



## EDUCATIONAL LINKS

[Vocal Score](#)  
[English Libretto](#)  
[Synopsis](#)

## ONLINE VIDEO EXCERPTS

[“Brindisi” \(Alfredo, Violetta, Chorus\)](#)  
[“Sempre libera” \(Violetta\)](#)  
[“De miei bollenti spriti” \(Alfredo\)](#)  
[“Di Provenza il mar” \(Giorgio Germont\)](#)  
[“Addio, del passato” \(Violetta\)](#)

## RECOMMENDED RECORDINGS AND DVD

[CD: Caballé, Bergonzi, Milnes, Prêtre \[RCA\]](#)  
[DVD: Stratas, Domingo, MacNeil, Levine \[1982 Film\]](#)

## POPERA CONNECTIONS: LA TRAVIATA IN POPULAR CULTURE

A wealthy man hires a prostitute to live with him; by the end of the film, the two have fallen in love with each other. This is the basic plot of the 1990 film *Pretty Woman*, which uses Verdi's opera as its inspiration. Indeed, when Edward takes Vivienne to the opera during the film, they go see *La Traviata*, which reduces Vivienne to tears.

[Watch this clip from the film](#)

Director Baz Luhrmann's 2001 film *Moulin Rouge* has clear ties to *La Traviata*. Satine, the leading lady of both the film and the nightclub Moulin Rouge, is a courtesan who is suffering from consumption, just like Violetta. As in the opera, Satine is tempted to leave behind her current life for a chance at true love. Both opera and film have a nobleman (a duke in the film, a baron in the opera) who believe they should be with the heroine, and both have scenes in which the heroine lies to the hero about not loving him.

[Watch the trailer.](#)

“Sempre libera,” Violetta's Act I aria celebrating her freedom and independence, provides the Nissan Qashqai car with a suitably effervescent accompaniment for its urban adventures.

[Watch the commercial.](#)