

# Tuesday Morning Music Class - Winter/Spring 2022 Syllabus

Eight Tuesdays from 10:30 to noon

Live location to be announced; all lectures streamed live on Zoom

## Feb 15 Don Carlos in depth (part one)

## Feb 22 Don Carlos in depth (part two)

*Don Carlos* begins in the public world of religious strife, dynastic formation, the duties of government, and the fate of nations. Then after the climactic *auto-da-fé* scene it withdraws into an intensely personal world of love, disappointment, betrayal, loss, and renunciation. Verdi's feelings ran strong in both spheres, here woven together as nowhere else. As we have done recently with Wagner operas, we will work through the music and plot step by step in our first two meetings.

## Mar 1 Ariadne auf Naxos

Strauss set out to write a one-act "afterpiece" for a Molière comedy, and ended up with something unique in history, a touching opera about the problems of creating opera.

## Mar 8 Schumann and the Romantic Symphony

Gustavo Dudamel (will he be the NY Phil's next music director?) leads a complete cycle of Schumann's four symphonies, each one of which is a treasure. With amazing rehearsal and performance footage from Bernstein, Karajan, and others.

[March 15 and 22 no class]

## March 29 The Great Rachmaninov

The Philharmonic's two-week splash of Rachmaninov includes the rhapsodic Second Piano Concerto and the riotous Symphonic Dances. Special bonus for our members: a newly discovered private recording, made by the composer himself in 1941, playing, singing, shouting, and stamping to show Eugene Ormandy how he wanted the Dances to go.

## April 5 What is a Melody? (You Choose the Melodies)

The most essential element of music is also the most mysterious. What makes a grouping of notes stick in your mind and affect your feelings? *Please nominate a favorite tune or two - classical, pop, or folk - and we will use members' examples for the exploration!*

## April 12 Lucia di Lammermoor: What about the rest?

When we think of *Lucia* we think of Lucia - meaning, herself - but the other roles in the opera, and its great instrumental and ensemble scenes, are eloquent, and deserve their own attention.

[April 19 no class]

## April 26 La Sonnambula: Not so silly after all.

Another classic from Bel Canto's heyday in the 1830s - and this one in urgent need of re-evaluation and rehabilitation.

To register, send your check for \$500 to Will Crutchfield, 820 West End Ave 9F, New York, NY 10025, or use PayPal, Venmo, or Zelle with the address [WillCrutchfieldAssistant@gmail.com](mailto:WillCrutchfieldAssistant@gmail.com)