scellerato!

Repent, sinner!

DON GIOVANNI

No, vecchio infatuato!

No, you old fool!

LA STATUA

Pentiti!

Repent!

DON GIOVANNI

No!

No!

LA STATUA

Sì!

Yes!

DON GIOVANNI

No!

No!

LA STATUA

Ah! Tempo più non v'è!

Ah! Your time has run out!

Fire rises on all sides. The Commander disappears, and a chasm opens beneath their feet.

DON GIOVANNI

Da qual tremore insolito

Sento assalir gli spiriti!

Dond'escono quei vortici

Di foco pien d'orror?

But from what shuddering depths

Do I feel the spirits rising?

Whence come these horrible

Tornadoes of fire?

CORO DI DIAVOLI

From underground, with muted voices

Tutto a tue colpe è poco!

Vieni, c'è un mal peggior!

CHORUS OF DEVILS

This is nothing compared to what your sins deserve!

Come, worse awaits!

DON GIOVANNI

Chi l'anima mi lacera?

Chi m'agita le viscere?

Che strazio, oimé, che smania!

Che inferno, che terror!

Who gnashes at my soul?

Who makes my insides tremble?

What agony, oh god, what fury!

What hell, what terror!

LEPORELLO

(Che ceffo disperato!

Che gesti da dannato!

Che gridi, che lamenti!

Come mi fa terror!)

What a look of desperation!

He's flailing like the damned!

What screams, what laments!

Oh, how it fills me with terror!

The fire grows, assorted devils appear.

They take hold of Don Giovanni, and dive with him back into Hell.

OPERA REVIEW *Don Giovanni*

Performance date:

Reviewed by:

Have you ever wanted to be a music and theater critic? Now's your chance!

As you watch *Don Giovanni*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn't you like? If you were in charge, what might you have done differently? Think carefully about the action, music, and stage design, and rate each of the star singers. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about the opera and this performance at the Met!

THE PERFORMANCE, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Leporello would like to be a nobleman. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Donna Anna tries to expose her attacker. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Don Giovanni kills the Commendatore in a duel. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Don Giovanni meets Donna Elvira. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Leporello lists Giovanni's conquests. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Giovanni sweet-talks Zerlina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Donna Anna recognizes Giovanni. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE PERFORMANCE, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Don Giovanni hosts a party. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Leporello and Giovanni trade identities. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Don Giovanni and Leporello have a surprising encounter in a graveyard. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
An unexpected guest shows up to dine. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

Use this space to write a short review of the opera as a whole:

[illegible]