

Lectures and Community Programs

2007–2008



The Metropolitan Opera Guild

WELCOME!

PARTICIPATING LECTURERS, INTERVIEWERS, AND PRESENTERS

Martina Arroyo

Soprano, Vocal Coach, and Educator

Martin Bernheimer

Lecturer, Writer, and Music Critic

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Assistant Manager—Artistic,
The Metropolitan Opera

Victor Callegari

Makeup Artist,
The Metropolitan Opera

Joseph Clark

Assistant Manager—Technical,
The Metropolitan Opera

Joseph Colaneri

Artistic Director, Mannes Opera;
Conductor,
The Metropolitan Opera

Matt Dobkin

Editorial Director,
The Metropolitan Opera

Joan Dornemann

Assistant Conductor and Prompter,
The Metropolitan Opera

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The Metropolitan Opera

Mary Jo Heath

Senior Radio Producer,
The Metropolitan Opera

Jeffrey Langford, Ph.D.

Assistant Dean of Doctoral Studies
and Professor of Music History,
Manhattan School of Music

Jane Marsh

Soprano, Vocal Coach, and Lecturer

Robert Marx

Opera Essayist, Theatre Producer,
and Arts Consultant

Desirée Mays

Author and Lecturer; Resident Speaker,
The Santa Fe Opera

John J.H. Muller

Professor of Music History,
The Juilliard School

Bridget Paolucci

Lecturer, Writer, and Broadcaster

Elena Park

Assistant Manager—Editorial and
Creative Content

Harlow Robinson, Ph.D.

Matthews Distinguished University
Professor,
Northeastern University

W. Anthony Sheppard, Ph.D.

Professor of Music,
Williams College

Alan Wagner

Lecturer, Writer, and Producer

The Metropolitan Opera Guild's Community Programs enrich and inform a lifetime of opera enjoyment with programs available for opera lovers of all ages and experience levels. Explore opera with your family and the Opera Explorers, go behind-the-scenes at the Met on a Backstage Tour, or learn more about the history and music of your favorite works through our Lecture Series.

In this brochure you will find details on our 2007-2008 season offerings, including our afternoon Opera Experience courses and evening Lectures, Interviews, and Master Classes. We hope you will join us for these exciting events!

FEATURED METROPOLITAN OPERA ARTISTS

Diana Damrau
Soprano

Stéphane Degout
Baritone

Natalie Dessay
Soprano

John Doyle
Director, *Peter Grimes*

Juan Diego Flórez
Tenor

Marcello Giordani
Tenor

Philip Glass
Composer, *Satyagraha*

Susan Graham
Mezzo-soprano

Anthony Dean Griffey
Tenor

Paul Groves
Tenor

Nathan Gunn
Baritone

Thomas Hampson
Baritone

Anja Harteros
Soprano

Dmitri Hvorostovsky
Baritone

Simon Keenlyside
Baritone

Salvatore Licitra
Tenor

Adrian Noble
Director, *Macbeth*

Felicity Palmer
Mezzo-soprano

Patricia Racette
Soprano

Teddy Tahu Rhodes
Baritone

Rolando Villazón
Tenor

Stephen Wadsworth
Director, *Iphigénie en Tauride*

Mary Zimmerman
Director, *Lucia di Lammermoor*



ANNA NETREBKO AND JUAN DIEGO FLÓREZ SPEAK
WITH BRIDGET PAOLUCCI IN APRIL 2006



ANTHONY MINGHELLA AND PETER GELB DISCUSS
MADAMA BUTTERFLY IN SEPTEMBER 2006

THE OPERA EXPERIENCE

Experience opera like you never have before! Join our community of passionate learners for an unforgettable journey to the heart of the living operatic tradition.

Each Opera Experience course tackles a different towering figure, pressing issue, or crucial turning point in the art form's dramatic history. During each four-week course, participants delve into the course topic through a special series of talks and presentations by distinguished scholars and respected opera professionals.

ALL COURSE SESSIONS ARE HELD FROM 4:30 – 6:00 PM AT THE DICAPO OPERA THEATRE, 184 EAST 76TH STREET (AT LEXINGTON AVENUE). REGISTRATION FEE OF \$80 PER FOUR-WEEK COURSE.

THE BEL CANTO EXPERIENCE

WEDNESDAYS, SEPTEMBER 19–OCTOBER 10, 2007

The *bel canto* style, popularized in mid-19th century Italy by composers like Donizetti, Bellini, and Rossini, has lasted the true test of time and remains a prime feature in the operatic canon. Over the course of four weeks, presenters **Bridget Paolucci** and **Jane Marsh** will look at the timeless drama, humor, and grandeur of four great *bel canto* works, all of which can be seen at the Met this season.

September 19: *Lucia di Lammermoor*, presented by Bridget Paolucci

September 26: *Norma*, presented by Bridget Paolucci

October 3: *La Fille du Régiment*, presented by Jane Marsh

October 10: *Il Barbiere di Siviglia*, presented by Jane Marsh

EXPERIENCE SHAKESPEARE IN OPERA

TUESDAYS, OCTOBER 23–NOVEMBER 13, 2007

Shakespeare is the greatest poet and playwright in the history of the English language. The works of his pen inspired countless interpretations, including several fine operas. Yet adapting his masterpieces is, and always has been, a sticky ordeal. Join **Alan Wagner** for an in-depth look at some of the unique challenges involved in bringing the Bard to the operatic stage.

October 23: Irresistible Source Material Meets an Intractable Art Form

Why were Shakespeare's rhythm, color, and sound so attractive to composers, when almost all the great operas inspired by Shakespeare's magnificent body of work are in foreign tongues using entirely different linguistic tools? What other insurmountable obstacles stood between them and success?

October 30: The Quintessence of Young Love—*Roméo et Juliette*

Arguably the most famous of all love stories, Shakespeare's *Romeo and Juliet* inspired at least one potent operatic treatment, and that from an unlikely source: the sober and devout Charles Gounod.

November 6: A Toe in the Water—*Macbeth*

Giuseppe Verdi was entranced by Shakespeare and wrestled with the idea of composing an opera based on *King Lear*. We will examine his first crack at the "Swan of Avon," the opera *Macbeth*—and its observation of deadly ambition—in the context of Verdi's life and times.

November 13: How Many Geniuses Does it Take to Make a Masterpiece? *Otello*

Verdi was never able to come to grips with his *King Lear*, but he and another genius, librettist Arrigo Boito, did create a late masterwork based on Shakespeare's *Othello*. English verse drama and Italian sung theater meet and coalesce in this work, the quintessence of great tragedy and result of seemingly antithetical traditions.

THE GOOD, THE BAD, & THE UGLY: OPERA'S INFAMOUS CHARACTERS ON- AND OFF-STAGE
TUESDAYS, FEBRUARY 12–MARCH 4, 2008

Everyday people (unlike opera characters) are not easily characterized as good, bad, or just plain ugly, but these archetypes are very necessary to the production of great drama both on, and off, the operatic stage. During this four-week course, we will examine each archetype in detail, along with some of the real-life antics of our favorite singers!

February 12: Naughty or Nice: Writing a Character for the Stage

Joseph Colaneri will explore how librettists and composers portray characters as good or bad, and how those characters interact within the dramatic structures of a broad sampling of operatic literature.

February 19: The Bad Boys and Girls We Love to Hate

An evil queen, a sleazy demon, a vile sorcerer... Pulitzer Prize-winning critic **Martin Bernheimer** examines some of opera's more intriguing characters, and demonstrates various approaches to their best arias. Audience participation welcome!

February 26: The Fair and the Foe: a Makeup Demonstration

Witness the transformation of a "good character" to "bad" and see how "ugly" character traits physically manifest as makeup master **Victor Callegari** demonstrates and discusses characterization through stage makeup.

March 4: Prima Donnas and Other Wild Beasts

Join **Alan Wagner** in this humorous examination of some of the astonishing people, hilarious incidents, and uproarious accidents in the lyrical theater's history. (Examples may be drawn from the lecturer's book, of same title.)

MOZART IN VIENNA

TUESDAYS, MARCH 11–APRIL 1, 2008

During the last years of his life, Mozart proved himself as a prolific composer and consummate musician. Some of his best-loved works come from this time, including twenty two operas and a wealth of secular works and sacred masses, among them his final *Requiem*. Join us as **Alan Wagner** explores the challenges and triumphs of these final years, and how those experiences ultimately defined the composer's place in music history.

March 11: A Young Master Hits Vienna, the Center of Musical Life

Mozart's final decade began with a commission for the theatrical form he loved best, a German *singspiel*, *Die Entführung aus dem Serail*. We will look at those early days, and this delicious opera on the Met's schedule this season.

March 18: Enter da Ponte

In 1782, Mozart finally met a librettist worthy of his genius: Lorenzo da Ponte. Riding high, they created the first of three masterpieces together, *Le Nozze di Figaro*. Superb as the opera is, its initial reception was mixed. We will consider the audience's reaction, while examining the details that make this opera so transcendently beautiful.

March 25: Highs and Lows

Mozart's life took many twists and turns, and hit many highs and lows while working on two more operas with da Ponte: *Don Giovanni* and *Così fan Tutte*. How did these life experiences affect his music, and how did the development and completion of these operas affect his life?

April 1: The End Game

Mozart died in 1791 at age 35. His final year was particularly difficult but included an almost magical flowering, including an *opera seria*, *La Clemenza di Tito*, and a *singspiel*, *Die Zauberflöte*, finished only weeks before his death. He did not live to complete his final commission, the *Requiem Mass in D minor*. What were the dynamics at work in his life, and how did they affect these final works?

OPERA EXPLORERS

Opera Explorers, the Metropolitan Opera Guild's newest educational program, is designed to introduce children aged 5-12 (with their parents, grandparents, aunts, and uncles) to opera. By combining musical and historical background with hands-on experiential learning and physical and vocal activity, workshop participants learn to recognize characters by sight and sound, follow a complex operatic plot, and understand the power of music, acting, and design to tell a story.

This season we are pleased to offer three pre-performance workshops on *Hansel and Gretel*:

SAT. DECEMBER 29, 2007

10:30 am – 12:00 pm

FRI. JANUARY 4, 2008

10:30 am – 12:00 pm

FRI. JANUARY 11, 2008

4:30 – 6:00 pm

ALL WORKSHOPS WILL BE HELD AT THE STANLEY H. KAPLAN PENTHOUSE.

TICKETS GO ON SALE MONDAY, NOVEMBER 5, 2007.

For more information, please call 212-769-7028 or email explorers@operaed.org.

OTHER OPERA EDUCATION PROGRAMS

Working in partnership with adults, families, schools, teachers, and students, the educational activities of the Metropolitan Opera Guild provide an innovative network of projects and programs to further music and arts education in schools and communities throughout the nation and around the world.

BACKSTAGE TOURS OF THE METROPOLITAN OPERA HOUSE • CREATING ORIGINAL OPERA PARTNERSHIP PROGRAM • EMPIRE STATE PARTNERSHIPS PROFESSIONAL DEVELOPMENT PROGRAM • IN-CLASS ARTS PARTNERSHIPS • INTERNSHIPS IN ARTS EDUCATION AND ARTS ADMINISTRATION • LECTURE SERIES • MET SCHOOL MEMBERSHIP • MUSIC-IN-EDUCATION NATIONAL CONSORTIUM • OPERA EXPERIENCE • OPERA EXPLORERS • RESEARCH AND PROFESSIONAL DEVELOPMENT OPERA INSTITUTE • SCORE DESK TICKETS • URBAN VOICES: A CHORAL MUSIC INITIATIVE

For more information, please call 212-769-7028 or email info@operaed.org.

ORDER FORM

To order tickets for events included in this brochure:

BY MAIL

Please complete the order form on the following pages, detach, and mail with payment (*check or charge*) to:

***Metropolitan Opera Guild—
Community Programs
70 Lincoln Center Plaza
New York, NY 10023-6593***

Please make checks payable to:

The Metropolitan Opera Guild.



ONLINE

Please visit www.operaed.org/lectures.



BY PHONE

Please call **212-769-7028** between 10:00 am and 4:00 pm.



BY FAX

Please complete the order form, include charge information, & fax both sides to **212-769-8519**.



All programs are subject to change. Limited open seating is available for all events. Ticket requests are processed in the order in which they are received, with a priority ticket window for Guild Members and Patrons until August 15, 2007.

All sales are final. Tickets may not be refunded or exchanged.

DISCOUNTED TICKETS

Metropolitan Opera Guild Members and members of the Patron Program are entitled to a \$2 discount on all evening events detailed in this brochure. Patrons are also entitled to two free tickets to all events in the Met's Sybil B. Harrington Auditorium, and are able to purchase additional tickets to these events at the discounted rate. Metropolitan Opera Subscribers receive the member discount on tickets to select events—see order form for details.

Student tickets may be available for \$10 at the door to select evening events (subject to availability). Same-day sales only, for full-time students under the age of 29 with a valid student ID.

Limit two discounted tickets per customer per event.

GROUPS OF 10 OR MORE, PLEASE CALL FOR SPECIAL TICKET ARRANGEMENTS.

For more information, please call 212-769-7028 or visit us at www.operaed.org/lectures.

ORDER FORM

DOT = Dicapo Opera Theatre, 184 East 76th Street (at Lexington Avenue)

KPH = The Stanley H. Kaplan Penthouse, Samuel B. & David Rose Building
– 10th Floor, 70 Lincoln Center Plaza (165 West 65th Street)

LH = List Hall, Metropolitan Opera House

WRT = The Walter Reade Theater

MOH = Sybil B. Harrington Auditorium, Metropolitan Opera House

THE OPERA EXPERIENCE – COURSE REGISTRATION

DATES	COURSE	#REGIS.	COURSE FEE	TOTAL
<i>Wednesdays, Sept. 19–Oct. 10, 4:30–6 pm</i>	The <i>Bel Canto</i> Experience		\$80*	
<i>Tuesdays, Oct. 23–Nov. 13, 4:30–6 pm</i>	Experience Shakespeare in Opera		\$80*	
<i>Tuesdays, Feb. 12–Mar. 4, 4:30–6 pm</i>	The Good, the Bad, and the Ugly		\$80*	
<i>Tuesdays, Mar. 11–Apr. 1, 4:30–6 pm</i>	Experience Mozart in Vienna		\$80*	
SUBTOTAL:				

INDIVIDUAL TICKETS – LECTURES, INTERVIEWS, AND MASTERCLASSES

	DATE	TIME (PM)	VENUE	EVENT	#TIX	TIX PRICE GEN/DISC.	TOTAL
M	Sept. 17	6–7	MOH	Production Interview: <i>Lucia</i>		22/20 ^{†§}	
T	Sept. 25	6–7	LH	Lecture: <i>Roméo et Juliette</i>		18/16	
T	Oct. 2	6–7	LH	Lecture: <i>Le Nozze di Figaro</i>		18/16 [§]	
Th	Oct. 4	6–7:30	KPH	Interview: Villazón, Gunn		22/20	
M	Oct. 8	6–7	LH	Lecture: <i>Madama Butterfly</i>		18/16	
Th	Oct. 18	6–7	MOH	Production Interview: <i>Macbeth</i>		22/20 [†]	
M	Oct. 22	6–7	LH	Lecture: <i>Macbeth</i>		18/16	
W	Nov. 7	6–7:30	KPH	Interview: Damrau, Degout		22/20 [§]	
M	Nov. 12	6–7	LH	Lecture: <i>Norma</i>		18/16	
Th	Nov. 15	6–7:30	KPH	Interview: Harteros, Keenlyside		22/20 [§]	
M	Nov. 19	6–7	MOH	Production Interview: <i>Iphigénie</i>		22/20 [†]	

T	Nov. 27	6-7	WRT	Lecture: <i>Iphigénie</i>		18/16	
M	Dec. 3	6-7	WRT	Lecture: <i>War and Peace</i>		18/16	
W	Dec. 19	6-7:30	KPH	Interview: Licitra, Hvorostovsky		22/20	
Th	Jan. 24	6-7	WRT	Lecture: <i>Die Walküre</i>		18/16	
T	Jan. 29	6-7	LH	Lecture: <i>Manon Lescaut</i>		18/16	
W	Jan. 30	6-7	LH	Lecture: <i>Il Barbiere di Siviglia</i>		18/16 [§]	
M	Feb. 11	6-7	LH	Lecture: <i>Otello</i>		18/16	
T	Feb. 19	6-7	MOH	Production Interview: <i>Peter Grimes</i>		22/20 [†]	
M	Feb. 25	6-7:30	WRT	Master Class: Singing Actors		26/24	
Th	Mar. 6	6-7	WRT	Lecture: <i>Tristan und Isolde</i>		18/16	
T	Mar. 11	6-7	LH	Lecture: <i>Peter Grimes</i>		18/16	
Th	Mar. 13	6-7:30	KPH	Interview: <i>Grimes Singers' Panel</i>		22/20	
M	Mar. 17	6-7	LH	Lecture: <i>Ernani</i>		18/16 [§]	
M	Mar. 24	6-7:30	KPH	Interview: Giordani, Hampson		22/20	
Th	Mar. 27	6-7	LH	Lecture: <i>The Gambler</i>		18/16	
M	Apr. 7	6-7:30	WRT	Master Class: Bel Canto		26/24	
M	Apr. 14	6-7	MOH	Production Interview: <i>Satyagraha</i>		22/20 [†]	
W	Apr. 16	6-7:30	WRT	Master Class: Setting the Tone		26/24	
Th	Apr. 17	6-7	WRT	Lecture: <i>La Fille du Régiment</i>		18/16	
T	Apr. 22	6-7	LH	Lecture: <i>Satyagraha</i>		18/16	
Th	Apr. 24	6-7:30	KPH	Interview: Dessay, Flórez		22/20	
W	Apr. 30	6-7	LH	Lecture: <i>Die Entführung aus dem Serail</i>		18/16	
T	May 6	6-7	LH	Lecture: <i>La Clemenza di Tito</i>		18/16 [§]	
						SUBTOTAL:	

DISCOUNT PRICE APPLIES TO GUILD MEMBERS, PATRONS, AND YOUNG ASSOCIATES
(LIMIT TWO PER EVENT).

† PATRONS ARE ENTITLED TO TWO COMPLIMENTARY TICKETS TO EVENTS IN THE SYBIL B.
HARRINGTON AUDITORIUM. ADDITIONAL TICKETS MAY BE PURCHASED AT THE DISCOUNT PRICE.
§ SUBSCRIBERS RECEIVE THE MEMBER DISCOUNT FOR THESE EVENTS.

* REGISTRATION FEE OF \$80 FOR EACH FOUR-WEEK OPERA EXPERIENCE COURSE. SAME-DAY, SINGLE-
CLASS TICKETS MAY BE PURCHASED AT THE DOOR FOR \$25, SUBJECT TO AVAILABILITY.

NEW MEMBERSHIP: JOIN TODAY AND SAVE!

I would like to join as a (check one):

- Guild National Member \$65 (\$45 tax deductible)
- Guild Supporting Member \$125 (\$105 tax deductible)
- Guild Contributing Member..... \$200 (\$180 tax deductible)

SUBTOTAL: _____

I decline *OPERA NEWS* and any other goods and services that are non-deductible.

Opera Experience Registration Subtotal: _____
 Individual Ticket Subtotal: _____
 Membership Subtotal: _____
 Tax Deductible Contribution: _____
 Handling Fee: \$4.00
 Total: _____

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SUBSCRIBER NUMBER

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CARD NUMBER EXP DATE

NAME AS SHOWN ON CARD

BILLING ADDRESS (IF DIFFERENT)

CARDHOLDERS SIGNATURE

ALL PROGRAMS ARE SUBJECT TO CHANGE. ALL SALES ARE FINAL. TICKETS MAY NOT BE REFUNDED OR EXCHANGED. LIMITED OPEN SEATING IS AVAILABLE FOR ALL EVENTS. TICKET REQUESTS ARE PROCESSED IN THE ORDER IN WHICH THEY ARE RECEIVED, WITH A PRIORITY TICKET WINDOW FOR GUILD MEMBERS AND PATRONS UNTIL AUGUST 15, 2007.

MASTER CLASSES

Our master classes give audiences a glimpse at the making of a future Met star, and give young singers the opportunity to shine.

MASTER CLASSES ARE HELD AT THE WALTER READE THEATER FROM 6:00–7:30 PM. TICKETS ARE \$26 FOR THE GENERAL PUBLIC, AND \$24 FOR GUILD MEMBERS AND PATRONS.

MONDAY,
FEBRUARY 25, 2008

Modern Opera:
Tomorrow's
Singing Actors

Joan Dornemann helps young singers develop their distinctive presentation style, learn to communicate the essence of an aria, and get a foot-in-the-door to begin their professional careers.

MONDAY,
APRIL 7, 2008

Bel Canto: Beautiful
Sounds from
Beautiful Heroines

Joan Dornemann guides singers on a discovery of the stylistic and technical approaches necessary to take on the unforgettable female characters of the *bel canto* repertoire.

WEDNESDAY,
APRIL 16, 2008

Setting the Tone:
A Master Class

Join renowned soprano and teacher **Martina Arroyo** as she coaches young singers on the finer points of tone, technique, and interpretation.

GUILD MEMBERSHIP

BECOME A GUILD MEMBER TODAY AND RECEIVE AN EXCITING ARRAY OF BENEFITS — INCLUDING DISCOUNTS ON YOUR LECTURE TICKETS

Starting at just \$65, Guild Membership opens the door to savings and special deals for members. Enjoy member discounts on merchandise, lecture tickets, and backstage tours. All Guild members receive a one year subscription to *OPERA NEWS* magazine, and special publications like the Insider Newsletter and the Metropolitan Opera International Broadcast Guide.

Starting this season, join at (or upgrade to) the \$125 Supporting level or higher and enjoy advance ticketing for both Met performances and the Met's Live in HD transmissions in movie theaters nationwide. At the \$200 Contributing level, you gain access to the Belmont Room, our members' intermission lounge.

To become a Guild member today, or to renew an existing membership, simply complete the membership section of the order form in this brochure.

To upgrade an existing membership or to find a complete list of Metropolitan Opera Guild membership levels and benefits, please visit us online at www.metopera.org/family, or call 212-362-0068 to speak with a membership representative.

LECTURE SERIES

Our lectures illustrate the intricate and complex background of operas in the Met season. Performance tickets are not required to attend pre-performance lectures in List Hall.

ALL LECTURES ARE HELD FROM 6:00 – 7:00 PM IN LIST HALL AT THE METROPOLITAN OPERA HOUSE UNLESS OTHERWISE NOTED. TICKETS ARE \$18 FOR THE GENERAL PUBLIC, \$16 FOR GUILD MEMBERS, PATRONS, AND SUBSCRIBERS (AS NOTED).

TUESDAY, SEPTEMBER 25, 2007

Roméo et Juliette:

Shades of Shakespeare

Shakespeare's beloved play has provided inspiration for many musical settings. **Dr. Jeffrey Langford** uses Gounod's opera as the basis for comparative analysis of a few such works, including those by Bellini and Berlioz.

TUESDAY, OCTOBER 2, 2007

Le Nozze di Figaro: Portraits in Music §

Throughout his career, Mozart demonstrated great skill in delineating character and social class through music. **John J.H. Muller** explores the memorable musical portraits found in *Le Nozze di Figaro*, from the Count and Countess to the lowly gardener Antonio.

MONDAY, OCTOBER 8, 2007

Madama Butterfly at the Movies

Though it was not well-received at its premiere, Puccini's *Madama Butterfly* has inspired many visions and interpretations over the last 100 years. **Dr. W. Anthony Sheppard** looks at this beloved opera's enduring legacy on stage and on screen.

MONDAY, OCTOBER 22, 2007

Macbeth: Verdi's Italian Blend

Join **Dr. Jeffrey Langford** for a look at how Verdi blended the tradition of Italian serious opera (inherited from Bellini and Donizetti) with his desire to reshape Italian opera along lines of greater fidelity to dramatic sources.

MONDAY, NOVEMBER 12, 2007

Norma: From Dream to Reality

This opera's title role opens with "Casta Diva", one of the most beautiful arias ever written for the soprano voice. **Bridget Paolucci** examines how this aria and the arias and duets that follow create a portrait of the grand, emotion-filled character of Norma.

TUESDAY, NOVEMBER 27, 2007

Iphigénie en Tauride:

Climax of Reform *

Gluck set out to change the operatic world by shifting focus from the superstars of the stage to the drama of the story. **Alan Wagner** traces Gluck's reform operas, with special focus on *Iphigénie en Tauride*, arguably the composer's greatest masterpiece.

MONDAY, DECEMBER 3, 2007

Composing for Victory:

War and Peace in Context *

Sergei Prokofiev composed his epic opera based on Tolstoy's historical novel during the darkest days of World War II. **Dr. Harlow Robinson** examines the complex relationship between fact, fiction, politics, ideology, and music in this larger-than-life Soviet masterpiece.

THURSDAY, JANUARY 24, 2008

Die Walküre: Variations on the Theme of Love *

Wagner presents a wide range of love in *Die Walküre*, as the worlds of the mortals and Gods intersect. **John J.H. Muller** will discuss the lyrical music which embodies the tragic love of the Volsung twins and the very human side of Wotan.

TUESDAY, JANUARY 29, 2008

Manon Lescaut:

Puccini's First Great Success

Manon Lescaut is filled with passionate melodies, sublime arias, and ravishing duets: all hallmarks of Puccini's distinctive style. **Bridget Paolucci** discusses the composer's take on the story of Manon, and this opera's unique place among his compositions.

WEDNESDAY, JANUARY 30, 2008

Il Barbiere di Siviglia: A Human Farce §

Rossini's *opera buffa*, a failure at its premiere, is arguably the greatest farce on the lyric stage, enriched by touches of honest humanity. Its ultimate triumph established formal patterns that defined Italian opera for decades to come. **Alan Wagner** considers the opera's history, and its continuing influence.

MONDAY, FEBRUARY 11, 2008

Otello: Verdi & the Art of Dramatic Adaptation

Without careful revision and modification, Shakespeare's theatrical masterpiece *Othello* could not have become a successful opera. **Dr. Jeffrey Langford** presents an overview of how Verdi solved the problem of adapting this Shakespearean tragedy to the operatic stage.

THURSDAY, MARCH 6, 2008

Tristan und Isolde: Beyond the Chord *

Although the plot line and action of this opera are quite simple, the musical score is extraordinarily complex. **John J.H. Muller** explores Wagner's use of the orchestra, and how it illustrates the inner world of the lovers.

TUESDAY, MARCH 11, 2008

Peter Grimes: Opera and the Sea

The sea is a major player in many operas, and was especially significant to Benjamin Britten and his partner, tenor Peter Pears, who created the role of Peter Grimes. **Desirée Mays** discusses the story and background of this opera, including its marvelous Sea Interludes, and with reference to the life and times of its composer.

MONDAY, MARCH 17, 2008

Ernani: Verdi's Early Gem §

In the competition for the favor of a lovely lady, a quest for power overcomes justice, and true love is lost forever. **Joseph Colaneri** traces the music, history, and background of this seldom-performed gem, which returns to the Met for the first time in over twenty years.

THURSDAY, MARCH 27, 2008

The New Wagner? Sergei Prokofiev and *The Gambler*

Dr. Harlow Robinson explores the revolutionary aspects of Sergei Prokofiev's avant-garde setting of Dostoyevsky's compelling tale of gambling addiction and sexual obsession, and explains why this fast-paced psychological music drama established Prokofiev as the shining hope of twentieth century opera.

THURSDAY, APRIL 17, 2008

La Fille du Régiment: A Deeply Human Comedy *

This work reveals Donizetti's many sides; it is at once serious, comic, and tender. **Bridget Paolucci** reveals the many facets of this composition, one of the world's most beloved and dazzling comedies.

TUESDAY, APRIL 22, 2008

Satyagraha: Philip Glass and India

The second of Philip Glass's monumental trilogy of "portrait operas," *Satyagraha* draws from the *Bhagavad-Gita* and from the life and writings of Mahatma Gandhi. **Dr. W. Anthony Sheppard** examines this opera and its source material, and reveals the enduring impact of Indian music on the career of this world-renowned contemporary composer.

WEDNESDAY, APRIL 30, 2008

Die Entführung aus dem Serail: Mozart's "Turkish" Delight

The final decade of Mozart's life began with a double-edged sword: on one side, familial pain and strife; on the other, unbridled success, including a commission for a new *singspiel*, *Die Entführung aus dem Serail*. **Alan Wagner** looks at this delicious opera, once accused of containing "too many notes".

TUESDAY, MAY 6, 2008

La Clemenza di Tito: The Art of Forgiveness §

With this late work, Mozart made a compelling return to *opera seria*. **Alan Wagner** examines this profound opera, full of political and romantic intrigue, and discusses Mozart's lasting legacy.

INTERVIEW SERIES

Our interview series allows audiences a sneak peek at new Met productions, and a unique opportunity to see and hear the stars of the Met stage dish about their experiences.

Tickets for these events are \$22 for the General Public, \$20 for Guild Members, Patrons[†], and subscribers (as noted).

† PATRONS ARE ENTITLED TO TWO COMPLIMENTARY TICKETS TO ALL EVENTS HELD IN THE MET'S SYBIL B. HARRINGTON AUDITORIUM, AND MAY PURCHASE ADDITIONAL TICKETS AT THE DISCOUNTED PRICE FOR THESE EVENTS.

MONDAY, SEPTEMBER 17, 2007

6:00 – 7:00 pm; Sybil B. Harrington Auditorium

Creating Victorian Madness^{†§}

Peter Gelb talks with Tony Award®-winning director **Mary Zimmerman** (*Metamorphoses*) about the haunting new production of Donizetti's *Lucia di Lammermoor*, which opens the Met's 2007-2008 season.

THURSDAY, OCTOBER 4, 2007

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with Rolando Villazón and Nathan Gunn

Opera sensations **Rolando Villazón** and **Nathan Gunn** join **Sarah Billinghamurst** for a discussion of their impressive careers and current roles in *Roméo et Juliette*.

THURSDAY, OCTOBER 18, 2007

6:00 – 7:00 pm; Sybil B. Harrington Auditorium

Making *Macbeth*[†]

Director **Adrian Noble** and members of the production team talk with **Joseph Clark** about the new production of Verdi's dark masterpiece, *Macbeth*.

WEDNESDAY, NOVEMBER 7, 2007

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with Diana Damrau and Stéphane Degout[§]

Mary Jo Heath talks with effervescent soprano **Diana Damrau** and engaging baritone **Stéphane Degout** about their exciting careers and current roles in *Die Zauberflöte*.

THURSDAY, NOVEMBER 15, 2007

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with Anja Harteros and Simon Keenlyside[§]

Soprano **Anja Harteros** and baritone **Simon Keenlyside** converse with **Elena Park** about their exciting international careers and current roles as Count and Countess in *Le Nozze di Figaro*.

MONDAY, NOVEMBER 19, 2007

6:00 – 7:00 pm; Sybil B. Harrington Auditorium

Envisioning *Iphigénie en Tauride*[†]

Sarah Billinghamurst speaks with director **Stephen Wadsworth**, mezzo-soprano **Susan Graham**, and tenor **Paul Groves** about recreating *Iphigénie en Tauride* for the Met stage.

WEDNESDAY, DECEMBER 19, 2007

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with Salvatore Licitra and Dmitri Hvorostovsky

Tenor **Salvatore Licitra** and baritone **Dmitri Hvorostovsky** converse with **Matt Dobkin** about their international careers and leading roles in *Un Ballo in Maschera*.

TUESDAY, FEBRUARY 19, 2008

6:00 – 7:00 pm; Sybil B. Harrington Auditorium

The Grit and Grime of Making a New Production[†]

Joseph Clark interviews Tony Award®-winning director **John Doyle** (*Sweeney Todd*) and members of the production team about

the challenges of creating a new production for Britten's modern masterpiece, *Peter Grimes*.

THURSDAY, MARCH 13, 2008

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

Putting *Peter Grimes* on Stage:

A Singers' Panel

Mary Jo Heath talks with soprano **Patricia Racette**, mezzo-soprano **Felicity Palmer**, tenor **Anthony Dean Griffey** and baritone **Teddy Tahu Rhodes** about their careers and creating their roles in the new production of *Peter Grimes*.

MONDAY, MARCH 24, 2008

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with **Marcello Giordani** and **Thomas Hampson**

Tenor **Marcello Giordani** and baritone **Thomas Hampson** talk with **Robert Marx** about their collaboration in *Ernani* and other career highlights.

MONDAY, APRIL 14, 2008

6:00 – 7:00 pm; Sybil B. Harrington Auditorium

Bringing *Satyagraha* to Life †

Renowned composer **Philip Glass** talks with **Sarah Billingham** about his landmark work *Satyagraha* in its Met premiere.

THURSDAY, APRIL 24, 2008

6:00 – 7:30 pm; Stanley H. Kaplan Penthouse

An Evening with **Natalie Dessay** and **Juan Diego Flórez**

Sarah Billingham talks with dazzling duo soprano **Natalie Dessay** and tenor **Juan Diego Flórez** about their bustling careers and fearless adventures in the new production of *La Fille du Régiment*.

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