

# LEARNING TO LOVE OPERA, 2010-2011

A Discussion Series Co-Sponsored by

University Living  
UM Undergraduate Research Opportunity Program  
Osher Lifelong Learning Institute at the UM

*Das Rheingold*

*Boris Godunov*

*Don Pasquale*

*Don Carlo*

*La Fanciulla del West*

*Nixon in China*

*Iphigénie en Tauride*

*Lucia di Lammermoor*

*Le Comte Ory*

*Capriccio*

*Il Trovatore*

*Die Walküre*

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<sup>1</sup> Technical assistance in preparation of this syllabus by Adhiraj Vable is gratefully acknowledged.

## Introduction

The focal point for this discussion series is the live HD TV broadcast of twelve performances during the 2010-2011 Opera Season from the Metropolitan Opera House at Lincoln Center in New York City to local movie theaters around the world. University Living (UL) will provide round trip transportation to a participating Ann Arbor theater for interested residents to attend each of the live broadcasts. Additional details regarding purchase of tickets and reservations for transportation are available via forthcoming memos to UL residents and announcements posted on the Cultural Center bulletin board. Professor Richard C. Adelman<sup>2</sup> will supplement each of the Metropolitan Opera broadcasts with a variety of presentations in the 2<sup>nd</sup> Floor Cultural Center at University Living, 2865 S. Main Street, Ann Arbor, MI 48103 (Tel. 734-669-3030) (Website: [www.univliving.com](http://www.univliving.com)). These sessions include related filmed performances, audio recordings, guest lectures, discussion of performances, and occasional live performances at UL by students and faculty from the Opera Program of the UM School of Music, Theatre & Dance. The recommended text for this discussion series is *Met Opera HD Simulcasts: 2010-2011 Season* published by Opera Journeys Publishing, Boca Raton, FL, 2010 ([www.operajourneys.com](http://www.operajourneys.com)). That volume contains sections on cast and credits, principal characters, brief story synopsis, story narrative/music examples, and commentary and analysis. All information in the present syllabus is quoted or paraphrased from [www.amazon.com](http://www.amazon.com), [www.wikipedia.org](http://www.wikipedia.org), ([www.metopera.org](http://www.metopera.org)), DVD jackets/brochures, and (<http://archive.operainfo.org/broadcast/archive/>).

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## SUMMARY SCHEDULE OF ACTIVITIES<sup>3</sup>

<u>OPERA</u>	<u>MONTH</u>	<u>DAY</u>						
		<u>Sun</u>	<u>Mon</u>	<u>Tue</u>	<u>Wed</u>	<u>Thu</u>	<u>Fri</u>	<u>Sat</u>
<i>Das Rheingold</i>	Sep	19	20	21	X	X	X	X
		X	27	28	X	X		
	Oct	X	4	5	X	X	X	9
		X	11	X	X	X	X	X
<i>Boris Godunov</i>		X	18	19	X	X	X	23
		X	25	X	X	X	X	X
<i>Don Pasquale</i>	Nov	X	8	9	X	X	X	13
		X	15	X	X	X	X	X
<i>Don Carlo</i>	Dec	X	6	7	8	X	X	11
		X	13	14	15	X	X	X
		X	20	21	X	X	X	X
<i>La Fanciulla del West</i>	Jan	X	3	4	X	X	X	8
		X	10	X	X	X	X	X
<i>Nixon in China</i>	Feb	X	7	8	X	X	X	12
		X	14	X	X	X	X	X
<i>Iphigénie en Tauride</i>		X	21	22	23	X	X	26
		X	28					
<i>Lucia di Lammermoor</i>	Mar	X	14	15	X	X	X	19
		X	21	X	X	X	X	X
<i>Le Comte Ory</i>	Apr	X	4	5	X	X	X	9
		X	11	X	X	X	X	X
<i>Capriccio</i>		X	X	X	20	21	X	23
<i>Capriccio/Il Trovatore</i>		X	25	26	27	X	X	30
<i>Die Walküre</i>	May	X	2	X	X	X	X	X
		X	9	10	11	X	X	14
		X	16	X	X	X	X	X

<sup>3</sup> See sections on each of the 12 HD TV Live Metropolitan Opera broadcasts below for specific details of classroom and performance activities. Live opera performance by students and faculty from the UM School of Music, Theatre & Dance will be announced at a later date.

# **Das Rheingold by Richard Wagner**

## **Synopsis**

In Norse mythology, Northern Europe consisted of three realms: the underworld, inhabited by Nibelungs; the earth's surface, inhabited by giants and mortals; and the cloudy heights of Valhalla, inhabited by the gods. *Das Rheingold* is the story of Valhalla's creation.

**SCENE 1** The dwarf Alberich surprises three nymphs, or Rhinemaidens, playing in the waters of the Rhine. He tries to catch them as they dart through the waters. He is unsuccessful and frustrated, but then sunlight suddenly strikes the summit of a rock, illuminating the Rhinegold, the all-powerful treasure the maidens guard. The nymphs explain that anyone who would take the gold and wear a ring made from it would rule the world, but would have to give up love. Scrambling up the rock, Alberich forswears love, wrests the prize free and escapes as the Rhinemaidens try to catch him.

**SCENE 2** In the cloudy heights, husband and wife Fricka and Wotan slumber on a bank within sight of their newly built castle. When the two gods awaken, Fricka reproaches her husband for having promised her sister Freia to the giants Fafner and Fasolt as payment for constructing the fortress – a promise Wotan never intended to keep. Instead, he will work with the god Loge to find a substitute payment for the giants' labor. Loge suggests the Rheingold, and entices Fricka and Wotan with tales of its power. Fafner wants the gold, but wants Wotan to retrieve it for him; Fasolt wants Freia, and insists on holding her hostage.

**SCENE 3** Wotan and Loge descend to the gnomes' underground domain and offer to help Mime, Alberich's brother, whom he has tormented since capturing the Rheingold, and who does not recognize the gods. Wotan and Loge confront the tyrannical Alberich, but he does not cower in fear of the gods; with the ring on, he is all powerful and plans to overthrow them. But what would happen if someone were to steal the ring? Alberich explains that Mime created the Tarnhelm, a helmet made from the treasure, which enables the wearer to change shape or become invisible. When Loge incredulously asks for a demonstration, Alberich shows the scope of the helmet's powers by first turning into a dragon, and then into a toad – whereupon Wotan traps him under his foot and Loge takes the Tarnhelm. Alberich resumes his usual form and is tied and brought back to the gods' home.

**SCENE 4** Loge and Wotan offer Alberich his freedom in exchange for the golden treasure. Begrudgingly, he agrees to surrender the hoard, thinking he will keep the ring and use it to get his riches back. Loge unties his right hand, enabling Alberich to kiss the Ring to summon his slaves, who deliver the gold. When Loge and Wotan keep the Tarnhelm and insist the ring be included, Alberich curses the ring so that envy and death befall all who possess it.

Alberich disappears as the other gods approach, followed by the giants Fasolt and Fafner with their hostage, Freia. Fasolt accepts the hoard of gold as substitute payment

only if it hides his beloved Freia from his view. But the load of treasure is not quite enough: he can still see her hair through a crack. Loge adds the Tarnhelm to the hoard, but Fasolt can see the gleam of her eye through a chink. Fafner demands the ring, now on Wotan's finger, be added to the pile. Wotan refuses, but then darkness covers the mountaintop as Erda, the earth goddess, warns Wotan of the ring's curse. Wotan tosses the ring onto the hoard, whereupon Freia is released, and Alberich's curse takes effect: Fafner then kills Fasolt, claiming the entire treasure for himself.

Fricka bids Wotan turn his thoughts better things – like their new home. The god of thunder dispels the mists that have enveloped the mountaintop, leaving a rainbow bridge to the fortress. Wotan leads the gods across, but Loge remains, muttering that they are going to their doom. As the gods cross into Valhalla, the Rhinemaidens are heard from below, grieving the loss of their treasure. (Courtesy of The Metropolitan Opera)

## **Detailed Schedule of Classroom and Performance Activities**

### **Sunday, Sept. 19, 7:00p-**

Feature Film, *Wagner – The Complete Epic* (Parts 1-3), 136 mins.

Over a hundred years after his death, Richard Wagner remains an enigma. His was a rags-to-riches saga with a fairy tale ending. He was loved, yet hated; admired, yet despised. He was a heroic villain who was worshipped and whose fame and exploits were the gossip of Europe. Above all, he was an incurable romantic whose affair with Liszt's illegitimate daughter rivals that of Romeo and Juliet. But he was also a dangerous political revolutionary whose influence penetrated the fabric of German society in the nineteenth century. He was a legend in his own lifetime, and he was one of the greatest composers to ever live. (Tony Palmer, Director; London Philharmonic Orchestra & Vienna Philharmonic Orchestra & Budapest Symphony Orchestra, Sir Georg Solti; Richard Burton, Vanessa Redgrave, Sir Laurence Olivier; Kultur, 1983 / 2005)

### **Monday, Sept. 20, 7:00p-**

Feature Film, *Wagner – The Complete Epic* (Parts 4-6), 131 mins.

### **Tuesday, Sept. 21, 7:00p-**

Feature Film, *Wagner – The Complete Epic* (Parts 7-10), 3+ hrs.

### **Monday, Sept. 27, 7:00p-**

Wagner opera (DVD), *Das Rheingold*, 2½ hrs.

(The Metropolitan Orchestra, James Levine; James Morris, Christa Ludwig, Siegfried Jerusalem, Ekkehard Wlaschiha, Heinz Zednik, Jan-Hendrik Rootering, Matti Salminen, Mari Anne Haggander; Deutsche Grammophon, 1990 / 2002)

**Tuesday, Sept. 28, 7:00p-**

Guest speaker, Naomi Andre, 2 hrs.

An introduction to Wagner, the Ring Cycle, and *Das Rheingold*

**Monday, Oct. 4, 7:00p-**

Wagner opera (DVD), *Das Rheingold*, 2½ hrs.

(Orchester der Bayreuther Festspiele, Daniel Barenboim; John Tomlinson, Bodo Brinkmann, Kurt Schreibmayer, Graham Clark, Günther von Kannen, Helmut Pampuch, Matthias Hölle, Philip Kang, Linda Finnie Eva Johansson, Birgitta Svenden, Hilda Leidland, Annette Küttenbaum, Jane Turner; Warner Classics, 1991 / 2006)

**Tuesday, Oct. 5, 7:00p-**

RC Adelman discussion, 2 hrs.

Wagner, the Ring Cycle, and *Das Rheingold*, including selections from 2 CDs, *The Anna Russell Album* (track 9, 22 mins.) & Deryck Cooke's *An Introduction to Der Ring Des Nibelungen* (tracks 1-4, ~15 mins.)

**Saturday, Oct. 9, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Wagner's *Das Rheingold*, 3 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, Oct. 11, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Wagner's *Das Rheingold*.

# **Boris Godunov by Modest Mussorgsky (1839-1881)**

## **Synopsis**

**ACT I** Russia and Poland, 1598–1605. In a snowy courtyard near Moscow, Russian peasants are goaded by police into clamoring for Boris Godunov to claim the vacant throne. Shchelkalov, secretary of the Duma (parliament), announces that Boris refuses. Having finally agreed to accept the crown, Boris stops to acknowledge the acclaim of all Moscow, but in his heart he is haunted by a strange foreboding.

While the old monk Pimen is finishing his history of Russia in a dark monastery cell, the novice Grigori awakens. When Grigori questions Pimen about the dead Tsarevich Dimitri, the old man tells him Boris ordered the murder of the boy (who would have been Grigori's age) so that he could become tsar himself. Alone, Grigori cries that Boris's crime will be punished. On the Lithuanian border, an Innkeeper welcomes three guests — two noisy drunken friars, Varlaam and Missail, and the disguised Grigori, now a renegade wanted by the police. When an illiterate border guard enters with a warrant for Grigori's arrest, the young man reads it, pretending it describes Varlaam. Outraged, the besotted monk laboriously deciphers the true description, but Grigori escapes through a window.

In his study in the tsar's palace, Boris comforts his bereaved daughter, who has lost her fiancé, and joins his son in a geography lesson. Growing pensive, he sends them out and receives his shifty adviser, Prince Shuisky, who reports a Polish-based insurrection led by someone claiming to be Dimitri. This, combined with Boris's own guilty dreams, drives the tsar to fury and frenzied hallucination, as he imagines he sees the ghost of the tsarevich.

**ACT II** In the castle of Sandomir in Poland, the ambitious Princess Marina muses on Grigori's plans to conquer Russia and her own dream of becoming tsarina. The Jesuit Rangoni tells her to enslave the false Dimitri with her beauty and bring Russia under the dominion of Rome. An elegant polonaise sweeps through the castle gardens, leaving Marina to woo Grigori. Overwhelmed by dreams of glory, the two swear love as Rangoni exults in the shadows.

**ACT III** In Moscow, before the Cathedral of St. Basil, the people wonder if Dimitri still lives. When Boris comes out of the church, a Simpleton, who has been teased and robbed by a group of children, asks the tsar to kill them the way he killed Dimitri. Boris protects the deranged man and asks him to pray for him, but the Simpleton says he cannot intercede for a child's murderer.

The Duma doesn't believe Shuisky's tale of Boris's hysteria until the tsar himself staggers in, protesting his innocence in Dimitri's death. Pimen is summoned to tell how a blind shepherd was healed at the grave of the murdered tsarevich. Crushed by this omen, Boris sends for his son, bidding him farewell and naming him heir to the throne. As bells toll, Boris falls dying, begging God for mercy. Shuisky and the other boyars return to place Boris's young son on the throne.

In the Kromy Forest, revolutionary peasants harass a boyar and two Jesuits. Grigori, hailed as Dimitri, passes in triumph with his army, headed for Moscow. When all are gone, the Simpleton is left to lament Russia's fate. (Courtesy of *Opera News*)

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, Oct. 18, 7:00p-**

Mussorgsky opera (DVD), *Boris Godunov* (Acts 1-2), 105 mins.

(Kirov Opera, Valery Gergiev; Robert Lloyd, Alexei Steblianko, Olga Borodina, Serbei Leiferkus; complete 1872 version, filmed at the Mariinsky Theatre in 1990; Philips, 1990 / 2002)

### **Tuesday, Oct. 19, 7:00p-**

Mussorgsky opera (DVD), *Boris Godunov* (Acts 3-4), 105 mins.

### **Saturday, Oct. 23, 12:00n-**

Live HD TV Metropolitan Opera broadcast of Mussorgsky's *Boris Godunov*, **5 hrs. (note the unusual start-time and length!)**

UL resident bus departs for Quality 16 Theater at **10:45a (note the early departure!)**.

### **Monday, Oct. 25, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Mussorgsky's *Boris Godunov*

## **Don Pasquale by Gaetano Donizetti (1797-1848)**

### **Synopsis**

**ACT I** The old bachelor Don Pasquale wants to marry in order to punish his rebellious nephew, Ernesto, by providing himself with an heir and cutting the young man off without a penny. Dr. Malatesta, calling on Pasquale in his sunny morning room, suggests as a bride his own beautiful younger sister, whom he compares to an angel. Delighted, Pasquale tells him to arrange a meeting at once and pushes Malatesta from the room; even now the old man feels his youth returning. When Ernesto comes from his room, he again refuses to marry a woman of his uncle's choice, saying he loves the widow Norina; the old man tells Ernesto he will have to leave the house. Pasquale then announces his own marriage plans to his astonished nephew. With no inheritance in the offing, Ernesto sees his dreams evaporating. To add insult to injury, he learns that his friend Malatesta has arranged the marriage of Pasquale, who gloats over Ernesto's discouragement.

On her terrace Norina reads a romance, laughing at the feminine wiles it describes and taking stock of her own caprices. Suddenly depressed by a farewell note from Ernesto, she is cheered by the arrival of Malatesta, who is plotting on the lovers' behalf. He suggests she impersonate his sister, marry Pasquale in a mock ceremony and drive him to such desperation that he will be at their mercy. Norina declares her willingness to play her role as a convent-bred country girl and goes about rehearsing gestures.

**ACT II** In Pasquale's living room, Ernesto, ignorant of Malatesta's scheme, bewails the prospective loss of Norina. He leaves at the arrival of his uncle, who is presenting himself for an interview with the bride-to-be. Pasquale is enchanted when Malatesta introduces the timid "Sofronia" and resolves to marry at once. At the wedding ceremony that follows, Ernesto bursts in and denounces Norina's faithlessness; Malatesta, aside, quickly informs him of the ruse, lest he ruin it, so Ernesto plays witness to the contract. No sooner has the Notary sealed the document and Pasquale bequeathed his fortune to his bride than Norina turns from demure ingenue to extravagant hussy. While Pasquale protests, Norina, Malatesta and the now convinced Ernesto delight in their success.

**ACT III** In the redecorated living room, Pasquale is confronted by the stack of bills his new "wife" has amassed. When the servants arrive laden with more purchases, the furious old man resolves to assert his rights as husband. Elegantly dressed, Norina sweeps through the room on her way to the theater, giving Pasquale a slap when he tries to bar her way. As she leaves, airily saying she will return in time to wake him the next morning, she drops a letter from an unknown suitor appointing a rendezvous in the garden that night. The desperate Pasquale sends for Malatesta, then leaves the servants to comment on the advantages of working in a household fraught with such confusion. Later, Ernesto promises Malatesta to be in the garden that evening. Alone with Pasquale, Malatesta assures the old man they will trap "Sofronia" in a compromising situation. The vengeful Pasquale agrees to leave everything to Malatesta.

In the starlit garden, Ernesto serenades Norina, who responds rapturously. Their idyll is interrupted by Pasquale and Malatesta – too late to catch the young man, who slips into the house while Norina plays the innocent wife. Malatesta now announces that Ernesto is about to introduce his own bride, Norina, into the house. Norina, still playing her part, huffily exclaims she will never share the roof with another woman. She threatens to leave, at which Pasquale cannot contain his joy. Ernesto appears, and over “Sofronia”’s mock protests Pasquale grants permission for Ernesto to marry Norina, with his inheritance. Dumbfounded to discover Norina is none other than “Sofronia,” Pasquale gives the couple his blessing and joins in observing that marriage is not for an old man.

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, Nov. 8, 7:00p-**

Donizetti opera (DVD), *Don Pasquale*, 2 hrs.

(Orchestra e Coro del Teatro Lirico di Cagliari, Gérard Dorsten; Eva Mei, Alessandro Corbelli, Antonino Siragusa, Roberto de Candia; recorded at the Teatro Lirico, Cagliari in February 2002; TDK, 2002 / 2006)

### **Tuesday, Nov. 9, 7:00p-**

Donizetti opera (DVD), *Don Pasquale*, 2 hrs.

(Chorus and Orchestra of the Opernhaus Zurich, Nello Santi; Juan Diego Flórez, Isabel Rey, Ruggero Raimondi, Oliver Widmer; Decca (Blu-ray), 2006 / 2009)

### **Saturday, Nov. 13, 12:00n-**

Live HD TV Metropolitan Opera broadcast of Donizetti’s *Don Pasquale*, 3½ hrs.

UL resident bus departs for Quality 16 Theater at 11.45a.

### **Monday, Nov. 15, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Donizetti’s *Don Pasquale*

## *Don Carlo by Giuseppe Verdi (1813-1901)*

### Synopsis

**ACT I** In the royal forest of Fontainebleau, woodcutters and their families gather around a bonfire, lamenting the winter and the war with Spain that have reduced them to poverty and misery. A hunting party from the palace arrives, including Princess Elisabeth of Valois, daughter of the King of France. She asks the people to have courage; she promises that a peace treaty is being signed and that conditions will improve. She leaves with the hunting party.

Don Carlo, the Crown Prince of Spain, emerges from the forest into the now empty clearing. He has caught a glimpse of Elisabeth, his betrothed, and loves her on sight (“Io la vidi”). Elisabeth and her page Tebaldo appear, lost and separated from the other hunters. Don Carlo salutes her and offers his protection. She sends Tebaldo away. Revealing his love, Don Carlo gives her a miniature portrait of himself, and she realizes that the stranger is her promised groom. They briefly rejoice over their love, which will bring peace to Europe. A cannon shot is heard, signaling the signing of the treaty. Tebaldo returns with a party of courtiers, saluting Elisabeth as Queen of Spain, bride of King Philip II. Elisabeth corrects Tebaldo, saying that she is to marry the Crown Prince, not the King. But the page insists that the treaty specifies otherwise, pending Elisabeth’s acceptance of the offer. Urged by the starving people to end their suffering, Elisabeth reluctantly accepts, and she and Don Carlo mourn their doomed love while the people rejoice over the end of the war.

**ACT II, Scene 1** At the monastery of St. Just in Spain, Don Carlo prays at the tomb of the Emperor Charles V, his grandfather and King Philip’s father. From the shadows of the cloister, a mysterious monk warns of the vanities of the world. Don Carlo thinks the voice is that of the Emperor, and indeed some say the Emperor’s ghost wanders this place. Don Carlo meets his friend Rodrigo, Marquis of Posa, newly returned from Flanders, where the people suffer under Spanish domination. When Don Carlo admits he is still in love with Elisabeth, Rodrigo urges him to fight for the Flemish cause (“Dio, che nell’alma infondere amor”). The two men pledge friendship to the death as King Philip and Queen Elisabeth pass to pray at the Emperor’s tomb.

**Scene 2** In a neighboring garden, Princess Eboli, the Countess of Aremborg, and the other ladies of the court entertain themselves. Eboli sings a Moorish song accompanied by Tebaldo (“Nei giardin”). The queen returns from the monastery and Rodrigo enters to give her a secret letter from Don Carlo, asking for a meeting. Elisabeth agrees to receive him, and Don Carlo is shown in as the ladies and Rodrigo withdraw. Don Carlo asks the queen to obtain Philip’s permission for him to go to Flanders and then suddenly declares his continuing love (“Perduto ben”). Elisabeth breaks free of Don Carlo’s embrace, and he runs away. The King enters the garden with his suite and, finding the queen unattended, banishes the Countess of Aremborg, who should have been present. Elisabeth consoles the banished countess (“Non pianger, mia compagna”), and she and the ladies leave.

The king orders Rodrigo to remain when the others depart, and Rodrigo bravely denounces the situation of Spanish oppression in Flanders (“O signor, di Fiandra arrivo”).

Philip, impressed by Rodrigo's idealism, chooses him as a royal advisor, and confides that he needs someone to watch over Don Carlo and Elisabeth, whom he suspects of betrayal. Rodrigo accepts the royal confidence, and Philip warns him to beware the Grand Inquisitor.

**ACT III, Scene 1** Eboli, who mistakenly believes that Don Carlo loves her, has written a letter to him asking him to meet her secretly. Thinking the note is from the queen, Don Carlo awaits her arrival in the palace gardens. When Eboli enters, heavily veiled, Don Carlo declares his love, but when she unveils, both realize their mistake. Eboli accuses Don Carlo of loving the queen. Rodrigo comes upon them, and, grasping the situation, tries to placate Eboli ("Al mio furor sfuggite"). She runs from the garden swearing to expose Don Carlo and Elisabeth ("Trema per te"). To protect the prince, Rodrigo takes his incriminating papers.

**Scene 2** In the plaza before the Cathedral of Our Lady of Atocha in Madrid, an immense crowd waits for King Philip and an auto-da-fé, a burning of heretics. Philip emerges from the cathedral with the queen and is greeted by six Flemish deputies, led by Don Carlo. They are joined by the court and the people in begging for the king's mercy for the rebellious province, but friars insist on severe punishment ("Sire, no, l'ora estrema"). Don Carlo draws his sword on his father, who orders him disarmed. Don Carlo surrenders his sword to Rodrigo and is arrested for treason while Rodrigo is made a duke on the spot. A group of heretics is led to the stake, and a celestial voice welcomes their souls into heaven.

**ACT IV, Scene 1** Philip spends a sleepless night in his study, reflecting on affairs of state and on his inability to make his wife love him ("Ella giammai m'amò"). He consults with the Grand Inquisitor, who upbraids the king for allowing heretical ideas to creep into Spain ("Nell'ispano suol mai l'eresia"). The Inquisitor consents to the death sentence for Don Carlo and insists Rodrigo be handed over to the Inquisition as well. As the ancient priest leaves, Philip wonders if the throne must always yield before the altar. Elisabeth bursts in, crying that her jewel box has been stolen. Philip hands it to her and demands she open it. When she hesitates, he breaks it open and finds the portrait of Don Carlo. He accuses her of adultery. The queen faints, and Philip calls for aid. Eboli and Rodrigo rush in, Rodrigo expressing amazement that this king who rules half the world cannot govern his own emotions. Rodrigo realizes that it is time to sacrifice himself for Don Carlo and the good of the nation ("Ah! si maledetto"). After the men have left, Eboli confesses that it was she who stole Elisabeth's jewel case, out of jealousy over Don Carlo, and gave it to the King. She then admits that she has been the King's mistress. Elisabeth banishes Eboli from Spain. The princess laments her fatal beauty and swears to spend her final day in Spain trying to save Don Carlo ("O don fatale").

**Scene 2** In Don Carlo's prison, Rodrigo says goodbye to his friend ("Per me giunto") and tells him that Elisabeth will meet him one last time at St. Just. When a shot rings out, Rodrigo falls, mortally wounded. As he dies he urges Don Carlo to save Flanders and be a new light for Spain ("Io morrò"). Philip enters and returns Don Carlo's sword, but Don Carlo accuses him of Rodrigo's murder. The citizens storm the prison demanding Don Carlo's release, and the disguised Eboli urges him to flee. The Grand

Inquisitor appears and commands the rebellious crowd to kneel in obedience before Philip.

**ACT V** At the monastery of St. Just, Elisabeth waits for Don Carlo and prays at the Emperor's tomb ("Tu che le vanità"). Don Carlo enters and she inspires him to continue Rodrigo's quest for freedom in Flanders. They vow that their love will be rewarded in heaven, but Philip interrupts them, accompanied by agents of the Inquisition. Philip and the Inquisitor think they hear the voice of the dead Emperor, and the mysterious monk opens a gate and draws Don Carlo into the protective shadows of the cloister.

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, Dec. 6, 7:00p-**

Guest Speaker, Naomi Andre, 2 hrs.

Verdi, *Don Carlo*, and *Il Trovatore*.

### **Tuesday, Dec. 7, 7:00p-**

Verdi opera (DVD), *Don Carlo* (Act 1), 94 mins.

(The Metropolitan Opera, Orchestra and Chorus, James Levine; Placido Domingo, Mirella Freni, Grace Bumbry, Louis Quilico, Nicolai Ghiaurov, Ferruccio Furlanetto; Deutsche Grammophon, 1984 / 2002)

### **Wednesday, Dec. 8, 7:00p-**

Verdi opera, *Don Carlo* (Acts 2-3), 2 hrs.

### **Saturday, Dec. 11, 12:30p-**

Live HD TV Metropolitan Opera broadcast of Verdi's *Don Carlo*, **4½ hrs. (note the unusual start-time and length!)**

UL resident bus departs for Quality 16 Theater at **11:15a (note the early departure!)**.

### **Monday, Dec. 13, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Verdi's *Don Carlo*

**Tuesday, Dec. 14, 7:00p-**

1982 Feature Film, *The Life of Verdi* (Parts 1-2), 172 mins.

"Sumptuously costumed and splendidly staged, this elaborate cinematic biography blends documentary with drama to tell the story of a great artistic genius who became the musical voice of a nation."\* Booklist. Filmed on location in Italy, Leningrad, London, and Paris, this epic mini-series took several years to create, requiring more than 100 actors, 1800 extras, and 4000 costumes. This uncut version dubbed in English is 4 hours longer than the edited version that originally aired on Public Television to great acclaim. This spectacular film is filled with Verdi's glorious music, sung in the original Italian and taken from past recordings featuring such operatic legends as Renata Tebaldi, Maria Callas, Luciano Pavarotti, and Birgit Nilsson. Stars Ronald Pickup, who plays Verdi with a "subdued, dignified passion" and Carla Fracci, the famed Italian ballerina, who is "absolutely superb" as Giuseppina Strepponi, Verdi's second wife (Clive Barnes). (Kultur, 1982 / 2003)

**Wednesday, Dec. 15, 7:00p-**

1982 Feature Film, *The Life of Verdi* (Parts 3-4), 172 mins.

**Monday, Dec. 20, 7:00p-**

1982 Feature Film, *The Life of Verdi* (Parts 5-6), 169 mins.

**Tuesday, Dec. 21, 7:00p-**

1982 Feature Film, *The Life of Verdi* (Part 7), 118 mins.

## ***La Fanciulla del West* by Giacomo Puccini (1858-1924)**

### **Synopsis**

**ACT 1 (Time, 1849 to 1850; Place, a mining camp in the high Sierra Madre Mountains in California; inside the Polka Saloon)** A group of Gold Rush miners enter the saloon after a day working at the mine. After a song by traveling minstrel Jake Wallace, one of the miners, Jim Larkens, is homesick and the miners collect enough money for his fare home. A group of miners playing cards discover that Sid is cheating and want to attack him. Sheriff Jack Rance quiets the fight and pins two cards to Sid's jacket, as a sign of a cheater. A Wells Fargo agent, Ashby, enters and announces that he is chasing the bandit Ramerrez and his gang of Mexicans. Rance toasts Minnie, the girl who owns the saloon, as his future wife, which makes Sonora jealous. The two men begin to fight. Rance draws his revolver but at that moment, a shot rings out and Minnie stands next to the bar with a rifle in her hands. She gives the miners a reading lesson from the Bible. The Pony Express rider arrives and delivers a telegram from Nina Micheltoarena, offering to reveal Ramerrez's hideout. The sheriff tells Minnie that he loves her. But Minnie is waiting for the right man. A stranger enters the saloon and asks for a whisky and water, who introduces himself as Dick Johnson from Sacramento, and whom Minnie had met earlier. Johnson invites Minnie to dance with him and she accepts. Angrily, Rance watches them. Ashby returns with the captured Ramerrez gang member, Castro. Upon seeing his leader, Johnson, in the saloon, Castro agrees to lead Rance, Ashby and the miners in a search for Ramerrez, and the group then follows him on a false trail and in what turns out to be a wild goose chase. But before Castro leaves, he whispers to Johnson that somebody will whistle and Johnson must reply to confirm that the place is clear. A whistle is heard, but Johnson fails to reply. Minnie shows Johnson the keg of gold that she and the miners take turns to guard at night and Johnson reassures her that the gold will be safe there. Before he leaves the saloon, he promises to visit her at her cabin. They confess their love for each other. Minnie begins to cry, Johnson comforts her before he leaves.

**ACT 2 (Minnie's dwelling, later that evening)** Wowkle, a Native American squaw who is Minnie's servant, her lover Billy Jackrabbit and their baby are present as Minnie enters, wanting to get ready for Johnson's visit. Johnson enters Minnie's cabin and she tells him all about her life. It begins to snow. They kiss and asks him to stay till morning. He denies knowing Nina Micheltoarena. As Johnson hides, a posse enters looking for Ramerrez and reveal to Minnie that Johnson is the bandit himself. Angry, she orders him to leave. After leaving, Minnie hears a gunshot and she knows Johnson has been shot. Johnson staggers in and collapses, Minnie helps him by hiding him up in the loft. Rance enters Minnie's cabin looking for the bandit and is about to give up searching for Johnson when drops of blood fall on his hand. Rance forces Johnson to climb down. Minnie desperately makes Rance an offer: if she beats him at poker, he must let Johnson go free; if Rance wins, she will marry him. Hiding some cards in her stockings, Minnie cheats and wins. Rance honors the deal and Minnie throws herself on the unconscious Johnson on the floor.

**ACT 3 (In the Great Californian Forest at dawn, sometime later)**

Johnson is again on the run from Ashby and the miners. Nick and Rance are discussing Johnson and wonder what Minnie sees in him when Ashby arrives in triumph: Johnson has been captured. Rance and the miners all want Johnson to be hanged. Johnson accepts the sentence and only asks the miners not to tell Minnie about his capture and his fate. Minnie arrives, armed with a pistol, just before the execution and throws herself in front of Johnson to protect him. While Rance tries to proceed, she convinces the miners that they owe her too much to kill the man she loves, and asks them to forgive him. One by one, the miners yield to her plea. Rance is not happy but finally he too gives in. Sonora unties Johnson and set him free. The miners bid Minnie farewell. Minnie and Johnson leave California to start a new life together.

**Detailed Schedule of Classroom and Performance Activities**

**Monday, Jan. 3, 7:00p-**

Puccini opera (DVD), *Madama Butterfly*, 140 mins.

The purpose in presenting this Puccini opera is to prepare the viewer for musical and stylistic impact of *La Fanciulla Del West* (film directed by Jean-Pierre Ponnelle; Wiener Philharmoniker, Konzertvereinigung Wiener Staatsoper, Herbert von Karajan; Mirella Freni, Placido Domingo, Christa Ludwig, Robert Kerns, Michel Senechal; Decca, 1974 / 1990 mins.).

**Tuesday, Jan. 4, 7:00p-**

Puccini opera, *La Fanciulla del West*, 144 mins.

(The Metropolitan Opera Orchestra and Chorus, Leonard Slatkin; Barbara Daniels, Placido Domingo, Sherrill Milnes; Deutsche Grammophon, 1992 / 2005)

**Saturday, Jan. 8, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Puccini's *La Fanciulla del West*, 3½ hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, Jan. 10, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Puccini's *La Fanciulla del West*

## **Nixon in China by John Adams (1947-)**

### **Synopsis**

**ACT 1** The opera begins at Beijing Airport. A detachment of Chinese troops marches on to the stage and sings a 1930s Red Army song, *The Three Main Rules of Discipline and Eight Points of Attention*. As the soldiers wait, an airplane taxis and lands on the stage - the Nixons and Henry Kissinger disembark and are greeted by Chou Enlai. As Nixon is introduced to various Chinese officials by Chou, he sings of his hopes and fears for his historic visit.

Later, Richard Nixon and Kissinger visit Mao's study along with Chou. While Nixon attempts to set out his stall with a simplistic vision of peace between America and China, Mao wishes to discuss philosophy with Nixon and speaks in riddles. The visit is not entirely a success, and the elderly Mao is soon worn out. Chou departs with Nixon and Kissinger.

On the first night of the visit, a great feast for the American delegation is held in the Great Hall of the People. The Nixons and Chou gradually relax in one another's company as good food and strong drink takes its effect. Chou rises to make a toast to the American delegation, full of fulsome praise and wishes for peaceful co-existence. Nixon responds in kind, congratulating the Chinese for their hospitality and recanting his previous opposition to China. The party continues with mutual compliments and toasting.

**ACT 2** Pat Nixon is being escorted to various showcases of contemporary Chinese life - a glass factory, a health centre, pig farm and a primary school. However, the language of Pat's Chinese guides is stilted and formal - they hint darkly of the repressive side of Chinese life that lies underneath the façade shown to foreign dignitaries. Pat sings an aria of her own hopes for the future, a peaceful future of modesty and good neighborliness, a future based on the values of the American heartland. Later that night, the Nixons attend the Chinese opera, to see a piece written by Madam Mao called *The Red Detachment of Women*. The piece is a simplistic display of politicized music-theater, with the oppressed peasants of a tropical island saved from their brutal landlord by heroic women of the Red Army.

However, somehow the main characters are drawn into the opera, each revealing their true nature, with Pat Nixon defending the weak, Kissinger siding with the brutal landlord and Madam Mao's desire to save the peasants at all costs leading her to become more brutal than the landlord was in the first place. Eventually, a riot develops on stage with Chou and Madam Mao on opposite sides - the opera has become a rerun of the Cultural Revolution.

**ACT 3** On the Americans' final night in Beijing, it has become apparent to all that there will be no great breakthrough – the Shanghai Communiqué is no more than words, a face-saving formula for the world's press to buy into. The main characters look back over their lives – the Maos and the Nixons look back to the struggles of their early years together, Richard Nixon recalls his younger days as a sailor. Only Chou looks deeper, asking "how much of what we did was good?", before casting doubts aside and wearily carrying on with his work.

## Detailed Schedule of Classroom and Performance Activities

### **Monday, Feb. 7, 7:00p-**

2006 Documentary Film (DVD), *Hail Bop! A Portrait of John Adams*, 98 mins.

He is the most performed composer of his generation. His operas *Nixon in China* and *The Death of Klinghoffer* have been international hits, although not without a touch of controversy. This is an intimate portrait, filmed over twelve months, of a great composer at work in his High Sierra log cabin and in rehearsal with soloists Emanuel Ax and Michael Collins. The dramatic landscapes of America, which Adams brings to life so vividly in his music, provide the visual backdrop. Contributors include stage director Peter Sellars and librettist Alice Goodman. Music by Edo de Waart and the Netherlands Radio Philharmonic has been specially recorded for the film. (Directed by Tony Palmer; Kultur, 2006 / 2009)

### **Tuesday, Feb. 8, 7:00p-**

Adams opera (DVD), *Nixon in China*, 2+ hrs.

(Sylvan, Maddalena, Duykers; Includes documentary intros by Walter Cronkite; without subtitles; Peter Sellars; filmed live at Houston Grand Opera, 1987; House of Opera & Public Broadcasting System, 1988)

### **Saturday, Feb. 12, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Adams's *Nixon in China*, 4 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

### **7:00p- Monday, Feb. 14,**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Adams's *Nixon in China*

## *Iphigénie en Tauride* by Christoph Wilibald Gluck (1714-1787)

### Synopsis

When Agamemnon gathered the Greek armies before the Trojan War, the goddess Diana (Diane) sent unfavorable winds to prevent them from sailing. Her oracle set a condition: to earn the right to sail forth, Agamemnon must sacrifice his daughter. He accepted these terms and killed his young daughter Iphigenia (Iphigénie) on the altar. In his play *Iphigenia in Tauris* Euripides imagines that Diane saved Iphigénie and delivered her to distant Tauris (Tauride), where Iphigénie served the enemy Scythians as Diane's high priestess— but Iphigénie's family believed her dead.

**ACT I** Fifteen years later, a storm batters Diane's temple at Tauride. Iphigénie and the other priestesses—all of them captives from Greece—ask the gods for safety and peace from the storms raging both outside and within their hearts. Iphigénie relates a dream: her home was destroyed; her father was killed by her mother, Clytemnestre, who gave her a dagger; her brother Oreste cried out to her for help, but she was forced to kill him. The priestesses grieve with Iphigénie and urge her not to lose hope that she will see Oreste again (“Ô toi qui prolongeas mes jours”).

The Scythian king, Thoas, comes to Iphigénie in despair, followed everywhere by omens and voices calling for his downfall. Oracles have ordered him to sacrifice every stranger to the country to end his torment. His soldiers come with news of new captives—two Greek men—and Thoas orders Iphigénie to kill them on the altar. The Greeks are brought in: one is half-mad, haunted by past crimes, the other defies Thoas. They are imprisoned as the Scythians call for blood.

**ACT II** The strangers are Oreste and his lifelong friend Pylade. Oreste, who has killed his mother and is pursued by the Furies, lives on the edge of madness; now he feels responsible for Pylade's imminent death (“Dieux qui me poursuivez”). Pylade calms Oreste with the pledge that they will die together (“Unis dès la plus tendre enfance”). Pylade is taken away, and Oreste sinks gradually into sleep (“La calme rentre dans mon coeur”). But the Furies stalk him even in his dreams. He awakens from a nightmare to find Iphigénie standing before him. Without revealing her identity she questions him about the royal family in Mycène, and he tells her all: Clytemnestre murdered Agamemnon to avenge the death of Iphigénie, Oreste struck down Clytemnestre to avenge his father and then, he adds, Oreste killed himself. Iphigénie sends the stranger to be shackled to the altar, and—now without country, kindred or hope—mourns the loss of her family (“Ô malheureuse Iphigénie”).

**ACT III** Iphigénie feels a strong kinship with the prisoner (“D'une image, hélas!"). She resolves to save at least one of the captives and to send the survivor to Mycène with a letter for her sister, Electre. Pylade, who has been tortured, is reunited with Oreste, and Iphigénie tells them Oreste must live and carry the sealed letter (trio: “Je pourrais du tyran”). Pylade is happy to die for his friend's life (“Ah! mon ami”). Oreste, determined that he himself should die, seizes the sacrificial knife and threatens to take his

own life if Iphigénie will not spare Pylade. Iphigénie gives Pylade the letter and helps him escape.

**ACT IV** Iphigénie tries repeatedly to perform the sacrifice, but she cannot bring herself to harm the stranger and cries out angrily against Diane (“Je t’implore et je tremble”). Oreste is brought in (“Que ces regrets touchant”). Touched by Iphigénie’s sadness and her concern for him, he tries to encourage her to do her duty, calling out in the final moment, “Iphigénie, beloved sister, thus also did you perish at Aulide.” Sister and brother realize the truth. Thoas bursts in: Iphigénie’s plot has been discovered. He orders the Greek killed immediately and is about to sacrifice Oreste himself when Pylade returns with Greek soldiers to save his friend. Thoas is killed in the fray, which is halted when Diane herself appears to pardon Oreste, quiet the Furies, set the Greek women free, and send prince and princess home to Mycène—and the first happiness they have known since before the Greeks set sail for Troy.

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, Feb. 21, 7:00p-**

Gluck opera (DVD), *Orphée et Eurydice*, 104 mins.

We re-examine Gluck’s adaptation of the Orpheus legend from last year’s Metropolitan Opera HD TV Live Series to facilitate understanding of *Iphigénie en Tauride*. (Bayerische Staatsorchester & Chor der Bayerischen Staatsoper, Ivor Bolton; Vesselina Kasarova, Rosemary Joshua, Deborah York; FARAO, 2004)

### **Tuesday, Feb. 22, 7:00p-**

Gluck opera (DVD), *Alceste*, 134 mins.

We also examine another of Gluck’s operas in order to further the understanding of his *Iphigénie en Tauride*. In spite of its "happy ending", this is one of the saddest operas of all time. Its subject also is death, and the defenselessness of the human being before death. The music has a great nobility and serene beauty. (English Baroque Soloists & Monteverdi Choir, Sir John Eliot Gardiner; Anne Sofie von Otter, Paul Groves; recorded live at the Théâtre Musical de Paris – Chatelet; EMI, 2009)

### **Wednesday, Feb. 23, 7:00p-**

Gluck opera (DVD), *Iphigénie en Tauride*, 107 mins.

(Zurich Opera Orchestra La Scintilla, William Christie; Juliette Galstian, Rodney Gilfry; KULTUR, 2006)

**Saturday, Feb. 26, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Gluck's *Iphigénie en Tauride*, 2½ hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, Feb. 28, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Gluck's *Iphigénie en Tauride* (including approximately 30 minutes of opera-related comments from a CD performance by Martin Pearlman, Director of Boston Baroque)

## **Lucia di Lammermoor by Gaetano Donizetti (1797-1848)**

### **Synopsis**

**ACT I** An intruder has been spotted at night on the grounds of Lammermoor Castle, home of Enrico Ashton. Normanno, the captain of the guard, sends Enrico's men off in search of the stranger. Enrico arrives, troubled. His family's fortunes are in danger, and only the arranged marriage of his sister, Lucia, with Lord Arturo can save them. The chaplain Raimondo, Lucia's tutor, reminds Enrico that the girl is still mourning the death of her mother. But Normanno reveals that Lucia is concealing a great love for Edgardo di Ravenswood, leader of the Ashtons' political enemies. Enrico is furious and swears vengeance. His men return and explain that they have seen and identified the intruder as Edgardo. Enrico's fury increases.

Just before dawn at a fountain in the woods nearby, Lucia and her companion Alisa are waiting for Edgardo. Lucia relates that, at the fountain, she has seen the ghost of a girl who was stabbed by her jealous lover ("Regnava nel silenzio"). Alisa urges her to leave Edgardo, but Lucia insists that her love for Edgardo brings her great joy and may overcome all. Edgardo arrives and explains that he must go to France on a political mission. Before he leaves he wants to make peace with Enrico. Lucia, however, asks Edgardo to keep their love a secret. Edgardo agrees, and they exchange rings and vows of devotion (Duet: "Verranno a te sull'aure").

**ACT II** It is some months later, the day on which Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that indicates he is involved with another woman. As the captain goes off to welcome the groom, Lucia enters, continuing to defy her brother. Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia's love, reminds her of her dead mother and urges her to do a sister's duty ("Ah! cedi, cedi"). She finally agrees, and he assures her that she will be rewarded in heaven.

The wedding guests arrive to witness the signing of the contract and welcome the bridegroom. Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother's death. The girl enters and reluctantly signs the marriage contract.

Suddenly Edgardo bursts in, claiming his bride, and the entire company is overcome by shock (Sextet: "Chi mi frena in tal momento"). Arturo and Enrico order Edgardo to leave but he insists that he and Lucia are engaged. When Raimondo shows him the contract with Lucia's signature, Edgardo curses her and tears his ring from her finger before finally leaving in despair and rage.

**ACT III** That evening, Edgardo returns through a violent storm to his dilapidated home, the tower at Wolf's Crag. Enrico arrives and taunts Edgardo with the news that Lucia and Arturo have now wed and are headed to the bridal chamber. Enrico and Edgardo agree to meet at dawn by the tombs of the Ravenswoods for a duel.

Back at Lammermoor, Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving

between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines she is with him on their wedding night (“Ardon gl’incensi”). She vows she will never be happy in heaven without her lover and that she will see him there. When Enrico returns, he is enraged at Lucia’s behavior, but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

At the graveyard, Edgardo laments that he has to live without Lucia and awaits his duel with Enrico, which he hopes will end his own life (“Fra poco a me ricovero”). Guests coming from Lammermoor Castle tell him that the dying Lucia has called his name. As he is about to rush to her, Raimondo announces that she has died. Determined to join Lucia in heaven, Edgardo stabs himself (“Tu che a Dio”).

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, March 14, 7:00p-**

Donizetti opera (DVD), *Lucia di Lammermoor*, 137 mins.

(The Metropolitan Opera Orchestra, Chorus and Ballet, Richard Bonyngue; Joan Sutherland, Alfredo Kraus, Pablo Elvira, Paul Plishka; recorded live at the Metropolitan Opera House on November 13, 1982; Deutsche Grammophon, 1983 / 2006)

### **Tuesday, March 15, 7:00p-**

Donizetti opera (DVD), *Lucia di Lammermoor*, 143 mins.

(The Metropolitan Opera Orchestra, Chorus, and Ballet, Marco Armiliato; Anna Netrebko, Piotr Beczala, Mariusz Kwiecien, Ildar Abdrazakov; filmed live at the Metropolitan Opera House, Lincoln Center, New York City; Deutsche Grammophon, 2009)

### **Saturday, March 19, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Donizetti’s *Lucia di Lammermoor*, 4 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

### **Monday, March 21, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Donizetti’s *Lucia di Lammermoor*

## **Le Comte Ory by Gioachino Rossini (1792-1868)**

### **Synopsis**

**ACT 1 (Time, approximately the year 1200; in the countryside before the castle of Formoutiers)** The lords and men of the Formoutiers were away on a crusade. Count Ory, who is in love with the countess Adèle, takes advantage of the situation. Hoping to win her hand, he disguises himself as a hermit aided by Raimbaud, his friend. Raimbaud announces that a wise hermit will visit the village to offer advice on matters of the heart. The castle is filled with women waiting for their husbands to return from the crusades. Ory's page Isolier is in love with the countess. Isolier confides his love to the "hermit" (Count Ory in disguise) and explains his plan to sneak into the castle disguised as a female pilgrim.

The countess consults the hermit about a cure for her melancholia. He proposes that she falls in love, which she promptly does, with Isolier. The "hermit" warns her not to trust the page. Everyone is shocked when the Tutor reveals Ory's identity. The countess receives a letter announcing her brother's return.

**ACT 2 (a large room in the castle)** The countess and her attendants admit a group of female pilgrims awaiting for their husbands' return from the crusade. This time the pilgrims are actually Ory and his men in disguise. Ory's new disguise is as "Sister Colette." Missing something to drink with dinner, Raimbaud breaks into the castle wine cellar and returns with enough for everyone. They toast the countess's absent brother. Isolier recognizes Ory and reveals to Adèle about him. Isolier also tells the women waiting for their husbands that they will be back by midnight.

After everyone is in bed, Ory enters countess Adèle's room. He woos her, not realizing in the dark that it is Isolier's hand he is holding. The men return from the crusade. Isolier reveals himself and helps Count Ory escape out of the castle.

### **Detailed Schedule of Classroom and Performance Activities**

#### **Monday, April 4, 7:00p-**

Rossini opera (DVD), *Il Viaggio a Reims*, 135 mins.

The purpose in presenting this operatic delight is to prepare the viewer for Rossini's *Le Comte Ory* tomorrow evening. (The St. Petersburg Mariinsky Theatre Orchestra & The Academy of Young Singers of the St. Petersburg Mariinsky Theatre, Valery Gergiev; recorded live at the Theatre Musical de Paris, Chatelet in December 2005; Opus Arte, 2007, incl. brief illustrated synopsis)

**Tuesday, April 5, 7:00p-**

Rossini opera (DVD), *Le Comte Ory*, 140 mins.

(London Philharmonic Orchestra & The Glyndebourne Chorus, Andrew Davis; Ludovic Tezier, Stella Woodman, Marc Laho; filmed live at the Glyndebourne Festival Opera by KULTUR, 1997)

**Saturday, April 9, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Rossini's *Le Comte Ory*, 3 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, April 11, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Rossini's *Le Comte Ory*

## **Capriccio by Richard Strauss (1864-1949)**

### **Synopsis**

The theme of the opera can be summarized as "Which is more important: words or music?" This question is dramatized in the story of a Countess torn between two suitors: Olivier, a poet, and Flamand, a composer.

At the château of the Countess Madeleine, a rehearsal of Flamand's newly composed sextet is in progress. Olivier and Flamand debate the relative merits of music and words. The theatre director La Roche wakes from his naps, and tells them both that impresarios are necessary to bring their work to life. Olivier has written a new play for the Countess' birthday the next day, and they proceed to a rehearsal.

The Countess and her brother, the Count, have a discussion about their respective suitors. He teases his sister that her love of music parallels Flamand's attention to her. In turn, she tells her brother that his love of words is in keeping with his attraction to the actress Clairon. The Count is inclined towards brief affairs, but the Countess wants long-lasting love. She cannot decide between Flamand and Olivier. Clairon arrives, and she and the Count read a scene from Olivier's play, which culminates in a love sonnet. They leave for the rehearsal in the theatre.

Olivier tells the Countess that he means the sonnet for her. However, Flamand has set the sonnet to music and sings it, which appalls Olivier. Olivier is asked to make cuts to his play. Flamand declares his love for the Countess. She asks him to meet her in the library the next morning, when she will indicate her choice. Refreshments are served as dancers and singers entertain the guests. La Roche describes his two-part birthday entertainment, the "Birth of Pallas Athene", followed by the "Fall of Carthage". The guests mock him, but La Roche defends his faith in the theatre. After he challenges Flamand and Olivier to create new masterworks, the Countess commissions them to collaborate on an opera. The Count proposes the theme of the events of that afternoon. The Count and Clairon depart for Paris, with the theatre company. In the final scene, as moonlight shines, the Countess learns that both Olivier and Flamand will meet her in the library to learn the ending of the opera. Still undecided, she sings of the inseparability of words and music, and consults her image in the mirror for a decision. The major-domo announces that "Dinner is served", as the opera ends.

### **Detailed Schedule of Classroom and Performance Activities**

**Wednesday, April 20 (note the unusual day!), 7:00p-**  
Strauss opera (DVD), *Capriccio*, 155 mins.

(San Francisco Opera Orchestra, Donald Runnicles; Kiri Te Kanawa, Hakan Hagegard, Tatiana Troyanos, Victor Braun, David Kuebler, Simon Keenlyside, Michel Senechal, Dale Travis; Kultur, 1993 / 2003)

**Thursday, April 21 (note the unusual day!), 7:00p-**  
Strauss opera, *Capriccio*, 148 mins.

(Orchestre de l'Opéra National de Paris, Ulf Schirmer; Renée Fleming, Rainer Trost, Gerald Finley, Dietrich Henschel, Franz Hawlata, Anne Sofie von Otter; TDK, 2004 / 2005)

**Saturday, April 23, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Strauss's *Capriccio*, 3 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, April 25, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Strauss's *Capriccio*

## ***Il Trovatore* by Giuseppe Verdi (1813-1901)**

### **Synopsis**

**ACT I, The Duel** Spain (Aragon and Biscay), early 15th century. Civil war has broken out between the Prince of Aragon and the rebel Count of Urgel. At the castle of Count di Luna, commander of the Aragon troops, soldiers keep watch at night. Their captain, Ferrando, asks them to be alert: the count fears that a troubadour who has been seen in the garden may be his rival for the love of Leonora, a lady-in-waiting to the Princess of Aragon. Ferrando tells the soldiers the story of a gypsy woman who was burned at the stake years ago for bewitching the count's younger brother ("Abbietta zingara"). The gypsy's daughter later took revenge by kidnapping the boy and—so the story goes—throwing him into the flames at the same spot where her mother had died. Nothing has been heard of the daughter since, but di Luna hopes that his brother still lives.

In the palace gardens, Leonora tells her maid Inez about a knight she has met. He disappeared when the war began and has now returned as a troubadour who serenades her ("Tacea la notte placida"). Inez urges her to be careful, but Leonora declares her love for the stranger. After the women have reentered the castle, Count di Luna appears. Just as he is about to climb up to Leonora's window, the troubadour's song is heard in the distance. Leonora rushes in to greet him. When he reveals his identity as Manrico, leader of the rebels, the count challenges him to a duel.

**ACT II, The Gypsy** Manrico has been wounded in battle and is believed dead. In fact, he has been tended by his mother, the gypsy Azucena. In their camp, the other gypsies sing as they work (Chorus: "Vedi le fosche"), but Azucena is haunted by visions of her mother's execution. Manrico asks her to tell him the full story. He is shocked when Azucena, overwhelmed with memories, says that she mistakenly threw her own son into the fire ("Condotta ell'era in ceppi"). When Manrico demands to know who he is, Azucena reassures him of a mother's love and makes him swear revenge. Manrico tells her about his duel with di Luna and how, when he could have killed the count, a strange voice commanded him not to. A messenger brings news that Leonora, thinking Manrico dead, is about to enter a convent. Azucena tries to stop him but Manrico rushes away.

Di Luna arrives at the convent to kidnap Leonora ("Il balen del suo sorriso"). When she enters with the nuns, he tries to seize her, but is stopped by the unexpected appearance of Manrico. In the ensuing fight and confusion, the lovers escape (Finale: "E deggio e posso crederlo").

**ACT III, The Gypsy's Son** Di Luna and his army prepare to attack the fortress of Castellor, where Manrico has taken Leonora. Ferrando brings in Azucena, who has been captured nearby. When di Luna reveals his identity, Azucena's reaction gives her away and Ferrando recognizes her as the supposed murderer of the count's brother. Di Luna orders her to be burned at the stake. Azucena cries out to Manrico to rescue her and the count realizes that she will lead him to his enemy.

Inside the castle, Manrico assures Leonora that her love makes him invincible (“Ah sì, ben mio”). As they are about to get married, Manrico receives the news of Azucena’s capture and imminent execution. Leaving his bride behind, he calls his men and rushes to his mother’s rescue (“Di quella pira”).

**ACT IV, The Execution** Manrico’s attack has failed and he is held captive at di Luna’s castle. Leonora arrives, praying for his salvation (“D’amor sull’ali rosee”). Monks sing a mournful Miserere for the souls of the condemned, while Manrico’s goodbye to Leonora is heard from inside the prison. When di Luna appears, Leonora, determined to save Manrico, offers herself to the count in return for her lover’s life, but secretly takes poison.

Inside the prison, Manrico comforts Azucena, who thinks about their home in the mountains (Duet: “Ai nostri monti”). Leonora rushes in to tell Manrico that he is saved, urging him to escape. He understands what she has done and denounces her, but the poison already begins to take effect. Leonora dies in his arms. Di Luna, furious at being deceived, sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.

## **Detailed Schedule of Classroom and Performance Activities**

### **Tuesday, April 26 (note the unusual day!), 7:00p-**

Verdi opera (DVD), *Il Trovatore*, 133 mins.

(The Metropolitan Opera Chorus and Orchestra; James Levine; Eva Marton, Dolora Zajick, Luciano Pavarotti, Sherrill Milnes; Deutsche Grammophon, 1988 / 2000)

### **Wednesday, April 27 (note the unusual day!), 7:00p-**

Verdi opera (DVD), *Il Trovatore*, 125 mins.

1957 Italian TV video, black and white (Mario del Monaco, Fedora Barbieri, Ettore Bastianini, Leyla Gencer (Although the video is grainy and of poor quality, the audio is so good that it defies belief. This perhaps is the single best opera recording in history, sung by superstars of their era, and leaves the viewer absolutely spellbound!)

### **Saturday, April 30, 1:00p-**

Live HD TV Metropolitan Opera broadcast of Verdi’s *Il Trovatore*, 3 hrs.

UL resident bus departs for Quality 16 Theater at 11:45a.

**Monday, May 2, 7:00p-**  
RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Verdi's *Il Trovatore*

## **Die Walküre by Richard Wagner (1813-1883)**

### **Synopsis**

**ACT I** As a storm rages, Siegmund, pursued by enemies, stumbles exhausted into an unfamiliar house. Sieglinde finds him lying by the hearth, and the two feel an immediate attraction. But they are soon interrupted by Sieglinde's husband, Hunding, who asks the stranger who he is. Calling himself "Woeful," Siegmund tells of a disaster-filled life ("Friedmund darf ich nicht heissen"), only to learn that Hunding is a kinsman of his foes. Hunding, before retiring, tells his guest they will fight to the death in the morning.

Left alone, Siegmund calls on his father, Wälse, for the sword he once promised him. Sieglinde reappears, having given Hunding a sleeping potion. She tells of her wedding, at which a one-eyed stranger thrust into a tree a sword that has since resisted every effort to pull it out ("Der Männer Sippe"). Sieglinde confesses her unhappiness to Siegmund. He embraces her and vows to free her from her forced marriage to Hunding. As moonlight floods the room, Siegmund compares their feeling to the marriage of love and spring ("Winterstürme"). Sieglinde hails him as "Spring" ("Du bist der Lenz") but asks if his father was really "Wolf," as he said earlier. When Siegmund gives his father's name as Wälse instead, Sieglinde recognizes him as Siegmund, her twin brother. He pulls the sword from the tree and claims Sieglinde as his bride, rejoicing in the union of the Wälungs.

**ACT II** High in the mountains, Wotan, leader of the gods, tells his warrior daughter, the Valkyrie Brünnhilde, that she must defend his mortal son Siegmund in his upcoming battle with Hunding. Leaving joyfully to do his bidding ("Hojotoho!"), the Valkyrie passes Fricka, Wotan's wife and the goddess of marriage. Fricka insists that Wotan must defend Hunding's marriage rights against Siegmund. She ignores his argument that Siegmund could save the gods by winning back the Ring from the dragon Fafner. When Wotan realizes he is caught in his own trap—his power will leave him if he does not enforce the law—he agrees to his wife's demands. After Fricka has left in triumph, the frustrated god tells the returning Brünnhilde about the theft of the gold and Alberich's curse on it ("Als junger Liebe"). Brünnhilde is shocked to hear her father, his plans in ruins, order her to fight for Hunding. Then, alone in the darkness, she withdraws as Siegmund and Sieglinde approach.

Siegmund comforts his distraught bride, and watches over her when she falls asleep. Brünnhilde appears to him as if in a vision, telling him he will soon go to Valhalla ("Siegmund! Sieh auf mich!"). He tells her he will not leave Sieglinde and threatens to kill himself and his bride if his sword has no power against Hunding. Brünnhilde, moved, decides to defy Wotan and help him. She vanishes. Siegmund bids farewell to Sieglinde when he hears the approaching Hunding's challenge. When Siegmund is about to win, however, Wotan appears and shatters his sword, leaving him to be killed by Hunding. Brünnhilde escapes with Sieglinde and the broken sword. Wotan contemptuously fells Hunding with a wave of his hand and leaves to punish Brünnhilde for her disobedience.

**ACT III** On the Valkyries' Rock, Brünnhilde's eight warrior sisters – who have gathered there briefly, bearing slain heroes to Valhalla – are surprised to see her enter with Sieglinde. When they hear she is fleeing Wotan's wrath, they are afraid to hide her. Sieglinde is numb with despair until Brünnhilde tells her she bears Siegmund's child. Eager to be saved, she receives the pieces of the sword from Brünnhilde and thanks her rescuer, then rushes off into the forest to hide from Wotan. When the god appears, he sentences Brünnhilde to become a mortal woman, silencing her sisters' objections by threatening to do the same to them. Left alone with her father, Brünnhilde pleads that in disobeying his orders she was really doing what he wished ("War es so schmälich"). Wotan will not give in: she must lie in sleep, a prize for any man who finds her. But as his anger abates she asks the favor of being surrounded in sleep by a wall of fire that only the bravest hero can pierce. Both sense this hero must be the child that Sieglinde will bear. Sadly renouncing his daughter ("Leb wohl"), Wotan kisses Brünnhilde's eyes with sleep and mortality before summoning Loge, the god of fire, to encircle the rock. As flames spring up, the departing Wotan invokes a spell forbidding the rock to anyone who fears his spear (Fire Music).

## **Detailed Schedule of Classroom and Performance Activities**

### **Monday, May 9, 7:00p-**

Guest Lecture, Naomi Andre, 2 hrs.

*The Ring and Die Walküre*

### **Tuesday, May 10, 6:00p (note the early start-time!!!)-**

Wagner opera (DVD), *Die Walküre*, 4 hrs.

This wonderful performance justifies both the early start-time and also the decision to show the entire 4 hours in one sitting...please trust me!!! (The Metropolitan Opera Orchestra, James Levine; Hildegard Behrens, Jessye Norman, Christa Ludwig, Gary Lakes, James Morris, Kurt Moll; Deutsche Grammophon, 1990 / 2002)

### **Wednesday, May 11, 6:00p (note the early start-time!!!)-**

Wagner opera (DVD), *Die Walküre*, 4 hrs.

This performance is just as exhilarating as yesterday's, and also justifies the early start-time, as well as the decision to show the entire 4 hours in one sitting...once again, please trust me!!! (Orchester der Bayreuther Festspiele, Daniel Barenboim; Poul Elming, Nadine Secunde, Matthias Hölle, John Tomlinson, Anne Evans, Linda Finnie, Eva Johansson, Ruth Floeren, Shirleyh Close, Hitomi Katagiri, Eva-Maria Bundschuh, Birgitta Svenden, Hebe Dijkstra; Warner, 1933 / 2005)

**Saturday, May 14, 12:00n**

Live HD TV Metropolitan Opera broadcast of Wagner's *Die Walküre*, **5 hours and 15 minutes (note the unusual length)**

UL resident bus departs for Quality 16 Theater at **10:45a (note the early departure!!!)**

**Monday, May 16, 7:00p-**

RC Adelman discussion, 1½ hrs.

Reactions to Saturday live HD TV broadcast of Wagner's *Die Walküre*