



Tenor Overboard

Music by Gioachino Rossini
Book by Ken Ludwig

Photo Credit: Alamy

Prepared for The Glimmerglass Festival by Kelley Rourke and Nick Richardson

From the Dramaturgs

Ahoy, Glimmerglass!

We're embarking on a world premiere!

This dramaturgy packet covers a few topics relating to *Tenor Overboard* and its inspirations. We also included links to external sites, including a [Google Drive](#) with PDFs.

There's so much to explore here. If you'd like any help pursuing a topic more thoroughly, please reach out to us!

Anchors away,
Kelley and Nick

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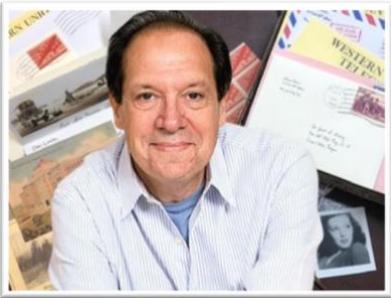
Adjusting to the World of Opera

When Francesca Zambello commissioned me to create a new opera on a foundation of Rossini's music for The Glimmerglass Festival, I was thrilled. I've been an opera devotee my whole life, and as a comic playwright myself, Rossini is a particular hero of mine. I was also excited to face what was bound to be a new challenge as a writer: bringing an opera to the stage had to be different from premiering a straight play. As predicted, it's been a remarkable journey.

At this stage in my career, the development of a new play from concept to premiere is second nature to me. I'm used to writing the full play in isolation and then being in the driver's seat as the design and production teams are assembled, the show is cast, and the entire effort is brought to the stage. I revise the play right up to opening night, which usually follows four continuous weeks of rehearsal, then a week of previews in front of a paying audience. In fact, it's during the previews, as I hear how the comedy lands with the audience, that I'm most active in making revisions. I watch each preview, rewrite all night, rehearse the new material the next day, then listen to the new changes and start again. It's exhilarating.

Working to bring *Tenor Overboard* to the stage at Glimmerglass has also been exhilarating, but the process is extremely different. The main differences are what I now think of as the four big Cs: casting, collaboration, control, and the calendar, and each overlaps with the others in complicated ways.

In casting *Tenor Overboard*, I've had to defer to those who understand operatic voices better than I do. I cast actors in plays based entirely on how suited they are to inhabiting their characters, but in opera, the ability to sing the roles is paramount. Of course, once upon a time, opera singers could succeed on their voices alone, but these days they have to be good actors as well.



I did affect the casting of *Tenor Overboard* in one major way: I wrote my main romantic couple as a mezzo and baritone (usually such couples are sopranos and tenors). That dictated the casting; it also limited the repertoire. *Tenor Overboard* uses Rossini's music, but Rossini never wrote a lively comic love duet between a mezzo and a baritone. That meant that the A-Team – Francesca (producer/co-director), Joe Colaneri (conductor), and Kelley Rourke (dramaturg) – became vital collaborators in shaping the script. As a playwright, I'm not used to having collaborators before my script is complete. But as a librettist, I had to develop the story as we built the score together, and I had to be adaptable based on the music they were able to suggest.

For example, we decided to re-purpose "Dunque io son" from *The Barber of Seville* as a romantic duet in scene one. In *Barbieri*, Figaro is singing to Rosina about another man, Count Almaviva, the man she loves. However, in *Tenor Overboard* my would-be lovers, Luca and Gianna, are singing directly to each other, so the duet didn't quite fit the circumstances. But at the suggestion of my new collaborators, I added a sense of irony to the dialogue leading up to the duet, so now Rossini and Sterbini's piece fits like a glove.

In writing an opera, I've also had to give up a lot of the control I'm used to having over my projects. This not only means collaborating much earlier, but letting go of my script much sooner. With a play, my script isn't finalized until the critics are in their seats on opening night. But with the opera, I've had to finalize the script far in advance of production because it takes considerable preparation to source the parts, re-orchestrate, change keys where necessary, prepare the full score, and rehearse the music. That means freezing my script months before rehearsals begin. In the medium of theater, the playwright is king. In opera, the librettist is one cog in a highly complex machine. (*Continued on the next page...*)

Playwright's Note

Lauded playwright Ken Ludwig's body of work includes original plays, adaptations of classic literature for the stage, and books of musicals. Mr. Ludwig wrote this article for our donor magazine *Fanfare* about his first foray into making opera.

More from Mr. Ludwig:

- *Opera News* interviewed Mr. Ludwig about the making of *Tenor Overboard*. You can watch that interview [here](#).
- Get to know Mr. Ludwig a bit better in this [feature](#) from *Southern Theatre* magazine.
- Mr. Ludwig is truly one of America's most prolific living playwrights. If you're not already familiar with his oeuvre, read his [bio](#) and check out his many [plays](#).
- Mr. Ludwig's website is replete with essays, blog posts, and more in which he muses about his work and the lineage of comedy history he has inherited (and is certainly a part of). A whole section of his website is dedicated to his "[Thoughts on Comedy](#)."

Because my window for revising my work becomes smaller and smaller as time passes, I've had to adjust to a whole new production calendar. Unlike with plays, many opera companies like Glimmerglass present their seasons in repertory. Rehearsals therefore aren't continuous. We have three days here and three days there, so I don't have the time to really dive in and make structural changes to the story during the rehearsal process. But as much as that frightens me, I also know that opera companies have been rehearsing that way forever, and they know what they're doing. It's a music-based artform, not a word-based artform, so the rehearsal time is apportioned accordingly.

In the case of *Tenor Overboard*, there is a fifth C – Comedy – and it has kept me grounded. In the course of my career, I've written farces, adventures, thrillers, mysteries, musicals, romances, and now an opera, and what they have in common is that they're all comedies. Indeed, I've spent my life steeped in the conventions of comic theater from Plautus to Shakespeare to Goldsmith to Coward, and *Tenor Overboard* draws on these conventions in abundance.

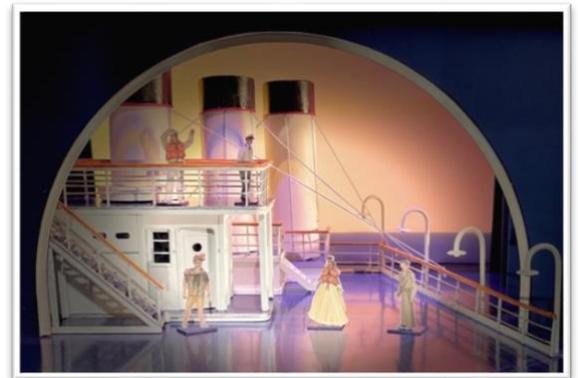
After all, what is the *S.S. Lindoro* but a kind of floating Forest of Arden where our heroes escape the city and, in so doing, learn more about life and about themselves? Who is Petronio but Egeus in *A Midsummer Night's Dream*, trying to force his daughter Hermia to throw over Lysander and marry Demetrius, the man he prefers? Who are the cross-dressed Gianna and Mimi but Tony Curtis and Jack Lemmon in the greatest screwball comedy of all time, *Some Like it Hot*? These comic conventions have persisted through the millennia, and they are the building blocks of every work I write, whether it's a muscular comedy like *Lend Me a Tenor*, a musical like *Crazy for You*, or an adaptation like *Baskerville*. In this respect, writing a comic opera is no different than writing any other comedy.

Of course, opera buffa has its own set of conventions, and I had fun layering those into *Tenor Overboard* as well. The characters and the comic beats of the plot owe as much to *The Barber of Seville*, *La Cenerentola*, *The Elixir of Love* and *Don Pasquale* as they do to Shakespeare. When Gianna gives Luca a bracelet during their first meeting, it recalls a similar moment in *La Cenerentola*. Petronio's drunkenness in *Tenor Overboard* strips away pretense and ultimately helps unite the lovers, not unlike Nemorino's drunkenness in *The Elixir of Love*. Similarly, I hardly felt I was writing a comic opera if I didn't include a crashing storm, and particularly one that doesn't just set atmosphere, but feeds the plot. Without such a storm, Isabella would not be driven to the shores of Algeria in *The Italian Girl in Algiers* any more than Gianna and Luca would reunite in *Tenor Overboard*.

I knew when I accepted the commission to write *Tenor Overboard* that it would pose a new set of challenges. I wasn't just dabbling in a new craft; I was jumping into the deep end by writing my first opera for one of the most innovative and celebrated opera companies in the country. I also knew that as different as the process might be, I was on firm ground with a lifetime of reading and writing comedies to guide me. In the end, I'm emerging with a renewed admiration for every artist involved in what is certainly the most beautifully complex art form of them all.

“...Do you see what I mean?! About the theater?! I'm back here for three hours and I'm acting like a lunatic. I'll be in analysis till I'm a hundred.”

~Roz in *Moon Over Buffalo*
by Ken Ludwig



Page 2: Ken Ludwig. Above: Model set of *Tenor Overboard* by James Noone.

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Set List

- Overture from *La scala di seta* (1812)
Rossini/Foppa
- “La danza” from *Les soirées musicales* (1830-35)
Rossini/Pepoli
- “Il lamento di Petronio,” based loosely on “M’affretto di mandarvi i contrassegni” from *La gazza ladra* (1817)
Rossini/Colaneri/Rourke
- “Nel teatro del gran mondo” from *Il signor Bruschino* (1813)
Rossini/Foppa
- “O quante lacrime” from *La donna del lago* (1819) / *Otello* (Parisian premiere, 1821)
Rossini/Tottola
- “Dunque io son” from *Il barbiere di Siviglia* (1816)
Rossini/Sterbini/Rourke
- “Tranquille l’onde” from *L’italiana in Algeri* (1813)
Rossini/Anelli
- “Bel raggio lusinghier” from *Semiramide* (1823)
Rossini/Rossi
- “Lasciami, non t’ascolto” from *Tancredi* (1813)
Rossini/Rossi & L. Lechi
- Act I Finale from *L’italiana in Algeri*
- “Il mio ben sospiro e chiamo” from *La scala di seta*
- “Di tanti palpiti” from *Tancredi*
- “La speranza più soave” from *Semiramide*
- “Sì, ritrovarla io giuro” from *La Cenerentola* (1817)
Rossini/Ferretti
- “Cielo, che diverrò” from *L’assedio di Corinto* (1826)
Rossini/Balocchi & Soumet/Rourke
- “Io, Don Profondo” from *Il viaggio a Reims* (1825)
Rossini/Balocchi
- Storm music from *Guillaume Tell* (1829)
Rossini/de Jouy, Bis and others
- “Quando corpus morietur” from *Stabat mater* (1841)
Rossini
- “All’ombra amena... Con sacro zelo” from *Il viaggio a Reims*

“Nothing primes
inspiration more than
necessity.”

~ Rossini

Rossini and his Works

The songs drawn from Rossini’s catalogue were intentionally selected to feature forgotten, rare gems that are not part of today’s opera canon. Here you’ll find the complete song list along with information about each song’s original context.

[A Duet on Rossini:](#) Maestro Joe Colaneri and Resident Dramaturg Kelley Rourke discuss the ins-and-outs of Rossini’s music in a [conversation](#) published in this year’s program.

Sources for this section:

The Aria Database
Festival di Torrechiana
Grove Music Online
Hyperion Records
The LiederNet Archive
Lyra Catholica
The Metropolitan Opera Guild
Naxos Records
Redlands Symphony
Rossini Opera Festival

Overture (*La scala di seta*)

James Keays at Redlands Symphony [says](#), “It remains one of Rossini’s most sparkling creations – a tour de force for the upper woodwinds and strings.”

“La danza” (*Les soirées musicales*)

From Hyperion Records: “Rossini’s *Soirées Musicales*... were the musical fruits of salon evenings held weekly in his Parisian home. Elegant, witty, charming and often delicately ironic, these songs for various voices are the perfect exemplar of ‘salon music,’ and of the unmistakable late style of a composer who had already become a legend in his lifetime.”

“M’affretto di mandarvi i contrassegni” (*La gazza ladra*)

Ninetta is betrothed to Giannetto, a soldier who has just returned home from battle. At his “welcome home” dinner, a vagrant appears: it is Ninetta’s father, a soldier who has defected after a quarrel with his officer. The town clerk brings news that there is a deserter on the run, but the mayor cannot read his announcement, so he asks Ninetta to read it for him. As Ninetta reads aloud, she alters the details of the town clerk’s note in order to protect her father.

“Nel teatro del gran mondo” (*Il signor Bruschino*)

Sofia longs to marry Florville, but her guardian, Gaudenzio, refuses this match since he is a sworn enemy of old Florville. Gaudenzio instead promises her to another man: young Bruschino. (Full synopsis [here](#).) (English translation of the aria [here](#).)

“O quante lacrime” (*La donna del lago*) / (*Otello*)

This aria first appeared in *La donna del lago*, but was recycled for Desdemona’s entrance in *Otello* two years later.

Elena, *la donna del lago* herself, is the daughter of Rodrigo, chief of the Scottish Highlanders. She is in love with Malcom, a young warrior who has left King James V’s royal palace to be with Elena (and fight with the Highlanders). At Malcom’s entrance, he recalls the happier moments he spent with Elena and yearns to reunite with her.

“Dunque io son” (*Il barbiere di Siviglia*)

Figaro tells Rosina about Bartolo’s plans to marry her immediately. Rosina is unconcerned and, feigning ignorance, inquires about Lindoro, a “poor student” (really Count Almaviva in disguise) who was with Figaro the night before.

“Tranquille l’onde” (*L’italiana in Algeri*)

Taken from the Act II finale. The massive web of who-likes-who is finally untangled. Having successfully dealt with all obstacles, Isabella and Lindoro, along with the rest of the European slaves, prepare to sail from Algiers to Italy.

“Bel raggio lusinghier” (*Semiramide*)

Semiramide, the queen of Babylon, killed the king with her lover, Prince Assur. They tried to kill her son, Arsace, but he survived unbeknownst to them. 15 years later, he’s now a great warrior for the kingdom. In this cavatina, Semiramide expresses her happiness that Arsace has returned to her side. She is in love with him, although she does not realize that he is actually her son.

Richard Osborne at Grove Music says that this cavatina is “a famous soprano showpiece... the score’s most dazzling number, a love song that irradiates the queen’s entire personality.”

“Mr. Wagner has some beautiful moments but awful quarters of an hour.”

~Rossini

“Eating, loving, singing and digesting are, in truth, the four acts of the comic opera known as life, and they pass like bubbles of a bottle of champagne. Whoever lets them break without having enjoyed them is a complete fool.”

~Rossini

“Lasciami, non t’ascolto” (*Tancredi*)

The context for this song depends on which version of *Tancredi* you’re performing – the first version, which has a happy ending; or the revised version, which has a tragic ending more in line with Voltaire’s original play (*Tancredi*). In the first edition, this duet appears in the second act when Amenaide, the daughter of a powerful family in Syracuse, confronts her lover Tancredi, a Sicilian exile who is sentenced to death by Amenaide’s father. For the revision, Richard Osborne at Grove Music writes, “Rossini removes the lovers’ Act 1 duet ‘L’aura che intorno spira’ and brings forward their Act 2 duet ‘Lasciami! non t’ascolto’. The intention is economy and added dramatic cogency, but the loss of the original Act 1 duet, spacious and lyrical, is considerable, and the brilliantly confrontational nature of the Act 2 duet makes it inappropriate as a vehicle for the lovers’ first reunion.”

Act I Finale (*L’italiana in Algeri*)

Isabella, an Italian woman, has been captured and brought to Algiers as a new wife for Mustafà, the Bey (chieftain). Her lover, Lindoro, is one of Mustafà’s slaves, and he is free to return to Italy if he takes Mustafà’s current wife with him. Isabella announces that she could never love a man who treats his wife this way, and insists that Lindoro stay with her. “The announcement sends the entire company into a state of delirium, their heads full of the sounds of bells (‘din din’, the women), a hammer (‘tac tac,’ Lindoro), crowing (‘cra cra,’ Taddeo) and a cannon (‘bum bum,’ Mustafà)” (Richard Osborne, Grove Music).

This big ensemble number illustrates “the kind of manic verbal onomatopoeia that [Rossini] delighted in setting to music” (Osborne).

“Il mio ben sospiro e chiamo” (*La scala di seta*)

Young Giulia is already wed to Dorvil, but her tutor/guardian is trying to set her up with Dorvil’s friend, Blansac. Giulia hatches a scheme to set Blansac up with her cousin. Dorvil spies on Giulia and Blansac having a sentimental moment, and his presence is revealed. In “Il mio ben sospiro e chiamo,” Giulia thinks she’ll be forced to marry Blansac, and she’s disappointed that Dorvil is jealous – he should know that she loves him, not Blansac. (Full synopsis [here](#).) (English translation of the aria [here](#).)

“Di tanti palpiti” (*Tancredi*)

Amenaide is in love with the young knight Tancredi, but she is promised to another man as a kind of peace offering between two warring families. Worse, Tancredi is sentenced to death by Amenaide’s father. Tancredi declares that he must prove himself worthy of Amenaide or his life is not worth living.

“La speranza più soave” (*Semiramide*)

This aria is part of a subplot within *Semiramide*. Although they are already engaged to be married, Princess Azema has just told Idreno that she wants to marry him. He rejoices at his good fortune, although he still admits to a little jealousy because other men are also in love with her (like Arsace).

“Sì, ritrovarla io giuro” (*La Cenerentola*)

Cenerentola makes it to the Prince’s festival. She tells the “Prince” (who is really his servant in disguise) that she prefers his servant over him. The real Prince hears this and reveals himself from his hiding place; he believes she is worthy of his love. Cenerentola tests his commitment by giving him a bracelet (instead of a shoe) that matches her own; if he can find her outside of the court, then they can be together. The Prince takes on the challenge in this aria.

“Cielo, che diverrò” (*L’assedio di Corinto*)

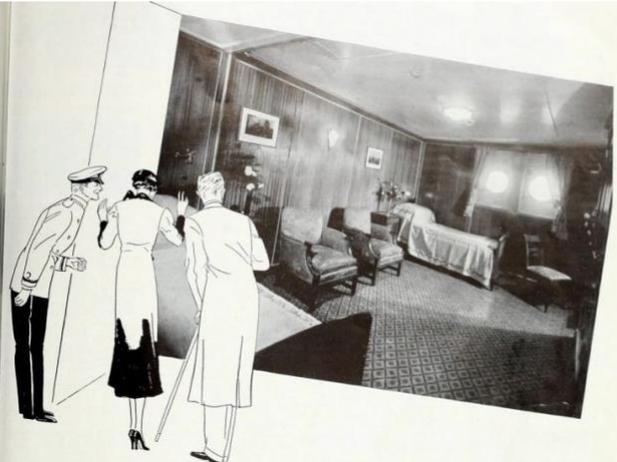
Pamyra is torn between her love for Mahomet (leader of the rival Turks) and her loyalty to her father, who insists she marry a Greek officer. Confused by her predicament, she prays to her dead mother for guidance.

“Io, Don Profondo” (*Il viaggio a Reims*)

A group of international elite make plans to travel to Reims (France) to see the coronation of Charles X. Don Profondo, a scholar and big antiques fan, catalogues all of the valuables the travelers have packed. He observes that each guest brings items that are very characteristic of their home countries.

Storm music from *Guillaume Tell*

The storm is the second of four parts that make up the overture to the opera, depicting the Swiss Alps.



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“Quando corpus morietur” (*Stabat mater*)

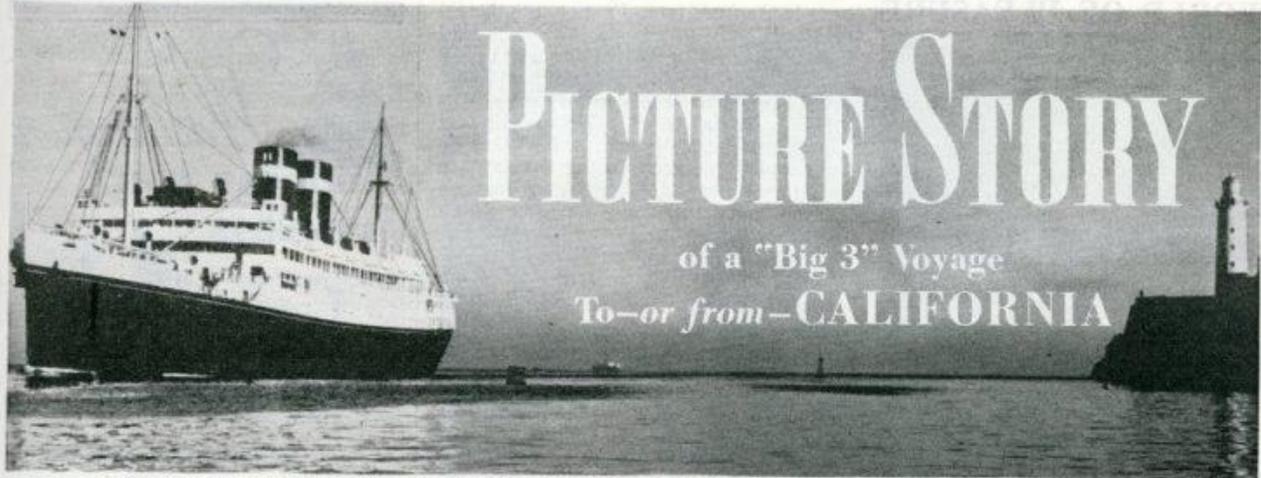
The *Stabat mater* is a 13th century Christian poem to Mary, illustrating her anguish during Jesus’s crucifixion. The text has been set to music by many Western composers, including Schubert, Liszt, Verdi, Poulenc, and Arvo Pärt. The English translation below is by [Edward Caswell](#).

While my body here decays,
May my soul thy goodness praise,
Safe in Paradise with Thee.

“All’ombra amena... Con sacro zelo” (*Il viaggio a Reims*)

To cap off the celebration of the coronation of Charles X, the international guests ask poet Corinna to improvise a piece. The travelers write down various French themes on slips of paper and put them into an urn. The winning theme is drawn out of the urn; it’s “Charles X, King of France.” (How original.)

The festivities end with singing, dancing, and a tableau in honor of the French royal family.



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Sex at the Cinema

“The pest hole that infects the entire country with its obscene and lascivious moving pictures must be cleansed and disinfected.”

~Catholic Women’s Association, 1933

The vices of the Jazz Age (booze, sex, and violence) were on full display at the movies in the 1920s. When the Great Depression crippled the American economy, studios tried to lure audiences back to the theater with even more scandalous content. A moral panic ensued regarding the content of films.

The [Hays Code](#), named after Will Hays, outlined how studios could depict various “obscenities” in film, such as murder, sex, and childbirth. It also covered other sensitive topics such as religion and the American flag. The industry adopted the Code in 1930, but it wasn’t enforced well until a few years later.

Studios and audiences alike learned to read and write between the lines of the Code, which helped create the screwball comedy as a whole genre of film. For example, rapid-fire verbal sparring between partners symbolized sexual tension. Innuendo and innuendo proved pivotal in slipping past film censors.

For more on screwball comedies, sex, and class, check out this [website](#) from the University of Virginia and this [article](#) from the Australian Centre for the Moving Image.

“As I think about the spirit of *Tenor Overboard*, I think that the best way to prepare to play the characters is to liken them to the performances in some of my favorite Screwball Comedies of the 1930s and 40s. Screwball Comedies require **speed, wackiness** and a willingness to **take no prisoners** - all with **tremendous heart and high stakes.**”

~Ken Ludwig

The Screwball Comedy

Tenor Overboard owes its comedic sensibility to Hollywood’s screwball comedies of the 1930s and 40s.

Let’s Go to the Movies: Mr. Ludwig published a list of the “Greatest Screwball Comedies of the 1930s and 40s” over on his [website](#).

Patterns: How many tropes of Western comedy are you familiar with? Test your knowledge with this [list](#) from Mr. Ludwig.

History Lesson: If you need a reading list on comedy through Western theatre history, Mr. Ludwig has you covered! Start with a play from his list [here](#).

Get Smart: Who said comedy shouldn’t be taken seriously? French philosopher Henri Bergson tackles the subject of laughter in his book, *Laughter: An Essay on the Meaning of the Comic*. He writes to understand the social function of laughter – its purpose within society and human evolution. This [cultural studies blog](#) has a great, concise overview of the essay. You can also read the entire essay at [Project Gutenberg](#) or at [Google Books](#).

From Mr. Ludwig

The term “screwball comedy” is a baseball metaphor. In baseball, a screwball pitch breaks in an unexpected direction. In screwball comedies, the traditional power dynamic is reversed: the women hold the sexual power rather than the men. Watch these films particularly for their leading ladies. Roz Russell, Jean Harlow, and Barbara Stanwyck have just the sort of brash confidence and audacious sex appeal that Gianna, Mimi and Angostura need in *Tenor Overboard*. They attack their lines, they’re smart ass, and they’re full of confidence.

- *His Girl Friday* (1940), starring Cary Grant and Rosalind Russell (free with ads on [Amazon](#))
- *Libeled Lady* (1936), starring Myrna Loy, William Powell, Spencer Tracy and Jean Harlow (\$3 on [Amazon](#), [YouTube](#), and [Apple TV](#))
- *Ball of Fire* (1941), starring Barbara Stanwyck and Gary Cooper (free on [Pluto TV](#))
- *Some Like It Hot* (1959), starring Marilyn Monroe, Tony Curtis, and Jack Lemmon. Though Monroe doesn’t play the kind of ballsy professional woman we’re shooting for in *Tenor Overboard*, the film is one of the greatest comedies of all time, and it inspired a lot of the plot of *Tenor Overboard*. (\$4 on [Amazon](#), [YouTube](#), and [Apple TV](#))

Timeline

1760 Giuseppe Maria Foppa is born; his ~150 libretti include *La scala di seta* |

1761 Poet, librettist and legal scholar Angelo Anelli (*L'italiana in Algeri*) is born |

1774 Librettist Gaetano Rossi (*La cambiale di matrimonio*, *Tancredi*, *Semiramide*) is born | **1778** Milanese

philologist, lexicographer and librettist (*La gazza ladra*) Giovanni Gheradini is born |

1782 Paisiello's *Il barbiere di Siviglia* premieres in St. Petersburg |

1784 Librettists Cesare Sterbini (*Il barbiere di Siviglia*) and Jacopo Ferretti (*La cenerentola*, *Matilde di Shabran*) are born |

1792 Gioachino Rossini is born in Pesaro |

1802 Andrea Leone Tottola (*La donna del lago*, *Ermione*, *Mosè in Egitto*, *Zelmira*)

begins writing libretti | **1804** Rossini's *Six Sonate a quattro* is performed at the home of his patron; at Imola's Teatro Comunale |

1805 Lorenzo Da Ponte moves to NYC | **1806** Rossini enters

Bologna's Liceo as a singer and is quickly admitted to its composition

class | **1810** Rossini's first opera, *La cambiale di matrimonio*, premieres |

1812 Rossini's *L'inganno felice* premieres in Venice and is his first great success;

L'occasione fa il ladro also premieres in Venice | **1813** *Il Signor Bruschino*

premieres in Venice, followed a few days later by *Tancredi*; *L'italiana in Algeri* premieres in Venice; *Aureliano in Palmiro* premieres in

Milan | **1814** Rossini's *Il turco in Italia* premieres in Milan |

1815 Rossini's *Elisabetta Regina d'Inghilterra* premieres in Naples |

1816 Rossini's *Almaviva* premieres in Rome (initially avoiding the title "The Barber of Seville" in deference to Pasiello) | 1816 Rossini's

Otello premieres in Naples | **1817** *L'italiana in Algeri* marks Rossini's Parisian debut; *La cenerentola* debuts in Rome; *La gazza ladra*

premieres in Milan | **1818** Rossini's *Mosè in Egitto* premieres in Naples | **1819** *The Barber of Seville* has its first New York

performance, in English | **1819** Rossini's *Eduardo e Cristina* (Venice), *La donna del lago* (Naples) and *Bianca e Falliero* (Milan)

premiere | **1820** Rossini's *Maometti II* premieres in Naples | **1821** Rossini's

Otello has its first performance in Paris, featuring Manuel Garcia and

Giuditta Pasta; Rossini's *Matilde di*

Shabran premieres in Rome | **1822** In

Vienna, Rossini meets Beethoven, who supposedly tells him, "Above all, make

more Barbers!"; Rossini's *Zelmira*

premieres in Naples | **1823** *Semiramide*, the last opera Rossini wrote in Italy,

premieres in Venice | **1825** Rossini writes *Il viaggio a Reims* for the coronation of

Charles X; *Tancredi* has its New York premiere; Manuel Garcia gives the first

season of opera in Italian in NYC; the season of 79-80 performances plays at the Park

Theater and opens with *Il barbiere di Siviglia*; Lorenzo Da Ponte is appointed

Professor of Italian at Columbia

College |

1826 *Il turco in Italia* has its New York premiere; *Otello* has its first performance in NYC; *La cenerentola* has its first NYC performance; Rossini's *Ivanhoé*, a pastiche, premieres in Paris | **1828** Rossini's *Le Comte Ory*, which reuses a good deal of material from *Il viaggio a Reims*, premieres in Paris | **1829** *La donna del lago* has its NYC premiere (in French); Rossini's *Guillame Tell* premieres in Paris | **1830** *La gazza ladra* is first heard in NYC (in French) | **1831** *Guillame Tell* has its first NYC performance (in English) | **1832** *L'italiana in Algeri* has its New York premiere | **1833** The first version of Rossini's *Stabat Mater*, which also includes music by Giovanni Tadolini, is performed in Madrid on Good Friday; *La donna del lago* plays in Italian in NYC for the first time; New York's first opera house, the Italian Opera House at Church and Leonard Streets, opens with Rossini's *La gazza ladra* (Da Ponte is one of its backers) | **1835** *Mosè in Egitto* has its first NYC performance | **1840** New York revival of *Il turco in Italia* | **1842** Rossini's completed *Stabat Mater* premieres in Paris | **1844** Palmò's Opera House opens on Chambers Street in NYC | **1847** Astor Place Opera House opens with a performance of Verdi's *Ernani* | **1868** Rossini dies | **1883** Metropolitan Opera House opens in NYC | **1884** *Semiramide* has its New York premiere (in English) | **1905** In

NYS's Little Italy, Gennaro Lombardi founds what has been called the **first pizzeria in the US** | **1906** Oscar Hammerstein's Manhattan Opera House opens | 1910 *La fanciulla del West* premieres at the Met | **1908** **Giulio Gatti-Casazza** leaves La Scala to become General Manager of NYC's Metropolitan Opera | **1911** animator and producer **Joseph Barbera** is born to Italian immigrants at 10 Delancey Street, NYC | **1915** **Frank Sinatra** is born to Italian immigrants in Hoboken, NJ; seven Italian brothers establish the **Jacuzzi** company to make wooden propellers; later, when Candido Jacuzzi's son is diagnosed with rheumatoid arthritis, the brothers design a pump that can be submerged in a bathtub | **1918** Italian immigrants in upstate NY found the **Contadina Food Co**; *Il trittico* premieres at the Met | **1919** Poet **Lawrence Ferlinghetti** is born in Yonkers | **1924** **Henry Mancini** is born in Cleveland's "Little Italy" | **1926** Anthony Benedetto (who will become **Tony Bennett**) is born in Queens; Hector Boiardi launches **Chef Boy-Ar-Dee** with a "ready-to-heat spaghetti kit" | **1930** **Photoflash bulb** comes into use | **1931** **Jehovah's Witnesses** formed from International Bible Students Association | **1931** **Clark Gable** begins his Hollywood career; William Grant Still's *Afro-American Symphony* premieres; **Al "Scarface" Capone** is jailed for income tax evasion; **The Empire State Building** is completed; Construction begins on **Rockefeller Center**; NYC's **George Washington Bridge** is completed |

1932 Amelia Earhart is the first woman to fly solo across the Atlantic | **1933** Adolf Hitler is appointed German Chancellor; Goebbels named minister of propaganda; the **first concentration camps** are erected by the Nazis in Germany; George Balanchine and Lincoln Kirstein found the **School of American Ballet**; Gertrude Stein, *The Autobiography of Alice B. Toklas* | **1934** Hitler and Mussolini meet in Venice; Cole Porter's *Anything Goes* premieres; *The 39 Steps* (Hitchcock) is released | **1935** *Porgy and Bess* premieres; **Geraldine Ferraro** is born to Italian immigrants in Newburgh, NY | **1936** FDR is re-elected by a landslide; **The Baseball Hall of Fame** is founded in Cooperstown, NY; **Antonin Scalia** is born | **1937** **Arturo Toscanini** is appointed first music director of the NBC Symphony Orchestra; Amelia Earhart is lost on Pacific flight | **1938** Anti-Jewish legislation is enacted in Italy; Thornton Wilder's *Our Town* wins the Pulitzer Prize for drama; Menotti's *Amelia Goes to the Ball* premieres at the Met; Harvard University confers honorary doctorate on Marian Anderson; Aaron Copland's *Billy the Kid* premieres | **1939** Nylon stockings first appear; Roosevelt declares US neutral in WWII; **Francis Ford Coppola** is born | **1940** Hitchcock's *Rebecca* wins an Academy Award; Disney's *Fantasia* premieres; Rodgers and Hart, *Pal Joey*; in Baltimore, **Frank Zappa** is born to Sicilian immigrants; **Anthony Fauci** is born in Brooklyn; **Nancy Pelosi** is born in Baltimore | **1941** Japan bombs Pearl Harbor; US and Britain declare war; Manhattan Project

begins; Edward Hopper, *Nighthawks* | **1943** Allies invade Italy and Italy surrenders; Italy declares war on Germany; *Casablanca* is released; *Oklahoma!* opens on Broadway; Roosevelt freezes wages, salaries and prices to forestall inflation; shoe rationing begins in US, followed by rationing of meat, cheese, fats, and all canned food; City Center Opera Company (later New York City Opera) opens | **1944** D-Day; Leonard Bernstein, *On the Town*; Rudolph Giuliani is born | **1945** V.E. Day ends war in Europe; Frank Lloyd Wright designs NYC's *Guggenheim Museum*; Benjamin Britten, *Peter Grimes*; Rodgers and Hammerstein, *Carousel*; First atomic bomb detonated near Alamoordo NM; Women's suffrage becomes law in France | **1946** Arthur Miller, *All My Sons*; Gian Carlo Menotti, *The Medium*; Women guaranteed the right to vote in Italy; Irving Berlin, *Annie Get Your Gun* | **1947** Construction is completed on Rockefeller Center; Fiorello H. La Guardia dies; Tennessee Williams, *A Streetcar Named Desire* | **1948** Cole Porter, *Kiss Me Kate*; Amato Opera Theatre is founded in NYC | **1949** Rodgers and Hammerstein, *South Pacific*; film version of *On the Town* features Frank Sinatra | **1950** Menotti, *The Consul*

Sources include: *The Annals of Opera* (Alfred Loewenberg, John Calder Publishers, London, 1978); *The New Grove Dictionary of Opera* (ed. Stanley Sadie, Macmillan Reference Limited, 1997); *The Timetables of History* (Bernard Grunn, Simon & Schuster, 1991)

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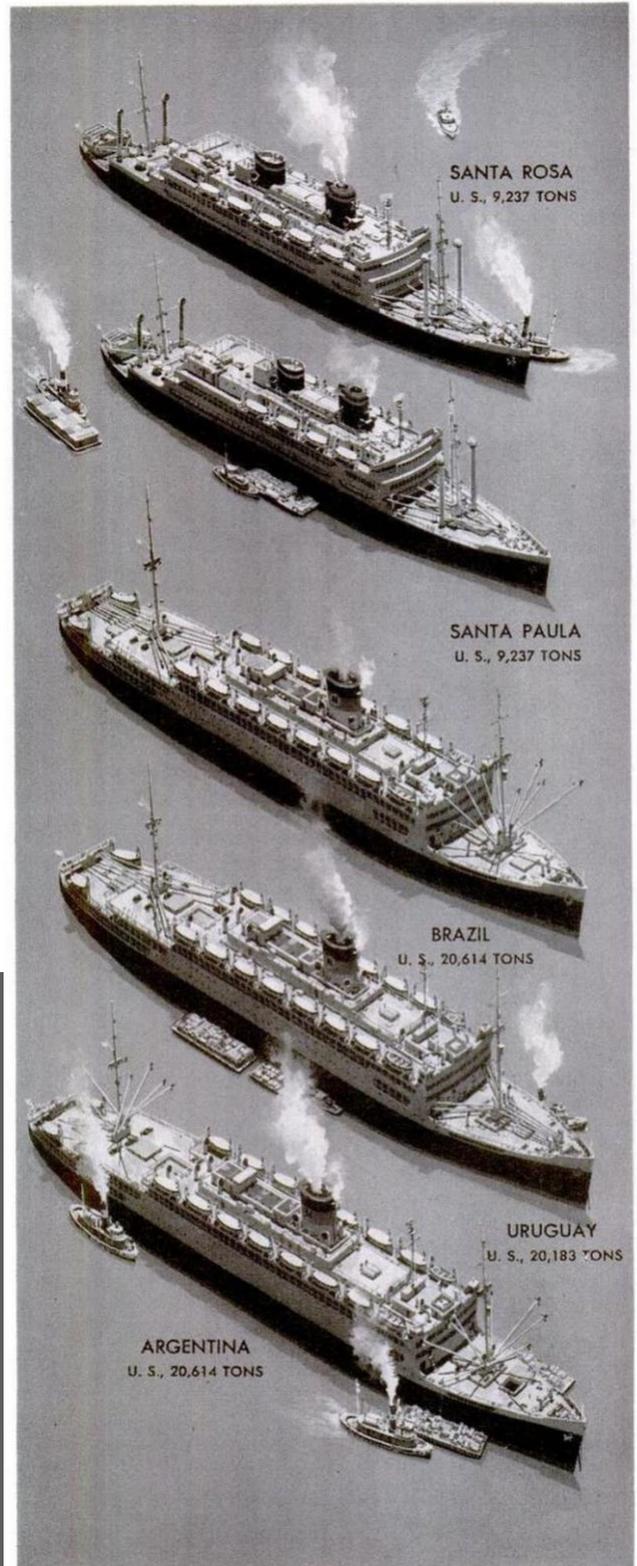
Above: Cruise in style in the first-class lounge of the *Titanic*, 1911.

Below: The *Saturnia*, an Italian ship that operated for nearly 40 years, in Trieste (Italy) during a crossing.



Starstruck!

Actress Greta Garbo and film director Mauritz Stiller on board the *S.S. Drottningholm* in 1925 en route to the United States.



FIVE SWANK SHIPS SAIL SOUTH

The five ships shown above are the only vessels except for round-trip cruise ships carrying 100 or more passengers between New York and Latin America. It is a small, luxurious fleet, with fares from \$395 to \$1,100. Most of the ships have been renovated since the war, with décor by famous artists and not one but two swimming pools. The *Santa Rosa*'s dining room has a roof which rolls back in fair weather. Winter is their busiest season, but nearly all are booked through this summer.



Above, from top to bottom: Playing shuffleboard on the deck of the S.S. Lapland, an American ship. The gymnasium aboard the Titanic. Guests enjoy badminton on the upper deck of the Victoria, who made her maiden voyage from Trieste, Italy, to Alexandria, Egypt in 1931.

Above and below: Sports at sea! Can you guess what they're playing in this photo below?



What is going on here?!

July 2, 1933: Four members of the London and Northeastern Railway (LNER) staff give an athletic display on board the S.S. Vienna, the company's cruise liner.



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