

An Analysis of the Famous Operatic Vocal Duets in *Covido the Opera*: A Main Performer's Perspective

การวิเคราะห์เพลงร้องโอเปร่าคู่ที่มีชื่อเสียงใน โควิดิโธ ดิ โอเปร่า : มุมมองของนักร้องหลัก

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Abstract

Although opera has a significant cultural influence, very little is known about *Covido the Opera*, the first virtual opera performed in the Thai language. Rather than focusing on the opera as a whole, this academic article analyzes the use of notable classical duets included to further enhance the story. This paper focuses on the deeper meanings of the four well-known duets that appear in *Covido the Opera*. This work is a dark comedy opera, which was created while people around the world suffered from the impact of Covid-19; something that is still being felt to this day. The story concerns an opera singer struggling in isolation and experiencing the horrors of paranoia and depression. However, she receives a gift, which is a teddy bear. The bear tries to help and free her from the dark times in which she's trapped. The bear utilizes the singing of opera as a means to emotionally reach the opera singer and free her from the torment of confinement. This delivery of opera by a non-human character allows a Thai audience with little knowledge of opera to emotionally connect without an understanding of European languages. This article will benefit a new generation of composers by demonstrating the method of including deeper meanings to an opera and making use of existing works to support and enhance an original production. The analysis will also aid an audience to fully understand the hidden connotations of these duets and their influence beyond the surface. All analysis rests on the main performer's perspective. The discussions presented in this paper came from an investigation by the author who played the main role of 'Opera Singer'. As a fairly new research subject, this article offers fresh insights on the topic. A working anthology is proposed in order to historically archive Thai opera.

Keywords: Covido the Opera, Thai-language opera, Operatic vocal duet, Live Opera, Digital opera

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บทคัดย่อ

แม้ว่าอุปรากรจะมีอิทธิพลทางวัฒนธรรมอย่างมากแต่ไม่ค่อยมีใครรู้จัก โควิโท ดิ โอเปร่า อุปรากรภาษาไทยเรื่องแรกที่มีการแสดงออกทางสื่อเทคโนโลยี บทความทางวิชาการนี้ได้วิเคราะห์องค์ประกอบบางส่วนของอุปรากรคือส่วนที่เป็นเพลงคู่คลาสสิกชื่อดังทั้งสี่เพลงที่ได้นำมาเสริมเรื่องราวใน โควิโท ดิ โอเปร่า อุปรากรนี้เป็นเรื่องตลกที่แฝงไปด้วยความทุกข์ของตัวละครหลัก เพราะสร้างขึ้นในขณะที่ผู้คนทั่วโลกได้รับผลกระทบจากโควิด อุปรากรได้เสนอเกี่ยวกับเรื่องราวของนักร้องโอเปร่าที่ดิ้นรนอย่างโดดเดี่ยว หวาดระแวง และหดหู่ใจ แต่เธอก็ได้รับของขวัญเป็นตุ๊กตาหมี ที่พยายามช่วยเธอ ปลดปล่อยเธอจากยุคมืดที่เธอติดอยู่ หนีใช้การร้องเพลงโอเปร่าเพื่อเข้าถึงเธอและปลดปล่อยเธอจากความทรมานจากการถูกคุมขัง การแสดงโอเปร่าโดยตัวละครที่ไม่ใช่มนุษย์ทำให้ผู้ชมคนไทยที่มีความรู้เรื่องโอเปร่าเพียงเล็กน้อยสามารถเชื่อมโยงทางอารมณ์ได้โดยไม่ต้องเข้าใจภาษายุโรปบทความนี้ จะเป็นประโยชน์ต่อนักแต่งเพลงรุ่นใหม่ โดยสามารถดูตัวอย่างการใส่ความหมายที่ลึกซึ้งให้กับ โอเปร่า และใช้ประโยชน์จากผลงานที่มีอยู่เพื่อสนับสนุนและปรับปรุงการผลิตต้นฉบับให้ดีขึ้นการวิเคราะห์นี้ยังช่วยให้ผู้ชมได้เข้าใจความหมายที่ซ่อนอยู่ ของเพลงคู่เหล่านี้และเข้าใจอิทธิพลของเพลงคู่อย่างถ่องแท้การวิเคราะห์ที่สืบสวนในบทความทั้งหมดนี้มาจากมุมมองของนักแสดงหลัก “นักร้องโอเปร่า” งานชิ้นนี้ค่อนข้างใหม่ซึ่งได้นำเสนอข้อมูลเชิงลึกเกี่ยวกับอุปรากรภาษาไทยเรื่องแรก que แสดงโดยเทคโนโลยี ผลงานนี้สามารถเก็บเป็นประวัติศาสตร์ที่มีการทำสิ่งใหม่ ๆ เกิดขึ้นกับอุปรากรไทยเลยทีเดียว

คำสำคัญ: โควิโท ดิ โอเปร่า, อุปรากรภาษาไทย, เพลงรองโอเปร่าคู่, ฉายทอดสดโอเปร่า, โอเปร่าดิจิทัล

Introduction

As the establishment of opera can be traced back to the 16th century (San Francisco Opera, n.d.), there is no doubt that nowadays, due to many reasons, there are famous opera arias or duets that appear in modern works. There are many recognizable duets from operas; sometimes being heard in advertisements, movies and TV series. It is fascinating that some of these famous Western duets now show up in modern Thai operas. This academic article focuses on the recent production, *Covido the Opera*. There are two composers, with the music being composed by Krisada Reyes and the libretto having been written by Napisi Reyes. There is an exploration into the reasons and hidden meanings of why these composers chose to put four specific, famous duets in their opera. This article will help an audience to understand the depth and meaning of these duets, and gain a greater insight into the reasoning behind their inclusion in the opera. This will be a valuable example for future generations of composers to study methods of creating original operas while using existing classical works as an influence.

Content

Covido the Opera is the first opera in the Thai language to be performed through a digital medium; the premiere took place via a live stream during the Moradokmai International Theatre Festival 2021, in December of that year. This production can be considered a small-scale opera which lasted twenty minutes and consisted of one act; performed by a soprano

and a baritone. This opera was created around November 2021, during the height of the Covid-19 crisis, and made use of the pandemic as a creative influence; the story revolving around this theme. In some ways, the catalyst of this opera shares some similarity to the message of *The Destructors* short story by Graham Greene, and its underlying theme of destruction being a form of creation (Greene, 1934). While Thailand was disrupted by the consequences of a pandemic in various ways, notably a decline in income (The World Bank, 2021), the composers saw an opportunity to continue work and to entertain a captive audience while they were locked-down in isolation. The result was a satirical commentary on collective fears regarding the trying world situation. With the opera industry decimated by theatre closures (Hall, 2021), this provided a great opportunity for both the performers and fans of opera to maintain their interest in the arts and for the composers to steer the industry towards further accepting modern technology, perhaps changing the direction of future productions. There has also been some research into how opera can be used to benefit mental health and art can be the antidote to the stresses of the world (Fein, 2014). Also, how opera can address mental health stigma and promote empathy (Skrine Jeffers et al., 2022). Regarding this opera in particular, the theme could be construed as validating the feelings of loneliness and stress that many experienced during the months of isolation throughout the pandemic, almost assuring the audience that their emotions during the crisis were a legitimate response.

Opera Synopsis

An opera singer that had a good and successful job has unfortunately lost everything as a consequence of the Covid-19 pandemic. Work has dried up due to the nature of the restrictions put in place by the government. She's scared of the virus immensely, locking herself away in her condo and remaining fearful of leaving and going anywhere else, convinced that simply stepping outside will result in catching the illness. After weeks of being locked away, one day, the condo manager calls her to explain that she has received a large parcel. Still fearful, she begs him to bring it up to her room. Even though it is outside her condo, she has to gain the courage to open the door, and wears protective clothing to finally collect the package. Once safely back inside, and having doused the parcel with sanitizer, she opens it up and is left confused upon discovering there is a teddy bear inside. An accompanying letter explains that the bear has been sent to be her friend and he will hopefully help her during her dire situation. The opera singer thinks that somebody might be teasing her, so she does not think much of the bear, simply putting him aside and returning to her worry.

However, suddenly the bear begins talking and singing to her in Thai. He can sing many famous operas, and though she is at first surprised and confused, eventually she joins him and they enjoy singing together. The opera singer begins to become more open-minded with him and listens to his opinions. The bear prays and teaches the singer about living in the middle-ground of not being scared too much, but also acting with caution. In essence, he advocates

for her to avoid being terrified of Covid to the extent that it stops her from living her life. The opera singer is angry because he's just a bear and she does not understand why he's trying to teach her. They argue a lot, until the opera singer throws the bear out of the window in frustration.

After she calms herself down, she feels bad for throwing the bear away as, once again, she feels lonely. The bear had been the lone reprieve from a prolonged period of what amounts to solitary confinement. She also accepts that a lot of what the bear was saying was correct, and that being alone due to her fears is no way to live. She eventually goes downstairs to collect the bear; the first time for over a year that she has left the condo. She breathes in the fresh air and enjoys the nature around her; the wind, the sunset, the grass on her feet. Now she has started to realize even more what the bear had been trying to show her. She carries the bear carefully, while appreciating the breeze and freedom. They sit by a lake together and watch the beautiful sunset.

The Analysis of the Four Duets

Though the story of this opera allows for a lot of investigation, it is the segment where the teddy bear sings duets with the opera singer which is the main focus of this article. In the middle part of the opera, the bear and the opera singer sing a selection of famous classical duets; this article analyzes their motivations and influences upon the opera's story. This is a significant point in the opera, where the story really comes together and the underlying mood of the narrative shifts; the bear's singing presence bringing a fantasy element to the piece.

Firstly, it is a good starting point to look at how emotive opera duets have been used elsewhere in works with a similar theme of isolation. As mentioned earlier, opera duets are often used in movies, with an example being the duet *Sull'aria (The Letters Duet)* from Mozart's *The Marriage of Figaro*, which was used effectively in the popular movie *The Shawshank Redemption* (Qlazer, 2011). This is particularly relevant as this duet was played over the loudspeaker of a prison for the inmates in order to inspire hope and leave them feeling free. This is the kind of emotion communicated by the duets used in *Covido the Opera*, as they are an instrument to break the loneliness that the opera singer is feeling, and inspire her to finally leave the condo through the encouragement of the bear. It is noted by the main character in *The Shawshank Redemption*, Andy Dufresne, during his punishment in solitary confinement, that 'I had Mr. Mozart to keep me company' and 'That's the beauty of music. They can't get that from you...haven't you ever felt that way about music?' (BlackView HD, 2015, 0:00:20). Simply recalling the music in his mind and feeling it in his heart was enough to give him hope and get him through a trying time; a similar theme to the bear's duets with the opera singer. Music was a way for the bear to relate and reach inside the opera singer in order to bring her out of her depression. Therefore, in this capacity, the selection of these duets was vitally important, as they needed to be somewhat vitalizing and emotive. They needed

to bring the bear to life and to be carefully selected so that they would fit well into the overall story.

Krisada and Napisi Reyes have an inclusive style of working, where they discussed with the singers which duets should be included in the opera. The singers offered some suggestions of music in their current repertoire and were able to sing immediately. Due to time limitations to finish the production, it was the most efficient method to proceed with such constraints. At the conclusion of discussions, the composers decided to add four famous duets to the opera that work well together and have a meaningful and fitting context. Even though opera duets are in various languages, which an audience of Thai opera may not fully understand, it is still important that the context remains relevant and appropriate to the theme. For instance, it would be jarring to have the bear and opera singer perform a duet such as ‘*Ah! guarda sorella*’ from Mozart’s *Così fan tutte*, which is about sisters boasting of their lovers; the libretto would not fit the context of *Covido the Opera*. Therefore, keen attention was paid during this selection process to focus on works that would support and add depth to the overall storyline.

In this opera, the use of these duets was limited to small sections of these pieces of music and the transition from one duet to the next is broken up by conversation between the two main characters. The whole opera lasts twenty minutes and the duet part is right in the middle of the opera, lasting around two and a half minutes. This duet section commences from 9.20 until 12.50. Three of the duets are from operas and the other is a famous classical song. These are the four duets listed in chronological order of appearance; (1) “*Duetto buffo di due gatti*” or *Cat Duet* by Gioachino Rossini; (2) *Là ci darem la mano* from the opera *Don Giovanni* by Wolfgang Amadeus Mozart; (3) *Pa- Pa-Pa Papageno* from the opera *Die Zauberflöte* by Wolfgang Amadeus Mozart; (4) *Flowers Duet* from the opera *Lakmé* by Léo Delibes.

At first glance, there are two duets that are animal duets; *Cat Duet* and *Pa- Pa-Pa Papageno*, which is known as the parrot’s duet. *Flowers Duet* is, as would be expected from its title, a duet singing about flowers and *Là ci darem la mano* is a famous flirting duet. On the surface, none of these duets seem fitting when considering an opera about a singer and a teddy bear during a pandemic. However, upon diving deeper into these four duets, and exploring the hidden meanings behind their inclusion, it can be revealed that much thought went into their selection. The duets will be discussed in the order in which they are performed in the opera.

1. The “*Duetto buffo di due gatti*” or *Cat Duet* by Gioachino Rossini

Cat Duet is a famous concert piece from Gioachino Rossini (1792-1868), which is usually performed by two sopranos with piano accompaniment. There is only one word in this song, which is ‘meow’, where the singers try to imitate the sound a cat makes, hence its casual title of *Cat Duet*. In the score, there is no construction to any story behind the song, and as the

only word is ‘meow’, no context can be drawn from the libretto. Therefore, during each performance of *Cat Duet*, the responsibility of communicating the story falls upon the shoulders of the singers. Most performances of this duet show the cats as having a discussion, which eventually leads to an argument, as was performed by soprano Felicity Lott and mezzo-soprano Anne Murray at Proms ‘96 (Glagolitic, 2014, 0:00:27).

When considered with the theme of *Covido the Opera*, one of the characters is an animal, namely a bear, which resonates well with the nature of *Cat Duet*. Since only ‘meow’ is sung throughout, it is the expression of the singing that is important, rather than any words. Therefore, *Cat Duet* is quite a safe choice for this opera because the duet could be interpreted in any way the composer wishes.

When considering the four duets in their entirety, this opera abides by most performances of *Cat Duet*; the bear and opera singer begin by performing the four duets as a conversation, which eventually leads to an argument. However, when focusing on the performance of *Cat Duet* itself in this opera, there is a stark shift in the usual interpretation. At the initiation of this duet by the bear, the emotion immediately represents as somewhat melancholic, as if the bear is recognizing and channeling the isolated despair of the opera singer. However, the interpretation then shifts from the usual progression of conversation to argument, instead following a path of melancholy to joy, as if the bear is encouraging a shift in the dark and fearful atmosphere that the opera singer has been living within. The opera singer joining the bear in the duet is a display of her first acceptance of him as a sentient being capable of emotion. It is her first willingness to interact with something that does not belong in the ‘safe’ apartment that she has hidden within and denotes the first, initial crack in her defensive armor in which she has protected herself. This is evident at the conclusion of this particular duet, where the opera singer asks with amusement if the bear is really a bear or a cat because he can sing *Cat Duet* so beautifully. The mood immediately shifts to light-hearted as a result of the bear’s musical intervention and is the first instance of the narrative shifting away from the fear induced by the pandemic restrictions. This acts as evidence of the flexible emotive nature of *Cat Duet* and asserts that its inclusion in this opera was an assured decision.

54 *mf* *cresc.* *f* เริ่มสนุกกับการร้องดูเอทกับหมី
 อ้อ, เพลง ของ Ross si ni
mf *f*
 mia u, mi au, mia

60 *mf* *poco rit.*
 maiu, mai u, mai u, mai u,
mf
 u, mia u, mia u, mia u,

Figure 1: Cat Duet section from the Covidio the Opera score (Reyes, Krisada & Napisi, 2021).

2. Là ci darem la mano from the opera Don Giovanni by Wolfgang Amadeus Mozart

This duet is a well-known piece from the Italian opera *Don Giovanni* by W.A. Mozart (1756-1791). The duet is in Act I which is sung by a baritone and a soprano; Don Giovanni and Zerlina respectively. In this duet, Don Giovanni attempts to seduce Zerlina even though she is just about to get married (Cantoni & Schwarm, 2013, “Setting and story summary” section). On the surface, this duet would seem an odd choice when considering the theme of *Covidio the Opera*; seduction and romance appearing to contradict the narrative. However, when considered metaphorically, it becomes evident that the selection of this duet has been carefully measured and adds further depth to the underlying emotion of this opera, especially when the portion of the duet’s libretto is scrutinized.

In *Covidio the Opera*, the opera singer asks the bear, after the conclusion of *Cat Duet*, if he can sing any opera in a human language? This is the first step in bringing humanity to the bear and, in effect, accepting his attempts to communicate with the opera singer. Already the bear is breaking through the isolation that the opera singer has been constrained within after her positive response to his performance of *Cat Duet*. This is basically confirming the ability to communicate between animal and person, where the opera singer is now able to understand the words the bear is trying to speak to her. Welcomed by the singer, the bear starts a rendition of *Là ci darem la mano* which is in Italian. The original is a duet; however, the bear sings this piece alone for an important reason, which is evident when considering the translation of the chosen segment:

Italian

Là ci darem la mano,
Là mi dirai di sì.
Vedi, non è lontano;
Partiam, ben mio, da qui.

English

There we will give each other our hands
There you'll say "yes"
See, it's not far
Let's leave this place, my dear (Deacon, 2019)

The bear from *Covido the Opera* sings this duet, not in a romantically seductive way, but rather, in a wish to convince the opera singer to trust him and to leave her apartment. He is encouraging her to no longer be afraid of the outside world. After the bear sings, the opera singer gives him a compliment and starts to trust him, taking his hands and carrying him into her bed. Once again, on the surface, this could be construed as being romantic in nature; being invited into one's bed usually communicating sexual connotations. However, from the outset of the opera, it is established that the opera singer considers her bed to be her 'safe space'. It is clear from the condition of her room that she hasn't left in a long time, and spends most of her day hiding beneath the bed sheets, reluctant to leave its comfort in fear of catching the virus. The bed functions as her protection from the outside world, therefore, it is a significant step in trust that she invites the bear to join her on the bed. She has once again responded positively to the bear's nurturing attempts to soothe her worry and instill a sense of hope within her; all achieved through an opera duet.



Figure 2: Là ci darem la mano duet section from the Covido the Opera score (Reyes, Krisada & Napisi, 2021).

3. Pa-Pa-Pa Papageno from the opera *Die Zauberflöte* by Wolfgang Amadeus Mozart

This duet is one of the most famous duets and is from the opera *Die Zauberflöte* or *The Magic Flute* and again by W.A. Mozart (1756-1791). This duet is performed in German by a baritone and a soprano and it is the final duet in Mozart's opera. This piece is sung by the characters of Papagena and Papageno, which are two parrots. They are playfully bantering with each other about how many babies they should have and whether they will have a boy: papageno, or a girl: papagena. The interaction between the singers is teasingly argumentative in nature, and therefore, works in harmony with the usual renditions of *Cat Duet*.

In *Covido the Opera*, however, both of the characters sing the *Pa-Pa-Pa Papageno* duet at just the Pa-Pa-Pa part, because the meaning and the text after this section is not

relevant to the story; the weight placed upon the gender of a child not being significant. This denotes the careful consideration applied when including these duets. However, this duet at the specific Pa-Pa-Pa lyric, helps the audience enjoy the music without needing to understand words, and both characters try to sing opera together and act as parrots. The word Papageno is Germanic in its origin and is derived from the German word for parrot, this being: papagei (NZ Opera, 2020). Therefore, when considering this aspect of the piece, and noting that the bear sings to the opera singer and she in turn repeats the same notes, it could be interpreted that she is, in effect, parroting his positive emotions. She is absorbing his carefree nature and responding accordingly through an improved mood. So, this duet's inclusion is just to communicate to the audience that they are having a good time, as opposed to the dreary mood during the opening minutes. The bear has finally gained the opera singer's trust and they have now become friends. However, when considering the argumentative nature of the full piece, it could be considered that though the opera singer is accepting of the bear's intervention, there is still some fearful hesitation on her part to fully embrace the message he is attempting to convey. After all, she has been safe within her environment for a year, and it would be unrealistic for her to flip her mentality so easily.

When considered in tandem with *Cat Duet*, these two duets express that animals can talk, sing and communicate their emotions like a human. The bear is able to express feelings through repetitive use of a single word, relying on his interpretation of the music as opposed to language. The bear is able to sing, complain and teach the opera singer, despite not being a person. This is symbolic of human interaction with animals, where a lack of linguistic communication does not hamper an understanding within relationships; animals are able to alert humans of their emotions through the various sounds and mannerisms at their disposal. This is particularly relevant when considering pets, which often act as a comforting companion to people suffering loneliness and helps to counter social isolation (HABRI, n.d.). Despite verbal comprehension being non-existent, a pet is able to affect the emotional balance of its owner. Therefore, *Pa-Pa-Pa Papageno* and *Cat Duet* are definitive examples of this animalistic communication method and therefore work very well when considering the interaction between bear and opera singer. It allows the audience to be more accepting and responsive of the nature of their duet; after all, a human is singing with a bear, not another opera singer.

Following on from this, as *Covido the Opera* is a Thai language opera, it was important to select works that a Thai audience could recognize and relate to, without requiring a grasp of foreign languages. Western opera is still considered a niche art form in Thailand, and it is important to consider this aspect when attempting to appeal to a wider audience. For instance, *Cat Duet* and the segment of *Pa-Pa-Pa Papageno* that were performed in *Covido the Opera* were functional musically, without any lyrical context. The audience is able to interpret the emotions through the expression of the singer, without having to rely on the context of words, the way we would do when interacting with animals or our pets. This is a

beautiful method to allow a non-human character such as the bear to emotionally affect the opera singer with his voice, and as a result, similarly reach the emotions of the audience.



Figure 3: Pa-Pa-Pa Papageno duet section from the Covido the Opera score (Reyes, Krisada & Napisi, 2021).

4. Flowers Duet from the opera Lakmé by Léo Delibes

Flowers Duet is also one of the most popular duets throughout history, and is from the opera *Lakmé* by Léo Delibes (1836-1891), where the character of the same name goes with her servant, Mallika, to collect flowers along a river bank (Burns, 2021). It has appeared in various media, and can be heard in movies such as *Carlito's Way*, where the lead character stands in the rain, sheltering himself with a trash can lid, while observing the beauty of a ballerina performance through a window (German Regueira, 2015, 0:02:00). Once again, there is significance in the selection of this piece. The overriding theme of this duet is the comforting embrace of nature, and how one can be expelled of all worry while indulging in its calming tranquility. Lakmé steps away from the stresses of her forbidden romance, and is comforted by the almost ethereal world she steps into (Burns, 2021). This theme is evident in the use of the duet in *Carlito's Way*, where the character is freed from his discomfort and loses himself in what he's observing. Therefore, this fits well with the intention of the bear's intervention with the opera singer. He is attempting to encourage her to step outside and experience the beauty of the world, no longer hiding away and hampered by her fear within the condo. The harmony of *Flowers Duet* speaks of an idyllic world, and by joining the bear in song, the opera

singer is marking her willingness to once again leave her hideaway and return back to the exquisiteness of life, appreciating the positive elements while pushing her fears to the back of her mind.

It is also notable that *Flowers Duet* is the final of the four duets in this opera, and is pivotal to the closing scene, where the opera singer eventually embraces the bear's intervention and steps back out into the world. Bringing along the bear, she heads to a lake to appreciate the world's beauty and is freed from her fear beneath a striking sunset. In many ways, this resonates with the idea of Lakmé and Mallika, walking along the river's edge and appreciating the majesty of the world we live in, losing themselves to its beauty and breaking free from the shackles of worry.

Conclusion

Through this analysis, it is evident that the four duets in *Covido the Opera* have been chosen with care and consideration to the narrative story of the performance. The order in which they are performed is also significant, where they nurture the story direction and finale to which the opera is heading towards. These duets are not just meaningful to the story, but the music selections complement each other, and the transition from one to another is beautiful and smooth.

Barriers exist when trying to connect with a Thai audience, due to unfamiliarity with Western-style opera and also a lack of understanding of the European languages that are often present. This has usually resulted in the problem of context being misconstrued. In *Covido the Opera*, the use of a non-human character and the inclusion of opera duets that do not rely on lyrical understanding, e.g. *Cat Duet* and *Pa-Pa-Pa Papageno*, allowed the emotion of the main character's plight and her subsequent rescue to resonate more clearly. This was a key feature in allowing *Covido the Opera* to connect with a Thai audience, avoiding the usual obstacle of understanding lyrical context.

This article will help upcoming composers to have more ideas, understand depth meaning, and focus on the inclusion of hidden details within their use of existing music. Also, when an audience watches this opera, they will be able to enjoy and fully understand the extra layers of meaning communicated within the story through the uses of famous duets. Being one of the performers in this opera, it has been an honor to sing and be given the opportunity to explore and share the depth of thought that went into the selection of these duets.

98 $\text{♩} = 120$

จัน ลอง เพลง นี้ เริ่ม ก่อน นะ Do me e__pais le__ jas_min

Soprano, Baritone 5

102

A__ la__ ro__ se__ s'as sem____ble, sur la_rive en_fleurs ri__ant au ma_tin

A__ la__ ro__ se__ s'as sem____ble, Rive__ en_fleurs, frais____ma_tin

106

Viens, de__scen dons en__ sem____ble. Dou ce__ment glis__sons:

Nous ap__pel__lent en__ sem____ble Ah!____glis__sons

109

De son flot char mant Sui vons le cou rant fu__yant Dans L'on de fre mis

en____sui__vant Le____cou rant fu__yant: Dans L'on de fre mis

113

san__te D'u__ne main non cha lant__te, Viens. ga_gnons le bord

san__te. D'u__ne main non cha lan__te Ga gnons le

117 **poco rit.**

Ou la sour ce dort Et__l'oi seau L'oi seau chan te

bord. Ou.l'oiseau chan te. L'oi seau L'oi seau chan te

Figure 4: Flowers Duet section from the Covido the Opera score (Reyes, Krisada & Napisi, 2021).

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