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Opera Pietro Maskaghi
For the films, see Cavalleria rusticana (1953 film), Cavalleria Rusticana (1959 film), and Cavalleria rusticana (1982 film).
Cavalleria rusticanaOpera Pietro MascagniSkene with the world premiere of operaLibrettist Giovanni Targioni-Tozzetti and Guido Menasci.LanguagentianSament onCavalleria rusticana (1880) Giovanni VergaPremier17 May 1890 (1890-05-17) Rome Cavalleria rusticana (pronounced kavalleˈriːa rustiˈkaːna: Italian for rusty chivalry) is an opera in one act by Pietro Mascagni to the Italian libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from an 1880 story of the same name and a follow-up play by Giovanni Verga. Considered one of the classic operas of Verism, the premiere took place on May 17, 1890 at the Costanzi Theatre in Rome. Since 1893 it is often performed in the so-called Cav/Pag double-bill with Pagliacci Ruggiero Leoncavallo. The story of Mascagni's composition (centre) with his librettists, Giovanni Targioni-Tozzetti (left) and Guido Menashi In July 1888, Milanese music publisher Edoardo Sonsino announced a competition open to all young Italian composers who had not yet had an opera performed on stage. They were invited to present the opera of the same name, which will be judged by a jury of five prominent Italian critics and composers. The top three will be staged in Rome at the expense of Sonzogno. Mascagni heard about the contest just two months before the closing date and asked his friend Giovanni Targioni-Tozzetti, a poet and professor of literature at the Italian Royal Naval Academy in Livorno, to provide a libretto. Targioni-Tozzetti chose Cavalleria as the basis for the opera, a rustic, popular story (and play) by Giovanni Vergi. He and his colleague Guido Menashi began writing the libretto, sending him a Maskagni in fragments, sometimes just a few verses at a time on the back of the postcard. The opera was finally presented on the last day that the recordings would be accepted. A total of 73 operas were presented, and on March 5, 1890, the judges selected three final: Niccola Spinelli's Labia, Vincenzo Ferroni and Mascagni's Cavalleria The Rustic. There were two more operas based on Verga's story. First, Mala Pasqua! (Bad Easter!) Stanislao Gastaldo, was introduced in the same competition as Mascagni. However, Gastaldo filmed it when he got the chance to give it away at the Costanzi Theatre, where it premiered on April 9, 1890. In 1907, in the Sonzogno competition, Domenico Monleone presented an opera based on this story and also called Cavalleria rusticana. The opera was not successful in the competition, but premiered the same year in Amsterdam and went on a successful tour across Europe, finishing in Turin. Sonzogno, wanting to protect the lucrative property that Mascagni became, took legal action and successfully opera Monleone banned the performance in Italy. Monleone changed the opera beyond recognition by setting the music on a new libretto. In this form it was presented as La giostra dei falchi in 1914. The premiere of the Cavalleria rusticana performance story opened on the evening of May 17, 1890, at the Costanzi Theatre in Rome in a half-empty house. However, among the audience were not only the most authoritative music critics of the country, but also the queen Margarita, a great lover of music. It was a success from his introductory notes. After the performance of Stanio Sicily backstage, the audience jumped to their feet with thunderous applause that had not been heard for years. Siciliana had an encore, as were several other numbers in the opera. It was a sensation: Mascagni received 40 calls and won the First Prize. Subsequent performances Although Mascagni began to write two other operas earlier (Pinotta, premiered in 1932, and Guglielmo Ratcliffe, premiered in 1895), Cavalleria rusticana had his first opera to be completed and performed. He remains the most famous of his fifteen operas and one operetta (Sa). Aside from Cavalleria rusticana, only Iris and L'amico Fritz remained in the standard repertoire, with Isabo and Il Piccolo Marat on the periphery of the Italian repertoire. His success has been phenomenal since his first performance. At the time of Mascagni's death in 1945, the opera had been performed more than 14,000 times in Italy alone. In 1890, after sold-outs at the Costanzi Theatre, the opera was released throughout Italy and in Berlin. It premiered on 19 October 1891 at London's Shaftesbury Theatre and premiered at Covent Garden on 16 May 1892. American producers were conducted with each other (sometimes through the court) to be the first to present the opera in this country. On September 9, 1891, the American premiere of Cavalleria took place at the Bolshoi Opera House, and its American premiere took place in Chicago on September 30, 1891. The opera premiered on October 1, 1891, in New York City with two rival performances on the same day: an afternoon performance at the Casino led by Rudolf Aronson and an evening performance at Lenox Lyceum under the direction of Oscar Hammerstein. Gemma Bellinsoni, as Santuzza and her husband Roberto Stagno, as Turiddu, in 1890 at the premiere of Ruskalan's Cavalleria the opera received its first performance at the Metropolitan Opera on December 30, 1891 in a double bill with a fragment of Gluck's Orfeo Ed Euridis and has since received more than 700 performances there. The opera was played in the 1920s in African-American theaters in Chicago. For example, Wendom with the Erskine Tate Orchestra played music from this opera. Remarkably, Louis Armstrong and memorized the trumpet solo, come out of the pit and mount the stage to play it. Raleigh Roles, Voice Types, premiere cast role Voice Type Premiere cast, May 17, 1890Conduct: Leopoldo Mugnone Santuzza, Peasant girl soprano Gemma Bellincioni Turiddu, a young villager recently returned from the army tenor Roberto Stagno Lucia, his mother contralto Federica Casali Alfio, carter baritone Gaudenzio Salassa Lola, his wife mezzo-soprano Annette Guli Synopsis Place: 19th century : Easter morning before the action of a young resident of the village of Turiddu with the return of service to find out that his fiancée Lola married Carter Alfio while he was away. In retaliation, Turiddu seduced Santuzza, a young woman in the village. With the beginning of the opera Lola, overcoming jealousy to Santuzza, began adultery with Turiddu. In the main square of the village behind the scenes, Turiddu can be heard singing siciliana, o lola c'hai di Latti la Cammissa (O Lola! as snow, clean in your whiteness!). On the one hand, the church; on the other hand, Lucia's wine shop and the house where she lives with her son, Turiddu. Villagers move around the square, sing a beautiful spring day, Gli aranci olezzano sui verdi margini (Air sweet with orange flowers) and the hymn of the Blessed Virgin Mary. Some residents enter the church while others wander around still singing. Santuzza, who slept with Turiddu and suspected that he had betrayed her for Lola' sake, is distraught and approaches Lucia as she leaves her home. Santuzza asks Turidda, but Lucia replies that he has gone to another city to get wine. Santuzza tells her that he was seen at night in the village. Lucia asks her inside to talk, but just at this point Alfio arrives in his van accompanied by the villagers. He praises the joys of life teamster and beauty Lola his bride. Alfio asks Lucia for some of her fine old wine. She tells him it is over, and Turiddu left to buy more. Alfio says he saw Turidda in the early hours of the morning outside his cottage. Lucia begins to express surprise, but Santuzza stops her. Alfio's leaving. The choir in the church can be heard singing Regina Coeli. Outside, the villagers sing the Easter hymn: Inneggiamo, il Signor non s morto (We rejoice that our Savior is alive!), joined by Santos. Villagers enter the church, while Santuzza and Lucia remain outside. Lucia asks Santuzza why she signaled to remain silent when Alfio said he saw Turidda that morning. Santuzza exclaims Voi lo sapete (You know well) and tells Lucia the story of her seduction of Turiddu and his affair with Lola. Lucia pities Santuzza, who feels dishonoured by being seduced by Turiddu only to be abandoned by him for his old flame, Lola. Santuzza feels that she can't enter but begs Lucia to go inside and pray for Santuzza, who is left behind, to try to beg Turidda to leave Lola and return to her. Santuzza begs Turidda not to meet Lola again. Turiddu arrives. Santos slams him for pretending to leave when he actually saw Lola. Lola enters the singing square. She mocks Santuzza and enters the church. Turiddu turns to follow Lola, but Santuzza begs him to stay. Turiddu pushes her away. She clings to him. He weakens her hands, throws her to the ground and enters the church. Alfio arrives in search of Lola. Santuzza tells him that his wife betrayed him along with Turidda. Alfio vows to take a vendetta (revenge), which makes Santos to repent for having opened the case and begging Alfio to stop, but to no avail. Cavalleria rusticana: Intermezzo Sinfoniko Fulda Symphony Orchestra Problems reproduction of this file? See the media report. The square is empty as the orchestra plays the famous Intermezzo. Turiddu bites Alfio's ear as villagers walk out of the church. Turiddu is elated because he and Lola and Santos seem to have left. He invites his friends to his mother's wine shop, where he sings the drinking song Viva, il vino spumeggiante (Hello, rising wine!). Alfio joins them. Turiddu offers him wine, but he refuses it. Everyone understands that trouble is in the air. These women leave, taking Lola with them. In a brief exchange of words, Alfio challenges Turid to a duel. Following the Sicilian custom, the two men cuddle, and Turiddu, in a sign of acceptance, bites The Ear of Alfio, drawing blood, which means fighting to death. Alfio leaves, and Turiddu calls Lucia. He tells her that he goes outside to get air and asks her to be the kind mother of Santos if he doesn't have to come back: Un bacio, Mom! Un altro bacio!-Addio! (One kiss, Mom! Turiddu runs out. Lucia, weeping, wanders aimlessly outside her home. Santuzza fits in and scasked her with her hands. Villagers are starting to crowd around. Voices can be heard in the distance, and a woman shouts: They killed Turidda! Santuzza faints, and Lucia collapses in the arms of female villagers. The Mascagni instrumentation calls for a standard-sized orchestra consisting of 2 flutes, 2 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombone, tuba, timpani, percussion (triangle, plates, bass drum, side drum, tamtam, tubular bells), harp, organ and strings. Entries Home article: Cavalleria rusticana discography Advertising for 1930 radio broadcast with Lisa Roma There were more than 100 full-length recordings of Cavalleria rusticana published since it was first recorded in Germany in 1909. As in live opera performances, recordings of the work were often paired with Pagliacci Ruggiero In addition to the original Italian, recordings of the work were released in English, French, German and Hungarian. Maskagni himself conducted the opera in two recordings, the most famous of which is the EMI 1940 recording, made in honor of the 50th anniversary of the opera's premiere. The La Scala Orchestra and the Choir with Lina Bruna Rasa, performed by Santuzza and Beniamino Gigli, performed by Turiddu, also have an oral introduction to Mascani. Originally released as an LP, it is available on CD under several historical record labels. Radio Double Score performance by Cavalleria and Pagliacci was broadcast as the first broadcast at the New York Metropolitan Opera on December 11, 1910. Radio pioneer Lee de Forest persuaded Giulio Gatti-Casazza, the Met's manager, to air the programme with a behind-the-scenes radio transmitter and an antenna on the roof, using a long fishing pole for its mast. Enrico Caruso and Emmy Destin were starring. Few listened. There were no radios. But public receivers were set up in several well-advertised locations in New York City, and people could catch at least a hint of music on headphones. The next day, The New York Times reported that static and other interventions do not mean that homeless people are caught up in the attack. In Los Angeles, the concert Italian Night was heard live in full on May 6, 1930, as the third program of the opera series Adohr over the radio station KFI, with the participation of Outstanding Cast ... led by Lisa Roma, noted lyrical soprano ... Music lovers should not be tuned in. The poster for carmine Gallon's film version of Cavalleria rusticana (1953) A notable use of Intermezzo from Cavalleria rusticana in the United States was the theme for a regular radio show, the Rockies Symphony, which featured a small string band playing light classical music in the 1930s and 1940s over Denver radio station KOA, then owned and operated by the NBC network. It was a 'channel' for the entire network from KOA studios. In addition to the live recordings, there were several cinematic versions of Cavalleria rusticana, the most notable of which are: the 1916 film Nema accompanied by the score of Mascagni, directed by Hugo Falena, with Gemma Bellinquinoni, who created the role of Santosca in the world premiere of the opera. The 1953 film is directed by Carmine Gallone, using actors, miming the voices of opera singers, with a young Anthony Quinn as Alfio miming the voice of Tito Gobbi. (Released in the U.S. in 1963 under the name Fatal Desire.) It was filmed for Australian television in 1959. The 1968 film is directed by Oke Falca with Fiorenza Cossotto as Santuzza, Gianfranco Cecchele as Turiddu, Giangiacoemo Gelfi as Alfio and Anna di Stacio as Lucia. (La Scala, Milan under Herbert von The 1982 film is directed by Franco Sefpfirelli, using opera singers for actors with Placido Domingo as Turiddu, Elena Obraztsova as Santuzica, Renato Bruson as Alfio and Fedora Barbieri as Lucia. The Symphony Intermezzo Opera featured in the soundtrack of several films, most notably the opening of Raging Bull and the finale of The Godfather Part III, which also featured a rendition of the opera as a key part of the film's climax. Links to sims 2007. Willard 1893. Sanvitale, Francesco, La romanza italiana da Salotto Archive 2017-01-18 at Wayback Machine, EDT srl, 2002, page 491 Anon. 1945. Schweisheimer 1946. and b Kobe 1919. Brothers, Thomas (2014). Louis Armstrong: Master of Modernism. New York: W. W. Norton and company. 186-187. ISBN 978-0-393-06582-4. Synopsis is based on Targioni-Tozzetti, G. and Menashi, G. (1902). Libretto: Cavalleria rusticana Archived 2009-03-26 by Wayback Machine in Italian and English translated by Willard G. Day. F. 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