

IN THE MOST POWERFUL NATION ON EARTH, ONE RULER'S UNHAPPY love might determine the fate of thousands. That's the politically explosive reality of *Don Carlo*, Giuseppe Verdi's most ambitious opera. The composer takes the audience behind palace walls in 16th-century Spain, into a world of jealousy, betrayal, desire, and principle, where civic duty and public image clash with honest emotion and where no one can be trusted.

Nicholas Hytner's new Met production won critical and popular acclaim when it was first seen at London's Royal Opera House in 2008. The director has described *Don Carlo* as "a ferociously pessimistic drama." But, he adds, "what makes it so attractive is that almost every individual in it fights, with every fiber of their being, against the opposition. Nobody gives in. Not one of these characters is prepared to accept his or her own tragic destiny. They fight. They scream. They holler. They deny what their inevitable end will be."

In the Met's *Live in HD* presentation, this cast of complex characters is portrayed by an international lineup of great singing actors, led by tenor Roberto Alagna in the title role. Soprano Marina Poplavskaya as Elisabeth, baritone Simon Keenlyside as Rodrigo, and bass Ferruccio Furlanetto as King Philip all reprise their acclaimed performances from the London run. They are joined by Anna Smirnova as Princess Eboli and Eric Halfvarson in the short but crucial role of the Grand Inquisitor. Young Canadian maestro Yannick Nézet-Séguin, who led last season's new production of *Carmen*, is back on the podium.

Throughout the story of *Don Carlo*, students will find familiar themes—the loss of a love, the conflict between duty and desire, the bonds of friendship, and the grim truth of its limits. This guide will help them explore correspondences between their own lives and those that will unfold before them on the Metropolitan Opera stage. The activities can heighten their appreciation of *Don Carlo*'s historical context, its psychological complexity, the splendor of its music, and the artistry of the Met's *Live in HD* presentation.

THE WORK: *DON CARLO*

Music by Giuseppe Verdi
(1813–1901)

An opera in five acts, sung in Italian.

Original French libretto by Joseph Méry and Camille Du Locle, based on the play *Don Carlos* by Friedrich Schiller. Italian translation by Angelo Zanardini

First performed in French on November 3, 1867 at the Académie Impériale de Musique, Paris, France

PRODUCTION

Yannick Nézet-Séguin, Conductor

Nicholas Hytner, Production

Bob Crowley, Set and Costume Designer

Mark Henderson, Lighting Designer

STARRING

Marina Poplavskaya
(Elisabeth de Valois)

Anna Smirnova (Princess Eboli)

Roberto Alagna (Don Carlo)

Simon Keenlyside
(Rodrigo, Marquis of Posa)

Ferruccio Furlanetto (King Philip II)

Eric Halfvarson (The Grand Inquisitor)

Production a gift of
Mr. and Mrs. William R. Miller

Co-production of the Metropolitan Opera,
Royal Opera House, Covent Garden, and
the Norwegian National Opera & Ballet



Marina Poplavskaya



Anna Smirnova



Roberto Alagna



Simon Keenlyside



Ferruccio Furlanetto



Eric Halfvarson

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

CLASSROOM ACTIVITY:

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

MUSICAL HIGHLIGHTS:

opportunities to focus on excerpts from *Don Carlo* to enhance familiarity with the work

PERFORMANCE ACTIVITIES:

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

POST-SHOW DISCUSSION:

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

The activities in this guide address several aspects of *Don Carlo*:

- the conflict between the personal and the political that runs through the opera
- the craftsmanship and psychological insight of Verdi's music
- the visual concept and design of this *Live in HD* production
- the choices a director faces in considering the various versions of *Don Carlo*
- the production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera

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

Act I *In the forest of Fontainebleau, France.* Don Carlo is the Spanish Crown Prince, known to be on poor terms with his father, King Philip II. Philip and Henry, the King of France, have arranged for Carlo to marry Henry's daughter, Elisabeth. They have never met, but their wedding is to seal a peace treaty between Spain and France. As the curtain rises, Carlo finds himself in a wintry forest in France. Coming upon a hunting party led by Elisabeth, he introduces himself, but not by name—only as a member of Spain's delegation in advance of the wedding. When Elisabeth expresses her concern about her husband-to-be, he reveals his identity, giving Elisabeth a small portrait of himself. They realize that despite the arranged marriage, they are falling in love with each other (**Track 1**). Moments later, Elisabeth's page, Tebaldo, arrives with news: the terms of the treaty have been changed and King Henry has now promised his daughter to Carlo's father. Elisabeth is to become Queen of Spain (**Track 2**). The Count of Lerma, representing Philip, asks Elisabeth if she will accept the King's offer of marriage. Though broken-hearted (**Track 3**), Elisabeth must do her duty (**Track 4**). Don Carlo is shattered by the swift reversal of fate.

Act II *Scene 1: The monastery of St. Just, Spain.* Don Carlo seeks solace at the tomb of his grandfather, Emperor Charles V. A friar approaches, and Carlo hears in his voice the voice of the Emperor. He is terrified. His anxiety subsides when his friend Rodrigo, the Marquis of Posa, arrives. Rodrigo wants Carlo to travel to the Spanish colony of Flanders (present-day Holland and Belgium) to lead the fight against Spanish rule—that is, the fight against his own father, the King (**Track 5**). When Carlo confesses his love for Elisabeth (**Track 6**), the shocked Rodrigo points out that she now technically has become his mother—all the more reason to leave for Flanders and rebel against his father (**Tracks 7–8 and 31**). Suddenly King Philip and Queen Elisabeth pass by, redoubling Carlo's grief. He and Rodrigo respond by swearing eternal friendship and pledging themselves to the fight for Flanders's freedom (**Tracks 9 and 32**).

Scene 2: The garden of the Monastery. The Queen's ladies-in-waiting entertain themselves with singing (**Tracks 28–29**). Elisabeth joins them; Princess Eboli notices her deep sadness. Elisabeth's page, Tebaldo, announces the arrival of Rodrigo, who delivers a letter to the Queen, ostensibly from her mother, the Queen of France. Actually the letter comes from Carlo, and Rodrigo asks Elisabeth to grant his friend a meeting. She would prefer not to—"to see him again is to die," she tells herself. Nevertheless, she decides "to see my son" alone, sending away her page and her ladies. Eboli sees Carlo approach. It appears that she's secretly in love with him, and she wonders whether Carlo might return her feelings.

Carlo asks Elisabeth to get his father's permission for him to leave for Flanders (**Track 10**). She agrees with cool formality. He presses her to admit her love for him (**Tracks 11–12**), but goes too far when he says he must make her his. If he is so determined, replies the furious Elisabeth, then he must kill his father and "lead your mother to the altar" with blood on his hands (**Track 13**). Horrified, Carlo flees.



A costume sketch of Queen Elisabeth by Bob Crowley

PRONUNCIATION GUIDE

Filipo (Italian version of Philip): “fih-LEEP-oh”

Elisabetta (Italian version of Elisabeth): “eh-lee-sah-BET-tah”

Rodrigo: “rod-REE-go”

Tebaldo: “teh-BAHL-doh”

Lerma: “LAIR-mah”

Auto-da-fé: “ow-toe-da-FAY”

Fontainebleau : “fon-tan-BLOW”

“Ella giammai m’amò”: (King Philip’s Act IV aria)
“EL-lah jah-MAI m’ah-MOE”

The King appears, furious to find the Queen alone, against his orders. He exiles the lady who should have been at her side, the Countess of Aremburg. Clearly, he suspects his wife of something, perhaps adultery. He is also suspicious of Rodrigo and confronts him face to face. Rodrigo, unflustered, calls upon the King to free Flanders. His candor wins Philip’s trust. The King decides Rodrigo must become his confidant—but he warns Rodrigo to beware of the Grand Inquisitor, who might not appreciate his straightforward talk.

Act III Scene 1: *The Queen’s gardens, outside the Escorial, the palace-capitol of Spain.* Carlo has received a mysterious invitation to a nightly rendezvous in the gardens, and he is certain it came from Elisabeth. He declares his love to the woman he finds there and whom he believes to be the Queen. She responds in kind, then removes her veil: it is Princess Eboli (**Track 30**). She reveals her love for Carlo and tries to convince him to trust her and not Rodrigo, who works for the King. Rodrigo rushes in to help his friend, and Carlo stays by his side. Eboli swears vengeance on them both. Rodrigo wants to kill her then and there, since she knows the fatal secret of Carlo’s love for the Queen. Carlo convinces him to let her escape. Once she’s gone, Rodrigo insists that Carlo hand over any secret papers that might be used as evidence of treason. Even though Rodrigo works for the King, Carlo trusts him (**Track 33**). Again, they swear to defend each other’s lives.



Simon Keenlyside as Rodrigo
COVENT GARDEN PRODUCTION PHOTO: CATHERINE ASHMORE

Scene 2: The plaza by the Cathedral of Our Lady of Atocha. A crowd has gathered in the Cathedral plaza for an auto-da-fé, the ceremonial burning of prisoners accused of heresy by the Inquisition. Carlo takes the occasion to plead Flanders's case before the King. He demands Philip name him ruler of Flanders (**Track 14**). The King is furious and insists Carlo back down. Rodrigo confiscates his friend's sword (**Tracks 15 and 34**) and Carlo is arrested. Philip promotes Rodrigo from marquis to duke. As the day's grisly spectacle begins, a voice cries out from Heaven, promising peace and freedom...but to whom?

Act IV *Scene 1: The King's study in the Escorial.* Philip II sits alone, late at night, sadly aware that Elisabeth never loved him (**Tracks 20–26**). He is waiting for a visit from the Grand Inquisitor, an old, blind man, but also an extremely influential leader of the Catholic church. Philip asks him whether Christian law will permit him to kill Carlo. Rebellion is just cause, the Inquisitor replies. He goes on to suggest that Rodrigo is treasonous, and he questions the King's wisdom in choosing such an aide. He hints darkly that the King rules only at the Grand Inquisitor's pleasure (**Track 27**).

As the Inquisitor departs, Elisabeth runs into the study, complaining that someone has stolen her jewelry box. The King goes to his desk: he has it. He forces the box open in front of her, revealing the small portrait of Carlo that the prince had given Elisabeth at their first meeting, and charges his wife with adultery. Elisabeth faints. Eboli and Rodrigo enter to assist her. The King realizes the error of his accusation: Elisabeth has not betrayed her wedding vows. Eboli admits that she gave the jewelry box to the King—she had stolen it, jealous of Carlo's love for Elisabeth.

Scene 2: Don Carlo's prison cell in the Escorial. Rodrigo enters Carlo's cell, but it is not a visit (**Track 16**): caught with the papers Carlo gave him for safekeeping, he has been charged with treason and sentenced to death (**Track 17**). Carlo is free, says Rodrigo—free to help the people of Flanders. While they talk, an agent of the Inquisition slips in and shoots Rodrigo (**Tracks 35–36**).

Regretting what he now sees as unfair treatment of Carlo, the King frees his son, returning his sword. Carlo rejects his gesture. A mob rises up. The people surprisingly call on the King to abdicate and crown his son. Philip is about to capitulate when the Grand Inquisitor arrives. Though blind and sickly, the powerful man of the church single-handedly forces the mob to its knees. Philip remains King—but at what cost?

Act V *The Monastery of St. Just.* Queen Elisabeth has come to meet Carlo one last time before he leaves to finish the work Rodrigo began—the fight for Flanders's freedom (**Tracks 18–19**). But they are discovered by the Grand Inquisitor and the King. As the agents of the Inquisition move in on Carlo, Emperor Charles V materializes out of the darkness to insist that suffering is unavoidable and ceases only in heaven.



A costume sketch of the Grand Inquisitor by Bob Crowley

| CHARACTER | | VOICE TYPE | THE LOWDOWN |
|----------------------|--|---------------|--|
| Philip II | King of Spain | bass | A 16th-century ruler and devout Catholic, Philip II was viewed as a wicked tyrant during the 19th century. Early in the opera, he marries Elisabeth. |
| Don Carlo | Crown Prince of Spain, son of Philip II | tenor | In love with Elisabeth, his stepmother. He is sometimes compared to Hamlet, Shakespeare's moody Prince of Denmark. |
| Rodrigo | Marquis of Posa | baritone | Don Carlo's best friend, committed to the freedom of the Spanish-ruled Low Countries of northern Europe |
| The Grand Inquisitor | Head of the Inquisition of the Roman Catholic Church | bass | The Inquisition was one of the most powerful forces in 16th-century Spain. |
| Elisabeth of Valois | Daughter of the King of France | soprano | Elisabeth's growth and maturity is a key theme of <i>Don Carlo</i> . She is in love with Carlo but forced to marry King Philip. |
| Princess Eboli | Lady of the court | mezzo-soprano | Eboli's secret love for Carlo and her vengeful nature wreak havoc during the opera. |
| A Friar | | bass | Is he simply a monk, or is he the ghost of Emperor Charles V, Don Carlo's grandfather and namesake? |
| Tebaldo | Page to Elisabeth | soprano | A "trouser role"—male part written for a female voice |
| A Voice from Heaven | | soprano | Heard from offstage |
| The Count of Lerma | Member of Philip's court | tenor | As the opera begins, Lerma is the Spanish ambassador to France. |
| Royal Herald | | tenor | |
| Countess of Aremberg | One of Elisabeth's ladies-in-waiting | silent | Exiled by King Philip for leaving Elisabeth alone |

Duty vs. Desire: A Close Look at Character Motivation in *Don Carlo*

Like Shakespeare's history plays, *Don Carlo* burrows beneath the historical facts to present a living portrait of the political maneuvers in the corridors of power and the emotional motivations that lie behind them. The historical events underlying the action may have been better known to 19th-century audiences than they are today. But the conflicts and emotions here are enduring and universal.

In this Classroom Activity, students will grapple with a concern that bedevils *Don Carlo*'s characters, yet has resonance for most young people: the conflict between duty and personal desire. *Don Carlo* takes place in Madrid, Spain, one of the 16th century's most powerful capitals. But the rewards of dominion cannot satisfy human need. The activity gives students the opportunity to assess the motivations of characters as they make decisions small and large, then to determine from their own perspective which of the opera's main figures is its true hero. They will:

- review the plot and historical setting of *Don Carlo*
- listen critically to a set of scenes involving crucial decisions
- assess whether characters have made their choice on the grounds of political duty or personal desire
- compile their findings to support an opinion as to which character is most admirable

STEPS

Two concerns lie at the heart of *Don Carlo*. First there is the personal—the title character's thwarted love for the woman who has become his stepmother. Then there is the political—the repressive policies of the King of Spain in Spanish-controlled northern Europe (parts of today's Holland and Belgium). Both issues involve Carlo's two most important relationships: the day-to-day presence of the Queen keeps his

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 general 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

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 sounding male voice

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide. As discussed below, each student should be supplied with 12 sticky notes—six of one color and six of another. These will serve as ballots during the activity. At three locations in your classroom (e.g., three locations on the board, or in three separate corners of the room), post signs reading "Carlo," "Elisabeth," and "Rodrigo."

You will also need the audio selections from *Don Carlo* available online or on the accompanying CD.

CURRICULUM CONNECTIONS

Social Studies (History and Civics)

LEARNING OBJECTIVES

- to understand the story of *Don Carlo* in the context of European history
- to study the behaviors and speech of characters in *Don Carlo* in order to assess their motivations
- to consider the perennial conflict between duty and personal desire
- to prepare an evidence-based assessment of the motivations of characters in *Don Carlo*



A costume sketch of King Philip
by Bob Crowley

romantic dream alive, while his closest friend, Rodrigo, Marquis of Posa, is eager for him to use his power as prince and heir apparent to liberate the people of the territories then known as Flanders and Brabant. The lives of Queen Elisabeth and Rodrigo, too, are torn by conflicts between the personal and the political. Students will hear these issues played out in scenes from *Don Carlo*, then analyze the beliefs and principles expressed in order to assess the characters.

Step 1: To provide an overall structure for the conversations to follow, distribute copies of the story of *Don Carlo* (pages 3–5). After students have read the story, you may want to review key plot points.

Step 2: Review the historical facts underlying the opera.

- Spain ruled much of Europe during the 16th century, including parts of today's Holland and Belgium. Maps of Flanders and Brabant with respect to Spain and modern Europe can be found online.
- Philip II, the Spanish King, in 1559 married the daughter of King Henry II of France, under the terms of a peace treaty. She was 14 years old.
- Philip II had a son from a previous marriage, named Carlo, who was the same age as Elisabeth.
- The Catholic Church held considerable power in Spain through its "Holy Office," also known as the Spanish Inquisition. The official role of the Inquisition was to find and eliminate heretics—people who did not adhere to Catholic doctrine.

Step 3: Review the discrepancies in Verdi's version of history.

- The historical Elisabeth was never betrothed to Carlo. The myth of their relationship was invented in a 17th-century French melodrama.
- The historical Carlo is believed to have been mentally ill. He was confined to his room by the King and died at age 23 of unknown causes. (Elisabeth died the same year, miscarrying a male child that would have been her and Philip's third.)
- Rodrigo, Marquis of Posa, never existed. The character was invented by the 18th-century German playwright Friedrich Schiller, in the play upon which Verdi based his opera. Nor is there any evidence that the historical Carlo was concerned with the liberty of Flanders.

These, of course, happen to be exactly the issues that propel Verdi's opera. So it's important to keep in mind that Verdi and his librettists, like Schiller before them, were using history, not reporting it.

Step 4: *Don Carlo* is fundamentally about the relationships of these three fictional characters: Carlo, Elisabeth, and Rodrigo. Again and again, they find themselves having to decide between duty—the demands of their political roles—and desire—what they personally want.

Ask students whether they have been in that kind of position. They needn't tell what the situation was—only whether they've ever felt a conflict between a social role and their own personal preference. For instance, did they ever have to babysit a sibling when they would have preferred to go watch a movie? Did they ever have to stay home for a family dinner when friends were going to the beach for the day? The recollection of such experiences will stand them in good stead for the next part of the activity: eavesdropping on Carlo, Elisabeth, and Rodrigo as they face difficult choices.

Step 5: Students will now listen critically to selections from six scenes involving Don Carlo and either Elisabeth or Rodrigo. In discussing each scene, they should consider the motivations of the scene's two key characters. Is the position each character takes motivated primarily by political needs or personal ones—by duty or by desire?

Texts and translations for each scene can be found on reproducibles in the back of this guide. Distribute a set of those reproducibles, along with six sticky notes of one color, and six of another, to each student.

Point out that you have posted signs with the three characters' names at three different locations in the classroom. After discussing each scene, students will use the sticky-note "ballots" to vote on each character's motivation, placing either a ____ color sticky note for duty, or a ____ color sticky note for desire under the sign for the appropriate character.

In each scene students should determine

- the decision involved,
- the viewpoints each character presents, and
- any musical effects that might carry information not contained in the character's actual words.

They should take notes in the space provided on the reproducible. After all the voting, they will be using those notes to make their own decision about the characters.

LISTENING GUIDE FOR ACT I, SCENE 1: DON CARLO AND ELISABETH

Tracks 1 through 4 bridge a turning point very early in *Don Carlo*. In **Track 1**, students will hear the final moments of an extended love duet between Carlo and Elisabeth. At this point, she is still a princess in France, unmarried. The words and music express not only unsullied affection and desire, but the unity and harmony of the two characters' sentiments.

A change comes in **Track 2**. Following a brisk, formal fanfare, Elisabeth's servant, Tebaldo, arrives—merry at first, then pleasantly serious as he delivers unexpected



A costume sketch of Don Carlo by Bob Crowley

news. Elisabeth contradicts him matter-of-factly, to no avail. (She insists that she's to marry Carlo, but Tebaldo knows that she has been promised to Carlo's father, the King.)

The orchestral burst at the start of **Track 3** depicts the couple's horror. Then they react in song; students should pay careful attention to the text they each sing, beginning on a similar theme, then taking different paths.

Meanwhile the chorus of French peasants has an entirely different response. Why might these outsiders be happy about news that's so disturbing to the people involved? (The marriage will finally bring peace between France and Spain.)

Track 4 reiterates the language and sound of doom and condemnation. But here Elisabeth must shift from her personal position as a thwarted lover to the responsibility that has been thrust upon her. When the Count of Lerma presents the formal marriage proposal, he concludes with the most clear-cut decision presented to any character in the opera: will Elisabeth marry the King? A chorus of women interrupts. Their pleas echo Elisabeth's own sense of duty. The scene concludes with Elisabeth's simple response—a single syllable packed with sadness, resignation, and anticipation: "Sì"—"yes."

What primarily motivates Elisabeth in this scene—duty or desire?

What lies behind Carlo's reaction to the news?

Time to vote!

LISTENING GUIDE FOR ACT II, SCENE 1: DON CARLO AND RODRIGO

This scene finds Carlo seeking solace at the tomb of his grandfather, Emperor Charles V. He has returned to Spain broken-hearted, now that his love, Elisabeth, must marry his father. The selection begins as his friend Rodrigo finds Carlo there, alone.

Students will have little trouble hearing the impetuous call of duty in **Track 5**. Rodrigo wants Carlo to go to help the suffering people of Flanders. In **Track 6**, however, Rodrigo expresses a different, much warmer attitude toward Carlo. Carlo accepts Rodrigo's heartfelt friendship, knowing full well that his friend may not like what he's about to confide—his love for Elisabeth. Notice how hard it is for him to tell Rodrigo his secret. At last, he fairly spits it out. Does a sense of duty play any part in his anxiety, or is it solely a matter of feeling? Why does he call his own love "guilty"? (He feels guilty for being in love with his father's wife.)

Carlo has put Rodrigo in a difficult position, as the latter's initial reaction reveals (**Track 7**). Rodrigo even calls Elisabeth "your mother." Still, when Carlo expresses his fear that Rodrigo will abandon him, Rodrigo changes tone. How do students interpret his supportive response? Duty to a friend? Duty to the royal court? A victory of personal feeling over formal responsibility?

In **Track 8**, Rodrigo immediately turns to strategy: since the King still has no suspicion that Carlo loves Elisabeth, there is time for Carlo to leave, both for his own safety and for the good of the people of Flanders. Carlo accedes. But is his decision based on the same sense of duty to Flanders that Rodrigo feels? Is Rodrigo only proposing to help his friend, or does he have another motive? How are the conflicting demands of duty and desire reflected in his recommendation that Carlo head for Flanders?

A few minutes pass on stage between **Tracks 8 and 9**, during which Philip and Elisabeth enter. The sentiments in **Track 9** reiterate those of **Track 8**, but what is the mix of motivations as Carlo joins Rodrigo in their stirring pledge to liberty?

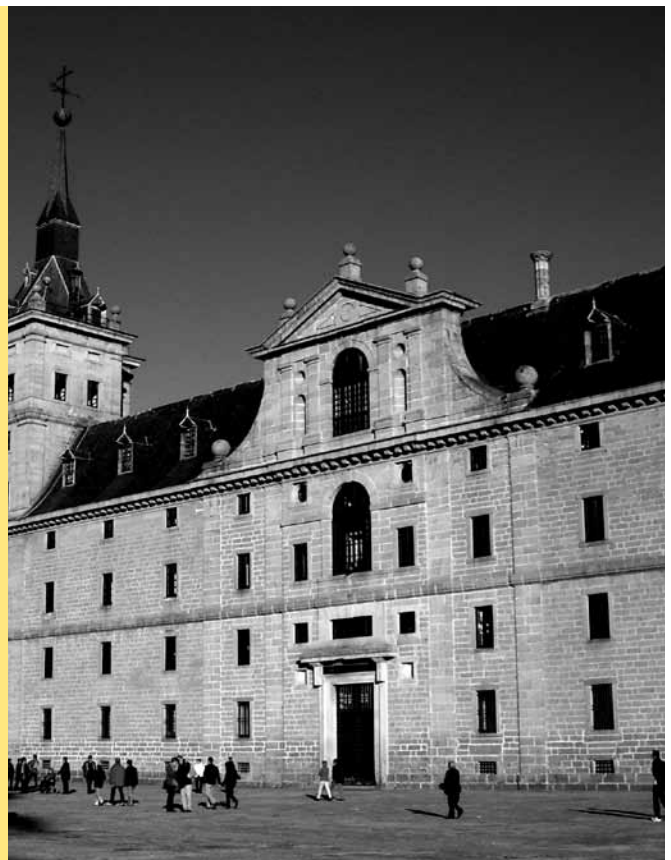
What primarily motivates Rodrigo's advice here—duty or desire?

What motives lie behind Carlo's acquiescence?

Time to vote!

EL ESCORIAL Nicholas Hytner's approach to this production of *Don Carlo* was inspired by the Escorial, the massive Spanish royal palace northwest of Madrid. King Philip II himself was the complex's co-designer, together with his architect-royal, Juan Bautista de Toledo. Both palace and monastery, the Escorial embodies the entwinement of Spain's royal government with the Roman Catholic Church. But Philip also intended the Escorial as a tomb: the final resting place of his father, Emperor Charles V, his mother, Isabella of Portugal, himself, and all Spanish kings to come.

This aspect of transformation—from palace to monastery to tomb—is not only central to Verdi's opera, but integral to the design of the current Met production, which continually shifts perspectives to convey the implications of being inside or outside the Escorial, in terms of its multiple identities. Today, the Escorial is a UNESCO World Heritage Site and an important destination for visitors to Spain. Students can explore the complex online via a live webcam (updated every 30 seconds).



The Real Don Carlo

Carlos, Prince of Asturias, eldest son of King Philip II of Spain, is a figure cloaked in mystery. While there is no reason to believe he was ever in love with, much less betrothed to, his father's third wife, Elisabeth of Valois, there may have been bad blood between the real Don Carlo and the real King Philip. On the other hand, it may be that his father was simply trying to care for a young man who was not capable of caring for himself.

Carlos has been described as both eccentric and paranoid. Rumor had it that he did once plan to leave Spain for northern Europe. Whether or not this was a reason, the king ordered Carlos confined to his room in the palace for the last several years of his life: house arrest or convalescence? Carlos died in 1568, at age 23, under circumstances which historians have called mysterious. A century later, in 1672, a French writer called César Vichard de Saint-Réal wrote a novella in which Carlos shares a secret, illicit love with his stepmother, Queen Elisabeth. The rest, as they say, is history.

LISTENING GUIDE FOR ACT II, SCENE 2: DON CARLO AND ELISABETH

Carlo has decided to seek the King's permission to go to Flanders. But he wants to ask indirectly, believing his father more likely to accept a request from the Queen. With Rodrigo's help, he has arranged an audience with Elisabeth.

He offers a business-like request at the start of **Track 10**, but within moments he is giving personal reasons that have little to do with Flanders: he loves Elisabeth and is suffering to be in her presence at court. Elisabeth's double-edged answer—she is upset, but calls him her son!—is the last thing the prince wants to hear, a feeling he expresses less diplomatically in **Track 11**.

It's worth noting that, though he decries his suffering, he is not specific as to its cause. Elisabeth is equally discreet when she commits, softly, diplomatically, but with an air of compassion, to petition the King. Her tact backfires: Carlo was hoping for a word of pity, some indication that Elisabeth still loves him (**Track 12**).

Track 13, following after a brief intervening episode in which Carlo's hope is rekindled, is a vivid play of extremes. Nowhere else in the opera does Elisabeth express herself so sharply as when she tells Carlo that, if he truly wants her, then he must kill his father and marry her with bloody hands.

Does Carlo ever really want to leave for Flanders?

Where are Elisabeth's priorities in responding to his request?

Time to vote!

LISTENING GUIDE FOR ACT III, SCENE 2: DON CARLO AND RODRIGO

So far, Carlo has sung of heading for Flanders either as a freedom fighter or as an escapee from the poisonous atmosphere at court. Rodrigo has accepted a position as the King's aide, though he still insists he is Carlo's friend and ally. This scene finds Carlo on his own, directly confronting his father at the most public of events—an auto-da-fé, one of the Inquisition's ceremonial trials of the unfaithful.

In **Track 14**, Carlo tries to convince Philip that ruling Flanders would be good training for a future King. His father will have none of it. Elisabeth and Rodrigo are startled by the prince's audacity.

Immediately, Carlo takes another tack—vowing to save the people of Flanders. But his liberator's speech in **Track 15** can't matter as much as the action seen by

DON CARLOS

DE VERDI

the whole crowd: Carlo threatens the King with drawn sword. The King calls for a defender. Only one man steps forward—the erstwhile champion of Flanders, Carlo’s trusted friend, Rodrigo. There can be no argument when Rodrigo disarms Carlo.

At this point in the opera, motivations are less clear.

Why is Carlo so determined to go to Flanders—to the extent of threatening one of the most powerful men in the world, his father?

Why does Rodrigo disarm him? To protect the King? To protect Carlo from himself? Whose side is Rodrigo on?

Time to vote!

LISTENING GUIDE FOR ACT IV SCENE 2: DON CARLO AND RODRIGO

This scene might cause students to rethink their opinions of both Carlo and Rodrigo. It takes place in the prison cell where Carlo languishes for threatening the King. Rodrigo has come, but not, as it turns out, to visit. In a famous aria, “Per me giunto,” heard on **Track 16**, he sadly but bravely says goodbye to his friend.

Track 17 opens with Carlo’s innocent reply: Why is Rodrigo talking about death? Rodrigo explains that he is a marked man, having taken responsibility for the intrigue over Flanders. He says that Carlo is off the hook. Carlo’s naiveté is almost charming: after all that has happened, he still he thinks he can explain everything to the King and save Rodrigo’s life. The clear-headed Rodrigo has a better plan. It involves both the future of Flanders and the extraordinarily personal promise, “I must die for you.”

Is Rodrigo willing to die for Carlo or for Flanders?

How committed is Carlo to the Flanders cause? To his undying affection for Rodrigo?

Time to vote!

ABOUT THE DIRECTOR Director Nicholas Hytner has staged works ranging from Shakespeare to Boubilil and Schönberg’s *Miss Saigon* to Philip Pullman’s *His Dark Materials*—not to mention Schiller’s *Don Carlos*, the source of what he calls “the quintessential Verdi opera.” In *Don Carlo*, the director explains, “there is an implacable expression of impending doom and, on the other hand, a succession of the most gloriously open-throated arias, the most fantastically determined music.” Hytner, who has been artistic director of London’s National Theatre since 2003, won Tony Awards as Best Director for his productions of Rodgers and Hammerstein’s *Carousel* (1994) and Alan Bennett’s *The History Boys* (2006).



A costume sketch of Rodrigo
by Bob Crowley

LISTENING GUIDE FOR ACT V: DON CARLO AND ELISABETH

In the next-to-last scene of the opera, Elisabeth and Carlo have arranged one last meeting before Carlo leaves for Flanders. They will meet at the tomb of Charles V. Elisabeth arrives first. In a long, gorgeous aria, she at last reveals the rich complexity of her feelings. She tries to put her love of Carlo in perspective. She asks the late Emperor for support, expresses her hope that Carlo might succeed in Flanders, but ultimately looks forward to the peace of her own death (**Track 18**). But when Carlo arrives, Elisabeth presents herself bravely: **Track 19** starts with a martial hymn to heroism from Elisabeth. Her reference to Calvary, the site of the crucifixion of Christ, implies that Carlo could be a kind of messiah for the people of Flanders. Carlo too sings of his mission, but not without repeated reference to his love for Elisabeth, who keeps interrupting him, telling him to hurry and leave.

Has Carlo changed over the course of these adventures?

Has Elisabeth?

Duty or desire? It's time to vote!

Step 6: Count the votes for each of the characters. Who did your students find most motivated by duty? Who by desire?

Ask students whether the totals agree with their own informal assessments. Probe for reasons, including any discrepancies between the totals and what students might have guessed.

Ask whether students prefer one character over the others, based on these scenes. Why?

ABOUT THE CONDUCTOR This *Live in HD* production is conducted by one of the brightest rising stars in the opera world, 35-year-old Yannick Nézet-Séguin (ya-NEEK nay-ZAY say-GHEN). Maestro Nézet-Séguin led last season's acclaimed HD production of *Carmen*. This season, he not only adds *Don Carlo* to his Met repertoire, but also takes over as music director of the Philadelphia Orchestra, while continuing as music director of the Rotterdam Philharmonic, principal guest conductor of the London Philharmonic, and music director of Montreal's Orchestre Métropolitain. "The very special color of the music, the incredible unity of this large-scale work, the unusual historical and political background—all of this contributes to make *Don Carlo* a unique opera," says Maestro Nézet-Séguin. "But above all, it is the incredible emotional beauty of the music that makes it so special."

Have students encountered moments in literature when characters must decide between duty and what might be best for them personally? For instance:

- Holden Caulfield's decision not to go out west, in order to protect his sister Phoebe (in J.D. Salinger's *The Catcher in the Rye*)
- Huckleberry Finn's decision to take Jim down the river rather than turn him in for a bounty (in Mark Twain's novel)
- Jane Eyre's decision not to run off with Rochester when she learns that he is married (in Charlotte Brontë's novel)

Do they think that real-life people actually face these kinds of decisions? When might such decisions arise? Can they think of any examples?

- Young men and women's decisions to enlist in the armed services during the wars in Iraq and Afghanistan
- Al Gore's decision not to challenge the Supreme Court verdict in *Bush v. Gore*

Should duty always win out over personal desire? Is it right to let public issues get in the way of personal relationships? Which of the three characters in *Don Carlo* seems to behave in the most consistently admirable way throughout the opera? Who would students elect as the opera's real hero and why?

FOLLOW-UP: For follow-up, students can write a persuasive essay on the topic "The real hero of *Don Carlo* is..." They should use the unscientific statistical totals of the sticky-note ballot, together with their notes on the musical selections and class discussions, as evidence.

Students need not agree with the class tally, but they must support their opinion with evidence from the text and music.

The Real Philip II

Philip II became King of Spain in 1556 at the age of 29, when his father, Emperor Charles V, stepped down from the throne to live out his years in a monastery. By then, Philip was technically King of England, since he had married Queen Mary I two years earlier. Two years later, his reign in England ended when Mary died and her successor, Elizabeth, refused Philip's offer of marriage.

England's Mary was Philip's second wife. His first, Princess Maria Manuela of Portugal—mother of Carlos—had died in childbirth. He married his third wife, the French princess Elisabeth of Valois, in 1559, the year after Mary's death. Elisabeth was 14, Philip 32—significantly older than his bride, but hardly the greybeard depicted in *Don Carlo*.

Though Philip's navy, the Spanish Armada, was defeated by England in 1588, his foreign adventures were largely successful. He broadened Spain's borders, incorporating Portugal and, briefly, much of France, suppressed uprisings in the Protestant Netherlands, and ended Ottoman Turkish expansion in the Mediterranean. History—particularly in Protestant Europe—long remembered Philip as an evil despot, but historians caution that he allowed no written records of his personal life or correspondence—records that might have improved his reputation. By all accounts, however, this devout Catholic monarch was no adversary of the Grand Inquisitor. He strongly supported the Inquisition in its persecution of infidels, and especially Protestants, in Spain proper and abroad.

A Man's a Man for All That: A Close Look at King Philip's Aria, "Ella giammai m'amò"

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO:

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

Each highlight focuses on audio selections from *Don Carlo* available online at metopera.org/education or on the accompanying CD. Texts and translations are available at the back of this guide.

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

King Philip II of Spain was long considered one of the cruelest, most brutal monarchs in history. Both Schiller and Verdi made him the villain in their versions of the Don Carlo story. Yet as Act IV opens, Verdi presents Philip alone in his study, full of doubt and reflecting on his life with a wife who doesn't love him.

This famous monologue, "Ella giammai m'amò", is as sad and candid as anything in opera. Here, says Nicholas Hytner, director of the Met's production, "a ruthless tyrant... unpeels himself and shows himself to be utterly heart-sore." The aria lurches forward in fits and starts, depicting Philip's half-finished thoughts, hesitations, and impotent conclusions in the late hours of a sleepless night. The music, continually changing, describes this psychological journey with unflinching realism. (Text and translations can be found at the back of this guide.)

The very first words of the piece express its central theme, the insight that Philip must force himself to accept: Elisabeth has never loved him. She does not love him now. There is little more to say. As **Track 20** continues, a single cello, joined by violins, plays a somber melody while Philip scours his memory for proof, for the earliest evidence that he's been fooling himself: the very first time Elisabeth laid eyes on him. Then his voice falls away. Words cannot help. As if with a final sigh, he returns to his theme, repeating it in gloomy wonder: "she never loved me."

But the sigh is not final, because such thoughts have a way of leading to a cold, hard look at oneself. In **Track 21**, the King is no longer thinking of his wife, but of the foolish old man who would be loved by her. His lyrics carry double meaning:

| | |
|------------------------------------|------------------------------------|
| This candle is almost burned away! | Quei doppiè presso a finir! |
| Dawn shines white on my balcony! | L'aurora imbianca il mio veron! |
| Day is already arising! | Già spunta il dì! |
| I see my days passing slowly! | Passar veggio i miei giorni lenti! |

It is literally late at night. Actual physical candles have burned down. Day will soon break. It is, at the same time, late in his life. The candles of Philip's life are melting away, yet he finds no rest.

One melancholy idea leads to another. It is a short leap, after a short pause, from the waning of life to death itself, with a new, even darker melody. The King is envisioning an endless night alone in the tomb he's built in the Escorial, his palace (**Track 22**). Violins jog forward to shake the thought away (**Track 23**). Philip tries to refocus on the here and now—if only he could read hearts... But no, impossible—and a cello



introduces one more troubling half-thought (**Track 24**), that of his son's treachery. But this is as useless an obsession as the others. The song of a lonely, endless night returns in **Track 25**, then the thought of heart-reading, and then silence: the sound with which a sleepless King accepts the utter uselessness of these scattered thoughts.

There is, after all, only one important thing on his mind. In **Track 26**, the journey ends where it began: she never loved him. He can do nothing but repeat this, again and again, the hard truth underscored by that cello of memory.

Verdi here reveals the weak, painful side of the monarch's character—and moments later he will turn the screw even tighter: the Grand Inquisitor enters Philip's study to remind him that even royal power is illusory—that true power in Spain lies with the Church (see sidebar: The Inquisition). In this remarkable duet of two bass voices challenging each other, Verdi pits the power of the King against that of the Inquisitor. Students can hear its dramatic conclusion in **Track 27**—King Philip's demand that the Inquisitor forget the entire argument. A downward sweep of two octaves in the vocal line brings this scene to a dramatic close as the King replies, "Then the throne must always bow to the altar."

It might be hard for students to relate to the midnight musings of a man as old as Philip, much less the experience of a threat to the power of a King, but they can try to imagine themselves in his place. Is this King really as much a failure as this monologue suggests? Do his achievements in public life make up for his frustrations in private life? If Philip really does feel this badly about himself, what might he do in the morning to change his situation for the better? What kinds of changes do students think he could make?

THE INQUISITION The Spanish Inquisition began in 1478 when Ferdinand and Isabella, the King and Queen of Spain, authorized trials of Christians suspected of secretly adhering to Islam or Judaism. Controlled by the Roman Catholic Church and administered by Dominican monks, the Inquisition introduced its trademark public event, the auto-da-fé, in February 1481. Six alleged infidels were burned at the stake following the religious ceremony. By 1530, the Inquisition is believed to have burned some 2,000 people alive, the vast majority of them Christians who had been born Jewish. In 1492, in the spirit of the Inquisition, Spain expelled all Jews who had not joined the Catholic Church.

The Inquisition continued through the centuries, turning its attention to Protestant Christians, and torturing and killing thousands more before it was officially abolished in the early 19th century. Its practices became the subject of writers from Voltaire in France (*Candide*, 1759) to Poe in the U.S. (*The Pit and the Pendulum*, 1842), to Dostoevsky in Russia ("The Grand Inquisitor" section of *The Brothers Karamazov*, 1880)—as well as Friedrich Schiller in Germany (*Don Carlos*, 1787) and, of course, Giuseppe Verdi.

Veiled Hints: A Close Look at Princess Eboli's "Song of the Veil"

By the middle of Act II, *Don Carlo* has moved from bleak news of a marriage to somber prayer in a tomb. An audience would be forgiven for wanting a brighter note—and Verdi provides it with a *canzone*, a freestanding song, in which a new character takes the stage. The Princess of Eboli amuses the Queen's ladies-in-waiting with a kind of proto-feminist joke: the "Song of the Veil," in which a woman cleverly embarrasses her would-be-unfaithful husband. (Students can follow the text and translation on the reproducible found at the back of this guide.)

The song has a background in Spanish history: Spain was ruled by Islamic North Africans, known as Moors (and incorrectly referred to during the period of the Crusades as "Saracens"), from the 8th through the 15th centuries, when Catholic forces drove the Muslims out. It makes sense, therefore, for the 16th-century Eboli to entertain her friends with a pseudo-Moorish melody.

The "Song of the Veil" (**Track 28**) opens with flamenco flourishes, followed by a lilting Spanish-flavored waltz. The flamenco brass returns when Eboli mentions "Mohammed, the Moorish king," and again as the ladies conclude their first chorus.



The punchline of Eboli's story comes in **Track 29**. The foolish King Mohammed denounces his wife, the Queen, in front of a veiled beauty. The woman then removes her veil to reveal that she is the Queen. She has outsmarted her sneak of a husband. The ladies-in-waiting sing their jolly chorus again, and with a sustained top note from Eboli and another flamenco flourish the *canzone* comes to an end.

In many operas, that would be that. The song would have served its purpose, and the tragic tale would resume. In *Don Carlo*, Verdi adds another twist. The "Song of the Veil" foreshadows an important scene later in the opera. Eboli, it turns out, is in

love with Carlo, unbeknownst to him or anyone else. For her part, she has no idea he loves Elisabeth. She sends him an anonymous note seeking a midnight tryst, and as Act III begins, they meet, like Mohammed and his queen, in the palace garden. Eboli seems not to have paid much attention to the words of her song, because she arrives wearing a veil. It doesn't occur to her that Carlo might mistake her identity, just as King Mohammed did.

The ironic results can be heard in **Track 30**: Carlo, unaware that anyone but Elisabeth might seek a secret rendezvous, declares his love, thrilling Eboli—until she removes the veil. Again, in another opera, this might be a moment of high humor. In *Don Carlo*, it results in more tragedy. Eboli, scorned, vows to take revenge on Carlo and Elisabeth. As the story continues, she will endanger both their lives by denouncing the Queen to King Philip.

Students may enjoy imagining other turns the story could have taken. Would the situation have been worse or better if Eboli hadn't removed her veil? What kind of trouble might have ensued then? How could Carlo have reacted differently in **Track 27**, protecting Eboli from embarrassment? What bothers a person like Eboli more—the embarrassment, or the discovery that her love is misplaced? Why?



A costume sketch of Princess Eboli by Bob Crowley

The Real Eboli

There really was a Countess of Eboli, Ana de Mendoza y de la Cerda. She was five years older than Carlos, and there's no reason to believe she ever had a crush on him. Doña Ana, as she was known, is seen in all her portraits wearing an eye patch; she only had one eye. (According to some histories, she lost the other while play-fighting as a child.) Yet she was considered one of the great beauties of Spain. Doña Ana was reputedly involved in numerous intrigues at the Spanish royal court. Those in *Don Carlo*, however, were invented by Friedrich Schiller.

**Ear of the Beholder:
A Close Look at the Theme of Liberty and Friendship
Shared By Rodrigo and Carlo**

In the first scene of Act II, Carlo and Rodrigo vow eternal friendship and commit to a lifelong fight for liberty. The musical theme established in their anthem recurs several times over the course of *Don Carlo*, resulting in an interpretive question: What was Verdi trying to say with this theme?

Some scholars say it represents true friendship. Others, including Nicholas Hytner, describe it as a theme of political liberty. In the director's view, "Rodrigo, who is idealistically, politically, on the side of the angels, is ruthless in his personal dealings, utterly ruthless in his dealings with [Carlo], the confused young man who's supposed to be his best friend."

The meaning of a musical theme can deeply influence a listener's understanding of the scenes in which it is heard. This Musical Highlight offers your students a chance to listen and weigh in. Text and translations can be found at the back of this guide. The reproducible includes space for students to take notes as they listen.

ALL. ASSAI MODERATO ♩ = 84

D. CARLO *p*

Dio,..... che nell'alma in - fon

ROD. *p*

Dio,..... che nell'alma in - fon

ALL. ASSAI MODERATO ♩ = 84

pp

The initial setting of Don Carlo and Rodrigo's duet (Track 31)

Track 31 presents the initial setting of the theme—a song with which the two men seek to encourage each other at the unfortunate occasion of Elisabeth’s wedding to King Philip. As noted above, their oath embraces both friendship and liberty.

Students who participated in the Classroom Activity may have noticed the theme in orchestral accompaniment during **Track 9**, when Carlo and Rodrigo repeat their vow to live together or die together, ending their lives with a cry of freedom. Immediately thereafter, a stately reprise of the theme by the orchestra brings the curtain down on Act II, Scene 1 (**Track 32**).

In the first scene of Act III, Rodrigo asks Carlo to hand over all papers relating to the rebellion in Flanders. He says that this will protect Carlo, but since Carlo knows that Rodrigo has already taken a job assisting the King, he hesitates. Rodrigo insists that Carlo can rely on him. The scene therefore involves both the liberty of Flanders and their friendship. Part of this conversation can be heard in **Track 33**, followed again by an even more energetic rendition of the theme, again ending the scene.

Rodrigo and Carlo meet under different circumstances in the second scene of Act III. As discussed with respect to **Tracks 14 and 15** in the Classroom Activity, this is the moment when Rodrigo disarms Carlo, defending the King against Carlo’s demand to be sent to Flanders. Silence descends, then, as the scene continues, woodwinds leak a thin, slow version of the friendship/liberty theme (**Track 34**). The King immediately promotes Rodrigo, Marquis of Posa, to Duke. Verdi seems to be commenting on the end of something, but what has ended? The friendship between the two men? The dream of liberty for Flanders?

In Act IV, Scene 2, Rodrigo is assassinated in Carlo’s prison cell. With his life ebbing away, he sings a well-known aria, begging Carlo to go on—someday to rule Spain. He adds, “I must die for you,” and the theme wells up as a quiet, insistent march in **Track 35**. Rodrigo continues, in **Track 36**, that he will die happily knowing that he has been able to help provide Spain with a liberator and future King. “Save Flanders!” he cries, as promised, with his dying breath, his hand in Carlo’s. Not a bar of the theme is heard in this track. Why do your students think Verdi made this choice?

Have your students ponder the following questions while listening to these tracks:

- Does the musical theme represent a bond between Carlo and Rodrigo?
- If so, is it a bond of friendship or a bond of political fraternity?
- Might it represent one meaning for Carlo, another for Rodrigo?
- What might the difference be—and can students point to evidence in any of its recurrences?

FUN FACT: Verdi was not the first composer to base on opera on Schiller’s *Don Carlos*. His predecessors include:

MICHAEL COSTA
Don Carlos, 1844

PASQUALE BONA
Don Carlos, 1847

ANTONIO BUZZOLLA
Elisabetta di Valois, 1850

VINCENZO MOSCUZZA
Don Carlos, Infante di Spagna, 1862

Supporting Students During *The Met: Live in HD* Transmission

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

Each activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission to fill out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed.

The basic activity sheet is called My Highs & Lows. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole. Ratings matrices invite students to express their critique: Use these ratings to spark discussions that call upon careful, critical thinking.

For *Don Carlo*, the other activity sheet, Palace, Tomb, Prison, directs students' attention to the sophisticated set design of this production.

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

First and Last:

A Discussion of Creative Decisions Made in *Don Carlo*

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

Don Carlo is an unusual work in that it exists in a number of versions (see Sidebar: Will the Real Don Carlo Please Take the Stage? on page 24). In fact, Nicholas Hytner, the director of this Metropolitan Opera production, had to make two big decisions—how to begin the opera and how to end it.

Until a few decades ago, many productions used to leave out Act I, in which Carlo and Elisabeth meet in the forest of Fontainebleau. (They began the opera with Don Carlo's meditation at the tomb of Emperor Charles V.) That scene was conceived by Verdi and his librettists; it's not in the Schiller play on which *Don Carlo* is based. From Hytner's perspective, "When [Verdi] sat down to write this for the first time in Paris, he offered 25 minutes which are almost a tease. There's almost a romantic fantasy that is dangled in front of the audience, as it's dangled in front of the two young protagonists. The Crown Prince of Spain, the daughter of the King of France—a political alliance which is miraculously underpinned by an instant personal attraction—it lasts about a quarter of an hour. And then down from the back of the stage comes the chorus, a kind of force of political inevitability—no chance!"

By the same token, opera directors have long struggled with the last moments of *Don Carlo*: the appearance—perhaps—of the late Emperor Charles V. A stage direction in the libretto reads "Charles V drags the *smarrito* Carlo into the cloister." The Italian word "*smarrito*" can mean "lost," "missing," or "bewildered," but not "dead" or "killed."

We can't be sure what Verdi and his librettists intended with this cryptic ending. In his production, Hytner chose to overlook the peculiar stage direction: Don Carlo dies quite appropriately in the arms of his beloved Elisabeth, while the character who is either Charles V or a friar with a voice much like that of Charles V presides to one side.

How does Hytner's ending affect the audience's understanding of the opera? How might a different ending? Students might consider how they would deal with Verdi's ending—both that odd stage direction and the appearance of someone whom everyone on stage agrees has the dead monarch's voice.

IN PREPARATION

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

CURRICULUM CONNECTIONS

Language Arts (writing and narrative structure)

LEARNING OBJECTIVES

- to discuss and reflect upon students' experience watching the *Live in HD* transmission of *Don Carlo*
- to consider the creative decisions involved in choosing from a number of "official" versions of the same work of art
- to probe the effects of beginnings and endings on the meaning of narratives
- to experiment with changing a narrative's beginning or ending

Begin a discussion of the beginning and ending of this *Live in HD* transmission by writing that stage direction on the board. How was it interpreted in the production? Did students find the ending satisfying?

- Did they believe Carlo was dead?
- Did they think the man carrying him was actually his grandfather, the Emperor, or the ghost of his grandfather—or perhaps the monk in the cloister, dressed as his grandfather?
- Which of these would have been the best or most powerful ending? Why?
- Why did Verdi bring Charles V back? Why not simply have the guards kill Carlo?
- How else could Verdi's ending have been presented? How would that have affected its meaning?

Move on to Hytner's decision to include Act I.

- Would students have understood the opera differently if they hadn't seen Carlo and Elisabeth meet?
- How might that have affected their view of Carlo's love for the Queen? What of her response?
- If Act I had been left out, how could a director convey that Carlo and Elisabeth had once been legitimately in love?

It might be useful at this point to brainstorm, together with your students, a list of other stories, plays, or operas whose beginnings or endings might be changed.

BEGINNINGS:

- Would Steinbeck's *The Grapes of Wrath* be different if we first met Tom Joad in California?

WILL THE REAL DON CARLO PLEASE TAKE THE STAGE? Verdi's *Don Carlo* exists in a number of versions. Following its 1867 premiere in Paris, performed in five acts and sung in French under the title *Don Carlos*, the opera went through a series of cuts and revisions over a period of almost 20 years. For its first performances in Italy, the libretto was translated into Verdi's native language. Later, the composer cut the original first act, while moving some of the material to the former second act. In the 1970s, the Italian publishing firm of Ricordi released an edition of all the existing material that Verdi wrote, making up a total of eight separate versions of the opera. The Met's new production presents *Don Carlo* in its original five acts, sung in Italian—a compromise that most current stagings and recordings have adopted.

- How would *Macbeth* change if it didn't begin with the witches' prophecy?

ENDINGS:

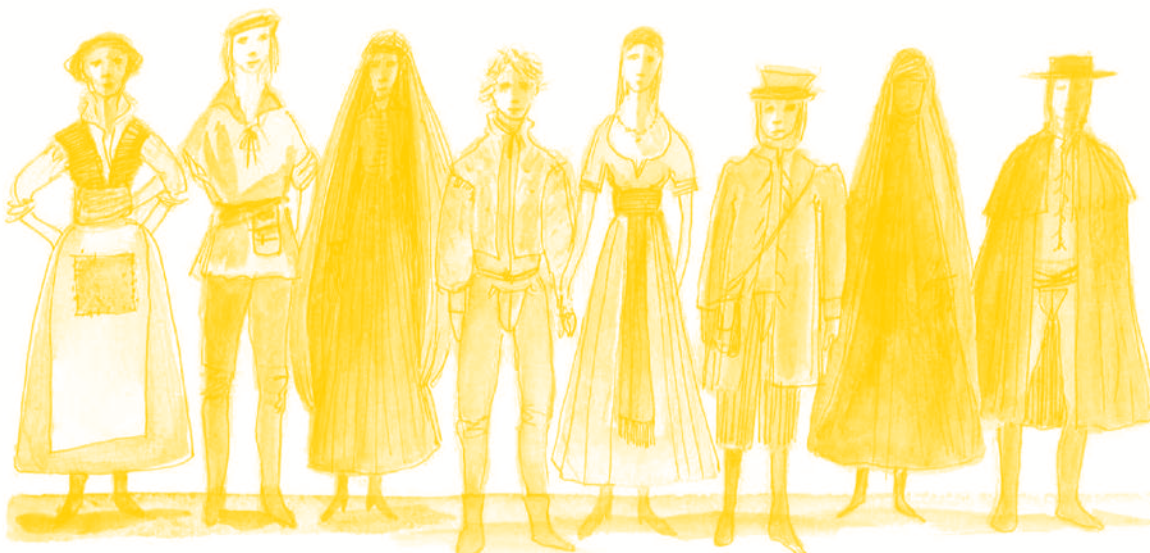
- What would the message of Fitzgerald's *The Great Gatsby* had been if Nick Carraway had managed to save Gatsby's life?
- What if Boo Radley were arrested for murder in Lee's *To Kill a Mockingbird*?

For follow-up, each student can write an alternative beginning or ending for *Don Carlo* or another well-known work. For instance:

- What if Rodrigo had been present in France in Act I, instead of Don Carlo and the Count of Lerma?
- Could Elisabeth and Carlo have behaved differently when Tebaldo arrived with the announcement of her engagement to Philip?
- What might have happened if Carlo escaped to Flanders with Elisabeth's help?
- Would they produce *Don Carlo* with or without Act I?
- What would they choose to do about the mysterious friar/Emperor?

Students can mix and match their alternate beginnings and endings to create new versions of *Don Carlo* and other classic tales, then discuss the implications of their changes.

FUN FACT: While the original French version of *Don Carlos* was in rehearsal, some parts were cut from the score to make it shorter, partly so that the audience could catch the last trains to the suburbs of Paris.



A costume sketch of the chorus by Bob Crowley

Here you'll find reproducibles of the resource and activity sheets for each *Don Carlo* activity. Feel free to print these out and distribute them in your classroom.

My Highs & Lows and Palace, Prison, Tomb are activity sheets to be used during *The Met: Live in HD* transmission. The latter is designed to focus student attention during the transmission and to support your post-transmission classroom work. My Highs & Lows is a collectible prompting closer attention to specific aspects of the opera. You may want to provide copies of My Highs & Lows not only to students, but to friends, family and other members of the community attending the transmission.

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT 1, SCENE 1: DON CARLO AND ELISABETH

TRACK 1

DON CARLO: Ah, don't fear, I'll come back to you, o beautiful betrothed! Angel of love, raise your beloved eyes to me. Drunken with love, let us renew the vow that united us. What our lips have said, heaven has heard, and the heart has done!

ELISABETH: Ah! If I tremble still it's not terror, I feel reborn already. My soul surrenders to new pleasure. Drunken with love, let us renew the vow that unites us. What our lips have said, heaven has heard, and the heart has done!

Ah! Non temer, ritorna in te, o bella fidanzata! Angel d'amor, leva su me la tua pupilla amata. Rinnovelliam, ebbri d'amor, il giuro che ci univa. Lo disse il labbro, il ciel l'udiva, lo fece il cor!

Ah! Se tremo ancor terror non è, Mi sento già rinata! A voluttà nuova Per me è l'alma abbandonata. Rinnovelliam, ebbri d'amor, il giuro che ci univa. Lo disse il labbro, il ciel l'udiva, lo fece il cor!

TRACK 2

TEBALDO: To the servant who now comes, my lady, bringing a happy message, allow a favor: Keep me with you always! Don't ever let me go.

ELISABETH: So be it!

TEBALDO: Queen, I salute you, the wife of King Philip!

ELISABETH: No! My father has betrothed me to his son.

TEBALDO: Henry has promised you to the Spanish king. You are Queen.

Al fedel ch'ora viene, o signora, Un messaggio felice a recar, accordate un favor; Di serbarmi con voi né mai lasciarvi più.

Sia pur!

Regina, vi saluto, sposa a Filippo Re!

No! Sono all'Infante dal padre fidanzata.

Al monarca spagnuol v'ha Enrico destinata. Siete Regina.

THE MET: LIVE IN HD
DON CARLO

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

TRACK 3

ELISABETH: Alas!

DON CARLO: My blood runs cold!
The abyss opens before me!
You allow this, o Heaven!

ELISABETH: The fatal hour has rung!
It is useless to fight
against ruthless, cruel fate.
The fatal hour has already rung!
To ameliorate such pain,
to escape this horrid chain,
I will defy even death!

DON CARLO: The fatal hour has sounded!
Life was blessed for me.
A cruel, mournful hour is before me.
This soul is full of pain.
Ah! I must drag my chain
for eternity!

CHORUS: Festive hymns
echo happily
and salute
the happy day.
Peace prepares
joyful moments.
Heaven unites
two loving hearts!
Glory and honor
to the most beautiful woman,
honor to she
who beginning tomorrow
will sit on the throne—
gentle companion,
she will give her hand
to the King of Spain!

Ahimè!

Nel cor mi corse un gel!
L'abisso s'apre a me!
E tu lo soffri, o ciel!

L'ora fatale è suonata!
Contro la sorte spietata
Crudo fia meno il pugnar.
L'ora fatal è già suonata!
Per sottrarmi a tanta pena,
Per fuggir la ria catena,
Fin la morte io vo' sfidar!

L'ora fatale è suonata!
M'era la vita beata,
Cruda, funesta ora m'appar.
Di dolor quest'alma è piena.
Ah! dovrò la mia catena
In eterno trascinare!

Inni di festa
Lieti echeggiate,
E salutate
Il lieto dì.
La pace appresta
Felici istanti;
Duo cori amanti
Il cielo unì!
Gloria ed onor
Alla più bella,
Onor a quella
Che dè doman
Assisa in soglio,
Gentil compagna,
Al Re di Spagna
Dar la sua man!

THE MET: LIVE IN HD
DON CARLO

.....

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

TRACK 4

ELISABETH: Everything's disappeared...

DON CARLO: Deceitful fate!

ELISABETH: I am condemned to suffering!

DON CARLO AND ELISABETH: The golden dream has disappeared!
It fades from my heart!

CHORUS: Festive hymns...

DON CARLO AND ELISABETH: The fatal hour has sounded.
Life was blessed for me. A cruel, mournful hour is before me.
This soul is full of pain. Ah! I must drag my chain
for eternity!

DON CARLO: It's all over! Our spirits are condemned
to the cruelest suffering. So much love is now destroyed!

ELISABETH: Alas! Our spirits are condemned!
We will never find so much love, such goodness!

THE COUNT OF LERMA: The glorious King of France, the great
Henry, wishes to give the hand of Elisabeth, his daughter, to
the Monarch of Spain and India. This marriage will be a sign of
their friendship. But Philip will leave you entirely free: Will you
take the hand of my King, as he hopes?

WOMEN: Elisabeth, accept the hand that the King offers you!
Have pity! We will have peace at least! Have pity on us!

THE COUNT OF LERMA: What is your answer?

ELISABETH: Yes.

Tutto sparve...

Sorte ingrata!

Al dolor son condannata!

Spariva il sogno d'or!
Svaniva dal mio cor!

Inni di festa...

L'ora fatale è suonata!
M'era la vita beata. Cruda, funesta ora m'appar.
Di dolor quest'alma è piena. Ah! dovrò la mia catena
In eterno trascinar!

Tutto finì! Al più crudel dolor
Nostr'alma è condannata! Tanto amor ora finì!

Ahimè! nostr'alma è condannata!
Non troverem mai più tanto amor, tanto ben!

Il glorioso Re di Francia, il grande Enrico, al Monarca di
Spagna e dell'India vuol dar la man d'Elisabetta, sua figliuola.
Questo vicin sarà suggello d'amistà. Ma Filippo lasciarvi
Libertade vuol intera. Gradite voi la man
del mio Re... che la spera?

Accettate, Elisabetta, la man che v'offre il re!
Pietà! La pace avrem alfin! Pietà di noi!

Che rispondete?

Sì.

CARLO: DUTY OR DESIRE? WHY?

ELISABETH: DUTY OR DESIRE? WHY?

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT II, SCENE 1: DON CARLO AND RODRIGO

TRACK 5

RODRIGO: The hour sounds! The Flemish people are calling you! You must help them: You will be their savior!

L'ora suonò! Te chiama il popolo fiammingo!
Soccorrer tu lo dei: ti fa suo salvator!

TRACK 6

RODRIGO: But what do I see? Such pallor, such distress!
A light of pain shines from your eyes!
You're silent! You sigh. Your heart is sad!
My Carlo, share your tears with me, your pain!

DON CARLO: My savior, my brother, my faithful friend.
Let me cry against your chest!

RODRIGO: Pour your cruel tortures into my heart.
Don't close your soul to me! Speak!

DON CARLO: Do you want me to? Learn my misfortune
and what horrendous arrows have pierced my heart!
I love...with a guilty love...Elisabeth!

Ma che vid'io? Quale pallor, qual pena!
Un lampo di dolor sul ciglio tuo balena!
Muto sei tu! Sospiri! Hai triste il cor!
Carlo mio, con me dividi il tuo pianto, il tuo dolor!

Mio salvator, mio fratel, mio fedele.
Lascia ch'io pianga in seno a te!

Versami in cor il tuo strazio crudele,
L'anima tua non sia chiusa per me! Parla!

Lo vuoi tu! La mia sventura apprendi,
E qual orrendo strale il mio cor trapassò!
Amo... d'un colpevole amor... Elisabetta!

TRACK 7

RODRIGO: Your mother! Heaven forbid!

DON CARLO: You've turned so pale!
You turn your gaze to the ground! I'm so sad!
You too, Rodrigo, are you going to go away from me?

RODRIGO: No! No! Rodrigo still loves you! I can swear it.
You're suffering? Then the universe has disappeared for me!

DON CARLO: O my Rodrigo!

Tua madre! Giusto il ciel!

Qual pallor!
Lo sguardo chini al suol! Tristo me!
Tu stesso, mio Rodrigo t'allontani da me?

No! No! Rodrigo ancora t'ama! Lo tel posso giurar.
Tu soffri? Già per me l'universo dispar!

O mio Rodrigo!

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

TRACK 8

RODRIGO: You haven't surprised the King with this news yet?

DON CARLO: No.

RODRIGO: Then get his permission to leave for Flanders.
Silence your heart. You will do an admirable job.
Learn, amid an oppressed people, how to be King!

DON CARLO: I will follow you, brother.

Questo arcano dal Re non fu sorpreso ancora?

No.

Ottien dunque da lui di partir per la Fiandra.
Taccia il tuo cor. Degna di te opra farai. Apprendi ormai
In mezzo a gente oppressa a divenir un Re!

Ti seguirò, fratello.

TRACK 9

DON CARLO: I have lost her!
He has made her his! I have lost her!
O great God!

RODRIGO: Come close to me. It will strengthen your heart!

RODRIGO AND DON CARLO: We will live together and die together!
Our last breath will be a cry: liberty!

Io l'ho perduta!
Ei la fè sua! Io l'ho perduta!
Ah gran Dio!

Vien presso a me. Il tuo cuor più forte avrai!

Vivremo insieme, e morremo insieme!
Sarà l'estremo anelito, sarà un grido: libertà!

CARLO: DUTY OR DESIRE? WHY?

RODRIGO: DUTY OR DESIRE? WHY?

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT II, SCENE 2: DON CARLO AND ELISABETH

TRACK 10

DON CARLO: I come to ask a favor of my Queen,
who holds primacy of place in the heart of the King
and who alone can obtain this favor for me.
The atmosphere here is deadly for me, oppresses me,
tortures me, like the thought of a misfortune.
I must go! It is necessary! The King must send me to Flanders.

ELISABETH: My son!

Io vengo a domandar grazia alla mia Regina,
quella che in cor del Re tiene il posto primero
sola potrà ottener questa grazia per me.
Quest'aura m'è fatale, m'opprime,
mi tortura, come il pensier d'una sventura.
Ch'io parta! N'è mestier! Andar mi faccia il Re nelle Fiandre.

Mio figlio!

TRACK 11

DON CARLO: Not that name, but the one from before!
Unhappy, I can take no more!
Have pity! I suffer so much—have pity!
Cruel heaven allowed me only one day, then robbed me of it.

ELISABETH: Prince, if Philip will grant my plea to hand over
Flanders to you, you will definitely be able to leave tomorrow.

Tal nome no; ma quel d'altra volta!
Infelice, più non reggo. Pietà!
Soffersi tanto; pietà! Il cielo avaro
Un giorno sol mi diè; poi, rapillo a me!

Prencce, se vuol Philip udire la mia preghiera, per la Fiandra da
Lui rimessa in vostra man, ben voi potrete partir doman.

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

TRACK 12

DON CARLO: Heaven! Not one, single word for the poor loser
who is going into exile!

Ciel! Non un sol, un solo detto pel meschino
ch'esul sen va!

TRACK 13

DON CARLO: The earth opens up beneath my feet.
My head is struck by lightning. I love you, Elisabeth.
The rest of the world has disappeared for me!

Sotto il mio piè si dischiuda la terra.
Il capo mio sia dal fulmin colpito. Io t'amo, Elisabeth!
Il mondo è a me sparito!

ELISABETH: Then finish the job—run and kill your father.
And then, splattered with his blood, you can lead your mother
to the altar.

Compi l'opra, a svenar corri il padre
Ed allor del suo sangue macchiato
All'altar puoi menare la madre.

DON CARLO: Ah! I am cursed!

Ah! maledetto io son!

CARLO: DUTY OR DESIRE? WHY?

ELISABETH: DUTY OR DESIRE? WHY?

THE MET: LIVE IN HD
DON CARLO

.....

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT III, SCENE 2: DON CARLO AND RODRIGO

TRACK 14

DON CARLO: Sir—this is the moment I have lived for.
I am tired of living in the shadows here!
If God wills it, then one day I will wear your crown—
prepare a king worthy of Spain!
Give me the Duchy of Brabant and Flanders!

PHILIP: You're insane! You dare to ask for so much!
Do you want me to give you the weapon
with which you, one day, will annihilate the King?!

DON CARLO: Ah! God reads our hearts and must judge us.

ELISABETH: I'm trembling!

RODRIGO: He is ruined!

Sire; egli è tempo ch'io viva.
Stanco son di seguir una esistenza oscura in questo suol!
Se Dio vuol, che il tuo serto questa mia fronte un giorno a
cigner venga, per la Spagna prepara un Re degno di lei!
Il Brabante e la Fiandra a me tu dona!

Insensato! Chieder tanto ardisci!
Tu vuoi ch'io stesso purga a te
L'acciar che un dì immolerebbe il Re?!

Ah! Dio legge a noi nel cor; ei giudicar ci dè.

Io tremo!

Ei si perdè!

TRACK 15

DON CARLO: I swear to the heavens! I will be your savior,
people of Flanders—I alone!

CHORUS: A weapon! In front of the King!
The King's son is out of his mind!

PHILIP: Guards, disarm him.
Gentlemen, backers of my throne,
disarm him! What? No one?

DON CARLO: Well then—which of you will dare?
Who will escape this sword?

RODRIGO: Give me your weapon.

Io qui lo giuro al ciel! Sarò tuo salvator,
popol fiammingo—io sol!

L'acciar! Innanzi al Re!
L'infante è fuor di se.

Guardie, disarmato ei sia.
Signori, sostegni del mio trono,
Disarmato ei sia! Ma che? Nessuno?

Or bene—di voi chi l'oserà?
A questo acciar chi sfuggirà?

A me il ferro.

CARLO: DUTY OR DESIRE? WHY?

RODRIGO: DUTY OR DESIRE? WHY?

THE MET: LIVE IN HD
DON CARLO

.....

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT IV, SCENE 2: DON CARLO AND RODRIGO

TRACK 16

RODRIGO: O, my Carlo! This is our last meeting.
No, never more will we see each other.
May God, who rewards the faithful
bring us together in Heaven.
I see tears in your eyes;
You're crying, but why?
No, take heart, my last breath
is happy because I will die for you.

O mio Carlo! Per me giunto è il dì supremo,
No, mai più ci rivedrem;
Ci congiunga Iddio nel ciel,
Ei che premia i suoi fedel'.
Sul tuo ciglio il pianto io miro;
Lagrimar, così perchè?
No, fa cor, l'estremo spiro
Lieto è chi morrà per te.

TRACK 17

DON CARLO: Why are you talking about death?

RODRIGO: Listen, time is short.
I have already brought the lightning down on myself!
You are no longer the King's rival.
The one boldly stirring up Flanders is me!

DON CARLO: Who is going to believe that?

RODRIGO: There's a tremendous amount of proof.
The papers of yours that were found in my possession
are reliable witnesses of the rebellion, and there's surely
already a price on my head.

DON CARLO: I'll tell everything to the King.

RODRIGO: No—you take care of Flanders—
you take care of the important task. You have to finish the job.
You will give birth to a new golden age.
You must reign and I must die for you.

Che parli tu di morte?

Ascolta, il tempo stringe,
Rivolta ho già su me la folgore tremenda!
Tu non sei più oggi il rival del Re...
Il fiero agitator delle Fiandre... son io!

Chi potrà prestar fè?

Le prove son tremende!
I fogli tuoi trovati in mio poter...
Della rebellion testimoni son chiari
E questo capo al certo a prezzo è messo già.

Svelar vo' tutto al Re.

No, ti serba alla Fiandra,
ti serba alla grand'opra. Tu la dovrai compire.
Un nuovo secol d'or rinascere tu farai; regnare tu dovevi
ed io morir per te.

CARLO: DUTY OR DESIRE? WHY?

RODRIGO: DUTY OR DESIRE? WHY?

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

ACT V: DON CARLO AND ELISABETH

TRACK 18

ELISABETH: You who knew all the world's vanity
and enjoy profound rest in the tomb,
if you can still cry in Heaven, cry over my pain
and carry my weeping to the throne of the Lord.

Yes! Carlo will come here! May he finally depart and forget,
with Posa to watch over his days and his promises, may he
follow his destiny. He will find glory. For me, day has already
turned to night!

France, noble soil, so dear to my youth!
Fontainebleau! My thoughts fly to you.
There, God heard my eternal oath of love,
and that eternity lasted only one day.
Toward you, beautiful gardens of this Spanish earth,
if Carlo should ever come to you by evening,
may the earth, the streams, the springs, the woods, the
flowers sing our love with their harmony.

Farewell, golden dreams, lost illusion!
The nest has broken, the light has become dim!
Farewell again to youth,
given way to cruel grief,
my heart has only one wish: the peace of the tomb.

You who knew all the world's vanity
and enjoy profound rest in the tomb,
if you can still cry in Heaven,
cry over my pain
and carry my weeping to the feet of the Lord.

Tu che la vanità conoscesti del mondo
E godi nell'avel il riposo profondo,
Se ancor si piange in cielo, piangi sul mio dolor,
E porta il pianto mio al trono del Signor.

Sì! Carlo qui verrà! che parta e scordi ormai,
A Posa di vegliar sui giorni suoi giurai,
Ei segua il suo destin. La gloria il traccerà.
Per me, la mia giornata a sera è giunta già!

Francia, nobil suol, sì caro ai miei verd'anni!
Fontainebleau! Ver voi schiude il pensier i vanni.
Eterno giuro d'amor là Dio da me ascoltò,
E quest'eternità un giorno sol durò.
Tra voi, vaghi giardin di questa terra ibéra,
Se Carlo ancor dovrà fermare i passi a sera
Che le zolle, i ruscelli, i fonti, i boschi, i fior,
Con le lor armonie cantino il nostro amor.

Addio, bei sogni d'or, illusion perduta!
Il nodo si spezzò, la luce è fatta muta!
Addio, verd'anni ancor!
cedendo al duol crudel,
Il core ha un sol desir: la pace dell'ave!

Tu che le vanità conoscesti del mondo
E godi nell'avel d'un riposo profondo,
Se ancor si piange in cielo,
piangi sul mio dolor,
E porta il pianto mio al piè del Signor.

CLASSROOM ACTIVITY SHEET

Duty vs. Desire

TRACK 19

ELISABETH: Yes. Heroism is your sacred flame!
The love that's worthy of us, the love that fires up the strong!
It makes a man into a God. Go! Don't delay any more!
Climb Calvary and save a dying people!

DON CARLO: Yes, that people is calling me with your voice.

ELISABETH: Save the people!

DON CARLO: And if I die for them, my death will be beautiful!

ELISABETH: Go, go, don't delay any longer!

DON CARLO: But before this, no human power
could have pulled my hand away from yours!
But honor has conquered
love in me on this great day;
this undertaking renews mind and heart!
Don't you see, Elisabeth,
I hold you to my breast,
but my virtue does not waver,
and I will not abandon it!

Sì. L'eroismo è questo e la sua sacra fiamma!
L'amor degno di noi, l'amor che i forti infiamma!
Ei fa dell'uomo un Dio! Va! Di più non tardar!
Sali il Calvario e salva un popolo che muor!

Sì, con la voce tua quella gente m'appella.

Il popol salva!

E se morirò per lei, la mia morte fia bella!

Va, va, di più non tardar!

Ma pria di questo di alcun poter uman
Disgiunta man avria la mia dalla tua man!
Ma vinto in sì gran dì
l'onor ha in me l'amore;
Impresa a questa par rinnova a mente e core!
Non vedi, Elisabetta,
io ti stringo al mio seno,
Nè mia virtù vacilla,
nè ad essa io mancherò!

CARLO: DUTY OR DESIRE? WHY?

ELISABETH: DUTY OR DESIRE? WHY?

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

A Man's a Man for All That: King Philip's Act IV Aria

TRACK 20

KING PHILIP: She never loved me.
No, that heart is closed to me.
She has no love for me.
I can still see her sadly considering
my white hair
the day that she came from France
No, she has no love for me.

Ella giammai m'amò.
No, quel cor è chiuso a me,
Amor per me non ha.
Io la rivedo ancor contemplar triste in volto
Il mio crin bianco in dì
Che qui di Francia venne
No, amor per me non ha.

TRACK 21

KING PHILIP: Where am I? This candle is almost burned away!
Dawn shines white on my balcony!
Day is already arising!
I see my days passing slowly!
Sleep, o God,
has fled from my tired eyes!

Ove son? Quei doppièr presso a finir!
L'aurora imbianca il mio veron!
Già spunta il dì!
Passar veggo i miei giorni lenti!
Il sonno, o Dio,
Spari da' miei occhi languenti!

TRACK 22

KING PHILIP: I will sleep alone in my royal robes
when my day has turned to evening.
I will sleep alone under the black vault,
There, in the tomb of the Escorial!

Dormirò sol nel manto mio regal
Quando la mia giornata è giunta a sera;
Dormirò sol sotto la volta nera
Là, nell'avello dell'Escorial!

TRACK 23

KING PHILIP: If my royal crown gave me the power to read
hearts, what God alone can see!

Se il serto regal a me desse il poter di leggere nei cor,
che Dio sol può veder!

TRACK 24

KING PHILIP: If the prince falls asleep, the traitor is watching.
The King loses his crown, the husband his honor!

Se dorme il prence, veglia il traditore;
Il serto perde il Re, il consorte l'onore!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

A Man's a Man for All That: King Philip's Act IV Aria (continued)

TRACK 25

KING PHILIP: I will sleep alone in my royal robes
when my day has turned to evening.
I will sleep alone under the black vault
there, in the tomb of the Escorial.
Ah, if my royal crown gave me the power to read hearts.

Dormirò sol nel manto mio regal
Quando la mia giornata è giunta a sera;
Dormirò sol sotto la volta nera
La, nell'avello dell'Escorial.
Ah, se il serto regal a me desse il poter di leggere nei cor.

TRACK 26

KING PHILIP: She never loved me.
No, that heart is closed to me.
She has no love for me.
She has no love for me.

Ella giammai m'amò.
No, quel cor chiuso è a me,
Amor per me non ha.
Amor per me non ha.

TRACK 27

KING PHILIP: My father, let there be peace between us once
more.

THE GRAND INQUISITOR: Peace?

KING PHILIP: Forget what's just happened.

THE GRAND INQUISITOR: Perhaps!

KING PHILIP: Then the throne must always bow to the altar!

Mio padre, che tra noi la pace alberghi ancor.

La pace?

Obliar tu dei quel ch'è passato.

Forse!

Dunque il trono piegar dovrà sempre all'altare!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Veiled Hints: Princess Eboli's "Song of the Veil"

ACT II, SCENE 2

TRACK 28

EBOLI: In the garden of the handsome Saracen palace,
In the perfume, in the shade of the laurel trees and flowers,
a beautiful maiden, covered entirely in veils,
seemed to be watching a star in the sky.
Mohammed, the Moorish king, went to the garden,
said to her, "I adore you, o gentle beauty.
Come, the King invites you to reign with him.
The Queen is no longer desired by me." Ah!

TEBALDO AND CHORUS: Weave the veils, beautiful damsels,
while the sun is in the sky,
because veils, in the twinkling light of stars,
sing out best to love.

Nel giardino del bello saracin ostello,
All'olezzo, al rezzo degli allor, dei fior
Una bell'almea, tutta chiusa in vel,
Contemprar pareva una stella in ciel.
Mohammed, re moro, al giardino sen va;
Dice a lei: "T'adoro, o gentil beltà,
Vien, a sè t'invita per regnar il re;
La regina ambita non è più da me." Ah!

Tessete i veli, vaghe donzelle,
Mentre è nei cieli l'astro maggior,
Ché son i veli, al brillar delle stelle,
Più canti all'amor.

TRACK 29

EBOLI: But I can hardly make out—
the heavens are clouded—
your beautiful hair,
your delicate hand, your feet...
Come, raise the veil
that hides you from me.
Unveiled, you must
be like the sky.
If you will give
me your heart,
you shall have my throne,
because I am sovereign.
Is that what you want? Bow down;
I want to satisfy your curiosity.
"O God! The Queen!" Mohammed exclaimed.
Ah!

TEBALDO AND CHORUS: Weave the veils, damsels,
while the sun is in the sky,
because veils, in the twinkling light of stars,
sing out best to love.

Ma discerno appena,
(Chiaro il ciel non è)
I capelli belli,
La man breve, il piè...
Deh! solleva il velo
Che t'asconde a me;
Esser come il cielo
Senza vel tu dè.
Se il tuo cor vorrai
A me dare in don,
Il mio trono avrai
Chè sovrano io son.
Tu lo vuoi? t'inchina,
Appagar ti vo.
"Allah! La Regina!" Mohammed sciamò.
Ah!

Tessete i veli, vaghe donzelle,
Mentre è nei cieli l'astro maggior,
Ché son i veli, al brillar delle stelle,
Più canti all'amor.

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Veiled Hints:

Princess Eboli's "Song of the Veil" (continued)

ACT III, SCENE 1

TRACK 30

DON CARLO: Let's forget the universe!

I yearn, dear, only for you!

I no longer have a past.

I don't think of the future!

I love you! I love you!

EBOLI: O supreme joy! *(She removes her mask.)*

DON CARLO: *(frightened, to himself)* Heavens! It's not the Queen!

EBOLI: Alas! What evil thought

has turned you pale, motionless

and has frozen your lips?

What specter has risen up between us?

L'universo obliam!

Te sola, o cara, io bramo!

Passato più non ho,

Non penso all'avvenir!

Io t'amo! Io t'amo!

Oh gioia suprema!

Ciel! Non è la Regina!

Ahimè! Qual mal pensiero

Vi tien pallido, immoto,

E fa gelido il labbro?

Quale spettro si leva tra noi?

DON CARLO

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Ear of the Beholder: Don Carlo and Rodrigo's Duet

ACT II, SCENE 1 TRACK 31

DON CARLO AND RODRIGO:

God, may our souls be infused with
love, will and hope.
You must light in our hearts the desire
for liberty.
We swear together to live and die
together.
On Earth, in Heaven, your goodness
can make us one.

Dio, che nell'alma infondere
Amor volesti e speme
Desio nel cor accendere
tu dei di libertà.
Giuriamo insiem di vivere
E di morire insieme;
In terra, in ciel congiungere
Ci può la tua bontà.

Meaning of the musical theme

TRACK 32

DON CARLO AND RODRIGO:

We will live together and
we will die together!
Our last cry will be: liberty!

Vivremo insiem,
e morremo insiem!
Grido estremo sarà: libertà!

ACT III, SCENE 1 TRACK 33

RODRIGO: Carlo, you can trust me.

Carlo, tu puoi fidare in me.

DON CARLO: I give myself over to you.

Io m'abbandono a te.

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Ear of the Beholder:
Don Carlo and Rodrigo's Duet

ACT III, SCENE 2

TRACK 34

RODRIGO: Give me the weapon.

A me il ferro.

DON CARLO: O Heavens! You, Rodrigo?

O, ciel! Tu, Rodrigo?

CHORUS: Him! Posa!

Egli! Posa!

KING PHILIP: Marquis, you are now Duke!

Marchese, Duca siete!

Meaning of the musical theme

ACT IV, SCENE 2

TRACK 35

RODRIGO: Ah... don't forget me!

Ah... di me... non... ti... scordar!

You must reign, and I must die for you.

Regnare tu dovevi ed io morir per te.

TRACK 36

RODRIGO: I will die, but with joy in my heart that I have been able to preserve a savior for Spain.

Io morirò, ma lieto in core,

Ché potei così serbar

Alla Spagna un salvatore!

Ah...don't forget me!

Ah! ... di me... non... ti... scordar!

The ground is falling away... give me your hand... Ah! Save Flanders!

Ah! La terra mi manca.... la mano a

me... Ah! salva la Fiandra...

Carlo, farewell, ah! Ah!

Carlo, addio, ah! Ah!

Performance Activity: Palace, Prison, Tomb

Name _____ Class _____ Teacher _____

The set design of the Met's production of *Don Carlo* evokes the Escorial, the palace King Philip II built for himself in Madrid, Spain, by means of punctured, decorated planes that rise, fall, and slide to become walls and curtains. They separate and connect characters, cut them off from certain locations, or trap them inside.

The real Escorial, director Nicholas Hytner says, "looks like a jail from the outside, but it's very beautiful in its austere way. Once you get inside, its interiors are surprisingly human in scale, but the sense that you take with you is that this king was a self-jailer. He built a palace on top of a mausoleum for himself, his descendants, and all future kings of Spain. That's a pretty extreme statement to make. It's as if Philip thought, 'At the center of my palace will be a mass tomb.'"

In the space below, you can sketch elements of the set that convey the three aspects of the Escorial—and you can take notes about the role that palace, prison, and tomb play in the story of *Don Carlo*.

PALACE:

PRISON:

TOMB:

Don Carlo: My Highs & Lows

DECEMBER 11, 2010

CONDUCTED BY YANNICK NÉZET-SÉGUIN

REVIEWED BY _____

| THE STARS | STAR POWER | MY COMMENTS |
|---|------------|-------------|
| MARINA POPLAVSKAYA AS ELISABETH | * * * * * | |
| ANNA SMIRNOVA AS THE PRINCESS OF EBOLI | * * * * * | |
| ROBERTO ALAGNA AS DON CARLO | * * * * * | |
| SIMON KEENLYSIDE AS RODRIGO | * * * * * | |
| FERRUCCIO FURLANETTO AS KING PHILIP | * * * * * | |
| ERIC HALFVARSON AS THE GRAND INQUISITOR | * * * * * | |

| THE SHOW, SCENE BY SCENE | ACTION | MUSIC | SET DESIGN/STAGING |
|---|-----------|-----------|--------------------|
| CARLO AND ELISABETH FALL IN LOVE MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| ELISABETH BECOMES QUEEN MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| CARLO PRAYS AT HIS GRANDFATHER'S TOMB MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| RODRIGO AND CARLO WITNESS THE WEDDING MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| EBOLI SINGS IN THE GARDEN MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| CARLO PETITIONS THE QUEEN MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| PHILIP FINDS HIS QUEEN ALONE MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| RODRIGO TAKES A NEW JOB MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| CARLO MEETS A WOMAN IN THE GARDEN MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| CARLO GIVES RODRIGO HIS DOCUMENTS MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| CARLO CHALLENGES THE KING MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| RODRIGO DISARMS CARLO MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| PHILIP WORRIES AT NIGHT MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| THE GRAND INQUISITOR PAYS A VISIT MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| EBOLI ADMITS HER BETRAYAL MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| THE GRAND INQUISITOR STOPS THE MOB MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| RODRIGO'S LAST VISIT MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| RENDEZVOUS AT THE TOMB MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |
| EMPEROR CHARLES V APPEARS MY OPINION | 1-2-3-4-5 | 1-2-3-4-5 | 1-2-3-4-5 |