The Metropolitan Opera Guild

In-Person and Virtual Lectures and Community Engagement 2021–22
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 both the first-time operagoer and the lifelong fan through intensive workshops, pre-performance talks, and community engagement programs. In addition to educational programs, the Guild serves as publisher of Opera News, the world’s leading opera magazine. With Opera News, the Guild reaches 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 2021–22 season of Lectures and Community Programs grouped into thematic sections. Our courses of study are arranged chronologically, and learners of all levels are welcome.

To place an order for virtual programs, please visit metguild.thinkific.com. To place an order for live, in-person programs, please visit metguild.org or call the Guild’s ticketing line at 212.769.7028 (Mon–Fri 10AM–4PM ET).
In-Person and Virtual Lectures and Community Engagement 2021–22

The Metropolitan Opera Guild
The Metropolitan Opera Guild has an extraordinary history of sharing the magic and artistry of opera with audiences of all ages. Since 1935, the Guild has harnessed the power of opera to enrich the lives of New York City’s diverse communities through educational and community programs that excite, inform, and inspire.

Once again, we are proud to present a season full of exciting opportunities that take audiences deeper into the magical world of opera. Whether you’re an opera novice or an avid fan, there is much to look forward to in our 2021–22 season. Join us in person or online as we explore a wide array of stimulating courses taught by an illustrious lineup of recognized experts in their field. Our programs offer opportunities to gain insight on the history of opera, experience performances by rising stars, and get an inside look at the creation process of the art form.

My hope is that our Community Engagement programs will convey the deep passion and commitment that we feel towards opera and towards the audiences that we serve. Please join us, bring your friends, share in the joy of music, and be inspired!

Sincerely,

Richard J. Miller, Jr.
President
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PRESENTERS, PANELISTS, ARTISTS, AND STAFF

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Professor and Chair, Music
WILLIAMS COLLEGE

Matthew Timmermans
Author and Lecturer
Benefiting the Education Programs of the Metropolitan Opera Guild

THE 87TH ANNUAL METROPOLITAN OPERA GUILD LUNCHEON

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212.769.7009
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Monday, November 8, 7 PM EST

artistry & IMPACT

A VIRTUAL gala honoring:

HAROLYN BLACKWELL
DIANA SOVIERO
THOMAS HAMPSON
INSIGHTS ON THE 2021–22 METROPOLITAN OPERA SEASON

After a period of unprecedented closure, the Met returns this fall with one of its most innovative and artistically rich seasons yet! Opening with the company premiere of Terence Blanchard’s remarkable Fire Shut Up in My Bones on September 27, the 2021–22 season features six new productions—including additional Met premieres of Matthew Aucoin’s Eurydice, Brett Dean’s Hamlet, and Verdi’s original five-act French version of Don Carlos—and 16 extraordinary repertory revivals. As always, night after night the world’s greatest stars will take the stage, and some of today’s most talented conductors will be on the podium.

We can’t wait to welcome you back to the opera house, and we are committed to making the changes necessary to keep everyone safe, including a mandatory vaccination policy for all audiences and employees, improved ventilation, enhanced cleaning procedures, and touchless entrances. We’ve also revised our ticket policies to be as flexible and accommodating as possible in the event you are unable to attend a performance. For more information about these policies and improvements, visit metopera.org/Commitment.
The Met: Live in HD 2021–22 Season

The Met’s popular series of live performance transmissions to cinemas around the world continues for its 15th season, featuring ten live broadcasts to more than 2,200 movie theaters. For more information, visit metopera.org/hd.

OCT 9
Mussorgsky
BORIS GODUNOV
Weigle; Butt Philip, Paster, Markov, Pape, Anger, Trofimov

MAR 12
Strauss
ARIADNE AUF NAXOS
Janowski; Davidsen, Rae, Leonard, Jovanovich, Plumb, Kränzel

OCT 23
Terence Blanchard /
Libretto by Kasi Lemmons
FIRE SHUT UP
IN MY BONES
Nézet-Séguiin; Blue, Moore, Liverman

MAR 26
Verdi
DON CARLOS
Nézet-Séguiin; Yoncheva, Garanča, Polenzani, Dupuis, Groissböck, Relyea

DEC 4
Matthew Aucoin /
Libretto by Sarah Ruhl
EURYDICE
Nézet-Séguiin; Morley, Orliński, Banks, Hopkins, Berg

MAY 7
Puccini
TURANDOT
Armiliato; Netrebko, Jaho, Lee, Furlanetto

JAN 1
Massenet
CINDERELLA
Villaume; Pratt, Leonard, D’Angelo, Blythe, Naouri

MAY 21
Donizetti
LUCIA DI LAMMERMOOR
Frizza; Sierra, Camarena, Ruciński, Rose

JAN 29
Verdi
RIGOLETTO
Rustioni; Feola, Varduhi, Beczala, Kelsey, Mastroni

JUN 4
Brett Dean /
Libretto by Matthew Jocelyn
HAMLET
Carter; Rae, Connolly, Nussbaum Cohen, Lowrey, Clayton, Butt Philip, Burden, Imbrailo, Gilfry, Tomlinson

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.®
SCORE-DESK TICKET PROGRAM

For the most up-to-date information regarding score-desk tickets, please visit metguild.org and select For the Community.

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 the study of an opera’s score or libretto during the performance.

TICKETS: $15 public | $12 Guild members | $10 students

Tickets are available for most Met performances. Galas and special events may be purchased at a higher price.

BACKSTAGE TOURS

Please note that the backstage-tour schedule for the 2021–22 season has not yet been announced. Please visit metguild.org for the most updated information and calendar updates.

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.*

TICKETS: $35 public | $30 Guild members | $25 students

Backstage tour reservations are non-refundable and non-transferable. Children under the age of 12 are not permitted on tours due to safety concerns.

*Please note that, due to rehearsal and performance activities in a working opera house, not all areas may be available on every tour.
Tickets for the 2021–22 season of Community Engagement Programs will go on sale on Tuesday, September 14.

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 metguild.org and select For the Community or the online calendar to view all Lectures and Community Engagement events.

ONLINE LEARNING—VIRTUAL EVENTS
Visit metguild.thinkific.com to view and purchase tickets for all live virtual events and online-learning courses.

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 and 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 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 and 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. 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. Met Opera Guild member discounts are available 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.
OUR COMMITMENT TO OUR AUDIENCES

The Metropolitan Opera Guild is committed to the safety and well-being of Met audiences, artists, orchestra, chorus, and staff. As part of that commitment, we are implementing a mandatory vaccination policy for everyone attending our live education events this season, including on-site staff, lecturers, and artists. In compliance with the CDC guidelines for fully vaccinated individuals, the audience will be at full capacity. At this time, face masks will be required within the Rose Building and the Opera Learning Center. Should this policy change, we will notify audience members prior to the event.

AUDIENCE REQUIREMENTS

- All audience members must be fully vaccinated. You are considered fully vaccinated two weeks after you have received a second dose in a two-dose vaccine series or two weeks after you have received a single-dose vaccine.

- The Guild will need to see proof of vaccination against Covid-19 with a vaccine approved or authorized for use by the U.S. Food and Drug Administration (FDA) or by the World Health Organization (WHO).

- All audience members must provide in-person verification of vaccination. Prior to entering the Guild event, you will be asked to provide proof of vaccination through the CLEAR app (if available to you), the Excelsior Pass (for New York State residents), or an original physical vaccination card or photograph of it. Trained individuals will review your proof of vaccination as you arrive at the event.

- All audiences will be asked to sign a Covid-19 waiver when purchasing tickets. If you do not complete this prior to arrival, you will be asked to complete it on arrival to the event.

If you have specific concerns about these requirements, please contact us at 212.769.7028 (Mon–Fri 10AM–4PM ET) or via email at info@metguild.org.
IN-PERSON OPERA-LEARNING OPPORTUNITIES

A scene from Terence Blanchard’s *Fire Shut Up in My Bones*

PHOTO: ERIC WOOLSEY/OPERA THEATRE OF ST. LOUIS
OPERA OUTLOOKS:
PRE-PERFORMANCE LECTURES

Take a closer look at these operas from the Met’s 2021–22 season with our Opera Outlooks. These pre-performance talks give audiences an overview of the evening’s performance, enriching their operatic experience. All Opera Outlook lectures will occur live and in person in the Guild’s Opera Learning Center.

FULL SERIES PACKAGE: $170 public | $145 Guild members and students
INDIVIDUAL PROGRAM TICKETS: $25 public | $22 Guild members | $20 students

FIRE SHUT UP IN MY BONES TICKETS: $20 public | $18 Guild members | $15 students
Pricing for this Outlook is different to account for a shorter lecture length.

The Psychological Downfall of a Tsar in Boris Godunov
TUE OCT 5  5:30–6:30PM Jane Marsh
Boris Godunov is encouraged by a crowd and goaded by the police officer Nikitich to become tsar of Russia. Boris is filled with trepidation but appears the next day before the expectant crowd on a square in the Kremlin. He implores God to favor and look honorably upon him. Join Jane Marsh as she discusses Modest Mussorgsky’s Russian operatic epic, his only completed opera, which premiered in Saint Petersburg in 1874.

Family Portrait: Navigating Identities in Fire Shut Up in My Bones
WED OCT 13  5:30–6:10PM Joanne Sydney Lessner
This season’s Opening Night marks a historic production for the Metropolitan Opera—the company’s first presentation of an opera by a Black composer, Terence Blanchard’s Fire Shut Up in My Bones. Music Director Yannick Nézet-Séguin takes the podium for this compelling new staging, which features powerful musical monologues, gospel choruses, and unpredictable melodies. Join Joanne Sydney Lessner as she shares insights into this tale of overcoming trauma and past hardship.

To Hell and Back: Matthew Aucoin’s Eurydice
TUE NOV 30  5:30–6:30PM W. Anthony Sheppard
With music by prominent American composer Matthew Aucoin and a libretto by celebrated playwright Sarah Ruhl, Eurydice was a marked success at its world premiere at LA Opera in February 2020. A new examination of the myth of Orpheus and Eurydice from Eurydice’s point of view, this vital new work was part of the Metropolitan Opera / Lincoln Center Theater New Works commissioning program. Join W. Anthony Sheppard as he explores the themes and evocative music of this brand-new work.
Myths, Opera Seria, Commedia dell’Arte, and More in *Ariadne auf Naxos*

**TUE MAR 1  5:30–6:30PM  Phillip Gainsley**


**Can’t Get You Out of My Head: Obsession and Suspicion in Verdi’s Don Carlos**

**THU MAR 10  5–6PM  John J. H. Muller**

For the first time in the company’s history, the Met will present the original five-act French version of Verdi’s *Don Carlos*. Join lecturer John J. H. Muller as he explores the personal relationships among the opera’s characters—as well as the historical setting and Verdi’s ability to express the personal drama while working within the conventions of French grand opera.

**Royal Romance and Redemption in Handel’s Rodelinda**

**THU MAR 24  5:30–6:30PM  Nimet Habachy**

Regarded as one of Handel’s greatest works, *Rodelinda* tells the story of royal intrigue and betrayal. Versatile soprano Elza van den Heever sings the title role, sharing the stage with mezzo-soprano Jamie Barton, countertenors Iestyn Davies and Anthony Roth Costanzo, and tenor Paul Appleby—led from the pit by Baroque expert Harry Bicket. Join lecturer Nimet Habachy as she examines the opera that helped launch Handel’s career in London.

**Masterpiece and Madness in Lucia di Lammermoor**

**TUE APR 26  5:30–6:30PM  Tanisha Mitchell**

Headlining an electrifying new staging by Australian theater and film director Simon Stone, soprano Nadine Sierra and tenor Javier Camarena star in this season’s riveting take on Donizetti’s *Lucia di Lammermoor*. Join lecturer Tanisha Mitchell as she explores the inner workings of this bel canto staple.

**Family Affair: Lineage and Revenge in Dean’s Hamlet**

**THU MAY 26  5:30–6:30PM  Michael Bolton**

Australian composer Brett Dean’s riveting contemporary masterpiece *Hamlet* has its Met premiere this season, after its world premiere at the Glyndebourne Festival in 2017. This production features many of the original cast members, including tenor Allan Clayton in the title role. Join lecturer Michael Bolton as he follows this contemporary Shakespearean adaptation from the page to the stage.
These master classes and showcases explore aspects of preparation vital to the development of young performers, under the guidance of master teachers with diverse backgrounds in vocal coaching and operatic and theatrical performance. All Masterly Singing programs will occur live and in person in the Guild’s Opera Learning Center (unless a different performance location is noted).

FULL SERIES PACKAGE: $130 public | $125 Guild members and students
(INCLUDES MASTER CLASS: HAROLYN BLACKWELL)

INDIVIDUAL MASTER CLASS AND SHOWCASE TICKETS: $40 public | $35 Guild members and students

Vocal Showcase: A Festival of Puccini
SUN FEB 13 3–4:30PM Jane Marsh
The influences of 19th-century Italian, German, and French symphonic and harmonic traditions are apparent with Puccini, as well as sounds from other nations, like Puccini’s use of American, Chinese, and Japanese folk melodies. Join Jane Marsh at the Bruno Walter Auditorium as she and a group of talented singers present scenes from Puccini’s greatest and most beloved works.

Master Class: Russian Repertoire
SUN MAR 27 3–4:30PM Jane Marsh
This master class explores the bold and beautiful text, music, and language of Russia. Join Jane Marsh as she guides three singers through some of the Romantic period’s most glorious Russian masterworks. A reception will follow this master class.

Master Class: Baroque Singing
SUN MAY 15 3–4:30PM Steven Hrycelak
Artists of the Baroque era were expected to understand how the musical style of an aria expressed the character’s emotions, and that the appropriate ornamentation was expected to be improvised, likely differing in each performance. Join our master teacher Steven Hrycelak as he guides three singers through this magnificent style. A reception will follow this master class.
HAROLYNN BLACKWELL

Wednesday, March 16, 2022

7:00PM – 8:30PM

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212-769-7028    WWW.METGUILD.ORG
One of the Guild’s most popular learning events, Opera Boot Camp offers newcomers and seasoned operagoers alike a friendly, entertaining, and enlightening introductory exploration of various elements of the art form. Each Opera Boot Camp is structured in four sessions, spread over two consecutive Saturdays. The spring Opera Boot Camp will occur live and in person in the Guild’s Opera Learning Center. The fall Opera Boot Camp will occur virtually on our Online Learning platform. For more information, see page 28.

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

Opera and Greek Drama

SAT MAR 5 and 12  Matthew Timmermans
Published histories of opera differ in a myriad of ways, but one thing that they all agree upon is that opera was born out of Greek drama. Greek myths have inspired a multitude of reactions among audiences, performers, and composers, inciting laughter, tears, and deep contemplation. Although classicism, like most fashions, has come in and out of vogue during opera’s 400-year history, the ways that it has shaped how we hear, see, and think about opera are inescapable. Join Guild lecturer Matthew Timmermans for this four-part series exploring the impact of Greek drama on operatic storytelling, composition, and singing.

Greek Drama 101

SAT MAR 5  10:30AM–12PM
What is Greek drama, and how has it changed the ways that we experience opera? This introductory session explores these ambitious questions beginning not with the birth of opera but rather with the modern aspects and stereotypes of Greek drama found in examples including the vengeful Medea, Wagner’s unavoidable legacy, and finally Strauss’s inventive Ariadne auf Naxos.

Orpheus and Eurydice

SAT MAR 5  1–2:30PM
Where and when did opera come from, and how have Greek myths been adapted and transformed over time? The second lecture will chronologically trace how Greek myths have been adapted by putting them in their historical context and comparing and contrasting performances. Beginning with Orpheus and Eurydice, which inspired the earliest opera still regularly performed, Monteverdi’s L’Orfeo (1607), we will trace how this myth has been musically and textually adapted by Gluck (1762), Offenbach (1858), and Aucoin (2020).
The Aeneid

SAT MAR 12 10:30AM–12PM
Virgil’s Aeneid, perhaps the most famous adaptation of a Greek myth, tells the story of the fall of Troy and Aeneas’s subsequent journey to Carthage. The appropriately epic nature of this poem, beginning with Troy’s destruction and ending with Queen Dido’s tragic demise, has been adapted in a myriad of ways by opera composers. The third lecture will explore some of those operatic adaptations, including Purcell’s Dido and Aeneas (1689), Berlioz’s Les Troyens (1863), and Offenbach’s La Belle Hélène (1864).

Electra

SAT MAR 12 1–2:30PM
In lecture four, we’ll conclude our journey of Greek drama after the Trojan War with arguably the most violent and bloodthirsty of Greek myths, the saga of Agamemnon. We will begin by returning to Gluck, looking at his Iphigénie en Tauride (1779), one of the many operas he wrote for the French stage after his career in Italy. Then, we will discuss one of operas most powerful, beautiful, and disturbing musical adaptations, Strauss’s Elektra (1909). Finally, we will explore our only Greek tragedy-turned-opera sung in Greek and composed by a Greek composer, Mikis Theodorakis’s Electra (1995).
STUDY DAYS

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. All Study Days will occur live and in person in the Guild’s Opera Learning Center.

FULL DAY REGISTRATION: $55 public | $45 Guild members and students
TICKETS PER SESSION: $30 public | $25 Guild members and students

French Grand Opera

SAT OCT 16 10:30AM–12PM and 1–2:30PM  Jane Marsh
The father of the grand opera style, Giacomo Meyerbeer brought his native German orchestral elements, combined with the established Italian vocal tradition, to the stage of Paris’s Opéra, renowned for its superior technology. International composers were enticed to offer their monumental operas in Paris as well. Verdi’s Don Carlos, in its original five-act French version, is a prime example of elements of this genre, drawing upon French and Spanish history and recreating ornate political and religious ceremony. Jane Marsh discusses the history of this 19th-century style and the composers and works influenced by it.
Opening to the Experience of Wagner’s
Die Meistersinger von Nürnberg

SAT NOV 13  10:30AM–12PM and 1–2:30PM  Desirée Mays
What “openings” does Wagner’s great opera elicit in us, his 21st-century audiences? Join lecturer Desirée Mays as she explores the opera in terms of openings: from the music and characters to Wagner’s attraction to medieval song contests to his creativity and dramatic personal life—and even his influence on King Ludwig II, whose own passion resulted in the building of exquisite “Wagnerian” castles.

Russian Opera

SAT FEB 26  10:30AM–12PM and 1–2:30PM  Harlow Robinson
Boris Godunov and Eugene Onegin, both appearing this season at the Met, are two of the greatest Russian operas of the 19th century. Although Mussorgsky and Tchaikovsky were born only a year apart, their works embody a deep divide in Russian schools of composition: a reliance on traditional Russian compositional styles as opposed to Westernization. In this Study Day, Guild lecturer Dr. Harlow Robinson will explore these two different schools of Russian classical music and discuss why opera audiences continue to celebrate both today.

Madness in Lucia di Lammermoor

SAT MAY 7  10:30AM–12PM and 1–2:30PM  Mark Pottinger
Lucia di Lammermoor is undoubtedly one of the most popular bel canto operas in the repertory. But why? What does this work have that others do not? Although it premiered in 1835, how does it still entice audiences into the world of a young woman descending into madness? In this Study Day, Dr. Mark Pottinger will discuss answers to these questions by exploring 19th-century notions of murder, madness, and the supernatural, as well as more musically centered concepts such as vocal virtuosity, instrumentation, and the general sonic environment of Donizetti in one of his most serious and tragic creations.
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.

The Evolution of the Ingénue

WED MAR 9, 16, 23, 30  2–3:30PM  Jane Marsh

The ingénue is a young girl who is engagingly sweet and often naive. In our operas this season, we encounter ingénues interpreted through the varied styles of Mozart, Verdi, Puccini, and Stravinsky. Jane Marsh addresses each ingénue—and her particular composer’s style—in a four-week course with live singers in each session.

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

Mozart

WED MAR 9

Mozart’s sophisticated, multifaceted musical characterizations of Susanna in Le Nozze di Figaro and Pamina in The Magic Flute—which ingeniously explore diverse aspects of style, social station, and language—have secured their places as two of opera’s most beloved characters.

Verdi

WED MAR 16

In his middle and late periods, Verdi often turned to international literature for inspiration. In both Gilda in Rigoletto and Nannetta in Falstaff, the composer offers equally affecting portraits of young girls in love, but the French style of Victor Hugo and the English style of Shakespeare led him to paint these two ingénues with different hues and strokes.

Puccini

WED MAR 23

The premieres of Puccini’s Gianni Schicchi and Turandot were almost ten years apart, and arias from both of the operas’ ingénues have become some of the world’s most popular. Both scores contain elements of Puccini’s modern harmonic dissonance mixed with lyrical passages, and the composer showed a particular skill in capturing the essence of life’s “small people,” as he called them.
Stravinsky

WED MAR 30
The neoclassical feel for order and economy is apparent in Stravinsky’s *The Rake’s Progress*—but also his modern style of rhythms and colorful orchestration. The opera’s heroine, Anne Trulove, sings two very different arias over the course of the story. They fall appropriately in Act I and Act III and deliver vocal challenge, virtuosity, and limpid charm.

A scene from Verdi’s *Rigoletto*
PHOTO: BRINCKHOFF/MOEGENBURG/BERLIN STATE OPERA
Verdi the Innovator

THU APR 28 MAY 5, 12  6–7:30PM  Victoria Bond

Verdi’s operas may have begun in the tradition of his bel canto predecessors, but his inventive and restless creativity kept searching for new paths and more innovative means of expression. The astonishing breadth and depth of his genius grew with each of the 26 operas that he composed, from his earliest, Oberto, which he wrote when he was only 26, to his last, Falstaff, when he was 80. Join Guild lecturer, composer, and conductor Victoria Bond as she examines the musical components that form the basis of his vocabulary and how Verdi used these elements with increasing skill and imagination.

FULL COURSE REGISTRATION: $80 public | $65 Guild members and students
INDIVIDUAL SESSION REGISTRATION: $28 public | $25 Guild members and students

Part One

THU APR 28

In this first session, we compare and contrast Verdi’s early operas Nabucco (1842), Ernani (1844), and Macbeth (1847) with Bellini’s Norma (1831) and Donizetti’s Lucia di Lammermoor (1835). We will trace Verdi’s origins in the bel canto tradition and see how and when he departs from that tradition, forging his own distinctive musical style.

Part Two

THU MAY 5

In the second session, we will explore Verdi’s middle period and some of his best-loved operas: Rigoletto (1851), La Traviata (1853), and Simon Boccanegra (1857, rev. 1881). Examining them in the context of operas composed at a similar time, such as Gounod’s Faust (1859) and Berlioz’s Les Troyens (1863), contrast Verdi’s Italianate vocal writing with the style of his French contemporaries.

Part Three

THU MAY 12

In the final session, we explore the alignment of Verdi’s late period with Wagner’s operas, such as Das Rheingold (1869) and Parsifal (1882). Although Wagner has long been considered the innovator and revolutionary, Verdi also displays these qualities in his own powerful and original way in the operas Don Carlos (1867), Otello (1887), and Falstaff (1893). Verdi’s powerful and creative use of the orchestra is particularly evident in these brilliant late masterpieces.
ONLINE OPERA-LEARNING OPPORTUNITIES

Eric Owens and Angel Blue in the title roles of the Gershwin’s Porgy and Bess

PHOTO: KEN HOWARD/MET OPERA
After successful virtual score-reading classes this past season, these classes will remain virtual for the 2021–22 season. Presented live via the Thinkific platform, they will 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.

Digital copies of annotated excerpts covered in class will be provided. Registered participants will receive further instructions for login and participation in advance of each class. Registered participants will receive access to revisit each webinar for 72 hours after the live presentation.

Beginner-level ability to read music is recommended.

Individual Sessions: $40—class and materials

All classes (except Porgy and Bess) take place on Saturday mornings from 10–11:30AM.

SAT OCT 30  WAGNER DIE MEISTERSINGER VON NÜRNBERG
SUN DEC 12  THE GERSHWINS’ PORGY AND BESS
SAT JAN 29  VERDI RIGOLETTO
SAT MAY 21  DONIZETTI LUCIA DI LAMMERMOOR
Online Learning courses are designed to provide distance-learning opportunities to those interested in delving deeper into operatic subject matter. 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.

Course enrollment is available at any time, and content will remain available for 60 days from the date of registration.

For pricing, additional information, and updated course offerings, please visit metguild.thinkific.com.

COMING SUMMER 2022:
Verdi the Innovator
Can’t join us for the in-person version of this course? Take advantage of the course in a virtual format: All three lectures will be filmed and available for you to enjoy in your own home. Join Guild lecturer, composer, and conductor Victoria Bond as she examines the musical components that form the basis of Verdi’s vocabulary and how he used these elements with increasing skill and imagination.

CURRENTLY AVAILABLE COURSES INCLUDE:
La Divina and the Callas Effect
Introduction to Score Reading
Opera Boot Camp: Conductors and Conducting
Opera Boot Camp: Introduction to Operatic Singing
Opera 101: Voice Types
Opera 101: Opera History
Wagner’s Ring: Music, Motifs, and Magic
Verdi Voices
After successful virtual Opera Boot Camps last season, the Guild’s sell-out Opera Boot Camp series will be returning online for the fall. This course will be hosted on our online-learning platform, Thinkific, and will feature all the usual aspects of Opera Boot Camp—but available from the comfort of your home. This virtual Opera Boot Camp will be released on Monday, November 1, 2021, and is self-paced, allowing for a flexible learning schedule.

REGISTRATION

To register and pre-order this virtual Opera Boot Camp, please visit metguild.thinkific.com/courses/opera-boot-camp-introduction-to-operatic-staging. All course contents become available online on November 1, 2021. Registered participants will receive an email notification when those materials are available.

Course materials will remain available for 60 days from the point at which you begin the class.

COURSE REGISTRATION: $100 public | $85 Guild members and students

Introduction to Operatic Staging

When comparing opera with theater, some might say, “If I want to see someone act, I’ll go to a play, but if I want to hear someone sing, I’ll go to an opera.” But what we view is essential to opera, and in many ways, what audiences, composers, and performers have seen has a great impact on how we see, hear, and understand opera today. In this four-part series, Guild lecturer Matthew Timmermans will not only explore the history of operatic staging, the dramaturgy, sets, costumes, and bodies that bring opera visually to life but also the direct impact that the visual has on the sonic, making them inseparable.

The Evolution of the Director

The first lecture will begin by confronting one of the most heated debates of the second half of the 20th century: What is the purpose of the director in opera? In this lecture, we’ll explore the differences, similarities, and motivations behind how directors approach traditional and modern/regie productions. By tracing the rise of the director in opera, we will begin our exploration of operatic staging by understanding the gestation and purpose of an opera’s production, using the example of Wagner’s Die Meistersinger von Nürnberg, among others.
The Birth of Opera

What did the first opera productions look like? In this second lecture, we’ll explore the scant traces left about opera production in the 17th century. Then, we will explore some later operas by Handel and Mozart, comparing how we think they were performed then with the myriad of ways they might be experienced today.

The Long 19th Century

In the 19th century, composers and impresarios continued to find ways to standardize their productions, maintaining control of them when they were mounted abroad. Despite their best efforts, the majority of performances outside major cities were presented in a multitude of ways depending on the theater’s resources and audience. In this third lecture, we’ll explore the tension between this multiplicity and the rise of the composer’s control with figures like Verdi and Wagner.

The 20th Century and Beyond

The 20th century has amazed audiences with rapid and exciting technological developments, making it possible to, in some cases, better realize the composer’s vision, and in others, actualize even the most eccentric of directors’ imaginations. In this final lecture, we will explore the tension between technological possibility and the desire to divine and obey the composer’s wishes by looking at productions of operas by Dvořák, Gershwin, and Glass.
Michael Bolton is a noted lecturer on opera in the Philadelphia region, and more than 55,000 people have attended his lectures in the past ten years. In addition to lectures for Opera Philadelphia, where he is currently the Individual and Planned Giving Officer, he 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, Barnes Foundation, National Museum of American Jewish History, and University of Pennsylvania Museum of Anthropology and Archaeology, to name just a few.

Composer and conductor Victoria Bond is the recipient of a recent commissioning grant from Opera America to create a puppet opera for American Opera Projects. Her opera Clara premiered at the Berlin Philharmonic Easter Festival in 2019. Scenes from her Mrs. President were performed by New York City Opera, and the complete work was performed in concert by Anchorage Opera and the Rochester Lyric Opera. Her The Miracle of Light premiered with Chamber Opera Chicago. Her compositions have been performed by American Ballet Theatre; Jacob’s Pillow Dance Festival; the Houston, Dallas and Shanghai Symphony Orchestras; the Saint Paul, Cleveland, and Indianapolis Chamber Orchestras; and musicians from the New York Philharmonic and Chicago Symphony. Her most recent recordings include Instruments of Revelation and Soul of a Nation: Four Portraits of Presidential Character. She was the first woman awarded a doctorate in orchestral conducting from the Juilliard School and is principal guest conductor of Chamber Opera Chicago.

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’s Saturday Matinee Radio Opera Quiz. He has spoken for New York City Opera; for opera companies in Chicago, Los Angeles, San Diego, Santa Fe, San Francisco, and Washington, D.C.; and for the Aspen Music Festival. 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 35 years as host of New York at Night on the “old” WQXR and for her presence on the weekend programs 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.

Bass Steven Hrycelak is equally at home as an operatic, concert, and ensemble performer. Recently he sang Seneca in L’Incoronazione di Poppea with Opera Omnia, and has also performed with the New York Choral Artists, New York Virtuoso Singers, Early Music New York, Vox, TENET, Equal Voices, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with Musica Sacra, 4×4 Festival of Baroque Music, New York Collegium, the Waverly Consort, the American Symphony Orchestra at the Bard Music Festival, Sacred Music in a Sacred Space, and the Collegiate Chorale, with whom he made his Lincoln Center debut. He holds degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. Additionally, he is an active coach/accompanist.

Joanne Sydney Lessner is the librettist and co-lyricist of six musicals, including Prospect Theater Company’s Einstein’s Dreams (59E59 Theaters), which received four Drama Desk nominations, including Outstanding Lyrics. She is the author of several plays, the novel Pandora’s Bottle, and four mysteries featuring aspiring actress/office temp Isobel Spice. Her performing career includes Broadway (Cyrano: The Musical), Off-Broadway (the York’s Milk and Honey), principal roles with New York City Opera Vox, Skylight Opera Theater, and Weston Playhouse, and eleven Gilbert and Sullivan heroines with the Blue Hill Troupe. She has been a contributing writer to Opera News for 22 years and holds a bachelor’s degree in music, summa cum laude, from Yale University.

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 in Verdi’s Otello and has been heard at most of the world’s major festivals, opera houses, and concert halls. 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 and is the co-creator of the Guild’s Masterly Singing series and young artist programs. She currently serves as an 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. She writes, moderates panels, and speaks for the Met Guild, Wagner Societies, and leading American opera companies.

As a librarian, **Tanisha Mitchell’s** curating and archival expertise in the Metropolitan Opera Music Library helped the institution discover unknown rare treasures that reflect its performance history. She 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, she 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.

**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 laymen. Since 2010, he has been the English language lecturer at the internationally renowned Wagner Festival in Bayreuth, Germany, and he will be returning there this 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*.

**Naomi Perley** holds a Ph.D. in musicology from the CUNY Graduate Center. Her research focuses on the Wagnerian legacy in fin-de-siècle France and particularly on the impact it had on French chamber music during this period. She has presented her research at the annual meetings of the American Musicological Society and at international conferences. She sings professionally with Polyhymnia, a choir devoted to singing Renaissance sacred music. She works full time at Répertoire
International de Littérature Musicale (RILM) as subscriptions manager and product development coordinator for the Index to Printed Music.

**Dr. Mark A. Pottinger** is professor of music and chair of the department of music and theater at Manhattan College. He is the author of a number of publications on the music and cultural life of 19th-century Europe and the contemporary listening environment. He has presented talks both in the United States and Europe on various topics, from the music of Berlioz and the operas of Meyerbeer, Donizetti, and Wagner to the sonic influence of radio transmissions on the acoustics of today’s concert halls. His current book project, *Science and the Romantic Vision in Early Nineteenth-Century Opera*, examines the natural sciences in the first half of the 19th century and their relationship to the supernatural as found in early German, Italian, and French romantic opera.

**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 Orchestra, Aspen Music Festival, Lincoln Center, and 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).

**Matthew Timmernans** is a PhD student in musicology and a Public Fellow at the CUNY Graduate Center, in New York City. He also teaches music history at CUNY. He has published on a variety of topics including philosophy of music, performance practice, age studies, and diva worship. His current research explores representations of identity in opera, musical theater, and their recordings. 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*. 
The 2021–22 season contains a mixture of both in-person and virtual events. Please refer to the contents of this brochure for more detailed information on each offering.

**OCTOBER**

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<th>Event</th>
<th>Time</th>
<th>Venue</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>TUE OCT 5</td>
<td>The Psychological Downfall of a Tsar in <em>Boris Godunov</em></td>
<td>5:30PM</td>
<td>Opera Outlook</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>WED OCT 13</td>
<td>Family Portrait: Navigating Identities in <em>Fire Shut Up in My Bones</em></td>
<td>5:30PM</td>
<td>Opera Outlook</td>
<td>J.S. Lessner</td>
</tr>
<tr>
<td>SAT OCT 16</td>
<td>French Grand Opera: Part One</td>
<td>10:30AM</td>
<td>Study Day</td>
<td>J. Marsh</td>
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<tr>
<td></td>
<td>French Grand Opera: Part Two</td>
<td>1PM</td>
<td>Study Day</td>
<td>J. Marsh</td>
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<tr>
<td>SAT OCT 30</td>
<td><em>Die Meistersinger von Nürnberg</em></td>
<td>10AM</td>
<td>Score Reading</td>
<td>N. Perley</td>
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**NOVEMBER**

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<tr>
<th>Date</th>
<th>Event</th>
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<th>Venue</th>
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<tr>
<td>MON NOV 1</td>
<td>Introduction to Operatic Staging</td>
<td></td>
<td>Opera Boot Camp</td>
<td>M. Timmermans</td>
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<td>Pre-Recorded, Online Release Date</td>
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<tr>
<td>SAT NOV 13</td>
<td>Opening to the Experience of Wagner’s <em>Meistersinger</em>: Part One</td>
<td>10:30AM</td>
<td>Study Day</td>
<td>D. Mays</td>
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<td>1PM</td>
<td>Study Day</td>
<td>D. Mays</td>
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<tr>
<td>TUE NOV 30</td>
<td>To Hell and Back: Matthew Aucoin’s <em>Eurydice</em></td>
<td>5:30PM</td>
<td>Opera Outlook</td>
<td>W. A. Sheppard</td>
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<td>Live, In Person</td>
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## DECEMBER

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<tr>
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<th>Event Description</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>SUN DEC 12</td>
<td>Porgy and Bess</td>
<td>N. Perley</td>
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<tr>
<td></td>
<td>Score Reading</td>
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<td>Live Virtual Webinar</td>
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## JANUARY

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<th>Event Description</th>
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<tr>
<td>SAT JAN 29</td>
<td>Rigoletto</td>
<td>N. Perley</td>
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<td></td>
<td>Score Reading</td>
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<td>Live Virtual Webinar</td>
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## FEBRUARY

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<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>SUN FEB 13</td>
<td>Vocal Showcase: A Festival of Puccini</td>
<td>J. Marsh</td>
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<td>Masterly Singing</td>
<td>BW</td>
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<td>Live, In Person</td>
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<tr>
<td>SAT FEB 26</td>
<td>Russian Opera: Part One</td>
<td>H. Robinson</td>
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<td>Study Day</td>
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<td>Russian Opera: Part Two</td>
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## MARCH

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<th>Event Description</th>
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<tr>
<td>TUE MAR 1</td>
<td>Myths, Opera Seria, Commedia dell’Arte,</td>
<td>P. Gainsley</td>
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<td></td>
<td>and More in Ariadne auf Naxos</td>
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<td>Opera Outlook</td>
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<td>Live, In Person</td>
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<tr>
<td>SAT MAR 5</td>
<td>Opera and Greek Drama:</td>
<td>M. Timmermans</td>
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<td>Greek Drama 101</td>
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<td>Opera Boot Camp</td>
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<td>Opera and Greek Drama:</td>
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<td></td>
<td>Orpheus and Eurydice</td>
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<tr>
<td>WED MAR 9</td>
<td>The Evolution of the Ingénue: Mozart</td>
<td>J. Marsh</td>
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<td>Course</td>
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<td>Live, In Person</td>
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BW Event will take place at the Bruno Walter Auditorium, NYPL for the Performing Arts.
## CALENDAR

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<th>Day</th>
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<th>Event Description</th>
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<tbody>
<tr>
<td>THU MAR 10</td>
<td>5PM</td>
<td>Can’t Get You Out of My Head: Obsession and Suspicion in Verdi's <em>Don Carlos</em></td>
<td>J. J. H. Muller</td>
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<td><em>Opera Outlook</em></td>
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<tr>
<td>SAT MAR 12</td>
<td>10:30AM</td>
<td>Opera and Greek Drama: The <em>Aeneid</em></td>
<td>M. Timmermans</td>
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<td>1PM</td>
<td>Opera and Greek Drama: Electra</td>
<td>M. Timmermans</td>
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<td><em>Opera Boot Camp</em></td>
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<tr>
<td>WED MAR 16</td>
<td>2PM</td>
<td>The Evolution of the Ingénue: Verdi</td>
<td>J. Marsh</td>
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<td><em>Course</em></td>
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<tr>
<td>WED MAR 16</td>
<td>7PM</td>
<td>Master Class: Harolyn Blackwell</td>
<td>H. Blackwell</td>
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<tr>
<td>WED MAR 23</td>
<td>2PM</td>
<td>The Evolution of the Ingénue: Puccini</td>
<td>J. Marsh</td>
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<tr>
<td>THU MAR 24</td>
<td>5:30PM</td>
<td>Royal Romance and Redemption in Handel's <em>Rodelinda</em></td>
<td>N. Habachy</td>
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<td><em>Opera Outlook</em></td>
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<tr>
<td>SUN MAR 27</td>
<td>3PM</td>
<td>Master Class: Russian Repertoire</td>
<td>J. Marsh</td>
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<td>WED MAR 30</td>
<td>2PM</td>
<td>The Evolution of the Ingénue: Stravinsky</td>
<td>J. Marsh</td>
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### APRIL

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<th>Day</th>
<th>Time</th>
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<th>Speaker</th>
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<tbody>
<tr>
<td>TUE APR 26</td>
<td>5:30PM</td>
<td>Masterpiece and Madness in <em>Lucia di Lammermoor</em></td>
<td>T. Mitchell</td>
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<td><em>Opera Outlook</em></td>
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<td>Live, In Person</td>
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<tr>
<td>THU APR 28</td>
<td>6PM</td>
<td>Verdi the Innovator: Part One</td>
<td>V. Bond</td>
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<td><em>Course</em></td>
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<tr>
<th>Date</th>
<th>Event Description</th>
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<th>Presenter(s)</th>
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<tbody>
<tr>
<td>THU MAY 5</td>
<td>Verdi the Innovator: Part Two Course</td>
<td>6PM</td>
<td>V. Bond</td>
</tr>
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<td></td>
<td>Live, In Person</td>
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<tr>
<td>SAT MAY 7</td>
<td>Madness in Lucia di Lammermoor: Part One</td>
<td>10:30AM</td>
<td>M. Pottinger</td>
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<td>Study Day</td>
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<td>Live, In Person</td>
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<td>1PM</td>
<td>Madness in Lucia di Lammermoor: Part Two</td>
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<td>M. Pottinger</td>
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<td>Study Day</td>
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<td>THU MAY 12</td>
<td>Verdi the Innovator: Part Three Course</td>
<td>6PM</td>
<td>V. Bond</td>
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<td>Live, In Person</td>
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<tr>
<td>SUN MAY 15</td>
<td>Master Class: Baroque Singing Masterly Singing</td>
<td>3PM</td>
<td>S. Hrycelak</td>
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<td>Live, In Person</td>
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<td>SAT MAY 21</td>
<td>Lucia di Lammermoor: Score Reading</td>
<td>10AM</td>
<td>N. Perley</td>
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<td>Live Virtual Webinar</td>
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<td>THU MAY 26</td>
<td>Family Affair: Lineage and Revenge in Dean’s Hamlet Opera</td>
<td>5:30PM</td>
<td>M. Bolton</td>
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<td></td>
<td>Outlook</td>
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<td>Live, In Person</td>
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