

ARTISTIC DIRECTOR
Timothy Vernon

PACIFIC
Opera
VICTORIA

Patrick Corrigan
EXECUTIVE DIRECTOR

Cinderella

or Goodness Triumphant
(La Cenerentola, ossia La bontà in trionfo)



Music by Gioachino Rossini
Libretto by Jacopo Ferretti

First Performance January 25, 1817, Teatro Valle, Rome

Study Guide for Pacific Opera Victoria's Production
September / October 2010


ROYAL OAK BURIAL PARK
WHERE MEMORIES LIVE FOREVER

PRODUCTION PATRON: DR. LYDIA WINGATE, IN MEMORY OF DR. MARTIN WINGATE

YOUNG ARTIST PROGRAM PATRON: DR. ERIKA KURTH, BA, MA, D.Litt.

EDUCATION PROGRAMS: MOSS ROCK PARK FOUNDATION


RACING BREED PERFORMANCE SINCE 1953



SEASON UNDERWRITERS



EDUCATION UNDERWRITER



CLUB OPERA SPONSOR



OPERA IN SCHOOLS SPONSOR

Welcome to Pacific Opera Victoria!

This Study Guide and the attached Activity Guide have been created primarily to assist teachers in preparing students for their visit to the opera. It is our hope that teachers will be able to add this to the existing curriculum in order to expand students' understanding of opera, literature, history, and the fine arts.

Materials in the Study Guide may be copied and distributed to students. Some students may wish to go over the information at home if there is not enough time to discuss in class. The opera experience can be made more meaningful and enjoyable when students have the opportunity to learn about the opera before they attend the performance.

Please visit <http://www.pov.bc.ca> to download this study guide or to find more information about *Cinderella*, including musical selections from POV's Best of YouTube and artist biographies. POV Study Guides for other operas are also available for download.

Teachers: Your comments and suggestions would be greatly appreciated. Please take a few minutes to fill out the questionnaire at the end of this study guide.

Please Note: The Dress Rehearsal is the last opportunity the singers will have on stage to work with the orchestra before Opening Night. Since vocal demands are so great on opera singers, some singers choose not to sing in full voice during the Dress Rehearsal in order to preserve their voice for opening night.

Contents

Welcome to Pacific Opera Victoria! _____	1
Cast List _____	2
Introduction to <i>Cinderella</i> _____	3
Synopsis _____	4
The Music _____	6
POV's Production _____	8
Links _____	9
Activity Guide _____	Appendix
Teacher's Comments _____	Appendix

CINDERELLA

or Goodness Triumphant
La Cenerentola, ossia La bontà in trionfo

Music by Gioachino Rossini
Libretto by Jacopo Ferretti
First Performance January 25, 1817, Teatro Valle, Rome.

Dress Rehearsal, Tuesday, September 28, 2010, 7:30 pm
Performances: September 30, October 5, 7, 9, 2010, 8 pm; October 2, 3 pm
The Royal Theatre, Victoria, BC

Sung in Italian, with English Surtitles
The performance is approximately 2 hours 45 minutes, with one intermission.

Cast and Creative Team

Cast in order of vocal appearance

Clorinda, Don Magnifico's older daughter	Marianne Lambert
Tisbe, Don Magnifico's younger daughter	Marion Newman
Angelina (Cenerentola), Don Magnifico's stepdaughter	Julie Boulianne
Alidoro, a philosopher and tutor to Prince Ramiro	Chad Louwerse
Don Magnifico, Baron of Montefiascone	Terry Hodges
Don Ramiro, Prince of Salerno	Brian Stucki
Dandini, the Prince's valet	Tyler Duncan
Chorus of courtiers	
Conductor	Guiseppe Pietraroia
Director	Tom Diamond
Set and Costume Designer	Judith Bowden
Lighting Designer	Bonnie Beecher
Resident Stage Manager	Sandy Halliday
Assistant Stage Managers	Steve Barker, Nicole Olszewski
Principal Coach	Robert Holliston
Assistant Accompanist	Kim Cousineau

With the Victoria Symphony and members of the POV Chorus

PRODUCTION SPONSORS



Introduction

A classic Rossini comedy with a heart, *Cinderella* is an irrepressible take on the traditional fairy tale we all know and love. Rossini conjures up a handsome prince, a beastly stepfather, bickering stepsisters, a beautiful heroine – and sheer magic in the music. True love, goodness, and forgiveness win out with an unabashedly happy ending – even for the wicked stepsisters!

Cinderella brims with Rossini's most brilliant coloratura writing and exuberant ensemble pieces. With its effervescent music and irresistible tunes, this zany romp is as much fun as opera can possibly be.

Background of the Opera

The story of the kind-hearted girl who is persecuted by her step-family, but in the end finds love and happiness, pops up in hundreds of versions. *Cinderella* is in fact one of the most ancient of stories; hundreds of versions have been told around the world and across the centuries. The Chinese, the ancient Greeks, North American First Nations and many other cultures have variants of this popular story.

The versions most familiar to modern readers are the 1697 tale *Cendrillon* by French author Charles Perrault and *Aschenputtel*, which was first published by German scholars Jacob and Wilhelm Grimm in 1812.

Perrault's version introduces the fairy godmother, the familiar pumpkin coach, the midnight deadline, and the glass slippers. In the more bloodthirsty version by the Brothers Grimm, birds grant all of Cinderella's wishes; the stepsisters cut off bits of their feet to fit the glass slippers and meet a Hitchcockian end as the birds peck out their eyes.

Gioachino Rossini's operatic retelling of the story is based mostly on Perrault's version – with shameless borrowings from an 1814 opera, *Agatina, o la virtù premiata* (*Agatina, or Virtue Rewarded*), by composer Stefano Pavesi and librettist Francesco Fiorini. *Agatina* in turn was lifted from the popular 1810 opera *Cendrillon* by Maltese composer Nicolas Isouard and librettist Charles-Guillaume Étienne. It was Isouard's opera that replaced the fairy godmother with the philosopher Alidoro, who manipulates events in the background. Instead of a wicked stepmother Isouard (and later Rossini) bring us the ambitious stepfather Don Magnifico.

Rossini's opera was written when he was still only 24 – and already immensely popular as the composer of 19 other operas including *The Barber of Seville*.

We have the Vatican censors to thank for the existence of *La Cenerentola*. After the 1816 premiere of *The Barber of Seville*, Rossini was offered a contract for an opera to be staged in Rome the following December. When he arrived just before Christmas to prepare the

new opera, he found that the Vatican censor had vetoed the libretto – and he now needed to come up with something else in a big hurry.

Rossini and the theatre manager called in librettist Jacopo Ferretti to salvage the situation. The three met for a late-night brainstorming session:

“We holed ourselves up in the house ...I proposed some twenty or thirty subjects. But one was too serious for the carnival season, another too complicated, another required an expensive staging or did not suit the singers. Tired of suggesting, and half dead on my feet from fatigue, I yawned: *Cinderella*. Rossini, in order to concentrate, was lying on his bed. He abruptly stood up ... and said: *Would you have the heart to write Cinderella for me?* I replied *And you to set it to music?*, and he: *When would the draft be ready?*; and I: *Despite my exhaustion, tomorrow morning!*; and Rossini: *Good night!*: he wrapped himself in the sheets and fell asleep”

Ferretti raced home, fortified himself with mocha coffee, pulled an all-nighter, and delivered the outline to Rossini in the morning.

They managed to complete the new opera in 24 days. The process was helped by the pre-existing libretti for the *Cinderella* story and by the fact that Rossini recycled a few bits from his earlier works and contracted out a couple of the arias to another composer, Luca Angolini.

Rossini added a few twists of his own to the story. A pragmatic man of the theatre, he dispensed with the overtly magical special effects, such as Perrault's transformation of a pumpkin and mice into a coach and horses. And instead of glass slippers, *Cinderella* and the Prince find each other through a pair of bracelets.

When the opera premiered in Rome at Teatro Valle on January 25, 1817, there were some objections to the bracelets, and a rumour went round that the glass slippers had been eliminated because the diva had ugly feet.

The diva in question, Geltrude Righetti Giorgi, strenuously refuted this slander. In an open letter to the press she explained that while licentious Paris might allow such shenanigans, in Catholic Rome, modesty forbade the display of a naked foot on stage.

"You miserable people who soil paper to earn undeserved attention from your readers! On Roman stages, it is not permitted to display the same situations that are seen in France. It seemed that decency might be offended by displaying a slipper, and since it was a musical comedy it was easy to substitute a bracelet. But Sig. Parisian Journalist should not think that I say this to defend my feet: he

does not know me, and if he did he might say that I have more to gain by adopting the original slipper than by clinging to the bracelet."

The Perrault story continues to cast its long shadow over the opera. In at least one English translation of the libretto, the widely available Ricordi edition, translators Ruth and Thomas Martin actually insert a pumpkin coach into the stage directions and glass slippers into the text on the grounds they are "indispensably a part of the Cinderella story".

But Rossini's opera stands magnificently on its own as a madcap musical masterpiece that is one of the zaniest and most beguiling versions of this beloved story.

Synopsis

Act 1

As her stepsisters Clorinda and Tisbe preen and admire themselves (*No, no, no, no: non v'è / No, no, no, there is no one at all*), Angelina (Cenerentola / Cinderella) makes coffee and sings a wistful song about a prince who chooses his bride for love and goodness rather than frippery and shallow beauty (*Una volta c'era un re / Once upon a time there was a king*). Annoyed, the stepsisters tell her to shut up, but Cinderella disregards them and stubbornly keeps on singing.

Alidoro, the prince's tutor, appears, disguised as a beggar. The sisters shoo the beggar away, but Cinderella surreptitiously gives him bread and coffee.

Courtiers arrive to announce a visit from Prince Ramiro; he will escort the ladies to the ball and choose a wife (*O figlie amabile di Don Magnifico / O gracious daughters of Don Magnifico*).

This news launches the sisters into a tizzy. As they order Cinderella to fetch their shoes, bonnets, feathers, makeup, and diamonds, she complains that she'll be languishing at home while they're off at a party.

The sisters quarrel over who will tell their father the exciting news, and the ruckus awakens the crochety Don Magnifico, who grumbles that they interrupted a wonderful dream (*Miei rampolli feminine / My female offspring*), in which a donkey sprouted feathers and flew to the top of a steeple.

Magnifico is certain he is the donkey and that the dream presages great things: his daughters will become queens and have dozens of baby kings.

When Clorinda and Tisbe tell him Prince Ramiro has invited them to the ball, Magnifico is positive his dream is about to come true. He reminds the girls that one of them simply must marry the prince in order to salvage the family fortunes.

Prince Ramiro arrives, disguised as his own valet. He is curious to see the ladies of the house, for Alidoro has told him one of them is worthy to be his bride. When he encounters Cinderella, the two are immediately taken with one another (*Un soave non so che in quegli occhi scintillò / A gentleness I have never known sparkles in those eyes*).

Disguised as the prince, Ramiro's valet Dandini makes his grand entrance, playing the role with gusto. He flirts outrageously with Clorinda and Tisbe (*Come un'ape ne' giorni d'aprile / As a bee on an April day*). Each of the girls is convinced that he is mad about her.

As Don Magnifico and his daughters prepare to leave for the ball, Cinderella begs to come too (*Signor, una parola / Sir, one word*). Magnifico refuses brusquely, while assuring his visitors that she is just a particularly pesky servant.

Alidoro arrives with a census register, announces that three eligible ladies reside at Don Magnifico's house, and asks to see Magnifico's third daughter.

Magnifico declares she is dead. A pregnant silence is followed by chaos, as Cinderella insists she's alive, Magnifico threatens Cinderella, and the gentlemen try to make sense of everything (*Nel volto estatico / By the fascinated faces of one and the other*).

Finally all head off for the palace, leaving Cinderella alone with Alidoro. Alidoro comforts Cenerentola and tells her his carriage is arriving to carry her off to the ball.

At the palace, the bogus prince Dandini sends Magnifico off for a tour of the wine cellar, then turns his attentions to the sisters, who vie for his favours. When Magnifico, having sampled 30 barrels without ill effect, is appointed chief wine steward, his first order of business is to decree that no one is to mix water with wine.

When Ramiro asks Dandini what he thinks of the sisters (*Zitto, zitto, piano, piano / Hush, hush, softly, softly*), Dandini dismisses them as insolent, capricious, and vain. Although neither can make out what has possessed Alidoro to say that one of Magnifico's daughters would make a good wife, they continue the charade.

Dandini then tells the increasingly desperate Clorinda and Tisbe that since he cannot marry them both, the loser can have his servant Ramiro. The girls are appalled.

A veiled Cinderella's arrival at the ball creates a sensation. As everyone speculates on her identity, Ramiro and Cinderella gaze, enthralled, at one another.

Intermission

Act 2

Magnifico and his daughters admit that the unknown lady looks disturbingly like Cinderella. Though worried that word might get round that he has squandered Cinderella's inheritance, Magnifico is certain the prince will marry either Clorinda or Tisbe. He fantasizes about being the power behind the throne, taking bribes and wielding influence (*Sia qualunque delle figlie / Whichever one of my daughters*).

As Ramiro eavesdrops, Dandini courts Cinderella. When she gently refuses him, explaining that she loves his valet, Ramiro, still in disguise, joyfully comes out of hiding and declares his love.

But instead of swooning into Ramiro's arms, Cinderella gives him one of her bracelets and leaves, telling him to find out who she really is before deciding to marry her. He will recognize her by the matching bracelet that she will be wearing.

Ramiro, now assuming his true identity, vows to find her (*Si, ritrovarla io giuro / Yes, I swear to find her again*).

Pleased at how things are working out, Alidoro plans to have Ramiro's carriage break down outside Magnifico's house.

Magnifico presses Dandini to make a choice between Clorinda and Tisbe. As Magnifico listens, agog with excitement, Dandini strings him along, explaining that he's about to tell him an extraordinary, deep, dark secret (*Un segreto d'importanza / An important secret*).

Dandini then asks Magnifico "If I married one of your daughters, how should I treat her?" Magnifico catalogues the proper numbers of servants, horses, and dukes for the royal household – and stipulates ice cream at every meal.

Dandini then reveals the charade – that he cannot provide such luxuries since he is a mere valet. Magnifico leaves in a fury.

Cinderella has returned home, changed to her rags, and ensconced herself by the fire where she sings her song. Magnifico and the sisters return in a foul temper and observe Cinderella suspiciously as she gets supper ready. A thunderstorm breaks out.

The Prince's carriage overturns outside, and Dandini and Ramiro, no longer disguised, ask for shelter. Magnifico realizes Prince Ramiro is the erstwhile valet. Ramiro and Cinderella recognize one another (*Siete voi? / Is it you?*). Everyone tries to come to grips with this topsy turvy turn of events.

As the sisters and Magnifico berate Cinderella, Ramiro rushes to her defense. Cinderella asks the Prince to forgive her family, even as they accuse her of being a hypocrite.

Ramiro asks Cinderella to be his bride and leads her away. Alidoro reminds the sisters of their meanness when he came to their home as a beggar. He points out that they have a choice: end their days in misery or throw themselves on the mercy of the new princess.

At the palace, Cinderella and Ramiro celebrate their wedding as her family grudgingly looks on. Cinderella again dissuades the prince from punishing them: *I ascend the throne and wish to be greater than the throne, and my revenge shall be their forgiveness*.

She tells her family she wishes only to be acknowledged as daughter, sister, and friend. As everyone praises her, she rejoices that her long years of heartache are over (*Non più mesta accanto al fuoco / No longer shall I sit alone singing sadly by the fire*).

The Music of *Cinderella*

Rossini made writing opera seem so easy. He was just 24 when he wrote his greatest hit, *The Barber of Seville*, dashing it off within a couple of weeks. A year later, he created *La Cenerentola* (*Cinderella*) in the space of three weeks (although he did speed things up by recycling a few bits from his earlier works).

Rossini also makes listening to opera very easy – his music is wonderfully tuneful and infectious. But it is fiendishly difficult to sing, with acrobatic coloratura and rapid-fire patter that demand fearless singers with phenomenal vocal athleticism. As one critic put it, *La Cenerentola is opera of the Italian bel canto* (“beautiful singing”) ilk, meaning rich vocal tone, smooth phrasing, and beastly difficult coloratura demands. And said demands apply to all vocal types, from growly basses to stratospheric sopranos. Everybody gets their crack at florid vocal runs and bouncy ornamentation.

As a result, a performance of *Cinderella* is a little like riding a roller coaster – part of the thrill is knowing the wheels could come off at the next hairpin turn!

Here are a few musical highlights from *Cinderella*.

Dandini's Entrance (Act 1) *Come un'ape ne' giorni d'aprile*

Prince Ramiro must take a wife, and in fine fairy tale tradition, he will make his choice at a grand ball. Ramiro and his valet Dandini arrive at the home of Don Magnifico to inspect the ladies of the house. The two men have switched roles; Ramiro pretends to be a valet, while Dandini glories in playing the role of the prince.

As the bogus prince, Dandini flirts outrageously with the stepsisters Clorinda and Tisbe, each of whom vies to be the chosen one.

*As a bee on an April day flits lightly and playfully,
goes after the lily then jumps to the rose,
seeking a sweet flower for himself,
so I go round among the beautiful ladies
and look them over.*

<http://www.youtube.com/watch?v=qiz0J99CaBQ>

Claudio Desderi as Dandini.
Francisco Araiza as Ramiro.
Paolo Montarsolo as Don Magnifico.
Margherita Guglielmi as Clorinda.
Laura Zannini as Tisbe.
Claudio Abbado, Conductor.
Staged and directed by Jean-Pierre Ponnelle.
Teatro Alla Scala, 1981

Quintet from Act 1 *Signore, una parola ... Nel volto estatico*

As Don Magnifico and his two daughters prepare to leave for the ball, Angelina begs Don Magnifico to let her come too. He refuses, threatening her while assuring his visitors that she is just particularly pesky servant. Alidoro, the Prince's counsellor, arrives with a census register, announces that three eligible young ladies reside

at Don Magnifico's house, and asks to see Magnifico's third daughter.

Magnifico claims she is dead. There is a pregnant silence, followed by chaos, as Magnifico threatens Angelina and she begs for help from the gentlemen, who try to calm everyone down. Finally all except Angelina head off for the ball.

This zany ensemble is one of the great delights of the opera, with lyric outpourings followed by tongue-twisting patter.

*Signore, una parola
Sir, a word! Take me to the ball at the Prince's palace
for an hour, just one hour!*

*Nel volto estatico
By the fascinated faces of one and the other,
you can see the turmoil in their minds
which waver and doubt, uncertain what to think.*

<http://www.youtube.com/watch?v=iuOVHThm10Q>

Frederica Von Stade as Cenerentola.
Claudio Desderi as Dandini.
Francisco Araiza as Prince Ramiro.
Paolo Montarsolo as Don Magnifico.
Paul Plishka as Alidoro.
Claudio Abbado, Conductor.
Staged and directed by Jean-Pierre Ponnelle.
Teatro Alla Scala, 1981

Sextet from Act 2 *Siete voi...Questo è un nodo avviluppato*

Prince Ramiro and Dandini arrive at the Magnifico home to ask for shelter. Everyone is stunned to find that Ramiro is the prince, that he and Cinderella know one another, and that no one and nothing is quite as it once seemed.

This topsy turvy turn of events discombobulates everyone, and they try to make sense of it in this wonderful sextet.

*This is a snarled knot,
this is a tangled web,
whoever tries to unravel it,
tangles it all the more;
whoever would undo it, knots it tighter still;
and meanwhile, my poor brain whirls and whirls and
finally stalls.
I go groping about in the dark air
and start at last to rave.*

<http://www.youtube.com/watch?v=pF8A1CEC-d0>

Cenerentola: Elīna Garanča.
Don Ramiro: Lawrence Brownlee.
Dandini: Simone Alberghini.
Don Magnifico: Alessandro Corbelli.
Clorinda: Rachele Durkin.
Tisbe: Patricia Risley.
Maurizio Benini, Conductor
The Metropolitan Opera Orchestra and Chorus, 2009.

Angelina's Aria (Act 2) ***Nacqui all'affanno ... Non più mesta***

As Angelina and the prince celebrate their wedding, she asks her husband to forgive her stepfather and stepsisters.

She then goes on to sing that her life has been transformed.

*I was born to sorrow and to tears ...
No longer shall I sit alone singing sadly by the fire
Ah, my long years of heartache
were but a streak of lightning, a dream, a game.*

http://www.youtube.com/watch?v=bVZq_Iic8M0

Cenerentola, Elīna Garanča.
Maurizio Benini, Conductor
The Metropolitan Opera Orchestra and Chorus, 2009.

Rossini's Best Known Other Music

Some of Rossini's music has entered popular culture. Many people will recognize Rossini's music, even if they don't know who wrote it and don't even realize it is music from the world of opera!

Rossini's 1815 opera, *The Barber of Seville*, for example, has been used in a number of cartoons, including a famous Woody Woodpecker cartoon, which was released in 1944.

Here is Woody Woodpecker's famous manic rendition of "Largo al factotum".

<http://www.youtube.com/watch?v=6Jv3IL6imzU>

"Largo al factotum" also features on the Looney Tunes short *Notes to You* (1941) in which a pesky cat insists on singing while Porky Pig tries in vain to sleep. It ends with a very operatic death scene, followed by a ghost chorus of the cat's nine lives singing another famous bel canto number, the Sextet from Donizetti's *Lucia di Lammermoor*.

<http://www.youtube.com/watch?v=N53tIGy7wP0>

Rabbit of Seville, a 1949 Warner Bros. Looney Tunes cartoon, features Bugs Bunny and Elmer Fudd in another of their epic battles, this one spiced with Rossini's music from *The Barber of Seville* (with a brief segue in Mendelssohn's Wedding March).

<http://www.youtube.com/watch?v=55G7T8VdWEs>

Equally well known is the finale from the **Overture to Rossini's opera *Guillaume Tell***. The William Tell Overture was adopted as the theme song for the long-running radio and television show *The Lone Ranger*. *The Lone Ranger* originated as a radio series on WXYZ radio in Detroit in 1933 and ran for 2,956 episodes. It became a successful television series, running on ABC from 1949 to 1957.

<http://www.youtube.com/watch?v=bMTaGEK99Q4&feature=Playlist&p=B9B72196297B48A6>

POV's Production of *Cinderella*

When Gioachino Rossini and Jacopo Ferretti whipped up their operatic retelling of Cinderella, they gave us a madcap masterpiece that is one of the zaniest and most beguiling versions of this ancient tale.

Director Tom Diamond and designer Judith Bowden have set Pacific Opera Victoria's production in the fairy tale days of yore. Cinderella, her stepsisters, and the Prince will walk right out of a storybook fantasy in a captivating production that makes the most of Rossini's irrepressible humour and quicksilver music.



Above, left: Judith Bowden's design for Don Magnifico's house brings to life the beloved story of Cinderella.

Above, right: The enchanting set has all the delicate exuberance of a giant pop-up book. Here is Judith Bowden's charming design for the carriage. The set is being built in POV's Opera Shop by our team of production artists.

At right: Clorinda and her father Don Magnifico are decked out in their fanciest outfits for the ball.

More of Judith Bowden's costume design sketches can be found in the Classroom Activity guide.



Links for Further Reading

Cinderella

http://books.google.ca/books?id=EAsQAAAAAYAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Libretto of the Opera.

In Italian, with English translation. As presented at Palm's New York Opera House, December 1844.

<http://www.dlib.indiana.edu/variations/scores/baf6137/large/index.html>

Piano-Vocal Score of the Opera

<http://www.metoperafamily.org/metopera/about/education/educatorguides/content.aspx?id=6348>

La Cenerentola Educator Guide

Introduction to the opera, discussion, sound excerpts, and classroom activities from the Metropolitan Opera

<http://www.operaamerica.org/content/education/learningCenter/details.aspx?id=59&id2=86>

La Cenerentola: Opera America

Opera America's Learning Center and Minnesota Opera explore aspects of La Cenerentola, including a synopsis and articles on the composer and Italian opera of his day.

<http://en.wikipedia.org/wiki/Cinderella>

Cinderella: Wikipedia's overview of the many versions of the Cinderella story

<http://www.surlalunefairytales.com/cinderella/index.html>

The Annotated Cinderella at SurLaLune Fairy Tales

An annotated version of the Perrault story, plus a history of the Cinderella story and links to many versions and discussions of the story. The entire SurLaLune web site is a superb resource. When you've finished reading about Cinderella, wander through the site to discover hundreds more stories.

Collections of Tales that include Versions of Cinderella

<http://books.google.ca/books?id=ol1exPT23ZAC&pg=PA83>

The Cinderella Cat (La gatta cenerentola)

One of the earliest European versions of the Cinderella story, *The Cinderella Cat*, like the later interpretation by the brothers Grimm, has some rather gruesome elements. This Cinderella starts out by murdering her first stepmother – only to be mistreated by her second stepmother, who has not two but six daughters of her own.

The Cinderella Cat is part of a collection of 50 stories told by the Italian poet, courtier, and fairy tale collector, Giambattista Basile, in a collection called *The Tale of Tales, or Entertainment for Little Ones (Lo cunto de li cunti ovvero lo trattenimento de peccerille)*, which was published posthumously in 1634-1636. It is definitely **not** a book for little ones!

Basile's collection of stories is also known as *The Pentamerone*. The 50 stories are told over the course of five days – an echo of Boccaccio's 14th century *Decameron*, in which 100 stories are told over ten days by a group of people taking refuge from the Black Death.

This edition of *The Tale of Tales* is edited and translated by Nancy L. Canepa.

<http://www.archive.org/stream/fairytalesofchar00perr#page/77/mode/1up>

The Fairy Tales of Charles Perrault

This English translation of Perrault's fairy tales includes *Cinderella*, *Little Red Riding-Hood*, *Sleeping Beauty*, *Bluebeard*, and other familiar tales. This edition was published by George Harrap in London in 1922 and has wonderful illustrations by Harry Clarke.

<http://www.archive.org/stream/lescontesdesfs00perr#page/n71/mode/1up>

Les contes des fées de Charles Perrault

This is a scanned 19th century French language edition of Perrault's fairy tales, published in Paris by Amédée Bédelet with charming illustrations by H. Pauquet.

<http://www.archive.org/stream/grimmsfairytales00grim#page/72/mode/2up>

Grimm's Fairy Tales

Aschenputtel (Cinderella / Ash Maiden) was among the stories in the first collection of fairy tales that Jacob and Wilhelm Grimm published in 1812. The story is similar in many ways to Basile's version, even to the gruesome touches that are unexpected to an audience raised on Walt Disney's version of the story. This is a scanned English language edition, published in 1927 by the Penn Publishing Company, Philadelphia, and edited by Frances Jenkins Olcott.

Gioachino Rossini (February 29, 1792 - November 13, 1868)

http://en.wikipedia.org/wiki/Gioachino_Rossini

Wikipedia's overview of the life of Rossini, who retired at the age of 37, a rich man with 39 operas to his credit. *La Cenerentola* was number 20 – composed when he was just 24.

http://www.musicweb-international.com/classrev/2005/Nov05/Rossini_conspectus.htm

The thirty-nine operas of Gioachino Rossini (1792-1868)

Overview of Rossini's life, his operas, and recordings of the operas.

<http://www.scena.org/lsm/sm7-2/tournedos-en.html>

Tournedos Rossini: Rossini was known for his love of food and wine (he was Italian, after all), and he was a fine amateur chef. Here are some anecdotes about Rossini's culinary propensities, along with a recipe for the most famous of several dishes named after the composer: Tournedos Rossini (calorie count not provided).

Jacopo Ferretti (July 16, 1784 - March 7, 1852)

http://en.wikipedia.org/wiki/Jacopo_Ferretti

Wikipedia's lamentably brief overview of the life of the librettist of *La Cenerentola* with links to information on a few of the other operas for which he wrote libretti.

Pacific Opera Victoria

<http://www.pov.bc.ca>

Discover more about the production. Here you will find artist bios, YouTube links, production images, the POV Newsletter, Special Events, study guides for other operas, and more.