

I. Introduction

- A. Brief overview of Giuseppe Verdi and Wilhelm Richard Wagner
- B. Significance in the operatic canon

II. Giuseppe Verdi (1813–1901)

- A. Successor to Donizetti, Rossini, and Bellini
- B. Verdi as the backbone of the present-day operatic canon
- C. Verdi as a Patriot

III. Verdi's Background

- A. Not a child prodigy: "Anni di galera" (jail years)

IV. Verdi's Masterpieces

- A. Three of the most popular operas:
 1. Rigoletto (1851)
 2. Il Trovatore (1853)
 3. La Traviata (1853)
- B. Exploration of Verdi's revolutionary approach

V. "Libiamo ne' lieti calici"

- A. Description of the famous opera duet
- B. Context: Performed in the first act during a party in La Traviata
- C. Significance of a Brindisi in opera
- D. Other well-known operatic Brindisi examples
 - "Viva, il vino spumeggiante", sung by Turiddu in scene 2 of Mascagni's Cavalleria rusticana
 - "Il segreto per esser felici", sung by Orsini in act 2 of Donizetti's Lucrezia Borgia
 - "Inaffia l'ugola!", sung by Iago in act 1 of Verdi's Otello
 - "Si colmi il calice", sung by Lady Macbeth in act 2 of Verdi's Macbeth
 - "The Tea-Cup Brindisi", in the finale of act 1 of Gilbert and Sullivan's The Sorcerer
 - "Ô vin, dissipe la tristesse" sung by Hamlet in act 2 of Thomas's Hamlet

VI. Wilhelm Richard Wagner (1813-1883)

- A. Wagner as one of history's greatest composers
- B. Unique approach: Writing both libretto and music
- C. Stages of Wagner operas covering his life

VII. Wagner's Early Stage

- A. Operas: The Fairies, The Ban on Love, Rienzi, the Last of the Tribunes

VIII. Wagner's Middle Stage

- A. Operas: The Flying Dutchman, Tannhauser, Lohengrin

IX. Wagner's Late Stage

A. Culmination in Der Ring des Nibelungen (The Ring Cycle)

B. Parts of the Ring cycle:

1. Das Rheingold (The Rhinegold)
2. Die Walküre (The Valkyrie)
3. Siegfried
4. Götterdämmerung (Twilight of the Gods)