The Metropolitan Opera Guild

Lectures and Community Engagement
Winter and Spring 2021
About the Metropolitan Opera Guild

The Metropolitan Opera Guild is one of the world’s premier arts education organizations 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 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 winter and spring 2021 Virtual Season of Lectures and Community Programs grouped into thematic sections, including programs that emphasize opera and the art form’s history and culture, as well as programs that highlight vocal development and artistry. Our courses of study are arranged chronologically, and learners of all levels are welcome.

To place an order, please visit metguild.thinkific.com or call the Guild’s ticketing line at 212.769.7028 (Mon–Fri 10AM–4PM).
The Metropolitan Opera Guild continues to be committed to sharing the joy of opera with audiences from all walks of life. For more than 80 years, our numerous educational and community programs have provided exciting opportunities to engage with the art form, whether you are new to opera or a seasoned connoisseur. With so many offerings, there truly is something for everyone.

This past spring, the Guild adjusted its programming in response to the world health crisis. We expanded our online resources, and now as we enter an exciting new season, we have continued to expand our online offerings to bring you world class learning opportunities in the comfort of your own home.

We invite you to dive deep into the world of opera and find something that speaks to you from our variety of online courses and podcasts. Learn how a composer tells a story through music by taking an online score reading class, become an expert on the different categories of operatic voice types, or delve into the rich and fascinating lives of composers and librettists throughout history. Whatever you decide, our programs are designed to offer unique ways to engage with opera that you will not soon forget.

Thank you for being a part of our community of opera lovers. We look forward to welcoming you to our wonderful season of programming!

Sincerely,

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

Vanessa Kubach  
Interim Managing Director  
THE METROPOLITAN OPERA GUILD

Stuart Holt  
Director of School Programs and Community Engagement  
THE METROPOLITAN OPERA GUILD

Peter Gelb  
General Manager  
THE METROPOLITAN OPERA

Jay Lesenger  
Stage Director

Dr. Naomi Barrettara  
Program Development Consultant  
THE METROPOLITAN OPERA GUILD

Jane Marsh  
Soprano  
Artistic and Program Consultant  
THE METROPOLITAN OPERA GUILD

Dr. Naomi Perley  
Lecturer

Mackenzie Cole  
Senior Associate of Community Engagement  
THE METROPOLITAN OPERA GUILD

Matthew Timmermans  
Author and Lecturer

Anthony Roth Costanzo  
Countertenor

Danielle Barnett  
Community Engagement Assistant  
THE METROPOLITAN OPERA GUILD

Elspeth Davis  
Community Engagement Coordinator  
THE METROPOLITAN OPERA GUILD

F. Paul Driscoll  
Editor-in-Chief  
OPERA NEWS

Thursday, April 22, 2021  
7 – 8:30 PM

A VIRTUAL MASTER CLASS & CONVERSATION WITH Anthony Roth Costanzo

Cost  
$40 PUBLIC  
$35 MET PATRONS, GUILD MEMBERS, AND STUDENTS

Tickets  
212.769.7028  
METGUILD.THINKIFIC.COM

Tickets on sale now 212.769.7028  METGUILD.THINKIFIC.COM
While the Met’s stage remains dark due to the ongoing health crisis, there are still a number of ways to enjoy the magic of opera.

**Met Stars Live in Concert**
In this groundbreaking new series of pay-per-view concerts, some of your favorite artists perform from striking locations around the globe, transmitted live via satellite and shot with multiple cameras. Tickets for each concert are $20, and the performances will remain available on demand for two weeks. Learn more about the series, including how to give tickets as gifts, at metopera.org/metstars.

**Nightly Met Opera Streams**
Each day during the Met’s closure, a different encore presentation from the company’s catalog of Live in HD transmissions and classic telecasts is being made available for free streaming on the Met’s website and all Met Opera on Demand apps. Learn more about the initiative and explore the upcoming schedule at metopera.org/operastreams.

**Live in HD Encores**
In lieu of the 2020–21 Live in HD season, select cinemas will screen encore presentations of past performances from the award-winning series. Check your local cinema listing for more information. Dates and titles will vary internationally.

**Met Opera on Demand**
For unlimited access to the Met’s catalog of more than 700 complete performances, check out the company’s subscription streaming service, Met Opera on Demand. Learn more and start a seven-day free trial at metoperaondemand.org.

**2021–22 Season**
Start planning ahead for the Met’s return to live performance in the 2021–22 season, which opens on September 27, 2021, with a new production of Terence Blanchard’s Fire Shut Up in My Bones—the first opera by a Black composer to be performed at the Met. The season also features the first Met performances of Brett Dean’s Hamlet, Matthew Aucoin’s Eurydice, and Verdi’s original French version of Don Carlos; new stagings of Verdi’s Rigoletto and Donizetti’s Lucia di Lammermoor; and revivals of popular past productions, including the Gershwins’ Porgy and Bess and Philip Glass’s Akhnaten. Explore the full season at metopera.org/season.

**New Productions**
- Terence Blanchard’s Fire Shut Up in My Bones
- Matthew Aucoin’s Eurydice
- Verdi’s Rigoletto
- Verdi’s Don Carlos
- Donizetti’s Lucia di Lammermoor
- Brett Dean’s Hamlet

**Repertory**
- Mussorgsky’s Boris Godunov
- Gluck’s Iphigénie en Tauride
- Puccini’s Turandot
- Wagner’s Die Meistersinger von Nürnberg
- The Gershwins’ Porgy and Bess
- Puccini’s La Bohème
- Puccini’s Tosca
- Mozart’s The Magic Flute
- Massenet’s Cinderella
- Mozart’s Le Nozze di Figaro
- R. Strauss’s Ariadne auf Naxos
- Handel’s Rodelinda
- Puccini’s Madama Butterfly
- Tchaikovsky’s Eugene Onegin
- R. Strauss’s Elektra
- Philip Glass’s Akhnaten
- Stravinsky’s The Rake’s Progress
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 stage direction, vocal coaching, and operatic and theatrical performance. All master classes will be hosted as live webinars on our online-learning platform, Thinkific, and will feature all the usual aspects of a master class, including a Q&A at the conclusion of the program.

Registration is now open, and each live webinar will be hosted on the date and time listed. Registered participants will receive further instructions for login and participation in advance of each class.

Registered participants will receive access to revisit each program for 72 hours after the live presentation.

The Vocal Showcase will be pre-recorded and released on Thursday, April 15, 2021.

**INDIVIDUAL PROGRAM TICKETS:** $40 Public | $35 Met Patrons, Guild members, and students

---

**Master Class: Roméo et Juliette**

**SUN JAN 31 3–4:30PM Jane Marsh**

The sumptuously romantic score of Gounod’s *Roméo et Juliette* takes center stage as Jane Marsh guides three singers through the musical and vocal nuances of this timeless tragedy.

Featured Singers: David Bailey, Kelly Guerra, Yvette Keong; Pianist: Eric Sedgwick

---

**Master Class: Staging Carmen**

**SUN FEB 7 3–4:30PM Jay Lesenger**

Bizet’s *Carmen* broke new ground in French opera, forming the bridge between the tradition of French opéra comique and 19th-century Italian verismo. Join stage director Jay Lesenger and three singers as he explores some of the staging specifics of Bizet’s *Carmen*.

Featured Singers: Edgar Jaramillo, Janani Sridhar, Xiaoming Tian; Pianist: Brian Holman

---

**Master Class: Tenors**

**SUN MAY 2 3–4:30PM Jane Marsh**

The term “tenor” was created in relation to classical and operatic voices, where classification is not only based on a singer’s vocal range but also vocal weight and color. Join Jane Marsh as she explores three different tenor voices.

Featured Singers: Edgar Jaramillo, Jeffrey Palmer, David Charles Tay; Pianist: Eric Sedgwick

---

**Vocal Showcase: Viva Verdi**

**THUR APR 15 Jane Marsh**

Honoring the great Giuseppe Verdi, join Jane Marsh as she explores the composer’s distinctive melodic and vocal hallmarks. The program will feature five singers highlighting Verdi’s innovative works.

Featured Singers: Zhanna Alkhazova, Edwin Davis, Rachelle Pike, Todd Wilander, Amanda Zory; Pianist: Craig Ketter

---

*Photo: Mackenzie Cole / Met Opera Guild*
ORDERING COMMUNITY ENGAGEMENT VIRTUAL EVENT TICKETS

Tickets for the winter and spring 2021 season of Community Engagement Virtual Programming will go on sale on Monday, January 11, 2021.

CALL 212.769.7028  Mon–Fri 10AM–4PM
ONLINE Visit us at metguild.thinkific.com to view all Virtual Lectures and Community Engagement events.

JOIN THE METROPOLITAN OPERA GUILD

Help protect the Met during this challenging time and 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 for backstage tours—and more.

ANNUAL MEMBERSHIPS BEGIN AT $85*

SUPPORTING MEMBERS ($150) have access to exclusive online content on the Virtual Members’ Lounge, including recordings of special virtual presentations, select radio broadcasts, and more. Members also enjoy priority ticketing for the 2021–22 season right now, as well as advance access to Live in HD tickets at participating cinemas in the U.S. and Canada this summer.

DONOR MEMBERS ($500) are invited to select live virtual presentations with Met artists and administrators. Members also have access to the Belmont Room, a members-only lounge, to enjoy refreshments 45 minutes prior to a performance and during intermission during the season.

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 if you would like to learn about the exclusive privileges of the Met’s Patron Program, please visit metopera.org/membership or call 212.362.0068.

*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.

All programs, presenters, panelists, and artists are subject to change. All ticket sales are final. Student tickets are available to full-time students with a valid student ID only. Please email a copy of the student ID with your order to onlinelearning@metguild.org. Met Guild member discounts are available to current Guild members.
After two successful Virtual Score Reading Classes this fall, three more classes are going online. These classes will be presented live via the Thinkific platform and 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 take place on Saturday mornings from 10–11:30AM.

SAT JAN 23 VERDI LA TRAVIATA
SAT MAR 13 BERG WOZZECK
SAT MAY 22 MOZART LE NOZZE DI FIGARO
After a successful fall Virtual Boot Camp, the Guild’s popular series will be returning online for the winter as live webinars on our online-learning platform, Thinkific.

Opera Boot Camp is structured in four sessions, presented live and spread over two consecutive Saturdays. Registered participants will receive access to revisit each webinar for 72 hours after the live presentation.

**Opera Boot Camp: Fairy Tales, Folklore, Magic, and Enchantment**

The operatic repertoire is full of works based on fairy tales and supernatural narratives, and audiences love seeing stories from their childhood or cultural folk tradition brought to life on stage. In their operas about fairy-tale creatures, gods and goddesses, ghosts and spirits, or mortals held under a magical spell, composers have given us some of the most imaginative and captivating music by crafting a musical language for enchantment. In this four-part series, lecturer and podcast host Dr. Naomi Barrettara embarks on a fun-filled analysis of operas drawn from fantasy and fairy tale sources, discussing musical, dramatic, and cultural topics that are sure to enhance the operatic exploration of aficionados and newcomers alike.

**COURSE REGISTRATION:** $100 Public | $85 Met Patrons, Guild members, and students

**SAT FEB 20 11AM–12:30PM and 1:30–3PM  Dr. Naomi Barrettara**

**Part 1: The Musical Language of Magic and Enchantment Across Opera History**
Since the beginning of opera as an art form, composers have been inventing, imagining, and interpreting the musical expression of the supernatural on the opera stage. Whether the goal was to craft a sound world that was enchanting, mystical, evil, or macabre, composers have painted musical pictures of otherworldly characters and settings in a variety of different ways. This lecture will survey the musical language of magic and enchantment utilized in operas across history.

**Part 2: Folklore and Fairy Tales**
Dvořák’s *Rusalka* has experienced a resurgence on the operatic stage over the past several decades, enchanting audiences with a story drawn from fairy-tale and folklore traditions. This lecture will highlight the imaginative musical and dramatic world created by Dvořák, examining the post-Wagnerian musical strategies used to bring the story to life and the rich cultural context of the opera’s creation and performance history.

**SAT FEB 27 11AM–12:30PM and 1:30–3PM  Dr. Naomi Barrettara**

**Part 3: Remixing Fairy Tales and Ancient Writings**
Richard Strauss and Hugo von Hofmannsthal’s *Die Frau ohne Schatten* is an opera laden with a vast array of remixed source materials, from Goethe to the *One Thousand and One Nights*. This narrative tapestry is brought to life by one of the composer’s most colorful, inventive, haunting, and demanding scores. This lecture highlights the musical elements of Strauss’s opera alongside an examination of the source material, giving audiences an accessible and fascinating inside look at this complex masterpiece.

**Part 4: The Fusion of Fairy Tales and Otherworldly Realms**
Mozart’s *Die Zauberflöte* is a complex fusion of fairy tale and otherworldly realms with philosophical ideas and dramatic twists. The source material, symbolism, and creative genesis of this opera are all debated topics among scholars and critics, while the music remains a beloved part of the operatic canon. This lecture will focus on the musical elements, interpretive challenges, and dramatic source material of the work, providing an in-depth exploration of how the magical and mystical elements of the opera come to life on stage.

*A scene from Mozart’s *Die Zauberflöte*  PHOTO: KEN HOWARD / MET OPERA*
Our upcoming Study Day will be hosted as a live webinar. Taking place on a single day with one morning and one afternoon session, this Study Day provides the opportunity to explore the world of opera in tighter focus.

Registered participants will receive access to revisit each webinar for 72 hours after the live presentation.

STUDY DAY REGISTRATION: $55 Public | $45 Met Patrons, Guild members, and students

Study Day: Listening to Bel Canto
SAT MAY 8 11AM–12:30PM and 1:30–3PM Matthew Timmermans

What did the term “bel canto” mean, where did it go, and how did it resurface in the 1950s? This Study Day will provide the opportunity to explore these questions through operas of Rossini, Bellini and Donizetti. Comparing the first performers of these operas to those in the 20th century, this two-part series explores the art of bel canto.

Part 1: Rossini and Bellini
The morning session explores what makes a bel canto opera and how they are performed. Utilizing Rossini’s Il Barbiere di Siviliga and Bellini’s Il Pirata, lecturer Matthew Timmermans examines what audiences expect at these performances, past and present, and the virtuosic freedom given to performers. This lecture includes historical performances by Maria Callas, Teresa Berganza, William Matteuzzi, and Tito Gobbi.

Part 2: Donizetti and Verdi
The afternoon session examines how the conventions seen in Rossini’s operas remain and differ in Donizetti’s Roberto Devereux and Verdi’s Nabucco. Matthew Timmermans explores how singing styles rapidly changed in the 19th century and how 20th-century singers like Beverly Sills,Montserrat Caballé, John Alexander, and Piero Cappuccilli attempted to emulate and exceed their predecessors.
Like our Study Day, courses allow for a more detailed examination of selected areas of opera performance, style, and substance. In March, we will present a course as a live webinar taking place over a sequential four-week period.

Registered participants will receive access to revisit each webinar for 72 hours after the live presentation.

**A Vocal Tour of Spain**

**WED MAR 3, 10, 17, 24 2–3:30PM Jane Marsh**

From flamenco to tango, zarzuela to the fandango, the vibrancy of Spain’s music has been far reaching and has also been appropriated and adapted outside of its borders. Join Jane Marsh in this four-week live webinar course as she explores the vocal and stylistic spectrum of Spanish music in the hands of international composers.

**COURSE REGISTRATION:** $100 Public | $85 Met Patrons, Guild members, and students

**Il Barbiere di Siviglia—Gioachino Rossini**

A vision of Seville, Spain, as seen through the eyes of the innovative Gioachino Rossini, this beloved classic offers arias that are fast paced and glorious, as exemplified by the popular “Largo al factotum.” Along with Rossini’s quick-witted text settings and inexhaustible mass of musical ideas, his skills as a composer have made this one of the most popular opera buffas in history.

Featuring singers: Matthew Ciuffitelli, Kimberly Sogioka; Pianist: Eric Sedgwick

**Don Giovanni—Wolfgang Amadeus Mozart**

The legendary Spanish seducer Don Juan is the source for Mozart’s 18th-century opera *Don Giovanni*. The traits of the Classical style are strongly present in this Mozart masterpiece, lending clarity, balance, and transparency to this exceptionally powerful work.

Featuring singers: Samina Aslam, Hidenori Inoue; Pianist: Eric Sedgwick

**Carmen—Georges Bizet**

Written as a French opéra comique, where musical numbers are separated by spoken dialogue, *Carmen* presents its Sevillian characters not only through the spoken word but also through the use of varied elements of Spanish vocal colors, folk music, and rhythms.

Featuring singers: Hidenori Inoue, Jaeyeon Kim; Pianist: Eric Sedgwick

**Il Trovatore—Giuseppe Verdi**

In *Il Trovatore*, Verdi employs vocal colors and orchestration beyond that of the earlier bel canto era of singing. Verdi delivers a work so spectacular that it commands more attention than Antonio García Gutiérrez’s Spanish play on which the opera is based, *El Trovador*.

Featuring singers: Viktoriya Koreneva, Michele Sexton; Pianist: Eric Sedgwick
Online Learning courses are designed to provide distance-learning opportunities to those interested in delving deeper into operatic subjects. 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.

REGISTRATION FEE FOR MOST COURSES: $100 Public | $85 Met Patrons, Guild members, and students

OPERA 101: OPERA HISTORY SURVEY: $75 Public | $65 Met Patrons, Guild members, and students.

OPERA 101: OPERA HISTORY SURVEY & VOICE TYPES: $130 Public | $110 Met Patrons, Guild members, and students.

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

Course registration and more information is available directly at metguild.thinkific.com.

La Divina and the Callas Effect

All course contents will become available online on April 8. Registered participants will receive an email notification when those materials are available.

In the eyes of many operagoers, Maria Callas—referred to as La Divina (“The Divine One”) by her devoted fans—is widely considered opera’s greatest diva. She epitomizes the golden standard against which today’s singers are still compared 64 years after her Met debut. Join lecturer Matthew Timmermans in this four-lecture series as he explores what makes Callas La Divina.

Prima Donna Assoluta

How did Maria Callas go from being virtually unknown to a household name? The course begins by exploring Callas’s early career. Through recordings, participants will learn what it takes to be considered a “prima donna assoluta” and how Callas revived this tradition.

The Queen of La Scala comes to the Met

The second session explores Callas’s mythic rivalries. Rather than simply retelling Callas’s somewhat over-exaggerated publicity, however, this lecture will compare Callas’s approach to a role with her contemporaries, including Renata Tebaldi, Antonietta Stella, and Roberta Peters.

La Divina

What happens when a singer’s vocal powers diminish? How does a diva maintain her throne? This third session explores the tension between Callas’s sudden vocal decline and her growing—and perhaps eternal—cult following.

The Second Callas

When Maria Callas retired, her memory cast a shadow over the opera industry—a shadow so great that her memory instigated a perilous comparison between Callas and any singer who attempted to perform her most iconic roles. This last session explores some of the singers who were compared to Callas and the effect that this comparison had on their careers. These singers include Elena Souliotis, Renata Scotto, Shirley Verrett, and Sylvia Sass, among others.
Coming in April and May 2021

**Opera 101: Opera History Survey**

There is something for everybody in opera, a rich and diverse art form with centuries of history behind it and brought to life on stage by a variety of visual, textual, and musical forces. With such a wide array of entry points, it can be daunting to figure out where to start. In this series, lecturer Dr. Naomi Barrettara provides an introduction to opera history designed to be friendly for both newcomers and veteran operagoers.

**Verdi Voices**

Giuseppe Verdi was the major Italian musical dramatist of the 19th century and one of the most important opera composers in history. In this course, lecturer Jane Marsh will discuss Verdi’s use of the voice and its development across his compositional periods.

Courses currently available include Introduction to Score Reading, Opera Boot Camp: Conductors and Conducting, Opera Boot Camp: Introduction to Operatic Singing, Opera 101: Voice Types, Wagner’s Ring: Music, Motifs and, Magic, Operatic Libretti and Librettists.
Dr. Naomi Barrettara is a program-development consultant and lecturer at the Metropolitan Opera Guild involved with several of the Guild’s community programs and is a featured lecturer on the Guild’s podcast and online learning platform. She is also a co-host of The Metropolitan Opera Guild Podcast, established in fall 2015, which has reached more than one million listeners. In addition to her work at the Guild, Naomi is a co-founder and co-host 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 PhD in Musicology with an additional certificate in Interactive Technology and Pedagogy from the CUNY Graduate Center, where she previously completed master’s degrees. Her main research areas include opera studies, public musicology, and classical music in the digital age. For more information, visit nbwrites.com.

Jay Lesenger has created more than 200 productions across the country and internationally during his career spanning 35 years as a stage director, administrator, and teacher. He spent 21 years as general and artistic director and principal stage director of Chautauqua Opera from 1995 to 2015. He is also a nationally recognized teacher of acting for singers, recently served on the board of directors of Opera America and is a frequent jury member for the Metropolitan Opera National Council Auditions.

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 been heard at most 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 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.

Dr. Naomi Perley holds a PhD 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. Naomi 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.

Matthew Timmermans is a PhD student in musicology and a public fellow at the CUNY Graduate Center. 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.
All events for the winter and spring 2021 season are being conducted virtually, either via live webinar or pre-recorded lectures. Please refer to the contents of this brochure for more detailed information on each offering.

**JANUARY**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAT JAN 23</td>
<td>10AM</td>
<td>La Traviata: Score Reading</td>
<td>N. Perley</td>
</tr>
<tr>
<td>SUN JAN 31</td>
<td>3PM</td>
<td>Master Class: Roméo et Juliette: Masterly Singing</td>
<td>J. Marsh</td>
</tr>
</tbody>
</table>

**FEBRUARY**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN FEB 7</td>
<td>3PM</td>
<td>Master Class: Staging Carmen: Masterly Singing</td>
<td>J. Lesenger</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fairy Tales, Folklore, Magic, and Enchantment: Opera Boot Camp</td>
<td>N. Barretta</td>
</tr>
<tr>
<td>SAT FEB 20</td>
<td>11AM</td>
<td>Part 1: The Musical Language of Magic and Enchantment Across Opera History</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1:30PM</td>
<td>Part 2: Folklore and Fairy Tales</td>
<td></td>
</tr>
<tr>
<td>SAT FEB 27</td>
<td>11AM</td>
<td>Part 3: Remixing Fairy Tales and Ancient Writings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1:30PM</td>
<td>Part 4: The Fusion of Fairy Tales and Otherworldly Realms</td>
<td></td>
</tr>
</tbody>
</table>

**MARCH**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED MAR 3</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Il Barbiere di Siviglia: Course</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>WED MAR 10</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Don Giovanni: Course</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>SAT MAR 13</td>
<td>10AM</td>
<td>Wozzeck: Score Reading</td>
<td>N. Perley</td>
</tr>
</tbody>
</table>

**APRIL**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED MAR 17</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Carmen: Course</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>WED MAR 24</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Il Trovatore: Course</td>
<td>J. Marsh</td>
</tr>
</tbody>
</table>

**MAY**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED MAR 3</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Carmen: Course</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>WED MAR 10</td>
<td>2PM</td>
<td>Vocal Tour of Spain: Don Giovanni: Course</td>
<td>J. Marsh</td>
</tr>
<tr>
<td>SAT MAR 13</td>
<td>10AM</td>
<td>Wozzeck: Score Reading</td>
<td>N. Perley</td>
</tr>
</tbody>
</table>

**CALENDAR**

It is our privilege to thank the many individuals, foundations, and volunteers that 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 you see here.

Last year, the Metropolitan Opera Guild’s diverse programming served more than 29,000 students and adults, in part thanks to the much-needed private funding we received and the many volunteers that helped to bring these opportunities to the community. Visit our website at metguild.org and explore the opportunities we offer to engage and learn about this exciting art form.

To learn more about how you can support education and lifelong learning, please contact Amanda Lee at alee@metguild.org, or by calling 212.769.7014.