The Metropolitan Opera Guild

Lectures and Community Engagement
2019–20
About the Metropolitan Opera Guild

The Metropolitan Opera Guild is the world’s premier arts education organization dedicated to enriching people’s lives through the magic and artistry of opera. Thanks to the support of individuals, government agencies, foundations, and corporate sponsors, the Guild brings opera to life both on and off the stage through its educational programs. For students, the Guild fosters personal expression, collaboration, literacy skills, and self-confidence with customized education programs integrated into the curriculum of their schools. For adults, the Guild deepens the knowledge of the first-time operagoer to the life-long fan through intensive workshops, pre-performance talks, and community outreach programs. In addition to educational programs, the Guild serves as publisher of Opera News, the world’s leading opera magazine, reaching a global audience with the most insightful and up-to-date writing on opera available anywhere, helping to maintain opera as a thriving, contemporary art form. For more information about the Metropolitan Opera Guild and its programs, visit metguild.org. Additional information and archives of Opera News can be found online at operanews.com.

How to Use This Booklet

This brochure presents the 2019–20 season of lectures and community programs grouped into thematic sections, including programs that emphasize specific Met performances and productions, courses on opera and the art form’s history and culture, and editorial insights and interviews presented by our colleagues at Opera News. Our courses of study are arranged chronologically, and learners of all levels are welcome.

To place an order, please call the Guild’s ticketing line at 212.769.7028 (Mon–Fri 10AM–4PM).
Lectures and Community Engagement 2019–20

The Metropolitan Opera Guild
The Metropolitan Opera Guild has been committed to sharing the joy of opera with audiences for more than 80 years. Our educational and community programs offer innovative and exciting ways of cultivating that love, whether it is for a first-time operagoer or a seasoned connoisseur. Opera is for everyone, no matter who you are or where you come from in the world, and our programs serve as the perfect means of fostering this wonderful, diverse community.

Once again, we are excited to present another great season of programming, allowing audiences to immerse themselves even further in the world of opera. Step across the footlights as you join us for a backstage tour of one of the world’s premier opera houses, come listen to a pre-performance lecture or an artist interview, or enroll in one of our new online courses from anywhere in the world. However you may choose to get involved, we cannot wait to welcome you to our community.

Thank you for joining us for this unforgettable journey into all that opera has to offer. We look forward to seeing you soon.

Sincerely,

Richard J. Miller, Jr.
President
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*Author and Lecturer*
SUMMER HD FESTIVAL
PRE-SCREENING TALKS

This series presents 11 lectures on 11 consecutive days coinciding with the Met’s Summer HD Festival which offers free open-air screenings of Live in HD productions on Lincoln Center Plaza.

All pre-screening talks are held at the Opera Learning Center, on the 6th floor of the Samuel B. and David Rose Building on 65th Street between Broadway and Amsterdam Avenue, from 5:30 to 6:30PM.

Tickets are $22 and include a reserved seat to the evening’s HD screening. A package of tickets to all 11 pre-screening talks is available for $220.

In case of changes to the schedule or inclement weather, lecture dates will follow Met screening dates. For up-to-date information, visit metguild.org. If a screening is canceled due to weather conditions, tickets will be refunded.

FRIDAY, AUGUST 23, 8PM
FUNNY FACE
RUN TIME: 1 HOUR 45 MINUTES

SATURDAY, AUGUST 24, 7:45PM
AIDA
RUN TIME: 2 HOURS 45 MINUTES

SUNDAY, AUGUST 25, 8PM
CARMEN
RUN TIME: 2 HOURS 30 MINUTES

MONDAY, AUGUST 26, 7:45PM
DAS RHEINGOLD
RUN TIME: 2 HOURS 45 MINUTES

TUESDAY, AUGUST 27, 7:45PM
DIALOGUES DES CARMÉLITES
RUN TIME: 2 HOURS 45 MINUTES

WEDNESDAY, AUGUST 28, 8PM
SAMSON ET DALILA
RUN TIME: 2 HOURS 20 MINUTES

THURSDAY, AUGUST 29, 8PM
CENDRILLON
RUN TIME: 2 HOURS 25 MINUTES

FRIDAY, AUGUST 30, 8PM
LA FANCIULLA DEL WEST
RUN TIME: 2 HOURS 25 MINUTES

SATURDAY, AUGUST 31, 8PM
LA FILLE DU RÉGIMENT
RUN TIME: 2 HOURS 20 MINUTES

SUNDAY, SEPTEMBER 1, 8PM
LUISA MILLER
RUN TIME: 2 HOURS 30 MINUTES

MONDAY, SEPTEMBER 2, 8PM
ADRIANA LECOUVREUR
RUN TIME: 2 HOURS 20 MINUTES
INSIGHTS ON THE 2019–20 METROPOLITAN OPERA SEASON

Sundays at the Met
For years, the Met’s Saturday matinees have been the company’s best-attended performances of the week. Now, in an exciting new development, audiences will have more weekend performances to enjoy with the addition of 16 Sunday matinees to the 2019–20 schedule.

Exhibition in Founders Hall
The Met is working with art historian and curator Jessica Bell Brown and scholars Maurice Wheeler and Carolyn Guzski on a major exhibition centered on African American singers and the Met’s role in breaking the color line in opera in 1955 with the historic company debut of Marian Anderson. The exhibition will also look at earlier decades when African American artists were denied opportunities at the Met. Visit us in Founders Hall on the concourse level of the opera house all season long to experience this important exploration.

Open House
The Met once again opens its doors to audiences of all ages, prior to the performance of Mozart’s The Magic Flute on December 28, 2019. Beginning at 11 AM, discover the secrets of stage magic, meet Met artists, and gain insider information with costumes, props, and lighting displays. All ticket-holders to this performance are welcome to this free open house.

Daytime Access
This season, the Met continues the daytime access that it initiated in the 2016–17 season. During the opera season, certain areas of the Metropolitan Opera House are open to the public, free of charge, on weekday mornings from 10 AM to 2 PM and on Sundays from 11 AM to 4 PM. Visitors can walk up the famous grand staircase, admire the iconic crystal chandeliers, enjoy a refreshment on the Mercedes T. Bass Grand Tier, or visit special exhibitions on the Orchestra level.
The Met’s Peabody and Emmy Award–winning series of live performance transmissions to cinemas around the world continues for its 14th season, featuring ten live broadcasts. *Live in HD* presentations are seen on more than 2,200 screens in more than 70 countries. Don’t miss the chance to experience the Met live in your community.

For more information, visit [metopera.org/hd](http://metopera.org/hd).

### 2019–20 LIVE IN HD SEASON

#### PUCCINI
**TURANDOT**
**OCT 12, 2019 12:55PM**
Nézet-Séguin; Goerke, Buratto, Aronica, Morris

**MASSENET**
**MANON**
**OCT 26, 2019 12:55PM**
Benini; Oropesa, Fabiano, Bosi, Ruciński, Polegato, Youn

#### BERG
**WOZZECK**
**JAN 11, 2020 12:55PM**
Nézet-Séguin; van den Heever, Mumford, Ventris, Siegel, Staples, Mattei, Van Horn

**THE GERSHWINS’**
**PORGY AND BESS**
**FEB 1, 2020 12:55PM**
Robertson; Blue, Schultz, Moore, Graves, Ballentine, Owens, Walker, Singletary

#### WAGNER
**DER FLIEGENDE HOLLÄNDER**
**MAR 14, 2020 12:55PM**
Gergiev; Kampe, Fujimara, Skorokhodov, Portillo, Terfel, Selig

**NEW PRODUCTION**

#### PUCCINI
**MADAMA BUTTERFLY**
**NOV 9, 2019 12:55PM**
Morandi; He, DeShong, Carè, Domingo

#### PHILIP GLASS
**AKHNATEN**
**NOV 23, 2019 12:55PM**
Kamensek; Lárusdóttir, Bridges, Costanzo, Blake, Liverman, Bernstein, James

**NEW PRODUCTION**

#### DONIZETTI
**MARIA STUARDA**
**MAY 9, 2020 12:55PM**
Benini; Damrau, Barton, Costello, Filończyk, Pertusi

**NEW PRODUCTION**

*The Met: Live in HD* series is made possible by a generous grant from its founding sponsor, The Neubauer Family Foundation. Digital support of *The Met: Live in HD* is provided by Bloomberg Philanthropies. *The Met: Live in HD* series is supported by Rolex. Transmission of *Live in HD* in Canada is made possible thanks to the generosity of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr. The HD Broadcasts are supported by Toll Brothers, America’s luxury home builder.
Take a closer look at these operas from the Met’s 2019–20 season with our Opera Outlooks. These pre-performance talks give audiences an overview and history of the evening’s performance, enriching their operatic experiences.

**FULL SERIES PACKAGE:** $315 public | $280 Guild members and students
**INDIVIDUAL LECTURES:** $25 public | $22 Guild members | $20 Students

**Toil and Trouble: The Price of Ambition in Verdi’s Macbeth**
**WED SEP 25 6–7PM  Phillip Gainsley**
Two of opera’s most celebrated stars, Plácido Domingo and Anna Netrebko, take the Met stage in Verdi’s thrilling operatic adaptation of *Macbeth*. Shakespeare’s tragedy is fueled by the themes of ambition and betrayal, and Verdi makes full use of their might in his dark and dramatic score. Join lecturer Phillip Gainsley as he leads attendees on a journey through one of opera’s greatest psychological juggernauts.

**Porgy and Bess: An American Tale**
**THU OCT 10 6–7PM  Ellen Noonan**
The Gershwins’ *Porgy and Bess* returns to the Met stage for the first time in nearly 30 years. With an all-star cast including Angel Blue, Eric Owens, Golda Schultz, Ryan Speedo Green, and Denyce Graves, the work receives a vivid new staging by James Robinson. Historian Ellen Noonan discusses the opera’s place in American culture.

**The Deadly Look of Love: Orfeo ed Euridice**
**THU OCT 24 6–7PM  Tanisha Mitchell**
Jamie Barton and Hei-Kyung Hong star in the title roles of Christoph Willibald Gluck’s Baroque masterpiece, which became one of the most influential pieces in the operatic repertoire. In mourning, Orfeo seeks to rescue his lost love but must do so without casting a single glance in her direction, lest she perish once more. Lecturer Tanisha Mitchell travels through the underworld in search of love and redemption.

**Faith and Power in Akhnaten**
**TUE NOV 12 6–7PM  W. Anthony Sheppard**
A deep meditation on the driving force of religion, Philip Glass’s *Akhnaten* is a powerful reminder of the fine line between revolutionary and destroyer. This season, the work has its Met premiere, starring countertenor Anthony Roth Costanzo in the title role, with conductor Karen Kamensek making her Met debut in the pit. Join lecturer W. Anthony Sheppard as he discusses the story of the pharaoh who transformed ancient Egypt.
Obsession and Greed in Tchaikovsky’s *The Queen of Spades*

**MON DEC 2 6–7PM  John J.H. Muller**

A mysterious hand of cards, an unhappy betrothal, and a tormenting ghost all come together in Tchaikovsky’s riveting drama *The Queen of Spades*. The composer’s third opera based on a Pushkin story, this elegant fable is a tantalizing tale of love and obsession. Lecturer John J. H. Muller explores how the composer uses 18th-century pastiche and highly original melodic and motivic elements to evoke the world of this haunting opera.

The Depths of Despair: Alban Berg’s *Wozzeck*

**THU JAN 16 6–7PM  Michael Bolton**

Alban Berg’s avant-garde masterwork *Wozzeck* returns to the Met this season in a new production by visionary artist William Kentridge. Based on an unfinished play by Georg Büchner, this tale of marital betrayal, social rejection, and cruel militarism in a bleak German village foretells of devastation on both local and global scales. In this pre-performance lecture, Opera Philadelphia’s Vice President of Community Initiatives, Michael Bolton, explores Berg’s groundbreaking achievement in 20th-century opera.

The Dramatic Legend of Berlioz’s *La Damnation de Faust*

**WED JAN 29 6–7PM  Jeffrey Langford**

The heavenly trio of Bryan Hymel, Elīna Garanča, and Ildar Abdrazakov star in a rare concert performance of *La Damnation de Faust*. A singular achievement in musical composition, Berlioz’s score beguiles with its inventiveness, stylistic flexibility, and sheer dramatic power. Join lecturer Jeffrey Langford as he examines this adaptation of Goethe’s *Faust* as it returns to the Met for the first time in more than a decade.

Political Ambition and Corruption in Handel’s *Agrippina*

**THU FEB 6 6–7PM  Victoria Bond**

Operatic superstar Joyce DiDonato takes on the power-mad title role of *Agrippina* for the first time on the Met stage—in a wry new production by director Sir David McVicar. Originally set in ancient Rome, this masterpiece of political intrigue is as relevant today as it was in 1709. Join lecturer Victoria Bond as she delves deeper into what makes this political black comedy one of Handel’s most enduring hits.
The Power of Love: Der Fliegende Holländer

MON MAR 2  6–7PM  Victoria Bond
Wagner’s tale of the cursed sea captain and the faithful maiden who loves him has captivated audiences since its premiere in 1843. In this brand new production, powerhouse bass-baritone Sir Bryn Terfel sings the title role of the terrifying Dutchman, along with German soprano Anja Kampe as his faithful love, Senta, with conductor Valery Gergiev in the pit. Join lecturer Victoria Bond as she examines the musical genius of Wagner in his first work to remain firmly in the operatic canon.

Cinderella Re-Imagined: The Enduring Charm of Rossini’s La Cenerentola

THU MAR 12  6–7PM  Nimet Habachy
Based on Perrault’s beloved fable, Rossini’s La Cenerentola returns to the Met stage in a revival of Cesare Lievi’s charming production. This season, rising star Tara Erraught takes on the title role, alongside tenor sensation Javier Camarena as her Prince Charming. Join WQXR host and lecturer Nimet Habachy as she explores this enchanting tale of romance and transformation.

Werther: From Goethe to Massenet

MON MAR 23  6–7PM  John J.H. Muller
Based on Goethe’s devastating novel The Sorrows of Young Werther, Massenet’s masterpiece returns this season with Piotr Beczala and Joyce DiDonato as the doomed lovers Werther and Charlotte. Join lecturer John J. H. Muller as he discusses the transformation of Goethe’s “Weltschmerz” into Massenet’s “mélodie”.

Grieving Fathers and Lost Children: Simon Boccanegra

WED APR 22  6–7PM  Desirée Mays
Giuseppe Verdi’s story of the political machinations of Genoa revolves around the actions of Simon Boccanegra, a former pirate and man of the people who becomes doge. Desirée Mays will explore Boccanegra’s story and the loss of his child, a recurring theme in many of the composer’s operas.
Royal Intrigues, Politics, and Passion in *Maria Stuarda*

**THU APR 23  6–7PM  Desirée Mays**

Sparks fly and tempers flare in this thrilling dramatization of a meeting of two queens that never was. Diana Damrau and Jamie Barton star as the royal rivals of this Donizetti drama, based on Friedrich Schiller’s gripping play *Mary Stuart*. From *Maria Stuarda* to television’s *The Crown* and *Victoria*, Desirée Mays traces the role of the royals in entertainment.

Casualties of Love: *Káťa Kabanová*

**TUE APR 28  6–7PM  Harlow Robinson**

Based on the play *The Storm* by the great Russian playwright Alexander Ostrovsky, *Káťa Kabanová* tells the tragic story of the young Káťa, her weak-willed husband, Tichon, and her cold and overbearing mother-in-law, Kabanicha. The opera premiered in 1921, when its composer, Leoš Janáček, was 67 years old and was said to be inspired by his unrequited love for the much younger Kamila Stosslova. Lecturer Harlow Robinson explores the history and musical intricacies of Janáček’s great tragedy.

A scene from Donizetti’s *Maria Stuarda*  
PHOTO: KEN HOWARD/MET OPERA
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FULL SERIES PACKAGE: $135 Public | $125 Guild members and students
INDIVIDUAL MASTER CLASS TICKETS: $35 Public | $32 Guild members and students
TICKETS FOR THE SHOWCASE ON FEBRUARY 23: $40 Public | $35 Guild members and students

Master Class: The Art of Ornamentation
SUN OCT 20 3–4:30PM
Three singers demonstrate the dazzling operatic practice of ornamentation, using repertoire from the Met 2019-20 season, in this master class led by Jane Marsh. A reception will follow the master class.
Featured Operas: Agrippina, Orfeo ed Euridice, and La Cenerentola
Featured Singers: Rachel Duval, Angelo Mazzone, Maria Zoi; Pianist: Eric Sedgwick

Master Class: Exploring Low Voices—Baritones and Basses
SUN NOV 17 3–4:30PM
Join Jane Marsh as she works with three singers to distinguish the differences between the baritone and bass voices and their respective repertoire. A reception will follow the master class.
Featured Singers: Edwin Davis, Kofi Hayford, Adam Unger; Pianist: Mitchell Cirker

A View from the Podium: A Conversation with Eve Queler
SUN NOV 3 3–4:30PM
Eve Queler is internationally renowned as a trailblazer, known for her groundbreaking work as music director of America’s leading opera-in-concert organization, Opera Orchestra of New York, with whom she has conducted more than 100 operas. Her new book, A View from the Podium, documents her career and achievements, as well as the indelible stamp that she has made on the world of opera. Maestro Queler joins Jane Marsh for an evening of reminiscences and insights. A reception will follow the conversation.
$40 Public | $35 Guild members and students
Master Class: *Così fan tutte*

**SUN JAN 12** 3–4:30PM  
Three rising young singers, under the guidance of Jane Marsh, explore the music of Despina, Fiordiligi, and Dorabella from Mozart and Da Ponte’s classic comedy of the sexes. A reception will follow the master class.  
Featured Singers: Lily Arbisser, Samina Aslam, Anna Laurenzo; Pianist: Mitchell Cirker

Vocal Showcase: *A Royal Day at the Opera*

**SUN FEB 23** 3–4:30PM  
Many of the works featured during the 2019–20 season follow royals and nobles—drawn from both fact and fiction—in their quest for power. Join Jane Marsh at the Bruno Walter Auditorium for a Royal Day at the Opera with the rulers, monarchs, and leaders of Verdi, Donizetti, Puccini, Wagner, and Tchaikovsky.  
Featured Singers: Zhanna Alkhazova, Leah Crowne, John Dominick III, Elizabeth de Trejo, Amanda Zory; Pianist: Craig Ketter
SCORE-DESK TICKETS

Expand your operatic experience and learn more about your favorite work by studying its score during a live Met performance. Score-desk seats are located in the Family Circle boxes. These special seats offer no view of the stage but are equipped with a desk and reading light, enabling study of an opera’s score or libretto during the performance.

Tickets are $15 for the public, $12 for Guild members, and $10 for students and are available for all Met performances. New production premieres, galas, and special events may be purchased at a higher ticket price.

New production premiere tickets are $30 for the public, $28 for Guild members, and $25 for students. New Production galas and special events are $50 for the public, Guild members, and students.

Many piano-vocal scores are available from our lending library, including:

- La Bohème
- La Cenerentola
- Così fan tutte
- Der Fliegende Holländer
- Macbeth
- Madama Butterfly
- The Magic Flute
- Manon
- Manon Lescaut
- Le Nozze di Figaro
- Orfeo ed Euridice
- Porgy and Bess
- The Queen of Spades
- Der Rosenkavalier
Go behind the scenes for an exclusive look at what it takes to make operatic magic at the Met. Tours offer a fascinating backstage look at one of the world’s premier performing arts organizations, including visits to the scenic and carpentry shops, rehearsal rooms, dressing rooms, and stage area.*

Tours begin and end in the Met lobby and are held during the opera season on most weekdays at 3 PM and some Sundays at 10:30 AM and 1:30 PM.

$35 public | $30 Guild members | $25 students and groups of 10 or more

Backstage tour reservations are non-refundable and non-transferable.

Tickets for all backstage tours go on sale on Monday, September 9. As space is limited and tours tend to sell out, we recommend purchasing tickets as far in advance of your desired tour date as possible. Children under the age of eight are not permitted on tours due to safety concerns. Backpacks and large bags may not be brought on backstage tours. Tours last approximately 75 minutes, and guests will be walking or standing for the full duration of the tour.

*Please note that, due to rehearsal and performance activities in a working opera house, not all areas may be available on every tour.

Tour guide Kathy Beekman leads a group of students on a backstage tour.

PHOTO: JONATHAN TICHLER/MET OPERA
HOW TO ORDER COMMUNITY ENGAGEMENT EVENT TICKETS

TICKETS FOR THE 2019–20 SEASON OF COMMUNITY ENGAGEMENT PROGRAMMING WILL GO ON SALE ON MONDAY, AUGUST 5.

CALL 212.769.7028  Mon–Fri 10AM–4PM
MAIL Complete the order form and return it with payment to:
The Metropolitan Opera Guild, Community Engagement
70 Lincoln Center Plaza, 6th Floor
New York, NY 10023-6593
ONLINE Visit us at metguild.org and select “For the Community” or the online calendar to view all Lectures and Community Engagement events.

JOIN THE METROPOLITAN OPERA GUILD

Enhance your Met experience by becoming a member of the Metropolitan Opera Guild.

All Guild Members receive an annual subscription to Opera News magazine and enjoy discounts at the Met Opera Shop and online store, on Guild community programs, for backstage tours—and more.

ANNUAL MEMBERSHIPS BEGIN AT $85*

SUPPORTING MEMBERS ($150) enjoy priority ticketing for Met performances, advance access to Live in HD tickets at participating cinemas in the U.S. and Canada, exclusive online content such as access to the latest radio broadcast for one week after the live airing during the season, and more.

DONOR MEMBERS ($500) are invited to visit the Belmont Room, a members-only lounge, to enjoy refreshments 45 minutes prior to a performance and during intermission.

SPONSOR MEMBERS ($850) receive all of the Guild benefits above, a copy of the Met Season Book, dress rehearsal passes, and more.

For information about Metropolitan Opera Guild membership or to learn more about the exclusive benefits and events of the Patron Program, please visit metopera.org/membership or call 212.362.0068.

All events are held at the Metropolitan Opera Guild Opera Learning Center on the 6th floor of the Samuel B. and David Rose Building at Lincoln Center, unless otherwise noted. Ticket requests are processed in the order received; tickets may be available at the door for each event. All programs, presenters, panelists, and artists are subject to change. All ticket sales are final. Tickets may be exchanged, subject to availability, for a fee. Limited open seating is available for all events. Student tickets are available to full-time students with a valid student ID only. Please include a copy of the student ID with your order. Guild member discounts are available only to current Guild members. Please provide your Met ID or membership number.

*Please note: The estimated value of non-deductible goods and services at the National, Supporting, Contributing, and Donor levels is $25. At the Sponsor, Fellow, and Benefactor levels, the estimate value of non-deductible goods and services is $50.
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Ramón Vargas in 2019 with Award presenter Susanna Phillips

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A scene from Philip Glass’s Akhnaten

PHOTO: RICHARD HUBERT SMITH / ENGLISH NATIONAL OPERA
Score Reading

Saturday morning score reading classes delve into the musical highlights of an opera, giving beginner and intermediate readers the tools to explore the intricate workings of a score and experience a new way of listening to opera. Learn more about how a composer tells a story in music and about important historical events and artistic movements that influenced each opera’s creation. Add a score-desk seat to a performance at the Met and turn your study into a full day of learning, listening, and experiencing opera.

All classes take place before a corresponding performance for each featured opera, and annotated piano-vocal scores are provided as part of the class ticket price, unless otherwise noted. Beginner-level ability to read music is recommended.

INDIVIDUAL SESSIONS: $40 class and materials only | $50 class and score desk seat for performance

Please note that score desk seats do not offer a view of the stage.

All classes take place on Saturday mornings from 10–11:30AM

OCT 26  MASSENET  MANON
NOV 9  GLUCK ORFEO ED EURIDICE
This workshop’s corresponding performance takes place Sunday November 10 at 3PM.

JAN 4  R. STRAUSS DER ROSENKAVALIER
The score provided will include only the excerpts covered in class. Those wishing to peruse a full score during the performance must obtain one independently.

FEB 29  HANDEL AGRIPPINA
MAR 14  WAGNER DER FLIEGENDE HOLLÄNDER

Guild lecturer Naomi Barrettar guides a score reading class.

PHOTO: SARAH ROTKER/MET OPERA GUILD
One of the Guild’s most popular learning programs, Opera Boot Camps offer newcomers and seasoned operagoers alike a friendly, entertaining, and enlightening exploration of various elements of the art form. Each Opera Boot Camp is structured in four sessions, spread over two consecutive Saturdays.

**Opera Boot Camp: Opera 101**

There is something for everybody in opera, but it can be daunting to figure out where to start. In this series, lecturer Naomi Barrettara kicks off the 2019–20 season of Opera Boot Camps with an introduction to opera history, musical terms, and voice types designed to be friendly for both newcomers and veteran operagoers.

**FULL COURSE REGISTRATION:** $100 Public | $85 Guild members and students

**INDIVIDUAL SESSION REGISTRATION:** $28 Public | $25 Guild members and students

**SAT SEP 28 10:30AM–12PM and 1–2:30PM  Naomi Barrettara**

**Part 1: Opera History Survey and Musical Terminology (1600–1850)**

From “tempo” to “tessitura,” “sforzando” to “supernumerary,” “comprimarios” to “castrati,” opera is full of vocabulary and historical terminology. In this first session of Opera 101, lecturer Naomi Barrettara will lead audiences through an informative survey of operatic terms and stylistic trends in the art form’s evolution from 1600 to 1850.

**Part 2: Operatic Voice Types: Sopranos and Mezzo-Sopranos**

The spectrum of female voice types in opera is complex and varied. This second session of Opera 101 will focus on the different categories of female voice types found throughout the operatic repertoire and explore how singers select the roles that are best suited to their voices. Topics to be covered also include the fach system and comparing and contrasting voices of the past and present.

**SAT OCT 5 10:30AM–12PM and 1–2:30PM  Naomi Barrettara**

**Part 3: Opera History Survey and Musical Terminology (1850–Present)**

As opera gained popularity as an art form, different aesthetic trends and compositional styles rose to prominence in countries across Europe and North America. In the second half of the Opera 101 historical survey and exploration of musical terms, lecturer Naomi Barrettara will focus on the evolution of opera from 1850 to the present day.

**Part 4: Operatic Voice Types: Tenors, Baritones, and Basses**

The spectrum of male voice types in opera is just as rich and varied as females, with a plethora of roles and repertoire that inform the career trajectories of tenors, baritones, and basses. This last session of Opera 101 focuses on the complexities of male voice types, discussing how singers evaluate the types of roles best suited to their voices, how singers plan for their voice evolving over time, and aspects of operatic voice types that are unique to the male categories. This lecture will also include a wide variety of examples, highlighting both singers of the past and present.
Opera Boot Camp: For the Love of Opera

From the very beginning of opera as an art form, love stories have inspired some of the most beautiful, heartbreaking, and beloved music—as well as centuries of impassioned singing. In our winter Opera Boot Camp, lecturer Naomi Barrettara explores how generations of composers have expressed the complexities of love, rejection, and redemption in their greatest operatic masterpieces.

FULL COURSE REGISTRATION: $100 Public | $85 Guild members and students
INDIVIDUAL SESSION REGISTRATION: $28 Public | $25 Guild members and students

SAT JAN 25  10:30AM–12PM and 1–2:30PM  Naomi Barrettara
Part 1: Love at First Sight
Falling in love often happens fast and furiously in opera as characters move from polite introductions to passionate declarations of love in a matter of minutes. This lecture focuses on how different composers depict immediate infatuation between characters and the escalation of emotion. This session will also explore the expressive and theatrical nuances of some famous “love at first sight” scenes. Operas to be discussed include, but are not limited to, Puccini’s La Bohème, Wagner’s Der Fliegende Holländer, Strauss’s Der Rosenkavalier, and Mozart’s The Magic Flute.

Part 2: Love Triangles and Forbidden Passion
Love triangles in opera often lead to tense confrontations, arias of intense longing, emotionally complex ensembles, and duets born out of forbidden passion. The second lecture of this series explores how dramatic tensions are expressed through music and how the orchestra often conveys the hidden and symbolic drama on stage. Operas to be discussed include, but are not limited to, Tchaikovsky’s The Queen of Spades, Handel’s Agrippina, Donizetti’s Maria Stuarda, Massenet’s Werther, and Janáček’s Kát’a Kabanová.

SAT FEB 1  10:30AM–12PM and 1–2:30PM  Naomi Barrettara
Part 3: Lovers Forsaken, Rejected, and Abandoned
Some of the most heart-wrenching scenes in opera involve a lover forsaken or rejected. This lecture explores the theme of failed love in opera, examining the contours of love lost and lovers scorned. Operas to be discussed include, but are not limited to, Massenet’s Manon, Puccini’s Manon Lescaut, Verdi’s La Traviata, Berlioz’s La Damnation de Faust, and Puccini’s Madama Butterfly.

Part 4: Lovers Tested, Reunited, and Redeemed
While the operatic canon is rife with tragic endings, there are plenty of optimistic moments in which love is tested and triumphs, lovers are passionately reunited, and love proves to be a source of redemption for the characters. To end our exploration of love in opera, this session examines the musical construction of dramatic high points, as well as the expressive potential of opera as a multimedia art form in communicating the intensity of lust and the transformative power of love. Operas to be discussed include, but are not limited to, Gluck’s Orfeo ed Euridice, Mozart’s Le Nozze di Figaro and Così fan tutte, Verdi’s La Traviata, and Wagner’s Der Fliegende Holländer.
Conductors are vitally important in the opera house, leading and directing the ensemble of musical forces that comes together during a performance. In the last Opera Boot Camp of the 2019–20 season, lecturer Naomi Barrettara explores the role of the conductor in opera, discussing the history, mechanics, and musical elements of conducting, as well as the extraordinary careers of some legendary conductors.

FULL COURSE REGISTRATION: $100 Public | $85 Guild members and students
INDIVIDUAL SESSION REGISTRATION: $28 Public | $25 Guild members and students

SAT APR 18 10:30AM–12PM and 1–2:30PM  
Naomi Barrettara
Part 1: Basic Terminology and the Evolution of Conducting 1600–1850
While conducting often seems like a magical and unique form of communication between ensembles and conductors, there are some basic elements of conducting that form a common language for maestri and musicians. This lecture will focus on basic concepts and terminology that are fundamental to understanding the role of conductors, as well as the evolution of conducting throughout the first half of opera history (1600–c.1850).

Part 2: The Evolution of Conducting 1850–Present
As the size of orchestras grew and the complexity of performance forces increased, the need for musical and interpretive leadership became more and more important in the opera house. Over the past 150 years, the role of the conductor has evolved and expanded and has become a permanent fixture of the operatic art form. This lecture focuses on important musical and historical milestones in the history of conducting, examining important moments of change and the evolution of conducting practices from 1850 through to the present day.

SAT APR 25 10:30AM–12PM and 1–2:30PM  
Naomi Barrettara and Victoria Bond
Part 3: Legendary Conductors and Their Influence
Opera history is full of conductors who left an indelible mark on the art form, from the time of Giuseppe Verdi to the present day. The third lecture of this Opera Boot Camp series delves into the life and work of some of the most beloved conductors of opera’s past and present, including Arturo Toscanini, Herbert von Karajan, Georg Solti, and Leonard Bernstein.

Part 4: Inside the Mind of a Conductor: An Interview and Workshop with Conductor and Composer Victoria Bond
In this final session, lecturer Naomi Barrettara collaborates with composer and conductor Victoria Bond in an interview and workshop, providing insights into the life and career of an active conductor, as well as practical demonstrations that provide the audience an opportunity to experience how the theoretical concepts of conducting discussed throughout this Boot Camp series are put into practice.
Study Days are designed to provide a more in-depth discovery of various opera-related topics. Taking place on a single day with one morning and one afternoon session, Study Days provide the opportunity to explore the world of opera in tighter focus.

**FULL-DAY REGISTRATION:** $55 Public | $45 Guild members and students  
**INDIVIDUAL SESSION REGISTRATION:** $30 Public | $25 Guild members and students

### Study Day: German Opera  
**SAT NOV 23  10:30AM–12PM and 1–2:30PM  ** Victoria Bond  
German-language opera appeared quite quickly after the art form’s birth in Italy. Starting with Heinrich Schütz’s adaptation of Jacopo Peri’s *Dafne*, the German operatic tradition would go on to include such masterpieces as Mozart’s *Die Zauberflöte*, Beethoven’s *Fidelio*, Strauss’s *Der Rosenkavalier*, and the enduring operas of Richard Wagner. Because of its rich musical history, Germany (as well as Austria) has one of the strongest operatic traditions in all of Europe. Composer, conductor, and lecturer Victoria Bond will dive into the long and influential history of German opera throughout Western music.

### Study Day: Opera vs. Musicals  
**SAT DEC 7  10:30AM–12PM and 1–2:30PM  ** Stuart Holt and F. Paul Driscoll  
Operas have provided inspiration for some of Broadway’s most iconic productions, including the adaptation of *La Bohème* into Jonathan Larson’s Pulitzer Prize–winning *Rent* and *Madama Butterfly* reimagined as the smash hit *Miss Saigon*. Similar in their use of vocal and instrumental music to convey plot and character development, opera and musical theater share their roots in enduring dramatic forms but ultimately diverged into two distinct arts. In this two-part Study Day, Stuart Holt, the Guild’s director of school programs and community engagement, will examine the characteristics that define operas and musicals and explore the adaptation process of operas and their stories for a new audience, before leading a panel discussion with F. Paul Driscoll, *Opera News* editor-in-chief, in the afternoon session.
Study Day: The Enduring Legacy of Black Singers in Opera

SAT FEB 8  10:30AM–12PM and 1–2:30PM  Tanisha Mitchell

This Study Day pays tribute to the contribution of legendary black singers, including those of the African diaspora, who broke social barriers and performed at prestigious venues like the Met, La Scala, and Covent Garden. This two-part series explores black opera singers from the past to the present, including archival video clips of Marian Anderson, Leontyne Price, Paul Robeson, and George Shirley. Black artists from today will also be featured.

Part 1: A Tribute to Black Men in Opera

Although Paul Robeson and Roland Hayes never appeared in an opera production, their efforts as concert artists opened doors for many black men in opera who not only followed their example but also eventually broke barriers to perform on the operatic stage. In Part 1, Tanisha Mitchell explores the careers of such important artists as Robert McFerrin Sr., Simon Estes, George Shirley, Philip Creech, and Sir Willard White.

Part 2: A Tribute to Black Women in Opera

Marian Anderson’s triumphant breaking of the Met’s color barrier in 1955 is just one example of the impact of black women on operatic history—dating all the way back to soprano Sissieretta Jones in the late 1800s. In Part 2, Tanisha Mitchell explores legendary black women who triumphed performing opera’s most coveted diva roles. This presentation will focus on stars like Mattiwilda Dobbs, Leontyne Price, Florence Quivar, Shirley Verrett, Camilla Williams, Martina Arroyo, and Jessye Norman.

Marian Anderson, who broke the Met’s color barrier in 1955, signs her contract with the company.

PHOTO: MET ARCHIVES
Like our Study Days, Courses allow for a more detailed examination of selected areas of opera performance, style, and substance. Courses take place over a sequential three- or four-week period as our lecturers guide audiences through the exploration of a particular subject.

**Great Duets**

**WED OCT 23, 30 NOV 6 2–3:30PM  Jane Marsh**

Duets in opera can take many forms, from comic duets to tragic duets to love duets. Join Jane Marsh for this three-week course as she explores the definition of the term “duet,” examines its function and style, and breaks down works by Mozart, Puccini, and Massenet.

**FULL COURSE REGISTRATION:** $75 Public | $65 Guild members and students

**INDIVIDUAL SESSION REGISTRATION:** $28 Public | $25 Guild members and students

**Mozart Duets**

Mozart’s duets reflect the equality among characters in various ways, creating a musical democracy that propels the action forward through recitative and brilliant melody. This session will explore duets from *Così fan tutte* and *Die Zauberflöte*.

Featured singers: Heather Bobeck, David Charles Tay; Pianist: Eric Sedgwick

**Puccini Duets**

Focusing on selections from *La Bohème* and *Madama Butterfly*, this session will explore how Puccini’s operatic duets manipulate poetry, drama, and music to create a naturalistic unfolding of emotion.

Featured singers: Alessio Borraggine, Susanne Burgess; Pianist: Eric Sedgwick

**Massenet Duets**

While these selections do not lend themselves to a particular form category, they range from heroic romance and exoticism to steamy realism, always highlighting the beauty of the French language. This session will explore duets from *Werther*.

Featured singers: Augusta Caso, Jesse Donner; Pianist: Eric Sedgwick
Wagner Across Borders

WED JAN 15, 22, 29 FEB 5 11AM–12:30PM Matthew Timmermans

The Met’s 2019–20 season features works by composers who revered Richard Wagner, reviled him, and those who simply couldn’t make up their minds. In this four-part course, lecturer Matthew Timmermans explores how various composers came to terms with Wagner’s revolutionary musical ideas and how their reactions are reflected in vocal style, orchestration, and the singers who’ve performed their operas.

FULL COURSE REGISTRATION: $100 Public | $85 Guild members and students
INDIVIDUAL SESSION REGISTRATION: $28 Public | $25 Guild members and students

Germany

This session explores Der Fliegende Holländer and discusses how later German composers responded to Wagner’s new perspective on operatic performance. From the waltzes of Strauss’ Der Rosenkavalier to the atonal realism of Berg’s Wozzeck, discover how composers transformed Wagner’s musical ideas.

France

This second session focuses on the operas of Massenet, today considered the last of the French grand opera composers and the antithesis of everything Wagner. Join us as we explore how Massenet soaked Wagner’s ideas in perfume and infused them with a touch of melody to create some of his most popular operas, Manon and Werther.

Italy

Just as Massenet was considered Wagnerian in France, so too was Puccini in Italy. Nowhere can this be better heard than with the opera that launched his prestigious career, Manon Lescaut, followed by Tosca and Madama Butterfly. Puccini’s style in these operas exhibits a tension between recurring melodies and a complex Wagnerian orchestral fabric, which led to some of his operas demanding Wagnerian-sized voices with the power and agility to soar over the substantial orchestra.

Slavic

This final session explores Slavic reactions to Wagner as seen in the operas of Tchaikovsky and Janáček. Although Tchaikovsky’s opinions about Wagner vacillated between admiration and revulsion, his The Queen of Spades exhibits several similarities to Wagner’s early operas. Janáček was considered the father of minimalism (arguably the opposite of Wagner’s romantic indulgence) and incessantly criticized Wagner’s “unconventional” compositions. Yet Kát’a Kabanová, inspired by Puccini’s Madama Butterfly, exhibits many conventional operatic gestures that are best seen in operas like Wagner’s Tristan und Isolde.
Magical Mezzos

WED APR 22, 29 MAY 6  11AM–12:30PM  Ira Siff

From bel canto brilliance to the earthiest chest tones, the mezzo-soprano has long been the unsung hero of the opera stage. Although they are often assigned the secondary role in an opera, make no mistake: These divas steal the scene whenever they are on stage. Join Metropolitan Opera Radio commentator Ira Siff as he follows the exciting history and performances of some of opera’s most thrilling mezzo-sopranos, past and present.

FULL COURSE REGISTRATION: $75 Public | $65 Guild members and students
INDIVIDUAL SESSION REGISTRATION: $28 Public | $25 Guild members and students
Online Learning courses are designed to provide distance-learning opportunities to those interested in delving deeper into operatic subject matters. All online learning courses are self-paced, allowing for a flexible learning schedule. Each course features video lectures, supplemental readings, and, when applicable, score excerpts for further study. While the ability to read music is not required for these courses, it may be helpful for certain topics.

The registration fee for each course is $100. Course enrollment is available at any time, and content will remain available to you for 60 days from the date of your registration.

Course registration is available directly at metguild.thinkific.com. For additional information and updated course offerings, please visit metguild.org/onlinelearning.

Courses currently available include:

**Operatic Libretti and Librettists**
This course explores the life and work of librettists including Lorenzo Da Ponte, Salvadore Cammarano, Michel Carré, Jules Barbier, Luigi Illica, and Giuseppe Giacosa. Participants will also learn about the process of adaptation and interpretation of texts within operatic frameworks and the relationship between composers and librettists at different points in opera history.

**The Ring: Music, Motifs, and Magic**
This four-part course focuses on Wagner’s masterful Ring cycle. Each session provides an opportunity for in-depth exploration of one of the cycle’s operas. Composer, conductor, and lecturer Victoria Bond will provide insight into the musical evolution of each work—from the lighter fare to leitmotifs to the rich, complex musical textures that are woven throughout this epic story of myth and magic.

**COMING FALL 2019**
**Introduction to Score Reading**
A complement to our Saturday morning score reading workshops, this online course teaches the fundamentals of score reading. Beginning with musical notation and building through score structure, you will develop the tools to explore the intricate workings of a score and experience a new way of listening to opera.
Continuing Education (CoEd) classes at the Metropolitan Opera Guild are designed to provide lifelong learning opportunities for those interested in delving deeper into subject matter in a college classroom-style setting. CoEd courses include suggested reading assignments between lectures in preparation for classroom discussion.

Ability to read music is helpful but not required. Students are provided with digital copies of all reading and listening material. Score excerpts will also be provided when applicable for those interested in utilizing them as supplemental material for their studies.

**FULL COURSE REGISTRATION:** $160 Public | $120 Guild members and students

**INDIVIDUAL SESSION REGISTRATION:** $45 Public | $35 Guild members and students

**Touchstones of 20th-Century Opera**

**TUE OCT 15, 22, 29 NOV 5  6:30–8PM  Naomi Barrettara**

The 20th century was a time of incredible change. Two World Wars, shifts in political alliances, the redrawing of national borders, rising and falling economies, rapid changes in technology, and the explosion of informational and cultural exchange began happening at a rate faster than ever before in human history. In this period of 100 years, musical trends developed and evolved rapidly, and opera as an art form went through a dramatic process of evolution and reincarnation as composers reacted to the many changes happening in the world around them. In this four-week CoEd class, lecturer Naomi Barrettara guides audiences through an in-depth exploration of operatic masterpieces of the 20th century featured in the 2019–20 season. Each session will examine unique elements of each work’s musical style and compositional construction, as well as information about the composer, historical context, cultural influences, and points of inspiration for the operas under study.

**Week 1:** Operatic Innovations and Intimate Muses—Janáček’s *Kát’a Kabanová*

**Week 2:** Finding the Lyrical and Dramatic Power of Atonal Opera—Berg’s *Wozzeck*

**Week 3:** Stylistic Fusions in Mid-1930s America—the Gershwins’ *Porgy and Bess*

**Week 4:** The Expressive Power of Minimalism and New Approaches to Tonality—Philip Glass’s *Akhnaten*
EXCLUSIVE CONVERSATION +
LIVE DEMONSTRATION

SUNDAY, MAY 10, 2020
3PM–4:30PM

WITH
MICHAEL SEAN
BREEDEN,
SUSAN PILARRE,
& DANCERS
FROM NEW YORK
CITY BALLET

NYC BALLET
STUDIO
SAMUEL AND
DAVID B. ROSE
BUILDING
8TH FLOOR
$40 FOR PUBLIC
$35 FOR
GUILD MEMBERS
& STUDENTS
212–769–7028
Naomi Barrettara is a program development consultant and staff lecturer at the Metropolitan Opera Guild involved with several of the Guild’s community programs, including Opera Boot Camp, Score Reading, and Continuing Education classes. She is also a cohost and producer of The Metropolitan Opera Guild Podcast, established in the fall of 2015. In addition to her work at the Guild, Naomi is a cofounder and cohost of the podcast Opera After Dark and works on various freelance digital media projects and lecturing engagements for opera companies across the U.S. and Canada. Naomi holds a master’s degree from the Graduate Center, City University of New York, where she is currently a PhD candidate in musicology with a certificate in interactive technology and pedagogy. Her main research areas include opera studies, public musicology, and classical music in the digital age. For more information, visit nbwrites.com.

Michael Bolton A noted lecturer on opera in the Philadelphia region, Mr. Bolton has presented lectures to more than 45,000 people in the past ten years. In addition to talks for Opera Philadelphia, where he serves as the Vice President of Community Initiatives, Mr. Bolton has lectured on opera for the Metropolitan Opera Guild, Philadelphia Orchestra, Curtis Institute of Music, Academy of Vocal Arts, and University of Pennsylvania, among many others. He has also curated opera programming at the African American Museum in Philadelphia, Annenberg Center for the Performing Arts, the Barnes Foundation, National Museum of American Jewish History, and the University of Pennsylvania Museum of Anthropology and Archaeology, just to name a few.

Victoria Bond leads a dual career as composer and conductor receiving praise from the New York Times and Wall Street Journal. Ms. Bond has been commissioned by ensembles including American Ballet Theatre, Jacob’s Pillow Dance Festival, Houston Symphony, and Shanghai Symphony Orchestra, and her compositions have also been performed by the Dallas Symphony, New York City Opera, Saint Paul Chamber Orchestra, and musicians from the New York Philharmonic and Chicago Symphony, among others. Her opera Clara, about Clara Schumann, premiered at the Berlin Philharmonic’s Easter Festival in April 2019 and received 11 performances throughout May and June. The first woman awarded a doctorate in orchestral conducting from the Juilliard School, she regularly appears as a guest conductor throughout the United States, Europe, South America, and China. Ms. Bond has served as music director of the New Amsterdam and Roanoke Symphony Orchestras; artistic director of Opera Roanoke, Harrisburg Opera, and Bel Canto Opera; music adviser of the Wuhan Symphony in China; and assistant conductor of New York City Opera and the Pittsburgh Symphony. She is currently principal guest conductor of Chamber Opera Chicago.
F. Paul Driscoll has been editor-in-chief of Opera News since 2003. He began contributing to the magazine in 1990 and joined the editorial staff as managing editor in 1998. He has also served as a lecturer and interviewer for Radisson Cruises and InSight Cruises; at the MBL Falmouth Forum Lecture Series, Cooper Union, Daesh Museum, Museum of the City of New York, and CUNY Graduate Center in Manhattan; and as part of the Metropolitan Opera Guild’s Community Engagement lecture series. He received an honorary doctorate in music from Manhattan School of Music in 2016.

Phillip Gainsley has been giving talks on music and music theater for many years. For 30 years, he was a regular panelist on the Met Opera Quiz. He has spoken for New York City Opera, the Aspen Music Festival, and opera companies in Chicago, Los Angeles, San Diego, Santa Fe, San Francisco, and Washington, D.C. He currently leads pre-concert discussions for the Minnesota Orchestra. He hosts Classical Conversations for the Sarasota Orchestra, and for the past ten years, he has conducted an annual course on the Sarasota Opera’s season repertoire.

Nimet Habachy is best known in the New York area for her more than 25 years as host of New York at Night on the “old” WQXR and for her presence three times a week on the “new” WQXR. Her talks on opera and classical music for the Guild and the Metropolitan Museum of Art have kept her an audience favorite.

Dr. Jeffrey Langford is associate dean for doctoral studies and chair of the music history department at Manhattan School of Music. A frequent lecturer for the Guild, he has written articles on the operas of Verdi and Berlioz and is the author of the annotated bibliography Hector Berlioz: A Guide to Research and Evenings at the Opera: An Exploration of the Basic Repertoire. Currently, he is working on a textbook on the history of the symphony. Dr. Langford also serves as the administrative director of a new summer chamber music festival, Manhattan in the Mountains, which takes place in Hunter, NY, in July and August.

Soprano Jane Marsh was the first singer to win the Gold Medal at Moscow’s International Tchaikovsky Competition. She made her debut at Italy’s Spoleto Festival as Desdemona in Verdi’s Otello and has appeared at many of the world’s major festivals, opera houses, and concert halls. In addition to Verdi, Strauss, and bel canto, her repertoire includes the heroines of Tchaikovsky and Rimsky-Korsakov. She leads master classes in the U.S. and Europe and has appeared, as performer and host, in international and U.S. radio and television programs. Her music anthology Spirit Be Joyful!, for which she created the singing translations and transliterations, was published in 2008. She joined the Guild’s roster of presenters in 2007, is the
cocreator of the Guild’s Masterly Singing series, and currently serves as artistic advisor and program consultant. She was awarded the New York Handel Medallion for exceptional contributions to the city’s cultural life.

Desirée Mays lectures both live and on radio across the U.S., has written 18 books in the Opera Unveiled series, and leads groups of opera lovers around the world. She has been the preview lecturer for the Santa Fe Opera since 1995. Ms. Mays writes, moderates panels, and speaks for the Guild, Wagner Societies, and leading American opera companies.

Named a “Mover and Shaker” by Library Journal, Tanisha Mitchell is best known for her innovative work in the arts at the Metropolitan Opera and the Freeport Memorial Library. As a librarian, her curating and archival expertise in the Metropolitan Opera Music Library helped the institution discover unknown rare treasures that reflect its performance history. Tanisha is also the arts coordinator at the Freeport Memorial Library, where she brings an invigorating perspective on classical music and opera programming. As an entrepreneur, Ms. Mitchell built an arts outreach company that brings a new spin on opera lectures by using technology, artifacts, and even her own singing to teach and inspire audiences. Her opera outreach continues to grow on Long Island through libraries, community centers, and beyond. For more information, visit operatalks.com.

John J. H. Muller is a professor of music history at the Juilliard School, where he teaches a wide variety of courses for undergraduate and graduate students, as well as for adult laypeople. Since 2010, he has been the English language lecturer at the internationally renowned Wagner festival in Bayreuth, Germany, and he will be returning there next summer. He is also a noted lecturer for the Metropolitan Opera Guild and other organizations, including the Wagner Society of New York and the American Psychoanalytic Association. His essay on Parsifal appeared in the book Wagner Outside the Ring.
Ellen Noonan is clinical associate professor of history and director of the archives and public history master’s program at New York University. She has spent nearly two decades working as a public historian, creating websites, curriculum, and professional development programs for history classrooms from middle school to college. She is the author of The Strange Career of Porgy and Bess: Race, Culture, and America’s Most Famous Opera (University of North Carolina Press, 2012), which examines how the opera’s original production and subsequent revivals both shaped and reflected 20th-century American ideas about race, culture, and the struggle for equality.

Dr. Harlow Robinson is an author, lecturer, and professor emeritus of history at Northeastern University. An internationally recognized authority on Russian music and culture, he is the author of Sergei Prokofiev: A Biography and Russians in Hollywood, Hollywood’s Russians. He is a frequent lecturer and annotator for the Boston Symphony, Aspen Music Festival, Lincoln Center, and the Los Angeles Philharmonic.

Dr. W. Anthony Sheppard is professor of music at Williams College, with degrees from Princeton University and Amherst College. He specializes in 20th- and 21st-century opera and music theater and serves as series editor of AMS Studies in Music (Oxford University Press).

Ira Siff is a native New Yorker who grew up on the standing room line at the old Met, worshipping the great singers of the time, and listening to the Met’s radio broadcasts. In 1981, he founded La Gran Scena Opera Co., the operatic spoof troupe that has won acclaim from press and public around the world. A voice teacher and coach for the past 50 years, he also gives master classes, directs, lectures on opera, writes for Opera News, and has, since 2007, served as on-air commentator for the Met’s Saturday matinee radio broadcasts.

Matthew Timmermans is a PhD student in musicology at the Graduate Center, CUNY, in New York City. He also teaches music history at Brooklyn College, CUNY. He has published on a variety of topics including philosophy of music, performance practice, age studies, and diva worship. He has been featured as a lecturer at the Metropolitan Opera Guild, Canadian Opera Company, and on The Metropolitan Opera Guild Podcast. As a freelance writer, he has written editorials and reviews for Opera Canada and Ludwig van Toronto.
# CALENDAR OF EVENTS

All events are held at the Opera Learning Center, located on the 6th floor of the Samuel B. and David Rose Building, 65th Street between Broadway and Amsterdam Avenue, unless otherwise noted.

## AUGUST

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## SEPTEMBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>SUN SEP 1</td>
<td>5:30PM</td>
<td><em>Luisa Miller</em> HD Lectures</td>
</tr>
<tr>
<td>MON SEP 2</td>
<td>5:30PM</td>
<td><em>Adriana Lecouvreur</em> HD Lectures</td>
</tr>
<tr>
<td>WED SEP 25</td>
<td>6PM</td>
<td><em>Toil and Trouble: The Price of Ambition in Verdi’s Macbeth</em> P. Gainsley Opera Outlooks</td>
</tr>
<tr>
<td>SAT SEP 28</td>
<td>10:30AM</td>
<td>Opera History Survey and Musical Terminology N. Barrettara</td>
</tr>
<tr>
<td>SAT SEP 28</td>
<td>1PM</td>
<td>Operatic Voice Types: Sopranos and Mezzo-Sopranos N. Barrettara</td>
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## OCTOBER

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<tr>
<th>Date</th>
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<th>Event</th>
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<tbody>
<tr>
<td>SAT OCT 5</td>
<td>10:30AM</td>
<td>Opera History Survey and Musical Terminology N. Barrettara</td>
</tr>
<tr>
<td>SAT OCT 5</td>
<td>1PM</td>
<td>Operatic Voice Types: Tenors, Baritones, and Basses N. Barrettara</td>
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<tr>
<td>THU OCT 10</td>
<td>6PM</td>
<td><em>Porgy and Bess: An American Tale</em> E. Noonan Opera Outlooks</td>
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<tr>
<td>TUE OCT 15</td>
<td>6:30PM</td>
<td>Touchstones of 20th-Century Opera Continuing Opera Education N. Barrettara</td>
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<tr>
<td>SUN OCT 20</td>
<td>3PM</td>
<td>The Art of Ornamentation Master Class Masterly Singing J. Marsh</td>
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<tr>
<td>Date</td>
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<td>Event Description</td>
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<tr>
<td>TUE OCT 22</td>
<td>6:30PM</td>
<td>Touchstones of 20th-Century Opera</td>
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<td>Continuing Opera Education</td>
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<tr>
<td>WED OCT 23</td>
<td>2PM</td>
<td>Great Duets: Mozart Duets</td>
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<td>Courses</td>
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<td>THU OCT 24</td>
<td>6PM</td>
<td>The Deadly Look of Love: <em>Orfeo ed Euridice</em></td>
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<td>Opera Outlooks</td>
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<td>SAT OCT 26</td>
<td>10AM</td>
<td><em>Manon</em></td>
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<td>Score Reading</td>
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<td>TUE OCT 29</td>
<td>6:30PM</td>
<td>Touchstones of 20th-Century Opera</td>
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<tr>
<td>WED OCT 30</td>
<td>2PM</td>
<td>Great Duets: Puccini Duets</td>
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<td>NOVEMBER</td>
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<td>SUN NOV 3</td>
<td>3PM</td>
<td>A View from the Podium: A Conversation with Eve Queler</td>
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<td>Masterly Singing</td>
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<td>TUE NOV 5</td>
<td>6:30PM</td>
<td>Touchstones of 20th-Century Opera</td>
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<td>WED NOV 6</td>
<td>2PM</td>
<td>Great Duets: Massenet Duets</td>
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<td>Courses</td>
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<td>SAT NOV 9</td>
<td>10AM</td>
<td><em>Orfeo ed Euridice</em></td>
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<td>Score Reading</td>
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<tr>
<td>TUE NOV 12</td>
<td>6PM</td>
<td>Faith and Power in Akhnaten</td>
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<td>Opera Outlooks</td>
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<tr>
<td>SUN NOV 17</td>
<td>3PM</td>
<td>Exploring Low Voices: Baritones and Basses Master Class</td>
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<td>Masterly Singing</td>
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<tr>
<td>SAT NOV 23</td>
<td>10:30AM</td>
<td>German Opera Part 1</td>
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<tr>
<td>SAT NOV 23</td>
<td>1PM</td>
<td>German Opera Part 2</td>
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<tr>
<td>DECEMBER</td>
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<tr>
<td>MON DEC 2</td>
<td>6PM</td>
<td>Obsession and Greed in Tchaikovsky’s <em>The Queen of Spades</em></td>
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<td>Opera Outlooks</td>
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<tr>
<td>SAT DEC 7</td>
<td>10:30AM</td>
<td>Opera vs. Musicals Part 1</td>
</tr>
<tr>
<td>SAT DEC 7</td>
<td>1PM</td>
<td>Opera vs. Musicals Part 2</td>
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## JANUARY

### SAT JAN 4  10AM  
*Der Rosenkavalier*  
Score Reading  
N. Barrettara

### SUN JAN 12  3PM  
*Cosi fan tutte* Master Class  
Masterly Singing  
J. Marsh

### WED JAN 15  11AM  
Wagner Across Borders: Germany  
Courses  
M. Timmermans

### THU JAN 16  6PM  
The Depths of Despair: Alban Berg’s *Wozzeck*  
Opera Outlooks  
M. Bolton

### WED JAN 22  11AM  
Wagner Across Borders: France  
Courses  
M. Timmermans

### SAT JAN 25  10:30AM  
Love at First Sight  
N. Barrettara

### SAT JAN 25  1PM  
Love Triangles and Forbidden Passion  
N. Barrettara

### WED JAN 29  11AM  
Wagner Across Borders: Italy  
Courses  
M. Timmermans

### WED JAN 29  6PM  
The Dramatic Legend of Berlioz’s *La Damnation de Faust*  
J. Langford  
Opera Outlooks

## FEBRUARY

### SAT FEB 1  10:30AM  
Lovers Forsaken, Rejected, and Abandoned  
N. Barrettara

### SAT FEB 1  1PM  
Lovers Tested, Reunited, and Redeemed  
N. Barrettara

### WED FEB 5  11AM  
Wagner Across Borders: Slavic  
Courses  
M. Timmermans

### THU FEB 6  6PM  
Political Ambition and Corruption in Handel’s *Agrippina*  
Opera Outlooks  
V. Bond

### SAT FEB 8  10:30AM  
The Enduring Legacy of Black Singers in Opera Part 1  
T. Mitchell

### SAT FEB 8  1PM  
The Enduring Legacy of Black Singers in Opera Part 2  
T. Mitchell

### SUN FEB 23  3PM  
Vocal Showcase: A Royal Day at the Opera  
Masterly Singing  
J. Marsh

### SAT FEB 29  10AM  
*Agrippina*  
Score Reading  
N. Barrettara

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*BW* Event will take place at the Bruno Walter Auditorium, NYPL for the Performing Arts
### MARCH

**MON MAR 2 6PM**  
The Power of Love: *Der Fliegende Holländer*  
V. Bond  
*Opera Outlooks*

**THU MAR 12 6PM**  
Cinderella Re-Imagined: The Enduring Charm of Rossini’s *La Cenerentola*  
N. Habachy  
*Opera Outlooks*

**SAT MAR 14 10AM**  
*Der Fliegende Holländer*  
N. Barrettara  
*Score Reading*

**SUN MAR 15 3PM**  
Master Class and Conversation with Javier Camarena  
*Special Event BW*

**MON MAR 23 6PM**  
*Werther: From Goethe to Massenet*  
J. Muller  
*Opera Outlooks*

### APRIL

**OPERA BOOT CAMP: CONDUCTORS AND CONDUCTING**

**SAT APR 18 10:30AM**  
The Evolution of Conducting: 1600–1850  
N. Barrettara

**SAT APR 18 1PM**  
The Evolution of Conducting: 1850–Present  
N. Barrettara

**WED APR 22 11AM**  
Magical Mezzos  
I. Siff  
*Courses*

**WED APR 22 6PM**  
Grieving Fathers and Lost Children: *Simon Boccanegra*  
D. Mays  
*Opera Outlooks*

**THU APR 23 6PM**  
Royal Intrigues, Politics, and Passion in *Maria Stuarda*  
D. Mays  
*Opera Outlooks*

**OPERA BOOT CAMP: CONDUCTORS AND CONDUCTING**

**SAT APR 25 10:30AM**  
Legendary Conductors and Their Influence  
N. Barrettara

**SAT APR 25 1PM**  
Inside the Mind of A Conductor  
N. Barrettara and V. Bond

**TUE APR 28 6PM**  
Casualties of Love: *Kát’á Kabanová*  
H. Robinson  
*Opera Outlooks*

**WED APR 29 11AM**  
Magical Mezzos  
I. Siff  
*Courses*

### MAY

**WED MAY 6 11AM**  
Magical Mezzos  
I. Siff  
*Courses*

**SUN MAY 10 3PM**  
Balanchine @ The Met: The 1930s  
M. S. Breeden  
S. Pilarre  
*Special Event*  
NYC Ballet Studio, Samuel and David B. Rose Building 8th Floor
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It is our privilege to thank the many individuals, foundations, and volunteers who make all of our education programs possible. For more than 80 years, education has been a central part of the Metropolitan Opera Guild’s mission. Our programs foster a community of learners of all ages by bringing opera directly into school classrooms, taking audiences inside and backstage at the opera house, and presenting the lectures, interviews, and master classes that you see here.

Last year, the Metropolitan Opera Guild’s diverse programming served nearly 30,000 students and adults, in part thanks to the much-needed private funding that we received and the many volunteers that helped to bring these opportunities to the community. Visit our website, metguild.org, and explore the opportunities that we offer to engage and learn about this exciting art form.

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Samuel B. and David Rose Building
70 Lincoln Center Plaza
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**e**=elevator location

Most events will be held at the Guild’s Opera Learning Center, located on the 6th floor of the Samuel B. and David Rose Building.

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