



I Puritani

A Guide for Educators

The Met
ropolitan
Opera

Ken Howard/Metropolitan Opera

TO LOVE AN ENEMY IS DANGEROUS; TO LOVE ACROSS ENEMY LINES IS TREASON. WHEN civil war broke out in England in the middle of the seventeenth century, it bathed the country in blood. For a young opera composer in the 1830s, the allure of the period was irresistible. Royalty and rebels, broken bonds and deadly alliances—the period had all the makings of a thrilling stage spectacle, and in 1834 Vincenzo Bellini set about composing an opera on the subject. The result, *I Puritani*, is nothing short of breathtaking, with riveting coloratura, lush orchestration, and a mad scene that sends chills down the spine. Yet at its core the opera revels in neither bloodshed nor brutality, but in that most profound of human experiences—love.

Writing in an era itself beset by political turbulence, Bellini and his librettist Carlo Pepoli depicted the struggles, both public and private, of a country at war. Their story is one of humanity and human passions, rather than the mighty military machine. On the stage of the Metropolitan Opera, Sandro Sequi's stunning production recreates seventeenth-century England in all its opulent splendor, whisking spectators back to the tumultuous era. Yet the opera's soaring melodies, searing drama, and sparkling poetry tell a timeless story. For neither kings nor armies are as powerful as love, and no walls can contain the human heart.

This guide presents *I Puritani* as a work of historical fiction steeped not only in the era it depicts, but also in the era of its composition. It is designed to provide context, deepen background knowledge, and enrich the overall experience of this Final Dress Rehearsal performance. The materials on the following pages include biographical data about the composer, information on the opera's literary sources, and a short article to help students understand the opera's story. You'll find a series of activities that bring the opera and its music into the classroom, including a listening guide and questions to facilitate discussion. By offering an introduction to *I Puritani* that highlights the many different elements of an opera, it will help students develop the confidence to engage with opera even after they leave the theater itself.

THE WORK:

I PURITANI

An opera in three acts, sung in Italian
Music by Vincenzo Bellini
Libretto by Carlo Pepoli
Based on the play *Têtes Rondes et Cavaliers* by Jacques d'Ancelet and Joseph-Xavier Boniface
First performed January 24, 1835
at the Théâtre Italien, Paris, France

PRODUCTION

Maurizio Benini, Conductor
Sandra Sequi, Production
Ming Cho Lee, Set Design
Peter J. Hall, Costume Design
Gil Wechsler, Lighting Design

STARRING

Diana Damrau
ELVIRA WATSON (soprano)

Javier Camarena
LORD ARTURO TALBOT (tenor)

Alexey Markov
RICCARDO FORTH (baritone)

Luca Pisaroni
GIORGIO WALTON (bass)

Production a gift of Mr. and Mrs. Bruce Crawford
Revival a gift of Dr. Patrizia Cavazzoni

ABOUT THE METROPOLITAN OPERA HOUSE



Photo: Johnathan Tichler/
Metropolitan Opera

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world.

The Metropolitan Opera was founded in 1883, with its first opera house built on Broadway and 39th Street by a group of wealthy businessmen who wanted their own theater. In the company's early years, the management changed course several times, first performing everything in Italian (even *Carmen* and *Lohengrin*), then everything in German (even *Aida* and *Faust*), before finally settling into a policy of performing most works in their original language.

Almost from the beginning, it was clear that the opera house on 39th Street did not have adequate stage facilities. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September of 1966, was equipped with the finest technical facilities of the day.

Each season the Met stages more than 200 opera performances in New York. More than 800,000 people attend the performances in the opera house during the season, and millions more experience the Met through new media distribution initiatives and state-of-the-art technology.

This guide includes several sections with a variety of background material on *I Puritani*.

- **The Source, The Story, and Who's Who in *I Puritani***
- **A Timeline: The historical context of the opera's story and composition**
- **A Closer Look: A brief article highlighting an important aspect of Bellini's *I Puritani***
- **Guided Listening: A series of musical excerpts with questions and a roadmap to possible student responses**
- **Student Critique: A performance activity, highlighting specific aspects of this production; and topics for wrap-up discussion following students' attendance**
- **Further Resources: Recommendations for additional study, both online and in print**
- **Glossary: Common musical terms found in this guide and in the concert hall**

The materials in this guide will focus on several aspects of *I Puritani*:

- The historical events depicted in the opera
- The styles of singing featured in opera of this time period, particularly coloratura and bel canto
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

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



Photo: Ken Howard/
Metropolitan Opera

SUMMARY

It is the middle of the 1600s, and a bloody civil war rages in England. On one side are the Royalists, who support the royal family of King Charles I; on the other side are the rebellious Puritans. As the opera begins, a group of Puritans have gathered in a fortress in southern England to celebrate a wedding. Elvira, the daughter of the fortress commander, is supposed to marry Riccardo, a leader of the Puritan army. When Riccardo arrives, however, he angrily announces that the wedding has been cancelled. Elvira is in love with someone else, and her father has given her permission to marry the other man, Arturo, even though Arturo is a Royalist, their enemy! Meanwhile, the Puritans have caught a political prisoner. When Arturo sees the prisoner, he recognizes her to be Queen Enrichetta, widow of King Charles I, and he offers to help her escape. Elvira arrives to celebrate her wedding to Arturo, and discovers that he has left with the prisoner. Thinking that Arturo has betrayed her, she collapses in grief.

Time passes, but Elvira is still in love with Arturo. Tortured by his absence, she has gone mad. Now she wanders the fortress in a wedding dress, imagining that she sees Arturo. Meanwhile, Arturo has been sentenced by the Puritans to death as punishment for helping the queen escape. Elvira's uncle Giorgio asks Riccardo to spare Arturo's life, and also gives him a warning: if Arturo dies, Elvira will certainly die, too, and her ghost will haunt Riccardo forever.

Arturo returns to the fortress, searching for Elvira. He finds her in the garden, and they are joyfully reunited. Soon, however, his presence is discovered by the Puritan soldiers, and they rush in to arrest him. The soldiers prepare to execute Arturo, but, just in time, an ambassador arrives to pardon him. Arturo and Elvira celebrate the happy future they will spend together.



Ken Howard/
Metropolitan Opera

THE SOURCE: THE PLAY *TÊTES RONDES ET CAVALIERS* BY JACQUES D'ANCELOT AND JOSEPH-XAVIER BONIFACE

In 1833, Bellini moved from Italy to Paris. Intent on writing an opera that would make a splash in the French capital, he took his time finding a librettist and choosing a story for his next work. The librettist he finally picked was the Italian count Carlo Pepoli, whom he likely met at the home of Christina di Belgioso, an Italian princess whose soirées boasted many of the most important intellectuals and artists in Paris at the time. Bellini and Pepoli then set about writing a libretto based on Jacques d'Ancelet and Joseph-Xavier Boniface's play *Têtes Rondes et Cavaliers* ("The Roundheads and the Cavaliers"), which had premiered at Paris's Théâtre de Vaudeville in 1833. The title Bellini and Pepoli chose for their opera, however, referenced instead the novel *Old Mortality* by Sir Walter Scott—even though the opera's plot has almost nothing in common with the novel! *Old Mortality* had appeared in French translation in 1817 under the title *Les Puritains d'Ecosse*, or *The Puritans of Scotland*. The Italian translation, which was published in 1825, was likewise titled *I Puritani di Scozia*. The novel was wildly popular in both countries. Hoping to benefit from an association with Scott's novel, Bellini and Pepoli titled their new opera *I Puritani e i Cavalieri* ("The Puritans and the Cavaliers"). This title was soon shortened to the pithy *I Puritani*, the name by which it is known today.



Photo: Ken Howard/
Metropolitan Opera

SYNOPSIS

Act I: A Puritan fortress during the English Civil War.

As dawn breaks, the Puritan-held fortress of Plymouth, in southern England, is under siege. England is embroiled in a civil war between the Royalists, loyal to the royal family, and the rebellious Puritans. But within the fortress, good cheer reigns as townspeople celebrate the upcoming marriage of Elvira, a young Puritan woman, to Riccardo, a Puritan officer. When Riccardo arrives, however, he is furious: Elvira's father, recognizing that his daughter loves someone else, has broken off the engagement.

Meanwhile, Elvira reveals to her uncle Giorgio that she is in love with Arturo—a Royalist, and thus the enemy of Elvira's fellow Puritans. Nevertheless, Giorgio has observed their love, and he has already convinced Elvira's father to consent to the marriage. Trumpets announce Arturo's arrival, and although he is a Royalist he is greeted with joy.

Once again the townspeople gather, this time to celebrate Elvira's marriage to Arturo. As Arturo greets his bride, Elvira's father Gualtiero, the commander of the fortress, gives Arturo a document guaranteeing his safety, a subtle reminder that Arturo is still an enemy. Gualtiero tells Elvira that he cannot attend the wedding ceremony because he must accompany a political prisoner to London. As the townspeople depart, Arturo recognizes the prisoner: she is Queen Enrichetta, widow of the recently executed King Charles I. Arturo offers to help her. Just then Elvira arrives carrying her bridal veil, which she playfully places over the head of the stranger. Arturo and Enrichetta recognize in Elvira's innocent gesture a perfect opportunity for the Queen's escape: hidden behind the lace, no one will recognize her. Suddenly, Riccardo bursts in. Still furious about his broken engagement, and thinking that the woman behind the veil is Elvira, he challenges Arturo to a duel. As the duel begins, Enrichetta throws off the veil to reveal her true identity. Much to Riccardo's surprise, he sees the political prisoner. Yet he allows Arturo and Enrichetta to leave: he knows the discovery of the prisoner's escape will lead to Arturo's ruin. Elvira arrives in her wedding gown, only to discover that Arturo has left with the prisoner. The Puritan soldiers race off to capture the traitors, and Elvira, believing herself betrayed, collapses in grief.

Act II

Elvira, the townspeople say, has gone mad. Her uncle Giorgio sadly confesses that her continued longing for Arturo has, indeed, caused her to lose her senses. Riccardo announces that Arturo has been sentenced to death, and, should he return to the Puritans' fortress, he will be shown no mercy.

From a distance, Elvira is heard mourning her lost love. Soon she appears, a ghostly figure in a white dress and veil. In her madness, she mistakes Giorgio for her father and Riccardo for Arturo. Overjoyed at the "return" of her beloved, she asks Giorgio to dance with her and lead her to the altar. As the scene progresses, she slips further and further into madness.

When she leaves, Giorgio begs Riccardo to save Arturo, for Elvira's sake. He tells Riccardo that if Arturo dies, Elvira will certainly die, too, and her ghost will haunt him forever. At first, Riccardo refuses to relent, but finally agrees when Giorgio says he knows that Riccardo let Arturo escape. They decide that if Arturo returns to the fortress peacefully he may live but if he returns as an enemy he shall die.

Act III

Arturo, having eluded his pursuers, comes to the fortress garden. He hears Elvira singing their old love song, and soon she appears. When she sees Arturo, she can hardly believe her eyes. She rebukes him for her suffering during his absence, and he assures her that he will never leave her again.

Soldiers rush in to arrest Arturo, and Elvira, shocked and horrified, succumbs once again to her madness. Arturo asks only to be allowed to die by her side. Just in time, an ambassador arrives to announce that the Royalists have been defeated and that the Puritans have declared general amnesty for all offenders. The good news once again restores Elvira's health, and she and Arturo celebrate the happy future that awaits.

VOICE TYPE

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

SOPRANO

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

MEZZO-SOPRANO

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

CONTRALTO

the lowest female voice, also called an alto

COUNTERTENOR

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

TENOR

the highest naturally occurring voice type in adult males

BARITONE

the male voice lying below the tenor and above the bass

BASS

the lowest male voice

WHO'S WHO IN *I PURITANI*

Character		Pronunciation Guide	Voice Type	The Lowdown
Elvira	A young Puritan woman	ehl-VEE-rah	soprano	In love with the Royalist Arturo but engaged to the Puritan Riccardo, she will be driven mad by Arturo's absence.
Arturo (Lord Arthur Talbot)	A Royalist, in love with Elvira	ahr-TOO-roh	tenor	A supporter of the English royal family (and thus an enemy of the Puritans), he is torn between his political loyalties and his love for Elvira.
Riccardo (Sir Richard Forth)	A leader of the Puritan army	reek-KAHR-doh	baritone	Betrothed to Elvira when the opera begins, he is furious when his engagement is broken so that the woman he loves can marry his enemy.
Giorgio (Sir George Walton)	Elvira's uncle	JOHR-joh	bass	Despite his political allegiance to the Puritans, Giorgio values his niece's happiness above all—even if it means crossing enemy lines.
Gualtiero (Lord Walton)	Elvira's father and commander of the Puritan fortress	gwahl-tee-YEH-roh	bass	Having consented to his daughter's marriage to Arturo, he must turn his attention to a political prisoner.
Enrichetta (Queen Henrietta Maria)	The widow of King Charles I	ehn-ree-KEHT-tah	mezzo-Soprano	A member of the royal family against which the Puritans are waging war. Arturo will have to risk losing everything in order to save her.

- **1801** Vincenzo Bellini is born on November 3 in Catania, a city on the eastern coast of Sicily. His father and grandfather are both musicians, and young Vincenzo, the oldest of seven children, shows a remarkable aptitude for music at a young age. He begins formal musical studies at age five, first with his father, then with his grandfather, and then with other musicians in Catania.

- **1816** Sir Walter Scott's novel *Old Mortality*, set in Scotland in the decades following the English Civil War, is published in England. It will soon enjoy a tremendous success in France and Italy, where it appears in translation under the title *The Puritans of Scotland*.

- **1819** Recognizing that Bellini's talents merit a larger stage than that which Catania can offer, the Catania City Council organizes a scholarship for him to study at the conservatory in Naples, one of southern Italy's most important centers of opera. He arrives in the city on June 18 and commences study shortly thereafter.

- **1825** Bellini's first opera, *Adelson e Salvini*, is produced at the conservatory. Following the success of this performance, Bellini is commissioned to write an opera for the Teatro San Carlo, one of the top theaters in Naples (and a theater where opera is still performed today). This opera, *Bianca e Fernando*, premieres on May 30; out of respect to the recently deceased king Ferdinand I, however, it is performed under the title *Bianca e Gerlando*.

- **1827** Bellini's next opera, *Il Pirata* ("The Pirate"), is performed at the Teatro alla Scala in Milan, the most important opera house in Italy. The work is an immediate success and gives Bellini his first taste of international acclaim when, in early 1828, it is performed in Vienna.

- **1831** Revolutions break out across Italy. Among the revolutionaries is Carlo Pepoli, a young count from Bologna. The uprisings fail and Pepoli is arrested; when his prison sentence is commuted to exile, he makes his way to Paris.



A portrait of Bellini (Bologna, Museo internazionale e biblioteca della musica)

- **1833** In April, Bellini travels from Italy to London; in August, he travels to Paris, where he will take up permanent residence. Bellini enjoys a busy social life in the French capital and counts among his friends many of the most important musical and literary figures of the day, including the writers Victor Hugo, Alexandre Dumas, Heinrich Heine, and the musicians Frédéric Chopin and Franz Liszt. The composer Ferdinand Hiller will later recall that Bellini's personality "was like his melodies... just as charming as it was sympathetic."
- **1833** In the same year that Bellini arrives in Paris, *Têtes Rondes et Cavaliers* ("The Roundheads and the Cavaliers"), a play set during the English Civil War, is performed for the first time at Paris's Théâtre de Vaudeville.
- **1834** Bellini begins work on a new opera, *I Puritani*, based on the play *Têtes Rondes et Cavaliers*. The libretto is by Carlo Pepoli.
- **1835** *I Puritani* premieres on January 24 at the Théâtre Italien in Paris. The opera is an instant hit - Gioacchino Rossini, considered to be the greatest Italian opera composer of the day, calls it a "brilliant success" - and within a few months it is being performed across Europe.

Only eight months after the opera's premiere, Bellini dies of dysentery on September 23. His funeral is held on October 2; according to reports, the Italian composers Gioacchino Rossini, Luigi Cherubini, Ferdinando Paer, and Michele Carafa each hold a corner of the funeral shroud.

In December, *I Puritani* is performed for the first time in Italy, at La Scala in Milan. The political situation in Italy remains tense due to the ongoing talk of revolution on the peninsula, and parts of the libretto must be modified to pass the censors. Nevertheless, the opera enjoys tremendous success, and *I Puritani* has remained part of the Italian opera repertory ever since.

- **1883** The Metropolitan Opera celebrates its inaugural season. *I Puritani* is among the operas performed.

PURITANS, PARLIAMENTARIANS, AND "LIBERTÀ"

The English Civil War was a long and bloody conflict. Between 1642 and 1651, it ravaged England, Scotland, and Ireland; by its end, a king had been executed by beheading. It is not easy to untangle the knot of causes that after a slow escalation finally resulted in the outbreak of war and, in 1649, the execution of King Charles I. Nevertheless, there are two issues that are particularly important for understanding *I Puritani*. Although England was an absolute monarchy, Parliament had long enjoyed an advisory position in the English government. In 1629, however, following a series of bitter disagreements, Charles dissolved Parliament. He then refused to appoint another Parliament for a full eleven years. Many in England who supported Parliament found this to be frighteningly autocratic. Under the leadership of Oliver Cromwell, they joined together in fervent opposition to the king. Formally known as "Parliamentarians," many of these rebels came from the working classes. Since working-class citizens wore their hair cut short, these rebels were also called "Roundheads." In contrast, those who continued to support the king were called "Royalists." They generally came from the upper classes, wore their hair long, and rode horses; thus, they were also known as "Cavaliers" (the Italian word is *Cavalieri*, from the word *cavallo*, "horse").

The second major issue was religion. In 1637, Charles appointed a new Archbishop of Canterbury, William Laud. The Archbishop was the leader of the Anglican Church, which had been founded a century before when King Henry VIII left the Catholic Church. Laud promptly instituted a series of reforms that were designed to increase the splendor of the Anglican ceremony. To some factions of the Anglican Church, however, Laud's gaudy ceremonies were dangerously similar to those of the Catholic Church. Those who supported Laud derisively called this rebellious faction "Puritans," implying that nothing but puritanical simplicity would satisfy them. Since the King had appointed Laud, these "Puritans" were considered enemies of the king. (Charles had already ruffled feathers in 1625 when he married Henrietta Maria of France—a Catholic.) Although Puritans and Parliamentarians were not necessarily the same people, Bellini and Pepoli make no distinction between the two rebel groups.

In many ways, the historical details of the war are superficial to Bellini and Pepoli's opera. The work is, at its heart, a story of star-crossed lovers, and is neither a political manifesto nor a historical document. Bellini himself had little interest in politics. The same, however, could not be said of his librettist, Carlo Pepoli, who had been arrested for his revolutionary activities in Italy in 1831. In the context of the revolutions rocking Europe in the first half of the nineteenth century, all of which advocated greater "liberty" for the common people, some lines in the libretto of *I Puritani* were viewed as dangerously inflammatory. When the opera was first performed in Italy, it was subjected to rigorous censorship. The word "liberty" became "loyalty," "love of country" became "love of glory," and the rebels' line "I'll gladly face death with a cry for freedom (*libertà*)!" was struck entirely from the score.



A "Roundhead" by the artist John Pettie

The Guided Listening Activities are designed to introduce students to a selection of memorable moments from the opera. They include information on what is happening dramatically, a description of the musical style, and a roadmap of musical features to listen for. Guided Listening Activities can be used by students and teachers of varying levels of musical experience.

IN PREPARATION

For this activity, teachers will need access to a recording of *Il Puritani* and the libretto.

"VIEN, DILETTO, È IN CIEL LA LUNA" (CD 3, TRACK 3)

Tortured by the belief that Arturo has betrayed her, Elvira has gone mad. She wanders the fortress, mistaking Riccardo for her beloved Arturo and mistaking her uncle Giorgio for her father. Many operas from this period are famous for their so-called "mad scenes," and Elvira's is one of the best. In this scene, listen and watch carefully: How does Bellini depict Elvira's madness musically? How does the singer portray Elvira's madness onstage?

What to listen for:

- How musical contrasts differentiate Elvira from those around her (the "sane" people)
- The "ornamentation" of the melody: each time Elvira repeats the basic melody of this aria, it gets more complicated and virtuosic

00:00	Since Elvira first entered the scene, about twelve minutes before, she has been extremely sad. Now, her demeanor changes entirely; this is reflected by the light and happy music.
00:18	Elvira, in her madness, believes that her beloved Arturo is with her. "Come, beloved, the moon is shining!" she sings. The moon has long been associated with madness, especially in women; in fact, the Latin and Italian word for moon, "luna," is the root of the English word "lunatic."
00:48	The music changes slightly, becoming more pleading in a shift to the minor mode.
01:03	The original melody returns, then gets fancier and fancier.
01:24	The falling series of notes Elvira sings is called a "chromatic scale." (If you sit at a piano and play all of the white and black keys, this is a chromatic scale.) Chromatic scales are unusual in songs because they are extremely difficult to sing, and because they do not fit in the context of either major or minor scales. Why would Bellini choose a chromatic scale to illustrate Elvira's madness?
01:32	Giorgio, Riccardo, and the assembled onlookers talk about Elvira like she is not there, and she takes no notice of them. The ensemble of voices offers a strong contrast to Elvira's solo, and makes it seem like she is living in an entirely disconnected world.
02:31	Elvira once again sings the melody from the beginning of the scene. Typically at this point, the singer will decorate the repeated melody with extremely fancy ornaments. Embellishing a repeated section has been a tradition in opera for centuries, but here the embellishment would be used in the service of the scene's drama, making Elvira, in her madness, seem wilder than ever

"SUONI LA TROMBA" (CD 3, TRACK 7)

Elvira's uncle Giorgio and Riccardo have set aside their differences and decided to allow Arturo to return to the fortress for Elvira's sake. Trumpets herald an approaching battle, and the two men take up their swords together, singing a rousing call to arms. This song, with its talk of liberty and freedom, is the piece that so alarmed the censors when *I Puritani* was first performed in Italy.

What to listen for:

- The use of trumpets and drums, instruments associated with war
- The driving rhythm, which creates energy and excitement in the scene
- The dramatic arc of the scene, which illustrates the characters' ever-expanding enthusiasm for their cause and creates an exciting finale for the act

00:00	A trumpet melody announces the beginning of the duet; appropriately, this is the same melody that will be sung to the words "the trumpet sounds."
00:17	Giorgio begins the duet, singing the melody the trumpet just played.
00:46	"All'arma!" sing the two men together: "To arms!"
00:57	Arturo repeats the melody just sung by Giorgio.
01:40	The music suddenly changes: clanging percussion can be heard in the orchestra and the two characters take turns singing as the excitement builds.
02:03	The music rises to a high point and pauses, and then the original melody begins again: this time, the two men sing the whole phrase together. Bellini himself observed that the audience at the work's premiere was thrilled by the sound produced when the two low voices sang in unison. What do you think of it?

"CREDEASI, MISERA! DA ME TRADITA" (CD 3, TRACK 17)

Arturo and Elvira have just been reunited when the Puritan soldiers rush in to arrest him. The shock is too much for Elvira and she collapses in grief, once again experiencing fits of madness. As the soldiers and citizens of the fortress look on, Arturo expresses his sorrow at the misery he has caused her. Italian opera of this kind is called bel canto, which literally means "beautiful song," and it is arias such as this one that give the genre its name.

What to listen for:

- The long, lyrical melodies
- The simple accompaniment provided by the orchestra and the other singers onstage
- The different ways that Arturo and Elvira interact musically in their duet

00:00	Listen to the extraordinarily beautiful melody written by Bellini. Although it may not seem as impressive as Elvira's sizzling coloratura, it is every bit as difficult because the tenor must sing very long phrases in a single breath.
01:06	"What sorrowful voice do I hear?" Elvira asks: she has lapsed, once again, into madness. She sings the same melody that Arturo just sang. Although Arturo and the assembled townspeople accompany her, she sings as though she cannot hear them.
01:39	Listen to the extraordinary counterpoint here: "counterpoint" means multiple melodies all occurring at the same time. Writing complicated counterpoint like this has long been considered one mark of a great composer.
02:10	Winding melodies in the strings introduce a new section.
02:25	Arturo and Elvira talk to each other, singing short little pieces of melody. The townspeople demand vengeance against the traitor, and their soft, steady song sounds like the footsteps of the soldiers marching to take Arturo away.
03:15	In a brief solo, Arturo accuses the gathered townspeople of cruelty. Without orchestral accompaniment, all the focus is on his voice and his emotion.
03:28	The first melody returns.
04:37	Here the tenor must sing a high D-flat, one of the highest notes tenors ever sing.
05:00	Insider hint: in this phrase, tenors sometimes jump all the way up to a high F! It is almost impossible, and not many tenors do it (in this recording, for instance, the tenor chooses to land on a lower, more stable note instead). When you go to the dress rehearsal, listen to what the tenor sings: does risk it?

IN PREPARATION

For this activity, students will need the *My Highs & Lows* reproducible handout found in the back of this guide.

COMMON CORE STANDARDS AND / PURITANI

CCSS.ELA-Literacy.SL.9-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-12.1d
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

ENCOURAGING STUDENT RESPONSE IN ATTENDING THE FINAL DRESS REHEARSAL

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

The Student Critique activity incorporates a reproducible sheet. Students should bring this activity sheet to the final dress rehearsal and fill it out during intermission and/or after the final curtain. The activity directs attention to details of the production that might otherwise go unnoticed.

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

The *My Highs & Lows* handout can be found at the back of this guide.

FOLLOW-UP DISCUSSION

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

The Metropolitan Opera's production of *I Puritani* features not only terrific singers and musicians, but also an extraordinary visual experience. The intricately detailed costumes and sets bring seventeenth-century England to life in front of our eyes. Now that your students have seen the opera live, ask them about how the many different elements of the show-script, music, costumes, wigs, makeup, and the stage sets-work together to bring the story and its characters to life. Some questions you might want them to consider are the following:

- Bellini's music features some of the most impressive and difficult music ever composed for singers. Did you like the singing? Who was your favorite singer? Why? What do you think would be some specific challenges in singing music like this?
- Elvira's mad scene, one of many such mad scenes in Italian opera of this time, takes up most of Act II of the opera. How does this affect the drama of the opera? Did you like the mad scene? If you were to write a story like this, how would you express Elvira's emotions, and why?
- Bellini's opera focuses mostly on Elvira and how she feels. How do you think Arturo feels about the events of the opera?
- At the end of *I Puritani*, the warring factions overcome their differences and Elvira and Arturo can live happily ever after. But for much of the opera it seems that political and religious rivalries will prevent Elvira and Arturo from being together. Do you think there is a message about tolerance embedded in this opera? *I Puritani* takes place in England in the 1600s, but its music is composed in a flashy style called *bel canto* (Italian for "beautiful singing") that was all the rage in Italy in the 1800s. You may wish to ask your students if they can think of any shows today that use popular forms of music to tell a story about historical figures. If they were to recreate a historical event through music or other artistic means, which event would they choose? How would they present it? And why?

Finally, remember that opera is a multi-media art form: any and all aspects of the performance your students have just seen-including the act of seeing it live-are important factors contributing to the overall experience. Ask them for any final thoughts and impressions. What did they find most memorable?

FURTHER RESOURCES

IN PRINT

Forman, Denis. *A Night at the Opera: An Irreverent Guide to The Plots, The Singers, The Composers, the Recordings*. New York: Random House, 1994.

A delightfully humorous guide to dozens of the most famous operas, including a glossary and recommended recordings. Available at <https://www.metoperashop.org>.

Little, Patrick. *The English Civil Wars: A Beginner's Guide*. London: Oneworld Publications, 2014.

An accessible history of the English civil wars, including images and excerpts from important historical documents.

Rosselli, John. *The Life of Bellini*. New York: Cambridge University Press, 1996.

A detailed biography of Bellini, focusing on his life, his career, and his music.

ONLINE

Ashley, Tim. "Out of their minds." *The Guardian* (July 4, 2002),
<https://www.theguardian.com/lifeandstyle/2002/jul/05/shopping.artsfeatures>.

A good introduction to the genre of "mad scenes" in nineteenth-century opera, of which Elvira's "Vien, diletto" is a prime example.

The Metropolitan Opera. "Lucia di Lammermoor: Mad Scene (Natalie Dessay),
<https://www.youtube.com/watch?v=92jiitUEahg>.

If your students are intrigued by Elvira's mad scene, they may enjoy watching one of the most famous mad scenes in all of opera: "Spargi d'amaro pianto," from Gaetano Donizetti's Lucia di Lammermoor. The above link is from a recent performance at the Metropolitan Opera; a synopsis of the opera's plot can be found here: <http://www.metopera.org//discover/synposes-archive/lucia-di-lammermoor>

act/scene

Acts and scenes are ways of categorizing sections of operas. An act is a large-scale division of an opera, and each opera will typically include from two to five acts. Acts can be subdivided into scenes, which are often differentiated by a change in setting or characters.

adagio

Literally “at ease,” adagio is a tempo marking that indicates a slow speed. An adagio tempo marking indicates that the performer should play in a slow and leisurely style.

allegro

Italian for “cheerful” or “joyful,” Allegro is the most common tempo marking in Western music, indicating a moderately fast to quick speed.

aria

A song for solo voice accompanied by orchestra. In opera, arias mostly appear during a pause in dramatic action when a character is reflecting musically on his or her emotions. Most arias are lyrical, with a tune that can be hummed, and many arias include musical repetition. For example, the earliest arias in opera consist of music sung with different stanzas of text (strophic arias). Another type of aria, da capo arias, became common by the eighteenth century and feature the return of the opening music and text after a contrasting middle section. Nineteenth-century Italian arias often feature a two-part form that showcases an intensification of emotion from the first section (the cantabile) to the second section (the cabaletta).

articulation

The smoothness or hardness with which a note is begun and ended. Articulation is a way of indicating the degree to which each note connects to the next, and can be seen while watching the bow of a stringed instrument player. A note can be attacked sharply and made short, or it can flow smoothly into the next note.

baritone

Literally “deep sounding,” a baritone is what a typical male voice sounds like—the term refers to a male singer with a low but not extremely low vocal range. A baritone will sing notes that are higher than those sung by a bass and lower than those sung by a tenor. Uncommon until the nineteenth century, baritone roles have grown in popularity in opera since the works of Verdi, who often reserved the voice type for villains.

baroque

A period of music history lasting from approximately 1600 to 1750. The beginning of the Baroque period coincides with the invention of opera as a genre, and its end coincides with the death of the composer Johann Sebastian Bach. The Baroque period saw the rise of modern tonality, an expansion of performing forces, and increased ornamentation. The term “baroque” means bizarre or exaggerated, and was used by critics in the Eighteenth century critics who preferred a simpler and less-ornamented style.

bass

The lowest sounding line in music. Bass also refers to the lowest singing range for the male voice. Opera composers often choose a bass voice to sing one of two opposite types of roles: comic characters or dramatic and serious characters. For example, Mozart and Rossini wrote comic parts for bass voice, using musical repetition and low register for comic effect. Wagner and Mozart wrote serious parts for bass voice, focusing on the gravity that a low register can contribute to the overall musical texture.

bel canto

Referring to the Italian vocal style of the late eighteenth and nineteenth centuries, bel canto singing emphasizes lyricism and ornamentation in order to showcase the beauty of the singer's voice. Its focus on lyrical embellishment directly contrasts with a contemporary Germanic focus on a weighty, dramatic style. Bel canto singing is most closely associated with the music of Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti.

cadenza

An ornamented musical elaboration played in a free style by a soloist to display his or her virtuosity. Cadenzas are typically improvised—that is, created by a performer on the spot—though they can also be written out in advance. They most frequently occur near the end of a piece, at a point of harmonic tension when the piece is about to conclude.

chorus

A section of an opera in which a large group of singers performs together, typically with orchestral accompaniment. Most choruses include at least four different vocal lines, in registers from low to high, with multiple singers per part. The singers are typically from a particular group of people who play a certain role on stage—soldiers, peasants, prisoners, and so on. Choruses may offer a moral or commentary on the plot, or participate in the dramatic action.

Classical

A period of music history lasting from approximately 1750 to 1830, bordered by the earlier Baroque period and the later Romantic period. Contrasting with the ornamentation common to the preceding Baroque period, Classical music is characterized by simple and elegant melodies, regular harmonic accompaniment, and contrasts between melodic themes. The composers most closely associated with the Classical period include Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

coloratura

A rapid and elaborate ornamentation by a solo singer, particularly common in operas of the eighteenth and nineteenth centuries. Requiring vocal agility and a wide and high range, coloratura showcases the virtuosity of a singer by featuring repeating melodic figures, rapid scales, trills, and other embellishments.

conductor

The person who directs the orchestra, setting the tempo, giving interpretive directions to the musicians, and generally holding all the musical elements of a performance together. In orchestra performance, the conductor typically stands on a podium in front of the players and uses a baton to communicate the meter and tempo, and his or her non-baton hand to indicate dynamics, phrasing, and articulation to the musicians. The gestures of a conductor can be likened to a non-verbal language that the musicians understand.

contralto

A deep female voice, with a vocal range that extends lower than that of a mezzo-soprano. Contraltos are known for having a very wide range and for the power and depth of sound with which they can sing. As is the case for roles for basses, many of the earliest roles in opera for contraltos are comic roles, though nineteenth-century composers also wrote dramatic roles for female singers with a lower range.

crescendo

A gradual raising of volume in music achieved by increasing the dynamic level. When music crescendos, the performers begin at a softer dynamic level and become incrementally louder. One of the most famous types of crescendos in opera, the Rossini crescendo, includes an increase in volume together with repeating melodic and rhythmic phrases, higher instrumental registers, and the gradual addition of instruments in order to create a particularly dramatic effect.

diminuendo

A gradual lowering of volume in music achieved by decreasing the dynamic level. During a diminuendo, the performers begin at a louder dynamic level and become incrementally softer.

dynamics

A musical trait pertaining to loudness and softness. During the eighteenth century, composers began indicating their desired intensity of volume in music by writing words such as piano (soft) and forte (loud) into the musical score. Dynamics encompass a spectrum from pianissimo (very soft) to piano (soft) to mezzo piano (moderately soft), all the way up to fortissimo (very loud). Music can shift to another dynamic level either suddenly or gradually, through a crescendo or diminuendo.

ensemble

A musical piece for two or more soloists, accompanied by orchestra. Types of ensembles include duets (for two soloists), trios (for three soloists), and quartets (for four soloists). Sometimes singers will respond directly to one another during an ensemble. At other times, singers will each sing to themselves as if the other singers were not on stage. In ensembles, multiple characters may simultaneously express very different emotions from one another.

finale

The last portion of an act, a finale consists of several musical sections that accompany an escalating dramatic tension. Finales frequently consist of multiple ensembles with different numbers of characters. When it occurs at the end of an early act in the opera, a finale may create a messy situation—and the resolution of this situation will only happen in subsequent acts. One type of finale common in comic operas, a chain finale, features characters entering or exiting from the stage to create unexpected combinations of characters, in turn increasing the opera's dramatic tension.

forte

Meaning "loud" or "strong" in Italian, forte is a dynamic level in music that indicates a loud volume. Adding the suffix "-issimo" to a word serves as an intensifier—since forte means "loud," fortissimo means "very loud."

harmony

The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Throughout much of Western music, systems of rules govern these progressions to help create our sense of musical tension, expectation, and conclusion. Tonal harmony is based on progressions of chords in relationship to a tonic (or home) key. In the 19th century, as composers sought novel sounds to reflect the originality of their invention, they began to employ chords and progressions of greater dissonance and greater distance from the home key. As such dissonances moved beyond mere sound effects into the musical structure itself, the traditional theory of tonal harmony began to become insufficient as a way to understand and describe musical structure.

intermission

A break between acts of an opera. At the beginning of an intermission, the curtain will fall (that is, close) on stage, and the lights in the auditorium, called the house lights, will become brighter. Intermissions provide audiences with a chance to walk around, talk with one another, and reflect on what they have seen and what could happen next. The break in the performance may also correspond with a change of time or scene in the story of the opera—the next act may take place hours or months later, or be set in a different location. Usually lights will dim and a bell may sound to indicate that the intermission is drawing to a close and the opera is about to resume.

legato

A type of articulation in which a melody is played with smooth connection between the notes. A legato passage does not include any pauses between notes or any accents at the beginnings of notes, as the notes blend into one another without a break. In contrast, a passage that is played staccato features notes played in a separated manner.

Leitmotif

From the German for “leading motive,” a leitmotif is a recurring musical idea, or motive, that represents a particular person, object, idea, emotion, or place. This musical idea is usually a few seconds in length and can occur in the music’s melody, harmony, rhythm, or a combination of the three. Leitmotifs are most closely associated with the operas of Richard Wagner, where they are used repeatedly throughout the opera to provide unity; they also less frequently appear in operas of other composers, including Giuseppe Verdi and Richard Strauss.

libretto

The text of an opera, including all the words that are said or sung by performers. Until the early eighteenth century, a composer would frequently set music to a pre-existing libretto, and any given libretto could thus be set to music multiple times by different composers. During the eighteenth and nineteenth centuries, collaboration between the author of the libretto, known as the librettist, and the composer became more frequent. Some opera composers, most notably Richard Wagner, are known for writing their own text.

maestro

A title of respect used to address a conductor. The term is often applied to conductors with several decades of experience. However, performers often use this honorific when addressing the conductor.

melody

A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing. During arias, the singer will usually sing the main melody, though other instruments may play parts of the melody. Sometimes, such as during ensembles, multiple melodies can occur simultaneously.

mezzo-soprano

A female voice with a range between that of a contralto and soprano. A mezzo-soprano's voice is slightly deeper than that of a soprano, so mezzo-sopranos are often cast in supporting roles as older women, including nurses, confidantes, or maids.

opera buffa

A term applied to Italian comic operas from the mid-eighteenth through mid-nineteenth centuries. The plot of an opera buffa often features scenes and characters from everyday life and addresses a light or sentimental subject, concluding with a happy ending.

opera seria

An eighteenth- or nineteenth-century Italian opera employing a noble and serious style. The plot of an opera seria often upholds morality by presenting conflicting emotions such as love versus duty, or by modeling enlightened rulers.

operetta

Featuring spoken dialogue, songs, and dances, an operetta is a short theatrical piece. Shorter in duration than operas, operettas typically feature a light subject matter, incorporate melodies composed in a popular style, and feature spoken dialogue. Most popular from the mid-nineteenth century to the early twentieth century, the genre is the precursor of the American musical.

ornamentation

An embellishment to the melody, rhythm, or harmony of music, intended to make a melody more expressive or ornate. Ornamentation can be either indicated through symbols written into the music or improvised by the performer.

overture

An instrumental piece that occurs before the first act as an introduction to an opera. After the conductor enters the orchestra pit and takes a bow, the music for the overture begins. Most overtures are a few minutes in duration, and set the mood for the opera—even featuring musical themes that will occur later in the opera.

piano

Abbreviated *p* in a musical score, piano indicates a soft dynamic level. Musicians may achieve a piano sound by using less bow, less air, or less force. In opera, soft music will often correspond with emotions of sadness or moments in the plot when a character is reflecting on a course of action or emotional state. Pianissimo is “very soft,” and can be so quiet that an audience may need to listen carefully in order to discern its melody and harmony.

pitch

The quality of a musical sound corresponding to its perceived highness or lowness. Scientifically, pitch can be measured as the number of vibrations (or repetitions) of a sound wave per second, which is called its frequency. A sound with a low frequency, like a bass drum, will sound low and have a low pitch, while a sound with a high frequency, like a siren, will sound high.

prima donna

Meaning “first lady” in Italian, the prima donna is the leading female role in an opera. The term may apply to the role or to the singer herself, who usually sings in the soprano register and is the star of the show. Since the nineteenth century, the term has also been applied to a singer of any gender with a self-centered and demanding personality.

recitative

A type of vocal writing between speech and song 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. Recitative may be accompanied either by keyboard or by the whole orchestra.

rhythm

Rhythm refers to the way music unfolds over time; it is a series of durations in a range from long to short. Along with pitch, it is a basic and indispensable parameter of music. Rhythm is perceived in relation to an underlying beat and within the context of a meter. Western musical notation indicates to the performer the exact duration of each note or rest.

Romantic

A period of music history lasting from approximately 1830 to 1900. Beginning in literature and later adopted by composers, romanticism reflected a newfound focus on individuality, nature, and emotional extremes. Music from the Romantic period often explores music’s redemptive power, focusing on the sublimity of nature, love, and the mysterious. Composers began to experiment with shortening and lengthening the standard forms and durations of musical works, and also added more expressive harmonies to convey the originality of their musical vision.

score

The complete musical notation for a piece, the score includes notated lines for all of the different instrumental and vocal parts that unite to constitute a musical composition. In an opera orchestra, the conductor follows the score during rehearsals and performances, while each performer follows his or her individual part.

Singspiel

Literally “sung play,” a Singspiel is an opera with spoken dialogue. Singspiels are typically in German and are from the Classical or early Romantic eras. The plot of a Singspiel is usually comic in nature, and its music may include songs, choruses, and instrumental numbers that are separated by spoken dialogue.

solo

A piece, musical passage, or line for a lone singer or other performer, with or without instrumental accompaniment. The most common type of solo in opera is the aria, which is composed for a single voice with orchestral accompaniment.

soprano

The highest singing range for the female voice. Roles composed for soprano singers are typically among the leading roles in the opera and require soprano singers to show off their virtuosic flexibility and range.

tempo

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

tenor

The highest natural male vocal range. By the nineteenth century, the tenor had become the most common vocal range for male leading roles in operas. Tenor roles often feature high-pitched notes for male voice in order to showcase the singer’s range and power. A related voice type is the countertenor, with a range above that of a tenor and similar to that of a contralto.

theme/motive

Themes are the melodic ideas that are musical building blocks for a piece. A theme is often recognizable as a distinct tune and may reappear in its original form or in altered form throughout the piece. A motif (or motive) is a brief musical idea that recurs throughout a musical work. Motives can be based on a melodic, rhythmic, or harmonic component, and their repetition makes them recognizable to the listener. In opera, musical motives are often symbolically associated with specific characters or dramatic ideas.

timbre

Pronounced TAM-bruh, a French word that means “sound color.” It refers to the complex combination of characteristics that give each instrument or voice its unique sound. Just as we can recognize each other by the differences in our speaking voices, operatic singing voices are distinguishable by their unique timbres. Listeners can also identify orchestral instruments by their timbre without being able to see them. The creative combination of different instrumental timbres is one of the artistic aspects of orchestration.

trill

A rapid alternation between two pitches that are adjacent to one another. Trills are a type of ornamentation, serving to embellish the melodic line, and appear regularly within coloratura passages. Trills also may appear near the end of a piece in order to prolong the musical tension before the music concludes.

verismo

A movement in Italian theater and opera in the late 19th century that embraced realism and explored areas of society previously ignored on the stage: the poor, the lower-class, and the criminal. Its characters are driven by passion to defy reason, morality, and the law. In order to reflect these emotional extremes, composers of verismo opera developed a musical style that communicates raw and unfiltered passions. Musically, verismo operas react against the forced ornamentation of the *bel canto* style and instead emphasize a more natural setting of the text to music. Before its exploration on the operatic stage, the verismo aesthetic first developed within the realm of literature.

February 7, 2017

Conducted by Maurizio Benini

Reviewed by _____

THE STARS:	STAR POWER	MY COMMENTS
Diana Damrau as Elvira	*****	
Javier Camarena as Arturo	*****	
Alexey Markov as Riccardo	*****	
Luca Pisaroni as Giorgio	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
The soldiers and townspeople gather at dawn			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Riccardo laments his loss of Elvira			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira reveals to her uncle what is in her heart			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Giorgio tells Elvira that she will be allowed to marry Arturo			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Arturo and Elvira celebrate their engagement			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The prisoner reveals her identity, and Arturo offers to help her escape			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira shows off her veil			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
Arturo and Queen Enrichetta plan her escape			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Riccardo challenges Arturo to a duel			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira laments the loss of Arturo and is driven mad by grief			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The townspeople sing of Elvira's sorrow			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira's uncle Giorgio tells how Elvira's continued longing for Arturo has driven her mad			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Riccardo announces Arturo's death sentence			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira's mad scene			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Giorgio threatens Riccardo with the wrath of Elvira's ghost			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Giorgio and Riccardo look forward to battling for their cause			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Arturo returns to the fortress			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Elvira and Arturo sing a duet in the garden			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Soldiers arrive to arrest Arturo			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Arturo expresses his sorrow at the grief he caused Elvira			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Arturo is granted amnesty and all rejoice			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5