

Der Rosenkavalier

A Guide for Educators



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Opera

Ken Howard/Metropolitan Opera

WHAT TO EXPECT FROM *DER ROSENKAVALIER*

LIFE IS FULL OF JUXTAPOSITIONS—BETWEEN ELEVATED SENTIMENT AND ABSURDITY, youth and old age, wisdom and foolishness, comedy and tragedy. Richard Strauss's *Der Rosenkavalier* embodies such discordant impulses not only in its subject matter and style (it is both a comedy and a personal tragedy; its music veers between classicism and modernism; its plot revels in the optimism of new love while exposing love's inherent fragility) but also by its very existence. Strauss composed *Der Rosenkavalier* directly on the heels of *Elektra*, his blood-soaked, stringently modern opera of betrayal and revenge. That he could immediately afterwards retrench so smoothly into an elegant world of waltzes, silver roses, and trouser roles has stuck in the interpretive craw of progressive music critics ever since.

Yet *Der Rosenkavalier* is no denunciation of the forces of progress. Instead, it is an extended meditation on the joys, growing pains, and losses attendant on the passage of time. Over the course of the opera, its heroine must come to terms with her changing role in the world and the waning of her own ideals and desires. Young lovers usurp old romances as previous promises dissolve like mist into the past. The work is thus both a tender reflection on the optimism of new love and a deeply cynical commentary on its transience.

This guide is intended to help your students appreciate *Der Rosenkavalier* and its masterful combination of farce and tender sentiment. Students will explore the opera's distinctive use of the waltz and discuss the work's status—in both music and design—as a bridge between historical epochs. The resources on the following pages are designed to provide context, deepen background knowledge, and enrich the overall experience of this final dress rehearsal, equipping students to respond to the opera with confidence, familiarity, and joy.

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THE WORK:

DER ROSENKAVALIER

An opera in three acts, sung in German
Music by Richard Strauss
Libretto by Hugo von Hoffmannsthal
First performed January 26, 1911,
at the Königliches Opernhaus,
Dresden, Germany

PRODUCTION

Sir Simon Rattle, Conductor
Robert Carsen, Production
Paul Steinberg, Set Designer
Brigitte Reiffenstuel, Costume Designer
Robert Carsen and Peter Van Praet,
Lighting Designers
Philippe Giraudeau, Choreographer

STARRING

Camilla Nylund
MARSCHALLIN

Magdalena Kožená
OCTAVIAN

Golda Schultz
SOPHIE

Markus Eiche
FANINAL

Günther Groissböck
BARON OCHS

A co-production of the Metropolitan
Opera; Royal Opera House, Covent
Garden, London; Teatro Colón, Buenos
Aires; and Teatro Regio di Torino

Production a gift of Howard Solomon
and Sarah Billingham Solomon

ABOUT THE METROPOLITAN OPERA HOUSE



Johnathan Tichler/
Metropolitan Opera

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world.

The Metropolitan Opera was founded in 1883, with its first opera house built on Broadway and 39th Street by a group of wealthy businessmen who wanted their own theater. In the company's early years, the management changed course several times, first performing everything in Italian (even *Carmen* and *Lohengrin*), then everything in German (even *Aida* and *Faust*), before finally settling into a policy of performing most works in their original language.

Almost from the beginning, it was clear that the opera house on 39th Street did not have adequate stage facilities. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September of 1966, was equipped with the finest technical facilities of the day.

Each season the Met stages more than 200 opera performances in New York. More than 800,000 people attend the performances in the opera house during the season, and millions more experience the Met through new media distribution initiatives and state-of-the-art technology.

This guide includes a variety of materials on Strauss's *Der Rosenkavalier*.

- **The Source, The Story, and Who's Who in *Der Rosenkavalier***
- **A Timeline:** The historical context of the opera's story and composition
- **A Closer Look:** A brief article highlighting an important aspect of Strauss's *Der Rosenkavalier*
- **Guided Listening:** A series of musical excerpts with questions and a roadmap to possible student responses
- **Student Critique:** A performance activity highlighting specific aspects of this production, and topics for a wrap-up discussion following students' attendance
- **Further Resources:** Recommendations for additional study, both online and in print
- **Glossary:** Common musical terms found in this guide and in the concert hall

This guide is intended to cultivate students' interest in *Der Rosenkavalier*, whether or not they have any prior acquaintance with opera or the performing arts. It includes activities for students with a wide range of musical backgrounds and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

In particular, this guide will offer in-depth introductions to:

- *Der Rosenkavalier's* position in Strauss's body of work, and its relationship to developments in musical modernism
- The story's use of character types and plot tropes from French literature (such as *The Marriage of Figaro*)
- The history, style, and cultural significance of the Viennese waltz
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists



Ken Howard/
Metropolitan Opera

SUMMARY

The Marschallin, who has seen her youth and beauty dimming with the slowly creeping years, knows that her young lover Octavian will be hers only for a short time. And indeed, when Octavian is enlisted to deliver the ceremonial “silver rose” to the fiancée of the Baron Ochs, the Marschallin’s crude country cousin, a sudden love for the young bride hits Octavian like a thunderclap. Octavian’s plot to extricate Sophie from the clutches of her loathsome fiancé includes cross-dressing, sexual innuendo, and slapstick physical gags. But over these broad comedic elements, it is the Marschallin’s generosity and forgiveness that lend the work its trademark beauty—a beauty suffused with nostalgia and loss.

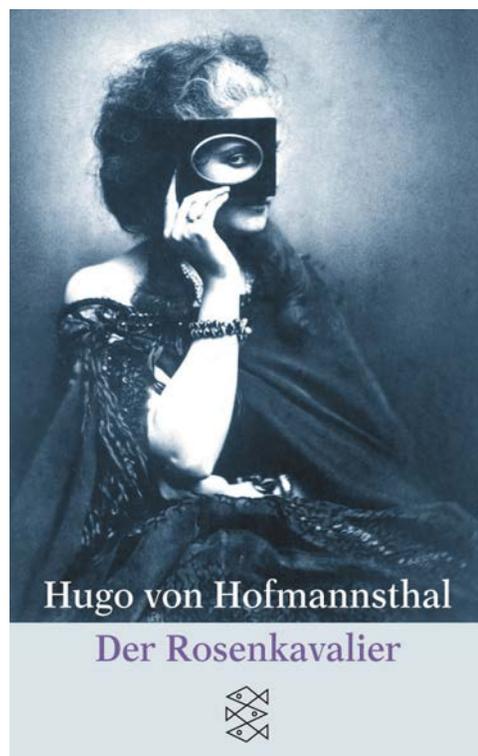


**Ken Howard/
Metropolitan Opera**

THE SOURCE: AN ORIGINAL LIBRETTO BY HUGO VON HOFMANNSTHAL

The friendship and artistic collaboration between Richard Strauss and Hugo von Hofmannsthal produced six operas of great variety, at least two of which number among the pillars of the repertoire. Hofmannsthal first found fame as a young man through his lyric poetry, which was lauded for its formal perfection and exquisite beauty. By his mid-twenties, Hofmannsthal had shifted to composing for the theater, yet his work continued to explore ideas of transience, timelessness, and the inevitability of change—themes which would tie together the whole of his creative output.

In 1909, following the worldwide success of their lurid and epoch-making *Elektra*, Hofmannsthal and Strauss were ready to shock the world anew with something different. “Next time I’ll write a Mozart opera,” Strauss reportedly remarked in Vienna—coincidentally (or not coincidentally) the setting of his next opera. Hofmannsthal sharpened his Mozartean chops by studying Beaumarchais’s *The Marriage of Figaro* (the source for Lorenzo Da Ponte’s libretto for Mozart’s *Le Nozze di Figaro*), as well as other French comedies of manners. In the work that would become *Der Rosenkavalier*, the vestigial outlines of Cherubino, Susanna, and the Countess are discernible in Hofmannsthal’s finely wrought characters. Together with Strauss, he created an enduring story of elegance, wit, and poignancy: a work that never fails to produce the proper response to comedy, in the composer’s view, of watching with “one eye wet, the other dry.”



A published edition of Hofmannsthal's libretto for *Der Rosenkavalier*.

SYNOPSIS

Act I: *Vienna, during the last years of the Habsburg Empire*

The Marschallin, Princess von Werdenberg, has spent the night with her young lover, Octavian, Count Rofrano. When a page arrives to deliver breakfast, Octavian must quickly hide. He is about to emerge from his hiding place when loud voices are heard in the antechamber. The unexpected visitor is the Marschallin's country cousin, the Baron Ochs auf Lerchenau, a coarse and brutish man. Bursting into the room, he brags about his amorous conquests and his upcoming marriage to Sophie von Faninal, the young daughter of a wealthy bourgeois. When he asks the Marschallin for advice as to which nobleman should present Sophie with the traditional silver engagement rose, she suggests Octavian—who, to avoid discovery, emerges from his hiding place disguised as a chambermaid. The baron instantly starts to make advances towards this "Mariandel," who quickly makes her escape as the room fills with the daily crowd of petitioners and salespeople. Among them is a singer, whose aria is cut short by Ochs's wrangling with a lawyer over Sophie's dowry. The Baron hires a pair of Italian intriguers, Annina and Valzacchi, to locate the shy servant girl.

When the room is cleared, the Marschallin, appalled by the thought of the rude Ochs marrying Sophie, muses on her own waning youth. The returning Octavian is surprised to find her in a distant and melancholy mood. He passionately declares his love, but she can only think about the passing of time and tells him that one day he will leave her for a younger woman. Hurt, he rushes off. The Marschallin tries to call him back, but it is too late. She summons her page and sends Octavian the silver rose.

Act II

On the morning of her engagement, Sophie excitedly awaits the arrival of the Knight of the Rose ("*Rosenkavalier*" in German). Octavian enters and presents her with the silver rose on behalf of the Baron. Sophie accepts, and the two young people feel an instant attraction to each other. When the Baron Ochs, whom Sophie has never met, arrives, the girl is shocked by his crude manners. Ochs goes off to discuss the wedding contract with Faninal, and Sophie asks Octavian for help. They end up embracing and are surprised by Annina and Valzacchi, who summon Ochs. The outraged Octavian grazes the Baron's arm with his rapier, and Ochs melodramatically calls for a doctor. In the ensuing confusion, Sophie tells her father that she will not marry the Baron, while Octavian enlists Annina and Valzacchi to participate in an intrigue he is hatching. When Ochs is alone, nursing his wound with a glass of wine, Annina, sent by Octavian, appears with a letter from "Mariandel" asking Ochs to a rendezvous. Intoxicated with his own charm, the Baron is delighted at the prospect of a tête-à-tête with the pretty maid. When he refuses to tip Annina, she swears to get even.

Act III

At Octavian's instigation, Annina and Valzacchi prepare the back room of a dingy inn for Ochs's rendezvous. Before long, the Baron and "Mariandel" arrive for a private supper. As she coyly leads him on, grotesque apparitions pop out of windows and secret panels, terrifying the Baron. Annina, disguised as a widow, runs in crying that Ochs is the father of her many children. When the police appear, Ochs claims that "Mariandel" is his fiancée. The arriving Faninal, furious at his future son-in-law's behavior, summons Sophie to set matters straight then faints and is carried off. At the height of the confusion, the Marschallin enters. Octavian takes off his disguise, and the Marschallin explains to Ochs that it was all a farce. The Baron finally admits defeat and leaves, pursued by the innkeeper and various other people who all demand payment of their bills. Left alone with Octavian and Sophie, the Marschallin laments that she must lose her lover so soon, but she nevertheless accepts her fate. She renounces her claim to Octavian then quietly leaves the room. The young lovers realize that their dream has come true

VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

SOPRANO

the highest voice type, normally possessed only by women and boys

MEZZO-SOPRANO

the voice type lying below the soprano and above the contralto; the term comes from the Italian word "mezzo," meaning "middle"

CONTRALTO

the lowest female voice type, also called "alto"

TENOR

the highest standard voice type in adult males

BARITONE

the voice type lying below the tenor and above the bass

BASS

the lowest voice type

WHO'S WHO IN *DER ROSENKAVALIER*

Character		Pronunciation Guide	Voice Type	The Lowdown
The Marschallin, Marie-Thérèse	An aristocratic lady, ignored by her absent husband	MARSH-ah-linn	soprano	The Marschallin—elegant, generous, and beautiful—feels the passing of the years and knows that her time with her young lover, Octavian, is limited.
Octavian, Count Rofrano	A young man, the Marschallin's lover	ohk-TAH-vee-ahn	mezzo-soprano (a "trousers role," meaning a young man sung by a female voice)	Passionate and daring, Octavian loves the Marschallin but finds his heart entangled in the performance of his duties as the "Knight of the Rose."
Sophie	An innocent young heiress, fresh from the convent		soprano	Sophie looks forward to a promising future with the Baron Ochs—until she meets him. By then, her heart belongs to another.
Baron Ochs auf Lerchenau	The Marschallin's cousin from the country	Baron OHKS awf LEHR-shen-ow	bass	Crude and lascivious, the Baron sees his marriage to Sophie in financial terms and thinks nothing of continuing to harass the maidservants. His name literally means "ox in the lark-meadow."
Faninal	Sophie's father	FAH-nee-nal	baritone	Sophie's father may be rich, but he is not a nobleman, and he craves the honor of marrying his daughter to a member of the aristocracy. He's equally concerned with appearing honorable and without the taint of gossip.

- **1864** Richard Strauss is born on June 11 in Munich to a musical family: His father is a successful French horn player and conductor (and frequent first horn in Richard Wagner’s orchestra at Bayreuth).

- **1868** At age 4, Strauss begins piano lessons. He adds violin lessons at age 7, and he soon begins composing, as well. Deeply influenced by his father’s career as a musician, Strauss nevertheless remains unswayed by his father’s conservative musical taste: Although a regular employee of Richard Wagner, the elder Strauss prefers the music of Mozart, Beethoven, and Schubert to the contemporary music of his day. The younger Strauss, by contrast, will soon become a major proponent of new musical trends.

- **1882** Strauss attends the first performances of Wagner’s opera *Parsifal* at the Bayreuth Festival Theater, an opera house built by Wagner as a showcase for his own work. By now, Strauss is a dedicated student of Wagner’s musical technique and a strong advocate of new German music.

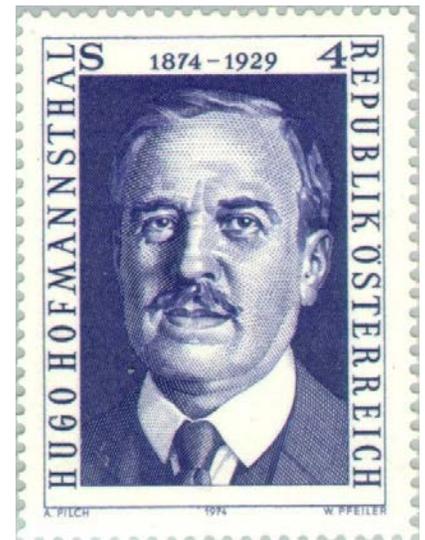
- **1886** Strauss composes *Aus Italien*, his first composition in the new musical form of the symphonic tone poem. Proclaiming “new ideas must seek new forms,” Strauss embraces the tone poem as the pinnacle of orchestral composition, and his numerous tone poems (such as *Don Juan* and *Also sprach Zarathustra*) will prove to be masterpieces of orchestral virtuosity. Weaving together dense tapestries of themes to depict philosophical ideas, characters, and narratives, these orchestral works will provide a blueprint for Strauss’s later operatic style.

- **1894** Acting as his own librettist, Strauss composes his first opera, *Guntram*. The opera, his most Wagnerian in style, is an abject failure. Strauss is so discouraged that he eschews further operatic composition for several years.

- **1900** While conducting in Paris, Strauss meets the Austrian poet Hugo von Hofmannsthal, who is interested in collaborating with Strauss on a ballet. Strauss is impressed with Hofmannsthal’s scenario, but he is too busy with existing projects to immediately begin working with the young poet.

- **1905** Strauss’s opera *Salome* premieres in Dresden. Its lurid subject matter and sultry atmosphere are matched by Strauss’s shockingly inventive musical setting. The opera is soon performed at all of the major European opera houses to great critical acclaim; the composer Gustav Mahler calls it “emphatically a work of genius, very powerful, and decidedly one of the most important works of our day.”

- **1906** Strauss and Hofmannsthal agree to work together on an opera based on Hofmannsthal’s play *Elektra*. Following this first joint effort, they continue to collaborate on operatic projects until the poet’s untimely death.



An Austrian postage stamp celebrating the 100th anniversary of Hofmannsthal's birth

- **1909** In February, Hofmannsthal reaches out to Strauss to propose a scenario for a comic opera drawn from character types found in Beaumarchais's *The Marriage of Figaro* and Louvet de Couvray's *Les Amours du Chevalier de Faublas*. Strauss immediately approves and asks Hofmannsthal to send him Act I as soon as possible. They work rapidly through the following months on the opera, which they both refer to as *Ochs auf Lerchenau* until the opera is nearly completed. Strauss finishes the full score in September.

- **1910** Strauss attends an early rehearsal of the opera at the court theater in Dresden and is dismayed by what he sees. Objecting to the decisions made by the producer Georg Toller, Strauss brings on the famed Austrian director Max Reinhardt to finish staging the work.

- **1911** *Der Rosenkavalier* premieres on January 26 at the Königliches Opernhaus in Dresden. It is a triumph, and to this day, it is Strauss's most popular work. Performances of *Der Rosenkavalier* quickly spread across Europe, and at Munich's spring carnival, no fewer than eleven Knights of the Rose ride in the procession.

- **1929** Hugo von Hofmannsthal suffers a fatal stroke and dies on July 15. Strauss is too distraught to attend the funeral, but he writes to Hofmannsthal's widow: "This genius, this great poet, this sensitive collaborator, this kind friend, this unique talent! No musician ever found such a helper and supporter. No one will ever replace him for me or the world of music!"

- **1933** Although apolitical by nature, Strauss is compelled to accept an appointment by German Minister of Propaganda Joseph Goebbels to the presidency of the Reichsmusikkammer, the official organization of the Third Reich that coordinates all facets of the music industry.

- **1935** Strauss is forced to resign from the Reichsmusikkammer owing to his defiant insistence on working with the Jewish librettist Stefan Zweig.

- **1948** Strauss composes his final works, later published as *Vier letzte Lieder* ("Four Last Songs"), for soprano and orchestra. Though Strauss has written songs steadily throughout his long career, these late, luminous works, set to texts reflecting on the meaning of death, are among his finest compositions.

- **1949** Strauss dies on September 8, having suffered from declining health for several years. At a memorial service in Munich, conductor Georg Solti leads the final trio from *Der Rosenkavalier*.



A German postage stamp depicting Richard Strauss

WALTZING AROUND IN CIRCLES

The music of *Der Rosenkavalier* whirls by in a triple-meter vortex: Few operas are as waltz-drenched as Richard Strauss's story of the Knight of the Rose. From the gentle waltz that accompanies the Marschallin's breakfast to the slightly pompous waltz sung by the Italian Singer, from the rambunctiously lascivious waltzes of the Baron Ochs to the whole of the seamy seduction scene at the top of Act III, waltzes of various types pervade the opera.

In *Der Rosenkavalier*, Strauss uses the waltz as a pillar of the opera's structural organization, yet such a choice was rather anachronistic for the work's setting in the 18th century. The first instances of the term "walzen," a dance term drawn from a verb meaning to revolve, turn, roll, or wander, occurred only in 1754. As the 18th century progressed, the waltz gained a reputation as being both indecorous for polite society and bad for one's health. Unlike the staid court dances of the time, the waltz developed from more raucous peasant dances. In the court dances that preceded it—the minuet, the polonaise, and the quadrille—dance partners kept a healthy distance from one another and moved at a stately pace. Not so with the waltz, in which partners dance in an intimate embrace and whirl about the floor at a dizzying speed. These qualities prompted one theologian in 1797 to decry the waltz as "a main source of the weakness of the body and mind of our generation."

Moving into the 19th century, the waltz spread from the ballroom to the concert hall. Its composers included not only the "Waltz King" Johann Strauss the Younger but also such "serious" composers as Schubert, Chopin, Tchaikovsky, Brahms, Mahler, and Richard Strauss. A transformed version of a waltz is even featured in Alban Berg's expressionist opera *Wozzeck*. But shadows of the waltz's previous impropriety remain. In *Der Rosenkavalier*, Strauss gives his most memorable waltzes to the lascivious Baron Ochs, and even as late as 1919, journalist H. L. Mencken described the waltz as "magnificently improper" while also noting that "there is something about a waltz that is irresistible."



Characters dance the waltz in Robert Carsen's production of *Der Rosenkavalier* at the Met.
Ken Howard/Metropolitan Opera

The Guided Listening Activities are designed to introduce students to a selection of memorable moments from the opera. They include information on what is happening dramatically, a description of the musical style, and a roadmap of musical features to listen for. Guided Listening Activities can be used by students and teachers of varying levels of musical experience.

IN PREPARATION

For this activity, teachers will need access to a recording of *Der Rosenkavalier* and the libretto.

"MIR IST DIE EHRE WIDERFAHREN"

At the Faninal household, Sophie breathlessly waits to meet her bridegroom, the Baron Ochs auf Lerchenau. But first, one of his relations must deliver the ceremonial silver rose, a betrothal tradition of the aristocracy. What happens next is surely not what the Baron Ochs intended when he designated the gallant young Octavian for this knight's errand.

What to listen for:

- Strauss's use of unusual orchestration to create a shimmering, dreamlike atmosphere
- The recurring "rose motive"

- (00:00) A fortissimo (very loud) fanfare in the orchestra announces the arrival of the Rosenkavalier (the "Knight of the Rose") Octavian. But this majestic gesture quickly dissolves, leaving behind a quiet tremolo in the high violins. A tentative melody in the clarinets soon gives way to the rose motive, a silvery sequence of chords played by celesta, harps, flutes, and solo violins. (Keep your ears peeled for the frequent return of this motive!) Octavian delivers the formal speech in which he presents Sophie the rose on behalf of the Baron Ochs. His music is halting, simple, and narrow in range, almost as if he is overcome with embarrassment.
- (01:25) Sophie responds to Octavian, thanking him for the honor he has bestowed on her. Her music, too, is halting and tentative: She is just as thrown off kilter by Octavian as he is by her. The violins continue to shimmer in the background, and the rose motive appears regularly.
- (01:58) The tonal center shifts as Sophie overcomes her emotions to begin a conversation with Octavian. "It has a strong scent, almost like a real rose," she observes of the silver flower he has given her. In the background, the rose motive appears again.
- (02:49) Sophie launches into a rapturous, arching melody as she reflects on the rose's heavenly character. During the brief orchestral interlude that follows, Strauss specifies (in a written stage direction) that Sophie should hold the rose out to Octavian and that Octavian should bend close to her to smell it.
- (03:32) Octavian looks at Sophie's lips, and the music shifts with his realization that something momentous is happening. The violin tremolos—and soon the rose motive—return to cocoon the new lovers in a dreamlike wash of sound.
- (04:39) "When have I ever been so happy?" Sophie asks herself. Her sentiment is soon echoed by Octavian, who enters with the same line. From this moment forward, the two young lovers sing in tandem. Although they have independent texts, the musical texture often incorporates homophony (in which the two singers declaim their texts at the same time to the same rhythms) and imitation (in which the two singers trade melodies between one another). The sum effect is one of communal rapture, as their music tells us of the complete unity of their hearts.

"LA LA ... WIE ICH DEIN ALLES WERDE SEIN!"

Octavian now feels that Sophie is utterly captivating, and Sophie has confessed that she has never found any other gentleman as delightful as Octavian. Yet for all their immediate attraction, Sophie still looks forward to getting to know her future husband. Then the Baron and his entourage burst in. Ochs inspects his fiancée and pronounces himself delighted, while Sophie is disgusted by his behavior: "He inspects me like a horse he's bought," she says. Ochs insults everyone around him, tossing around his own importance, commenting condescendingly on Faninal's lack of an aristocratic title, and making lewd allusions to Sophie. But the more Sophie resists his overly familiar behavior, the more the Baron relishes her spirit. "Don't you know my little song?" he asks, and then launches into the following number.

What to listen for:

- The lilting triple meter of the waltz, with its characteristic "oom-pah-pah" rhythm
- The two different types of waltzes Strauss employs throughout the scene
- Strauss's pictorial orchestral style

- (00:00) With the tempo marked "Ruhiges Walzertempo" ("calm waltz tempo"), the violins enter with a luscious glissando. Listen to how the cellos play the downbeat of each bar while other middle strings play the second and third beats, clearly establishing the waltz rhythm.
- (00:11) After singing "la la" a few times, the Baron proceeds with his first promise to Sophie: "I'll be everything to you." The orchestral accompaniment becomes less halting as it moves towards a half cadence. Notice how Ochs leans into the lower part of his range at the end of his line.
- (00:19) The orchestra continues with an answering phrase, and the Baron's melody shifts into a series of upward-lilting intervals. "With me, no room will be too small for you," he promises. His attempts at poetry and courtship thus far are not very romantic—his comments on how important he'll be to Sophie and the size of the room she will belong in speak more to his own pompousness than to any real interest in his fiancée.
- (00:34) Returning to music from the opening phrase of the waltz, the Baron makes another promise: "Without me, every day will be a misery to you." Notice how his phrase "ohne mich" ("without me"), which he repeats twice, perfectly matches the rhythm and stresses of the waltz meter as set by the violins. He matches their eighth-eighth upbeat with "oh-ne" ("without") and lands on the downbeat with "mich" ("me"). Again, his promise is hardly the type of notion that would appeal to Sophie.
- (00:48) The Baron returns to suggesting what Sophie's life will be like with him: "mit mir, mit mir" ("with me, with me"). In a poetic sense, he seems to be offering an answer to the situation (life without him) he hypothesized in the previous line. In musical terms, too, this phrase is described as an "answer": a melody that echoes the previous line but incorporates small variations that make it feel like a satisfying conclusion rather than the beginning of an idea.
- (00:55) A sudden shift in key and a much brisker tempo signal the Baron's descent into full indecency: "[With me] no night will be too long for you." The orchestra erupts in rambunctious, even rude-sounding gestures punctuated by the timpani reinforcing the waltz rhythm. After just this single phrase, the musical texture disintegrates as both Octavian and Sophie's governess respond to the Baron's behavior.
- (01:09) The orchestra reasserts the brisker Viennese waltz texture against the continuing counterpoint of other voices. The Baron revels in his good fortune: "Really and truly I have the luck of the Lerchenaus! There's nothing that so excites me as a defiant girl." As he sings, the waltz becomes increasingly dissonant, reflecting the onlookers' disgust at the Baron's non-consensual posturing.
- (01:26) A brass fanfare signals a new section. The Baron informs his hosts that he has business to do: The attorney has arrived for him to work out his dowry demands. Faninal invites him to begin the meeting.
- (01:54) The Baron leaves with a parting word of advice for Octavian. He invites him to flirt with Sophie, imagining that it will do her good to "warm up." There is no limit to his vulgarity, and he even likens her to an "unridden filly." Notice Strauss's musical descriptiveness in the orchestral accompaniment to the words "ungerittenen Pferd ("unridden horse"): It almost sounds like a galloping horse race! These types of descriptive musical illustrations are an expert feature of Strauss's orchestral compositions.

"MARIE THÉRÈSE, WIE GUT SIE IST?" (FINAL TRIO)

All of the farce and innuendo of the third act have now passed, and the Baron has been driven away in shame. In the wake of such cacophony, the three principals remain on stage, each with their own feelings of confusion, pain, and loss. Sophie sees the intimacy between Octavian and the Marschallin and fears that Octavian's feelings for her were just a dream. Octavian is torn between his former attachment to the Marschallin and his desire for a future with Sophie. And the Marschallin understands that the time has come to say goodbye to this period of her life.

What to listen for:

- The distinctive timbres of the three female voices
- The complex polyphony of the voices, which all maintain their independence even as they sing together
- How Strauss gradually increases the orchestra's role as he builds to a musical climax

- (00:00) Against a luminous backdrop of strings and a plaintive clarinet line, Octavian begins to understand that the Marschallin is giving him her blessing to be with Sophie. Calling her by her name (Marie-Thérèse), he remarks on her goodness. The clarinet continues with its yearning melody, set against the longer and slower notes of the voice. The sustained notes in the accompaniment and the legato voice lend the scene an atmosphere of suspended animation. It's as if the characters are waiting with bated breath to learn their fates.
- (00:30) With the orchestra still shimmering behind her, the Marschallin enters with a soaring melody. "I promised to love him the right way, even to love his love for another," she reflects. Her music is unhurried but yearning, gently passing through dissonances. A plaintive oboe follows her every melodic move.
- (01:17) Sophie enters. Although she and the Marschallin are singing at the same time, their melodies and texts are independent, and both characters seem to be quietly meditating on their own feelings. When Octavian enters, he also has his own text, which he sings in a faster, declamatory style while the Marschallin and Sophie soar above. In the following section, note how the three voices occupy the same vocal range. Can you tell which voice belongs to each character? See if you can pick out any motives or rhythms traded between the voices.
- (02:00) The music now begins to build toward a climax. The orchestral accompaniment becomes more active, creating a denser and denser sound as Strauss increases the number of independent melodic lines.
- (03:14) Just as a rising line and crescendo seem to indicate a destination, the orchestra pauses and begins anew. The three voices continue with their independent lines, although each character now seems to be coming to their own conclusion. The Marschallin sings, "There stands the boy, and here I stand," acknowledging their permanent sundering. Octavian sings to Sophie, "And then I look at you and see only you," as if the remembrance of his past has faded away. Sophie muses, "I want to understand everything—and yet not understand," accepting Octavian even though she knows he has a past. The three voices intertwine with increasing urgency.
- (03:56) Gloriously soaring above the orchestra's dense texture, the voices drive towards a climactic resolution. Notice how at the final moment, the Marschallin extends her note longer than the other voices. It's almost as if her music is representing the new and solitary nature of her path. "In Gottes Namen" ("May you be blessed"), she concludes, giving a final, poignant benediction to the young lovers.

IN PREPARATION

For this activity, students will need the reproducible handout “Opera Review: *Der Rosenkavalier*,” found in the back of this guide.

COMMON CORE STANDARDS AND *DER ROSENKAVALIER*

CCSS.ELA-Literacy.SL.9-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-12.1d
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

ENCOURAGING STUDENT RESPONSE IN ATTENDING THE FINAL DRESS REHEARSAL

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. Performance activities help students analyze different aspects of the experience and engage critically with the performance. Students will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

The enclosed performance activity is called “Opera Review: *Der Rosenkavalier*.” The reproducible handout for this activity, available at the back of this guide, will invite students to think of themselves as opera critics, taking notes on what they see and hear during the performance and critiquing each singer and scene on a five-star scale. Students should bring this activity sheet to the final dress rehearsal and fill it out during intermission and/or after the final curtain. When you return to class, students can use their “Opera Review” sheets as they review and discuss their experience.

FOLLOW-UP DISCUSSION

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they like? Did anything surprise them? What would they like to see or hear again? This discussion should be an opportunity for students to review their performance activity sheets and express their thoughts about the visual design of the Met production, the singers' performances, and *Der Rosenkavalier's* music and story.

Robert Carsen's Met production of *Der Rosenkavalier* updates the setting from the work's original time period of the mid-18th century to "the last days of the Habsburg Empire" (i.e. the years immediately preceding World War I, precisely when the opera was written). This decision is in line with the opera's reputation as a "late" work, one which celebrates and enshrines a world that no longer exists. Whether in terms of society, class, musical language, or even the prospects of the opera's characters themselves, *Der Rosenkavalier* can be understood as a work of nostalgia. To explore this notion further with your students, you may ask the following questions:

- What are some of the visual clues (such as in the sets and props) that hint at the momentous changes to come in the world of the characters? How would World War I have affected these characters and their fortunes?
- What are some of the ways the Marschallin conveys her awareness that time is late for her? Can you think of specific lines she says? In light of your observations, what do you think of her behavior and decisions?
- What do you think of the opera's music? Does it sound romantic, sweeping, classical? Discordant and modern? Or all of the above, at different times? What about Strauss's frequent use of the waltz? Does that affect your impression of the opera's tone?
- Does the opera end on a hopeful note? A bittersweet one? A pessimistic one? What do you think of the staging of the very final moments of the opera, in which the audience glimpses an army of soldiers advancing with raised weapons?

To conclude the discussion, ask students to brainstorm other moments in history just before times of massive change. How did society behave before and after these events? What were the attributes of class, culture, and human relationships that were lost? What was gained? How do we depict these lost eras? Is there a political or another type of bias involved in valorizing such societies? As a closing discussion or activity, invite students to propose another time and location for *Der Rosenkavalier* that similarly exists on the precipice of massive change.

IN PRINT

Hammelman, Hans and Ewald Osers. *A Working Friendship: The Correspondence Between Richard Strauss and Hugo von Hofmannsthal*. New York: Random House, 1961.

The collected letters between Strauss and his most celebrated librettist. As the bulk of their collaboration was accomplished exclusively through correspondence, these letters provide a fascinating glimpse into an intensely collaborative process of operatic creation.

Kennedy, Michael. *Richard Strauss*. The Master Musicians Series, ed. Stanley Sadie. New York: Schirmer Books, 1996.

An accessible biography of Strauss with discussions of the circumstances around the composition of his major works.

ONLINE

The Metropolitan Opera. "Carsen, Fleming and Garanča on *Der Rosenkavalier*."

<https://www.youtube.com/watch?v=k6s4QcLnE-w&t=49s>

A preview of Carsen's 2017 production of the opera, including interviews with Renée Fleming and Elina Garanča.

The Metropolitan Opera. "*Der Rosenkavalier*: Renée Fleming Interviews Elina Garanča and Günther Groissböck."

<https://www.youtube.com/watch?v=PG4r907iqT4>

Fleming interviews her co-stars from the 2017 production of the opera, discussing their impressions of the characters and the physical requirements of performing their roles.

The Metropolitan Opera. "Meet Tom Watson, the Met's Resident Wig & Makeup Artist"

<https://www.youtube.com/watch?v=TXk-7fYRnI8>

*Tom Watson discusses his cameo performance in *Der Rosenkavalier* during the Marschallin's levée, as well as his day job fabricating and maintaining wigs for the Met's enormous costume department.*

"*Der Rosenkavalier* Final Trio - Schwarzkopf, Jurinac, Rothenberger"

<https://www.youtube.com/watch?v=31CtNc0Zp2c>

The opera's closing trio, performed by Elisabeth Schwarzkopf, Sena Jurinac, and Anneliese Rothenberger, with the Vienna Philharmonic conducted by Herbert von Karajan, from the 1962 film directed by Paul Czinner.

act/scene

Acts and scenes are ways of categorizing sections of operas. An act is a large-scale division of an opera, and each opera will typically include two to five acts. Acts can be subdivided into scenes, which are often differentiated by a change in setting or characters.

adagio

Literally “at ease,” adagio is a tempo marking that indicates a slow speed. An adagio tempo marking indicates that the performer should play in a slow and leisurely style.

allegro

Italian for “cheerful” or “joyful,” allegro is the most common tempo marking in Western music, indicating a moderately fast to quick speed.

aria

A song for solo voice accompanied by orchestra. In opera, arias mostly appear during a pause in dramatic action when a character is reflecting on his or her emotions. Most arias are lyrical, with a tune that can be hummed, and many arias include musical repetition. For example, the earliest arias in opera consist of music sung with different stanzas of text (strophic arias). Another type of aria, the da capo aria, became common by the eighteenth century and features the return of the opening music and text after a contrasting middle section. Nineteenth-century Italian arias often feature a two-part form that showcases an intensification of emotion from the first section (the cantabile) to the second section (the cabaletta).

articulation

The smoothness or hardness with which a note is begun and ended. Articulation is a way of indicating the degree to which each note connects to the next and can be seen while watching the bow of a stringed instrument player. A note can be attacked sharply and made short, or it can flow smoothly into the next note.

baritone

Literally “deep sounding,” a baritone is what a typical male voice sounds like—the term refers to a male singer with a low but not extremely low vocal range. A baritone will sing notes that are higher than those sung by a bass and lower than those sung by a tenor. Uncommon until the nineteenth century, baritone roles have grown in popularity in opera since the works of Verdi, who often reserved the voice type for villains.

baroque

A designation for music and art produced roughly between the years 1600 and 1750. In music history, the beginning of the Baroque period coincides with the invention of opera as a genre, and its end coincides with the death of the composer Johann Sebastian Bach. Originally, the word “baroque” was a term for oddly shaped pearls; it was first applied to music in the 1730s by critics who preferred a simpler, less-ornamented style and thus found the intricate counterpoint of seventeenth-century music to be reminiscent of these bizarre natural gems.

bass

The lowest sounding line in music. Bass also refers to the lowest singing range for the male voice. Opera composers often choose a bass voice to sing one of two opposite types of roles: comic characters or dramatic and serious characters. For example, Mozart and Rossini wrote comic parts for bass voice, using musical repetition and low register for comic effect. Wagner and Mozart wrote serious parts for bass voice, focusing on the gravity that a low register can contribute to the overall musical texture.

bel canto

Referring to the Italian vocal style of the late eighteenth and nineteenth centuries, bel canto singing emphasizes lyricism and ornamentation in order to showcase the beauty of the singer's voice. Its focus on lyrical embellishment directly contrasts with a contemporary Germanic focus on a weighty, dramatic style. Bel canto singing is most closely associated with the music of Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti.

cadenza

An ornamented musical elaboration played in a free style by a soloist to display their virtuosity. Cadenzas are typically improvised—that is, created by a performer on the spot—though they can also be written out in advance. They most frequently occur near the end of a piece, at a point of harmonic tension when the piece is about to conclude.

chorus

A section of an opera in which a large group of singers performs together, typically with orchestral accompaniment. Most choruses include at least four different vocal lines, in registers from low to high, with multiple singers per part. The singers are typically from a particular group of people who play a certain role on stage—soldiers, peasants, prisoners, and so on. Choruses may offer a moral, comment on the plot, or participate in the dramatic action.

Classical

A period of music history lasting from approximately 1750 to 1830, bordered by the earlier Baroque period and the later Romantic period. In contrast to the complex polyphony and ornamentation of Baroque music, Classical music is characterized by simple and elegant melodies, regular harmonic accompaniment, and contrasts between melodic themes. The composers most closely associated with the Classical period include Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

coloratura

A rapid and elaborate ornamentation by a solo singer, particularly common in operas of the eighteenth and nineteenth centuries. Requiring vocal agility and a wide and high range, coloratura showcases the virtuosity of a singer by featuring repeating melodic figures, rapid scales, trills, and other embellishments.

conductor

The person who directs the orchestra, setting the tempo, giving interpretive directions to the musicians, and generally holding all the musical elements of a performance together. The conductor typically stands in front of the players and uses a baton to communicate the meter and tempo; their non-baton hand indicates dynamics, phrasing, and articulation to the musicians. The gestures of a conductor can thus be likened to a non-verbal language that the musicians understand.

contralto

A deep female voice, with a vocal range extending lower than that of a mezzo-soprano. Contraltos are known for having a very wide range and for the power and depth of sound with which they can sing. As is the case for roles for basses, many of the earliest roles in opera for contraltos are comic roles, though nineteenth-century composers also wrote dramatic roles for female singers with a lower range.

crescendo

A gradual raising of volume in music achieved by increasing the dynamic level. When music crescendos, the performers begin at a softer dynamic level and become incrementally louder. One of the most famous types of crescendos in opera, the Rossini crescendo, includes an increase in volume together with repeating melodic and rhythmic phrases, higher instrumental registers, and the gradual addition of instruments in order to create a particularly dramatic effect.

diminuendo

A gradual lowering of volume in music achieved by decreasing the dynamic level. During a diminuendo, the performers begin at a louder dynamic level and become incrementally softer.

dynamics

A musical trait pertaining to loudness and softness. During the eighteenth century, composers began indicating their desired intensity of volume in music by writing words such as piano (soft) and forte (loud) into the musical score. Dynamics encompass a spectrum from pianissimo (very soft) to piano (soft) to mezzo piano (moderately soft), all the way up to fortissimo (very loud). Music can shift to another dynamic level either suddenly or gradually, through a crescendo or diminuendo.

ensemble

A musical piece for two or more soloists, accompanied by orchestra. Types of ensembles include duets (for two soloists), trios (for three soloists), and quartets (for four soloists). Sometimes singers will respond directly to one another during an ensemble. At other times, singers will each sing to themselves as if the other singers were not on stage. In ensembles, multiple characters may simultaneously express very different emotions from one another.

finale

The last portion of an act, a finale consists of several musical sections that accompany escalating dramatic tension. Finales frequently consist of multiple ensembles with different numbers of characters. When it occurs at the end of an early act in the opera, a finale may create a messy situation that will only be resolved in subsequent acts. One type of finale common in comic operas, a chain finale, features characters entering or exiting from the stage to create unexpected combinations of characters, in turn increasing the opera's dramatic tension.

forte

Meaning "loud" or "strong" in Italian, forte is a dynamic level in music that indicates a loud volume. Adding the suffix "-issimo" to a word serves as an intensifier—since forte means "loud," fortissimo means "very loud."

harmony

The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Throughout much of Western music, systems of rules govern these progressions to help create our sense of musical tension, expectation, and conclusion. Tonal harmony is based on progressions of chords in relationship to a tonic (or home) key. In the 19th century, as composers sought novel sounds to reflect the originality of their invention, they began to employ chords and progressions of greater dissonance and greater distance from the home key. As such dissonances moved beyond mere sound effects into the musical structure itself, the traditional theory of tonal harmony began to become insufficient for understanding and describing musical structure.

intermission

A break between acts of an opera. At the beginning of an intermission, the curtain will fall (that is, close) on stage, and the lights in the auditorium, called the house lights, will become brighter. Intermissions provide audiences a chance to walk around, talk with one another, and reflect on what they have seen and what could happen next. The break in the performance may also correspond with a change of time or scene in the story of the opera—the next act may take place hours or months later—or be set in a different location entirely. Usually, lights will dim and a bell may sound to indicate that the intermission is drawing to a close and the opera is about to resume.

legato

A type of articulation in which a melody is played with smooth connection between the notes. A legato passage does not include any pauses between notes or any accents at the beginnings of notes, as the notes blend into one another without a break. In contrast, a passage that is played staccato features notes played in a separated manner.

Leitmotif

From a German term meaning “leading motive,” a Leitmotif is a recurring musical idea, or motive, that represents a particular person, object, idea, emotion, or place. This musical idea is usually a few seconds in length and can occur in the music’s melody, harmony, or rhythm—or a combination of the three. Leitmotifs are most closely associated with the operas of Richard Wagner, where they are used repeatedly throughout the opera to provide unity; they also appear (although less frequently) in the operas of other composers, including Giuseppe Verdi and Richard Strauss.

libretto

The text of an opera, including all the words that are said or sung by performers. Until the early eighteenth century, a composer would frequently set music to a pre-existing libretto, and any given libretto could thus be set to music multiple times by different composers. During the eighteenth and nineteenth centuries, collaboration between the author of the libretto, known as the librettist, and the composer became more frequent. Some opera composers, most notably Richard Wagner, are known for writing their own text.

maestro

A title of respect used to address a conductor.

melody

A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing. During arias, the singer will usually sing the main melody, though other instruments may play parts of the melody. Sometimes, such as during ensembles, multiple melodies can occur simultaneously.

mezzo-soprano

A female voice with a range between that of a contralto and soprano. A mezzo-soprano's voice is slightly deeper than that of a soprano, so mezzo-sopranos are often cast in supporting roles as older women, such as nurses, confidantes, or maids.

opera buffa

A term applied to Italian comic operas from the mid-eighteenth through mid-nineteenth centuries. The plot of an opera buffa often features scenes and characters from everyday life and addresses a light or sentimental subject, concluding with a happy ending.

opera seria

An eighteenth- or nineteenth-century Italian opera employing a noble and serious style. The plot of an opera seria often upholds morality by presenting conflicting emotions such as love versus duty, or by modeling enlightened rulers.

operetta

Featuring spoken dialogue, songs, and dances, an operetta is a short theatrical piece. Shorter in duration than operas, operettas typically feature a light subject matter, incorporate melodies composed in a popular style, and feature spoken dialogue. Most popular from the mid-nineteenth century to the early twentieth century, the genre is the precursor of the American musical.

ornamentation

An embellishment to the melody, rhythm, or harmony of music, intended to make a melody more expressive or ornate. Ornamentation can be either indicated through symbols written into the music or improvised by the performer.

overture

An instrumental piece that occurs before the first act as an introduction to an opera. After the conductor enters the orchestra pit and takes a bow, the music for the overture begins. Most overtures are a few minutes in duration, and set the mood for the opera—even featuring musical themes that will occur later in the opera.

piano

Abbreviated *p* in a musical score, piano indicates a soft dynamic level. Musicians may achieve a piano sound by using less bow, less air, or less force. In opera, soft music will often correspond with emotions of sadness or moments in the plot when a character is reflecting on a course of action or emotional state. Pianissimo is “very soft,” and can be so quiet that an audience may need to listen carefully in order to discern its melody and harmony.

pitch

The quality of a musical sound corresponding to its perceived highness or lowness. Scientifically, pitch can be measured as the number of vibrations (or repetitions) of a sound wave per second, which is called its frequency. A sound with a low frequency, like a bass drum, will sound low and have a low pitch, while a sound with a high frequency, like a siren, will sound high.

prima donna

Meaning “first lady” in Italian, the prima donna is the leading female role in an opera. The term may apply to the role or to the singer herself, who usually sings in the soprano register and is the star of the show. Since the nineteenth century, the term has also been applied to a singer of any gender with a self-centered and demanding personality.

recitative

A type of singing that imitates the accents and inflections of natural speech. Composers often employ recitative for passages of text that involve quick dialogue and the advancement of plot, since the style allows singers to move rapidly through a large amount of text. Recitative may be accompanied either by a single instrument (such as a keyboard or harpsichord), a small ensemble, or the whole orchestra. The term is derived from the Italian verb that translates as “to recite.”

rhythm

Rhythm refers to the way music unfolds over time; it is a series of durations in a range from long to short. Along with pitch, it is a basic and indispensable parameter of music. Rhythm is perceived in relation to an underlying beat and within the context of a meter. Western musical notation indicates to the performer the exact duration of each note or rest.

Romantic

A period of music history lasting from approximately 1830 to 1900. Beginning in literature and later adopted by composers, romanticism reflected a newfound focus on individuality, nature, and emotional extremes. Music from the Romantic period often explores music’s redemptive power, focusing on the sublimity of nature, love, and the mysterious. Composers began to experiment with shortening and lengthening the standard forms and durations of musical works, and also added more expressive harmonies to convey the originality of their musical vision.

score

The complete musical notation for a piece, the score includes notated lines for all of the different instrumental and vocal parts that unite to constitute a musical composition. In an opera orchestra, the conductor follows the score during rehearsals and performances, while each performer follows his or her individual part.

Singspiel

Literally “sung play,” a Singspiel is an opera with spoken dialogue. Singspiels are typically in German and are from the Classical or early Romantic eras. The plot of a Singspiel is usually comic in nature, and its music may include songs, choruses, and instrumental numbers that are separated by spoken dialogue.

solo

A piece, musical passage, or line for a lone singer or other performer, with or without instrumental accompaniment. The most common type of solo in opera is the aria, which is composed for a single voice with orchestral accompaniment.

soprano

The highest singing range for the female voice. Roles composed for soprano singers are typically among the leading roles in the opera and require soprano singers to show off their virtuosic flexibility and range.

tempo

Literally “time” in Italian, tempo refers to the speed of a piece of music. Tempo is indicated in a score by a variety of conventional (often Italian) words—such as *allegro*, *adagio*, *vivace*, *moderato*, *grave*, and many more—that not only provide direction on the composer’s desired rate of speed, but also carry associations of gesture and character. For instance, *vivace* indicates not only a brisk speed but also a lively spirit. Additional tempo markings may indicate when a composer asks for a section of music to be sped up (such as “*accelerando*”) or slowed down (such as “*rallentando*”).

tenor

The highest natural male vocal range. By the nineteenth century, the tenor had become the most common vocal range for male leading roles in operas. Tenor roles often feature high-pitched notes for male voice in order to showcase the singer’s range and power. A related voice type is the countertenor, with a range above that of a tenor and similar to that of a contralto.

theme/motive

Themes are the melodic ideas that are musical building blocks for a piece. A theme is often recognizable as a distinct tune and may reappear in its original form or in altered form throughout the piece. A motif (or motive) is a brief musical idea that recurs throughout a musical work. Motives can be based on a melodic, rhythmic, or harmonic component, and their repetition makes them recognizable to the listener. In opera, musical motives are often symbolically associated with specific characters or dramatic ideas.

timbre

Pronounced TAM-bruh, a French word that means “sound color.” It refers to the complex combination of characteristics that give each instrument or voice its unique sound. Just as we can recognize each other by the differences in our speaking voices, operatic singing voices are distinguishable by their unique timbres. Listeners can also identify orchestral instruments by their timbre without being able to see them. The creative combination of different instrumental timbres is one of the artistic aspects of orchestration.

trill

A rapid alternation between two pitches that are adjacent to one another. Trills are a type of ornamentation, serving to embellish the melodic line, and appear regularly within *coloratura* passages. Trills also may appear near the end of a piece in order to prolong the musical tension before the music concludes.

verismo

A movement in Italian theater and opera in the late 19th century that embraced realism and explored areas of society previously ignored on the stage: the poor, the lower-class, and the criminal. Musically, verismo operas react against the forced ornamentation of the *bel canto* style and instead emphasize a more natural setting of the text to music. Before its exploration on the operatic stage, the verismo aesthetic first developed within the realm of literature.

Reviewed by _____

Have you ever wanted to be a music and theater critic? Now's your chance!

As you watch *Der Rosenkavalier*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn't you like? If you were in charge, what might you have done differently? Think carefully about the action, music, and stage design, and rate each of the star singers. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about Mozart's opera and this performance at the Met!

THE STARS:	STAR POWER	MY COMMENTS
Camilla Nylund as the Marschallin	*****	
Magdalena Kožená as Octavian	*****	
Golda Schultz as Sophie	*****	
Günther Groissböck as Baron Ochs	*****	
Markus Eiche as Fanninal	*****	
Conductor Sir Simon Rattle	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
Morning dawns on the lovers			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
An unexpected and obnoxious visitor			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Octavian as "Mariandel"			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Marschallin's change of mood			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Sophie and Octavian meet			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
Ochs attempts to woo his promised bride			
My opinion of this scene	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Ochs sustains an injury			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Octavian and his conspirators set a trap			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Ochs attempts to seduce "Mariandel"			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Accusations, exposures, and general uproar			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Marschallin's sacrifice			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
A dream-like coda for the young lovers			
My opinion of this scene:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5