THE MET: HD LIVE IN SCHOOLS

2015–16 Educator Guide

BERG

Lulu

The Metropolitan Opera HD LIVE

Celebrating 10 years

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The program is supported through a partnership with the New York City Department of Education.

WHAT TO EXPECT FROM *LULU*

ALBAN BERG'S *LULU* IS A WORK OF ASTONISHING COMPLEXITY. BASED on two highly controversial plays by the German author Frank Wedekind—best known for the equally incendiary *Spring Awakening*—the opera is both an unapologetic attack on bourgeois morality and a deeply sensitive investigation of the consequences of uncontrollable desire. Its mysterious title character embodies the archetype of the femme fatale as well as the innocent victim, the representation of every woman and the ideal male fantasy. Berg's music, built on the revolutionary twelve-tone technique pioneered by his teacher Arnold Schoenberg, has an immediate dramatic appeal that transcends its theoretical foundation, making *Lulu* first and foremost a powerful piece of theater. With its refusal to present a tidy moral conclusion and its uncompromising depiction of sexuality, the opera held a mirror up to 1930s Viennese society. It has retained its potential to move and sometimes shock audiences to this day.

Helmed by acclaimed artist and director William Kentridge, the Met's new production draws inspiration from the rich cultural tapestry of Berg's time, including the works of German Expressionism and the silent cinema of the Weimar era. Kentridge's design provides an interpretive key to Berg's rich score, drawing the audience into the emotional urgency of the music.

This guide is intended to help your students appreciate the dramatic and musical intricacies of *Lulu*. By examining the nuances of its text and music, adopting the dramaturgical strategies of director William Kentridge, and thinking deeply about the opera's central concerns, students will gain a better understanding of what makes *Lulu* such a rich subject for study as well as one of the greatest operas of the 20th century. The activities on the following pages are designed to provide context, deepen background knowledge, and enrich the overall experience of this *Live in HD* transmission. This guide also aligns with key strands of the Common Core Standards.

PETERSEN

GRAHAM

BRENNA

GROVES

REUTER

GRUNDHEBER

THE WORK: *LULU*

An opera in three acts, sung in German

Music by Alban Berg

Libretto by the composer

Based on the plays *Erdgeist* (*Earth Spirit*) and *Die Büchse der Pandora* (*Pandora's Box*) by Frank Wedekind

Acts 1 and 2 first performed June 2, 1937 at the Stadttheater, Zurich, Switzerland
Completed version first performed February 24, 1979 at the Opéra, Paris, France

PRODUCTION

James Levine, Conductor

William Kentridge, Production

Luc De Wit, Co-Director

Catherine Meyburgh, Projection Designer

Sabine Theunissen, Set Designer

Greta Goiris, Costume Designer

Urs Schönebaum, Lighting Designer

STARRING

(In order of vocal appearance):

Daniel Brenna
ALWA (tenor)

Johan Reuter
DR. SCHÖN/JACK THE RIPPER (baritone)

Marlis Petersen
LULU (soprano)

Paul Groves
PAINTER/AFRICAN PRINCE (tenor)

Franz Grundheber
SCHIGOLCH (bass)

Susan Graham
COUNTESS GESCHWITZ (mezzo-soprano)

Production a gift of The Kirsh Family Foundation

Co-production of the Metropolitan Opera, Dutch National Opera, and English National Opera

This guide is divided into five sections:

- THE SOURCE, THE STORY, WHO'S WHO IN *LULU*, AND A TIMELINE
- CLASSROOM ACTIVITIES: Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula
- PERFORMANCE ACTIVITIES: Two activities to be used during *The Met: Live in HD* transmission, highlighting specific aspects of this production
- POST-SHOW DISCUSSION: A wrap-up activity, integrating the *Live in HD* experience into the students' understanding of the performing arts and the humanities
- STUDENT RESOURCE PAGES: Classroom-ready worksheets supporting the activities in the guide

The activities in this guide will focus on several aspects of *Lulu*:

- The central themes and subtext of Berg's libretto
- The nuanced portrayal of power dynamics between men and women in a morally prescriptive society
- The musical style and motivic structure of the opera
- The ways in which Berg's score both supports and undermines the staged action
- 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

This guide is intended to cultivate students' interest in *Lulu*, whether or not they have any prior acquaintance with opera. 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.

THE SOURCE: FRANK WEDEKIND'S LULU PLAYS One of a small number of opera composers who wrote their own librettos, Berg drew from two plays by the German playwright Frank Wedekind when crafting the text for *Lulu*. An advocate for sexual liberation in both men and women, Wedekind attacked what he saw as the hypocritical morality of turn-of-the-century society, beginning with his first major play, *Frühlings Erwachen* (*Spring Awakening*, 1891). His Lulu plays, *Erdgeist* (*Earth Spirit*, 1895) and *Die Büchse der Pandora* (*Pandora's Box*, 1904), explore an enigmatic central character whose many roles pivot around her dangerous and unrestrained sexuality. The frank discussion of such social taboos in Wedekind's works often attracted the notice of state authorities and censors, even leading to his brief imprisonment in 1899. Nevertheless, his works found a champion in the famed theater director Max Reinhardt, whose productions of Wedekind made a lasting impression on the young Alban Berg.

PROLOGUE: The Animal Trainer introduces his many exotic animals, and presents Lulu, the star of his collection, as "the snake."

ACT I: Lulu is sitting for her portrait, observed by Dr. Schön, a wealthy newspaper publisher with whom she is having an affair. Left alone with her, the Painter is trying to seduce Lulu, when her husband, the Professor of Medicine, is heard at the door.

A model of William Kentridge's production design

Forcing his way into the room, he collapses in shock from a heart attack. Lulu, who is strangely unmoved by what has just happened, realizes she is a rich widow, and the Painter wonders what the future will bring for her.

Lulu and the Painter have married. She is surprised to learn that Schön has become engaged. After the Painter has left, Schigolch enters, an old man and friend of Lulu's who may be her father or a former lover. She gives him money and he leaves as Schön arrives. Schön, who years before found Lulu as a waif and educated her, has kept her as his mistress but now wants her out of his life so that he can marry. When the Painter returns, Schön tells him about Lulu's past. Horrified, the Painter kills himself by cutting his throat. Schön, seeking to avoid a scandal, calls the police. He is shocked by Lulu's cold reaction to her husband's suicide, but she tells him that regardless of his protestations, he will marry her anyway.

Some time later, Lulu is appearing in a ballet composed by Schön's son Alwa. In her dressing room, she tells Alwa of her latest admirer, the Prince, who wants to take her away as his wife. After Lulu has gone on stage, the Prince appears and talks to Alwa of his love for her. Suddenly Lulu storms back in: she has seen Schön in the audience with his fiancée and refuses to dance for her. Schön soon follows and demands to be

A model of William Kentridge's production design

left alone with Lulu. He asks her not to stop his marriage, but when she mentions her plans to marry the Prince, he realizes that he is incapable of letting her go. Following Lulu's dictation, he writes a letter to his fiancée breaking off the engagement.

ACT II: Schön and Lulu, now married, live in a luxurious home, but she continues to attract admirers. Among them is the lesbian Countess Geschwitz, who has just invited Lulu to a ball for women artists. Schön regrets that such people are now part of his life. When he and Lulu have left, the Countess returns, followed by Schigolch, an Acrobat, and a Schoolboy. Lulu joins them and all three men declare their love for her. They hide when Alwa appears. Alone, as he thinks, with Lulu, he also declares his love. Meanwhile, Schön has returned unnoticed and observes the scene. He then drives his son away and hands Lulu a revolver, demanding that she shoot herself to protect his reputation. The Acrobat runs from the room and Schön, searching everywhere, discovers the Countess and locks her in an adjoining room. Lulu justifies herself, declaring that she has never pretended to be anything but what she is. In a rage, Schön forces her to her knees but the Schoolboy's cries for help distract him. Lulu fires five shots into her husband's back. Alwa rushes in and Lulu throws herself at his feet, begging him not to turn her over to the police.

An orchestral interlude depicts Lulu's arrest, murder trial, imprisonment, illness with cholera, commitment to the hospital, and the plans for her escape: the Countess, who has allowed herself to be infected with the same disease, is to take Lulu's place in the hospital.

Alwa, together with the Countess and the Acrobat, awaits Lulu's return in Schön's former apartment. When she arrives on Schigolch's arm, the Acrobat is appalled by her wasted appearance and leaves, threatening to betray her to the police. Alone with Lulu, Alwa again proclaims his love and agrees to go to Paris with her.

ACT III: The Acrobat proposes a toast in honor of Lulu's birthday to a crowd assembled in Alwa's Paris mansion. A number of the company have invested in the Jungfrau Cable Railway and question the Banker about their prospects. The Marquis, threatening to reveal Lulu to the police as Schön's murderer, tries to blackmail her into working in a brothel, but she defies him. Everyone has been winning at cards and the Jungfrau shares are booming. When the crowd has gone to dinner, the Acrobat also tries to blackmail Lulu. Next Schigolch appears, asking her for money. Lulu breaks into tears and together with Schigolch plots to dispose of the Acrobat: they will make him believe that the Countess is in love with him, then persuade the Countess to take him to Schigolch's lodgings where he will be killed. There is uproar as the news spreads that the Jungfrau shares have collapsed—everyone is ruined. In the general confusion Lulu escapes, just as the Marquis arrives with the police.

FUN FACT: In addition to serving as the inspiration for Berg's opera, Wedekind's Lulu plays also found a home in the emerging medium of cinema. In 1929, the acclaimed Austrian director G.W. Pabst produced a silent film version of *Die Büchse der Pandora*, starring American actress Louise Brooks. It is now considered one of the cinematic masterpieces of the Weimar Republic.

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-pitched type of human voice, normally possessed only by women and boys

MEZZO-SOPRANO
the female voice whose range lies between the soprano and the contralto (Italian "mezzo" = middle, medium)

CONTRALTO
the lowest female voice, also called an alto

COUNTERTENOR
a male singing voice whose vocal range is equivalent to that of a contralto, mezzo-soprano, or (less frequently) a soprano, usually through use of falsetto

TENOR
the highest naturally occurring voice type in adult males

BARITONE
the male voice lying below the tenor and above the bass

BASS
the lowest male voice

In a shabby garret in London, Schigolch and Alwa, now syphilitic and a derelict, await Lulu's return from her first night as a prostitute. They hide when she enters with a client, a Professor, who remains silent throughout the proceedings. After his departure the now impoverished Countess appears, bringing with her Lulu's portrait. Lulu, now destitute, and her three admirers contemplate its beauty and how their fate has been bound up with it. Lulu goes into the street again, followed by the Countess, while Alwa, alone with Schigolch, reflects on the mess he has made of his life. The men hide again when Lulu returns with another client, an African Prince. In a clumsy attempt to protect Lulu, Alwa attacks him and is killed in the ensuing fight. Lulu, in despair, rushes out into the street once more. Schigolch drags Alwa's body out of sight and disappears. The Countess returns. Gazing at Lulu's portrait, she considers suicide, but her thoughts are interrupted by Lulu's arrival with yet another customer, Jack the Ripper. Lulu asks Jack to stay the night. They argue about money, then she leads him into her room. The Countess remains behind, continuing to contemplate the portrait alone. Suddenly Lulu is heard screaming—Jack kills her. The Countess rushes to her aid but Jack stabs her as well. He washes his hands and leaves as the dying Countess cries out for Lulu.

WHO'S WHO IN *LULU*

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Lulu	A young, beautiful woman and the former ward of Dr. Schön	German: LOO-loo	Soprano	Irresistible to men and women alike, Lulu manipulates everyone around her with a combination of seduction, naiveté, and callous calculation.
Dr. Schön	Lulu's former guardian, current lover, and Alwa's father	SHERN	Baritone	Dr. Schön is deeply tortured by his love for Lulu. Though he wants to lead a respectable life with his fiancée, he is unable to give Lulu up.
Alwa	Dr. Schön's son and another of Lulu's lovers	AHL-vah	Tenor	A composer, Alwa has loved Lulu since they were children growing up together.
Schigolch	An old, sickly beggar	SHEE-golsh	Bass	An asthmatic, aging beggar, Schigolch's relationship to Lulu is unclear. Dr. Schön calls him her father and says he was once her lover. Whatever their past, he and Lulu know each other well.
The Painter	Lulu's second husband		Tenor	The young artist paints Lulu's portrait in the opera's first scene and marries her after her first husband's death. Though he loves Lulu, he never truly understands her.
The Professor of Medicine	Lulu's first husband		Spoken	Dr. Goll, Lulu's first husband, jealously guards her every move.
Countess Geschwitz (Gräfin Geschwitz)	A wealthy noblewoman	GRAY-fin GESH-vits	Mezzo-Soprano	Utterly in love with Lulu, Countess Geschwitz is willing to sacrifice everything for her happiness. (She is generally thought to be the first gay character depicted in an opera.)
The Acrobat	One of Lulu's many suitors		Bass	Blustering and shallow, the Acrobat ends up blackmailing Lulu instead of marrying her.
The Schoolboy	Another of Lulu's suitors		contralto	Still in high school, the young boy falls in love with Lulu and remains devoted to her even after going to prison.
The Animal Tamer	A showman with exotic animals		bass	The Animal Tamer opens the opera by introducing his menagerie, in which Lulu, "the snake," is the star attraction.
The Prince	Another of Lulu's suitors		Tenor	A rich suitor who loses interest in Lulu when he realizes she loves Dr. Schön.
The Marquis	A rich nobleman		Tenor	One of the few men not enamored of Lulu, he blackmails her in Act III.
The Professor	A client of Lulu's		silent	A quiet, awkward man.
The African Prince	Another client of Lulu's		Tenor	Unwilling to pay Lulu in advance, he gets into a physical confrontation with Alwa.
Jack (Jack the Ripper)	Another client of Lulu's	as in English	baritone	Lulu's final client turns out to be the notorious serial killer.

Lulu History

1885 Alban Berg is born on February 9, the third of four children, to a wealthy Viennese family.

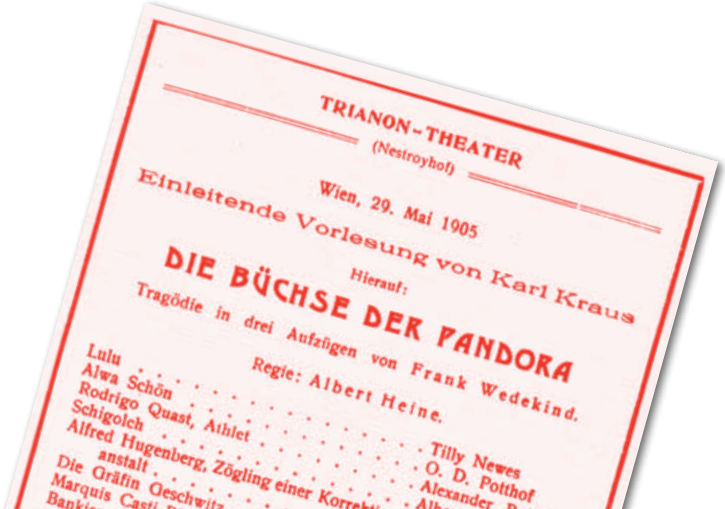
1888 A string of brutal murders of prostitutes in London's impoverished East End is attributed to a serial killer nicknamed "Jack the Ripper." Despite strenuous investigation by the police and extensive coverage in the press, the perpetrator is never caught. Jack the Ripper becomes one of the iconic figures in the history of crime, with representation in works of literature, drama, opera, and film.

1870s–80s Rapid advances in photographic technology pave the way for the first motion picture recordings. In 1888, Louis Le Prince films two brief moving picture sequences without sound, *Roundhay Garden Scene* and *Leeds Bridge*, both less than five seconds long. By 1900, the creation of motion pictures has developed into an entertainment industry.

1899 Karl Kraus begins publishing the satiric literary periodical *Die Fackel* ("The Torch"), which he continues to manage, write, and edit until his death more than 30 years later. Kraus's newspaper becomes one of the most influential cultural voices of Vienna's waning golden age, as well as a particular favorite of Berg.

1904 Berg begins private composition instruction with Arnold Schoenberg, the preeminent avant-garde composer of the day and an instrumental figure in the development of a post-tonal musical system.

1905 Berg attends a private performance by Karl Kraus of Wedekind's *Die Büchse der Pandora*, the second of the Lulu plays that would later form the source material for the opera *Lulu*.


TRIANON-THEATER
(Nestroyhof)
Wien, 29. Mai 1905
Einleitende Vorlesung von Karl Kraus
Hierauf:
DIE BÜCHSE DER PANDORA
Tragödie in drei Aufzügen von Frank Wedekind.
Regie: Albert Heine.
Lulu . . . . . Tilly Newes
Alwa Schön . . . . . O. D. Potthof
Rodrigo Quast, Athlet . . . . . Alexander
Schigolch . . . . . Alb
Alfred Hugenberg, Zögling einer Korrek
anstalt . . . . . .
Die Gräfin Geschwitz . . . . . .
Marquis Casti

FUN FACT: Given the unapologetically sexual material in much of Wedekind's dramas, it's hardly surprising that his works have often suffered from censorship. His first major work, *Frühlings Erwachen (Spring Awakening)*, was not staged until 15 years after it was written in 1891, and *Die Büchse der Pandora*, the second of the Lulu plays, was censored shortly after it was published and produced. It was only the support of the critic Karl Kraus that permitted a production of *Die Büchse der Pandora* in 1904. In 1905, Alban Berg attended a private performance of the work hosted by Kraus, with Wedekind himself playing Jack the Ripper and Wedekind's future wife, Tilly, playing Lulu.

STEP 3: Explain to students that the *Hauptrhythmus* occurs throughout the opera, usually coinciding with dramatically important moments: at the beginning and ending of acts, as well as at other instances of high tension or significance. Pass out the reproducible handouts for this activity and tell students that they will be listening to a number of excerpts from different points in the opera. Their task is to find the *Hauptrhythmus* and to identify which instruments or voices perform it. For each excerpt, there is a summary of the dramatic situation as well as a text and translation.

Work through the musical examples one at a time. For each, begin the investigation by having a student read the summary aloud prior to playing the audio track. You will need to play the track several times. Students may like to begin by following along to the text and translation in order to get a sense of how the music lines up with the words, before listening to the example again and attempting to identify the location of the *Hauptrhythmus*. Students may make notes on the handout indicating where they think the rhythm occurs.

A summary of the examples is provided for your reference below.

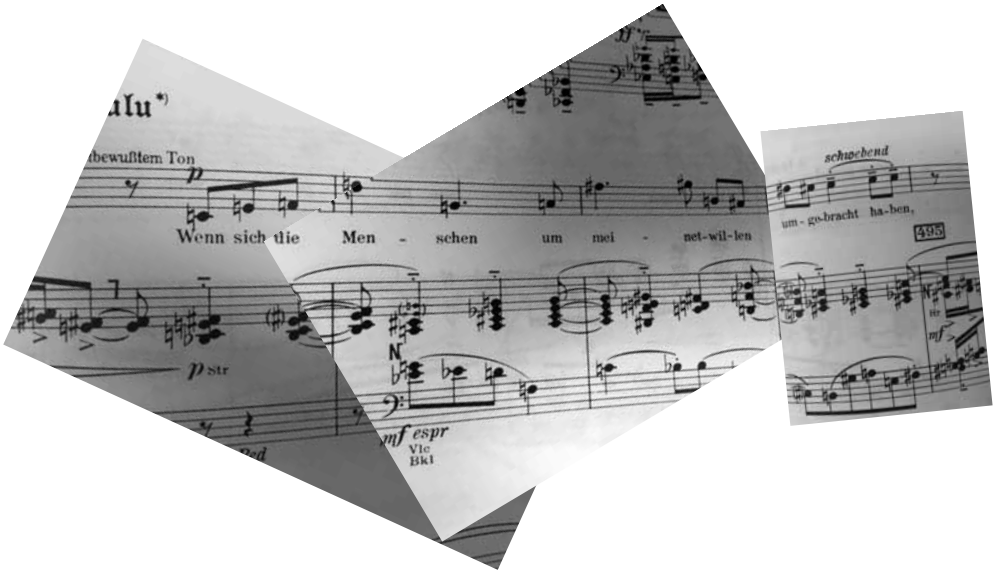
Track 6: *Act I, Scene 3, Lulu's confrontation with Dr. Schön* Lulu is now a dancer in the theater. She has given Dr. Schön an ultimatum: he must renounce his fiancée for her. She dictates a letter to him to send to his fiancée, which Schön calls his death sentence. The *Hauptrhythmus* is sung first by Schön, then shortly afterwards performed by the strings, and also at the close of the scene as the bell rings for the performance and Lulu calmly goes onstage, as the curtain falls.

Track 7: *Act II, Scene 2, Lulu and Alwa* Lulu has now seduced Alwa, and they agree to run away together. She points to the sofa and asks him if it is where his father bled to death. The *Hauptrhythmus* is heard in the low brass.

Track 8: *Act III, Scene 2, Lulu meets Jack the Ripper* Lulu is haggling with a potential client, identified only as Jack, and as he is about to leave, he says *"Guten Abend"*—"Good night." The fate rhythm is heard and repeated several times. Lulu, feeling desperate to close the deal, agrees to lower her price.

Track 9: *Act III, Scene 2, Lulu's death* Lulu has led Jack into her room. Lulu's words *"Nein! Nein! Nein! Nein,"* just before her death scream, are pronounced to the fate rhythm.

Track 10: *Act III, Scene 2, Countess Geschwitz's death* Jack has stabbed the Countess, who tried to go to Lulu's aid. As the Countess sings her last line, the fate rhythm begins with a dissonant brass chord. It is stated three times before the curtain falls, getting louder and more aggressive with each repetition.



Lulu's Tone Row (C, E, F, D, G, A, F#, G#, B, A#, D#, C#): The first phrase of Lulu's Song sets the first twelve syllables of text to the twelve tones of the chromatic scale, with the C# repeating on the last three syllables. This is the tone row that Berg associates with the character of Lulu.

MUSICAL SNAPSHOT

LULU'S SONG As an operatic title heroine, Lulu is an unusual character as she rarely reveals her true emotions or betrays what she thinks. A rare moment in which we gain a view into her beliefs and desires occurs in one of the opera's most dramatic scenes: when Dr. Schön, now Lulu's husband, accuses her of infidelity and tries to force her to kill herself. Lulu responds with an aria, *"Wenn sich die Menschen um meinetwillen umgebracht haben,"* commonly referred to as Lulu's Song (or, in German, *Lied der Lulu*). In this powerful statement, Lulu eschews any blame for Schön's disgrace, pointing out that she has never pretended to be anything other than what she is. Her vocal line extends into her highest range and includes elaborate ornamentation. She later returns to this distinctive sound in the only other moment in the opera where she reveals her own thoughts: in Act III, when she rejects the Marquis's attempt to force her to work in a brothel. Lulu's Song was one of the first sections of the opera that Berg completed: it also forms the centerpiece of his *Lulu Suite*, a collection of five symphonic excerpts from the opera, first performed shortly before Berg's death in 1935. The text for Lulu's Song can be found in the reproducible handouts, and the aria may be heard in its entirety on **Track 11**.

STEP 4: Now review the excerpts again from the beginning and engage in an open discussion of where the *Hauptrhythmus* occurs. Have students clap along with the fate rhythm when it is heard. This may take several repetitions of each excerpt.

FOLLOW-UP: Once you have successfully located and clapped along to the *Hauptrhythmus* in each of the excerpts, discuss as a class why Berg might have chosen to bring the concept of fate, death, or destruction into the music at each of these moments. Are the moments related in any way? What is happening in the text when the rhythm occurs?

Supporting the Student Experience during *The Met: Live in HD* Transmission

IN PREPARATION

In this activity, students will need the Performance Activity reproducible handouts found in the back of this guide.

COMMON CORE STANDARDS AND *LULU*

CCSS.ELA-Literacy.RL.9-10.5
Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-Literacy.RL.11-12.6
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

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. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

Each Performance Activity incorporates a reproducible sheet. Students should bring this activity sheet to the *Live in HD* transmission and fill it out during intermission and/or after the final curtain. The activities direct attention to details of the production that might otherwise go unnoticed.

For *Lulu*, the first activity sheet, *Death on Stage*, invites students to reflect on how the depiction of death and murder in this opera often goes against the grain of an audience's expectations.

The second, basic activity sheet is called *My Highs & Lows*. It is meant to be collected, opera by opera, over the course of the season. This sheet serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: use these ratings to spark discussions that require careful, critical thinking.

The Performance Activity reproducible handouts can be found in the back of this guide. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

Who Is Lulu?

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *Lulu* experts.

Berg's opera presents an unusual, inscrutable title character. Lulu's origins are unclear: seemingly mother- and fatherless, she calls herself "creation's child," implying some kind of origin outside of the natural birth order. The male characters of the opera each call her by a different name—Nelly, Eve, Mignon, Lulu. In the Prologue, the Animal Tamer presents her as the "snake," making an allegorical connection between Lulu and the biblical tempter of the Garden of Eden. But should audiences take the Animal Tamer's claim literally or in a more satiric way?

One view interprets Lulu as a classic femme fatale. But Berg's portrayal of the character contradicts this easy categorization. Lulu nearly as often is the unwilling object of men's desires as she succeeds in entrapping them. The opera examines Lulu and her many lovers, but it is never obvious what Lulu's true feelings are towards each character. The Painter says that she has never truly loved anyone, yet in the second act, she tells Dr. Schön that he is "the only man I've ever loved!" Lulu's oft-repeated refrain of "*Ich weiß es nicht*," "I don't know" implies that she has few innate desires—if she is being sincere. Lulu has a longer history with Schigolch, and also claims a deep attachment to Alwa. Countess Geschwitz in some ways is her truest friend—she is with Lulu until the very end.

IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *Lulu*.

LEARNING OBJECTIVES

- **To think deeply about the complex character of Lulu**
- **To question assumptions about who is responsible for the opera's tragic end**
- **To consider the story from multiple perspectives and viewpoints**
- **To re-contextualize individual characters' choices**

COMMON CORE STANDARDS AND

CCSS.ELA-Literacy.SL.11-12.1.c
Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-Literacy.CCRA.SL.4
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

What do your students think Lulu's true feelings are for each of the characters who love her? Is she simply manipulating those around her to get what she wants? Or is Lulu the victim of their desire, unable to control the consequences of their love for her? In particular:

- Did Lulu truly love anyone? If so, whom?
- Do you fault Lulu for her actions? Or was she only doing what she needed to do to survive?
- Lulu complains that her second husband, the Painter, never truly knew her. Do you think any of the characters who claimed to love Lulu really knew her?
- Each of Lulu's lovers and husbands suffers some sort of misfortune. Whose fault is that? Hers or theirs? Both?
- How do you think the story of *Lulu* might play out differently if she were a man?
- What do you think Berg thought about his main character?

To help students organize and articulate their views, invite them to assume her persona in a role-playing game and to imagine what Lulu might have thought about her life in the moments just before her death. Ask students to imagine that Lulu had been able to send a single letter to the person of her choosing. Students will then write this letter in the voice of Lulu. Encourage them to think carefully about their recipient and what they wish to say to that person. What do they imagine Lulu's viewpoint to be?

For homework, have your students swap letters with a classmate and respond to their peer's letter in the role of the character it is addressed to. The goal is for students to understand how the various characters in the opera think about Lulu, objectify her, and cause her to become what they desire her to be.

GUIDE TO AUDIO TRACKS

1 Dr. Schön reveals Lulu's past to the Painter

2 Lulu confronts Dr. Schön

3 Countess Geschwitz brings Lulu her portrait

4 The Hauptrhythmus alone

5 The Hauptrhythmus in orchestral performance

6 Act I, Scene 3: Lulu's confrontation with Dr. Schön

7 Act II, Scene 2: Lulu and Alwa

8 Act III, Scene 2: Lulu meets Jack the Ripper

9 Act III, Scene 2: Lulu's death

10 Act III, Scene 2, Countess Geschwitz's death

11 Lulu's Song

Excerpts taken from the Metropolitan Opera broadcast of April 21, 2001

LULU
Christine Schäfer

DR. SCHÖN / JACK THE RIPPER
James Courtney

COUNTESS GESCHWITZ
Hanna Schwarz

ALWA
David Kuebler

SCHIGOLCH
Franz Mazura

Conducted by
James Levine

Metropolitan Opera Orchestra
and Chorus

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu*

Regarding his production design, William Kentridge, the director of the Met's production of *Lulu*, has said that:

> "There are a number of projections and images and drawings, not so much animations, more static drawings or slightly shifting drawings, which sometimes are drawings of Lulu, sometimes drawings of her lovers and husbands, sometimes wider scenes, but each of them with the possibility that they can fragment, they can fall apart, they can lose their stability."

Review the images on the following pages and reflect on what materials Kentridge has used in developing the set models depicted in the images. (Answers include ink drawings, manipulated photographs, and other projected text.) Next, reflect on these images in the context of the synopsis you have just read. What connections can you draw between Kentridge's visual imagery and the actions of the opera?

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

CLASSROOM ACTIVITY

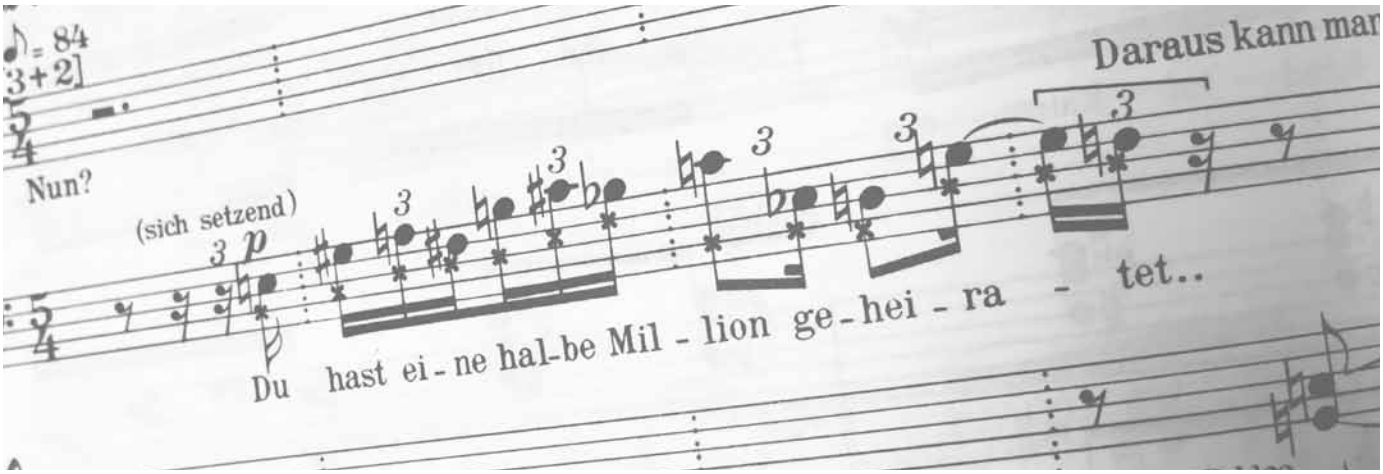
Developing a Visual Language for *Lulu* (CONTINUED)

Dr. Schön reveals Lulu's past to the Painter

From Act I, Scene 2: Dr. Schön feels compelled to speak to the Painter about Lulu's upbringing and his affair with her.

TRACK 1

DR. SCHÖN: Bitte!	Have a seat.
THE PAINTER: Nun?	Well?
DR. SCHÖN: *(sitting down)* Du hast eine halbe Million geheiratet…	You've married half a million marks.
THE PAINTER: Daraus kann man mir keinen Vorwurf machen.	Can you blame me?
DR. SCHÖN: Du hast dir einen Namen geschaffen. Du kannst unbehelligt malen, du brauchst dir keinen Wunsch zu versagen…	You've made a name for yourself. You can paint undisturbed, your every wish will be fulfilled…
THE PAINTER: Was habt ihr beide denn gegen mich?	What do you two have against me?
DR. SCHÖN: Du hast eine Frau, die einen Mann verdient, den sie achten kann.	You have a wife, the world envies you. She deserves a man she can respect.
THE PAINTER: Achtet sie mich denn nicht?	Doesn't she respect me?
DR. SCHÖN: Nein!	No!
THE PAINTER: Warum nicht? Sprich! So sprich doch endlich!	Why do you say that? Tell me! Tell me, at last!
DR. SCHÖN: Nimm sie etwas mehr unter Aufsicht.	You should keep more of an eye on her.
THE PAINTER: Ich sie?	I should?
DR. SCHÖN: Wir sind keine Kinder, wir tändeln nicht, wir leben…	We're not children, we're not playing games, this is life…
THE PAINTER: Was tut sie denn?	What does she do?
DR. SCHÖN: *(forcefully)* Du hast eine halbe Million geheiratet.	You've married half a million marks!



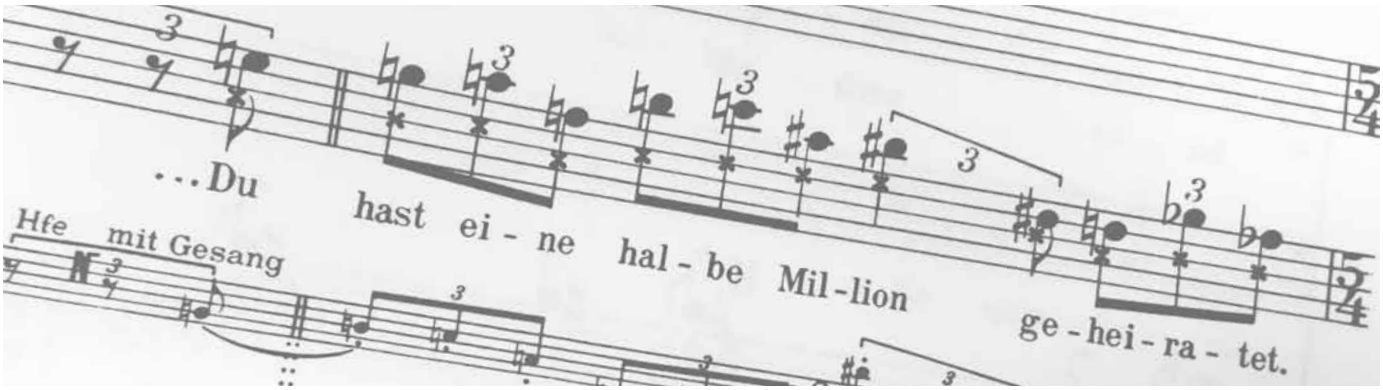
CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

THE PAINTER: *(rising, no longer self-controlled)* Sie … sie … Was tut sie?	What… what… what does she do?
DR. SCHÖN: *(taking him by the shoulders and forcing him to sit down)* Bedenke, was Du ihr zu verdanken hast…	Think of all the things you should thank her for…
THE PAINTER: Was tut sie — Mensch!	What is she up to!
DR. SCHÖN: ...und dann …und dann mach' Dich dafür verantwortlich und nicht sonst jemand.	…then… then, take responsibility for your own faults and stop blaming others.
THE PAINTER: Mit wem? Mit wem?	Who with? Who with?
DR. SCHÖN: Wenn wir uns schießen sollten.	If we end up having to fight a duel…
THE PAINTER: *(finally understanding)* O Gott! O Gott!	Oh God, oh God!
DR. SCHÖN: Kein "O Gott," geschehen ist geschehen! Ich komme nicht hierher, um Skandal zu machen. Ich komme, um Dich vor dem Skandal zu retten.	No "Oh God"s, what's done is done. I'm not here to cause a scandal, I'm here to save you from a scandal.
THE PAINTER: Du hast sie nicht verstanden…	You misunderstand her.
DR. SCHÖN: *(evasively)* Vielleicht. Aber ich kann Dich in Deiner Blindheit nicht so weiter leben sehen. Das Mädchen verdient, eine anständige Frau zu sein. Sie hat sich, seit ich sie kenne, zu ihrem Besten verwandelt.	Maybe. But I can't watch you go on living like a blind man. The girl deserves to be a respectable woman. Ever since I've known her she has developed for the best at every turn.
THE PAINTER: Seit… Seit Du… seit Du sie kennst? Seit wann kennst Du sie denn?	Since… since you… since you've known her? How long have you known her then?
DR. SCHÖN: Seit ihrem zwölften Jahr.	Since she was twelve.
THE PAINTER: Davon hat sie mir nichts gesagt.	She never told me anything about that.
DR. SCHÖN: Sie verkaufte Blumen vor dem Alhambra-Café, jeden Abend zwischen zwölf und zwei…	She used to sell flowers in front of the Alhambra Café. Every evening between twelve and two…
THE PAINTER: Davon hat sie mir nichts gesagt.	She never told me anything about that.
DR. SCHÖN: Daran hat sie recht getan.	She was right not to.
THE PAINTER: Sie sagte, sie sei bei einer Tante aufgewachsen.	She said she was raised by an aunt.
DR. SCHÖN: Das war die Frau, der ich sie übergab; sie war die beste Schülerin.	That was the woman I gave her to. She was her best pupil.
THE PAINTER: Und woher kannte Dr. Goll sie denn?	And how did she get to know Dr. Goll?
DR. SCHÖN: Durch mich. Es war nach dem Tod meiner Frau, als ich die ersten Beziehungen zu meiner jetzigen Verlobten anknüpfte. Sie stellte sich dazwischen. Sie hatte sich in den Kopf gesetzt, meine Frau zu werden.	Through me. It was after my wife's death when I was first courting my present fiancée. She got in between us. She had made up her mind to become my wife.
THE PAINTER: Und als ihr Mann dann starb?	And then when her husband died?

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)



DR. SCHÖN: Du hast eine halbe Million geheiratet.	You have married half a million!
THE PAINTER: *(closer and closer to a breakdown)* Und dabei sagte sie mir, als ich sie kennen lernte, sie habe noch nie geliebt.	When I first knew her, she told me she had never loved.
DR. SCHÖN: Bei einer Herkunft, wie sie Mignon hat, kannst Du unmöglich mit den Begriffen der bürgerlichen Gesellschaft rechnen.	With a background like Mignon's, you can't possibly expect her to live up to the standards of bourgeois society.
THE PAINTER: Von wem sprichst Du denn?	Who are you talking about?
DR. SCHÖN: Von deiner Frau!	Your wife!
THE PAINTER: Von Eva?	Eve?
DR. SCHÖN: Ich nannte sie Mignon.	I called her Mignon.
THE PAINTER: Ich meinte, sie hieße Nelly.	I thought she used to be called Nelly.
DR. SCHÖN: So nannte sie Dr. Goll.	Dr. Goll called her Nelly.
THE PAINTER: Ich nannte sie Eva…	I call her Eve.
DR. SCHÖN: Wie sie eigentlich hieß, weiß ich nicht.	What her real name is, I don't know.
THE PAINTER: Sie weiß es vielleicht…	Maybe she knows it…
DR. SCHÖN: Bei einem Vater, wie ihn Mignon hat, ist sie ja das helle Wunder!	With a father like hers, that Mignon turned out as well as she did is a miracle.
THE PAINTER: Er ist im Irrenhaus gestorben.	He died in a madhouse?
DR. SCHÖN: Er war ja eben hier.	He was just here.
THE PAINTER: Wer war da?	Who was here?
DR. SCHÖN: Ihr Vater!	Her father!
THE PAINTER: Hier bei mir?	Here in my house?

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

DR. SCHÖN: Er drückte sich, als ich kam. Da stehen ja noch die Gläser…	He snuck out as I came in. Here are the glasses still.
THE PAINTER: *(an outburst)* Alles Lüge!	All lies!
DR. SCHÖN: *(encouragingly)* Laß Sie Autorität fühlen; sie verlangt nicht mehr, als unbedingt Gehorsam leisten zu dürfen.	Let her feel she's in control. She wants nothing more than to feel unconditional obedience.
THE PAINTER: *(shaking his head)* Sie sagte, er sei im Irrenhaus gestorben… Sie sagte, sie habe noch nie geliebt…	She said he died in a madhouse… she said she had never loved anyone…
DR. SCHÖN: Mach mit Dir selber den Anfang!	First, get control of your own emotions!
THE PAINTER: …geschworen hat sie…	…she swore it…
DR. SCHÖN: Raff' Dich zusammen!	Get a hold of yourself.
THE PAINTER: …bei dem Grabe ihrer Mutter.	…on her mother's grave…
DR. SCHÖN: Sie hat ihre Mutter nicht gekannt; geschweige das Grab.	She never knew her mother, let alone her mother's grave.
THE PAINTER: O Gott! O Gott! O Gott!	Oh God! Oh God! Oh God!
DR. SCHÖN: Was hast Du?	What's wrong?
THE PAINTER: Einen fürchterlichen Schmerz…	A terrible pain…
DR. SCHÖN: Wahr' sie dir, weil sie dein ist.	Guard her for yourself. She's yours.
THE PAINTER: *(pointing to his breast)* … hier, hier.	…here, here
DR. SCHÖN: Du hast eine halbe…	You have married half a million…
THE PAINTER: Wenn ich weinen könnte!	…if only I could weep
DR. SCHÖN: Der Moment ist entscheidend…	This is the decisive moment.
THE PAINTER: Oh, wenn ich schreien könnte!	…if only I could scream
DR. SCHÖN: Sie ist Dir verloren, wenn Du den Augenblick versäumst.	You'll lose her if you let the moment slip.
THE PAINTER: *(rising, apparently calm)* Du hast recht… ganz recht.	You're right, quite right.
DR. SCHÖN: *(likewise standing up)* Wo willst Du hin?	Where are you going?
THE PAINTER: Mit ihr sprechen.	To talk to her.
DR. SCHÖN: *(gripping his hand)* Recht so! *(accompanying him to the door; the Painter exits.)*	Quite so.
DR. SCHÖN: *(returning alone)* Das war ein Stück Arbeit. *(after a pause he looks to the left)* Er hatte sie doch vorher ins Atelier gebracht? *(a terrible groan from off-stage)*	That was tough work. He had taken her into the studio before though…

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

What is going on in this scene?

What do you think Dr. Schön's motivations are?

How does the Painter's attitude change over the course of the scene?

What does this scene reveal about Lulu?

What do you think happens to the Painter?

As a group, identify a few artistic influences to guide your development of visual imagery. The influences may reference the actual materials of artistic creation, colors, a specific image or picture, an artistic movement, a specific painting or other artwork, or any other visual component that you find inspiring.

ARTISTIC INFLUENCES:

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

Now, working as a group, produce three images based on these ideas that will be projected on top of the staged action. You may sketch them here in the space provided, before finishing them in the medium specified by your teacher.

Image 1

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 2

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 3

Description of the image: _____

_____

How it relates to text and action: _____

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CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

Lulu confronts Dr. Schön

From Act II, Scene 1 of *Lulu*: Dr. Schön has just overheard his own son confessing his love to Lulu. Overcome with jealousy, he has given Lulu a revolver and is trying to force her to kill herself.

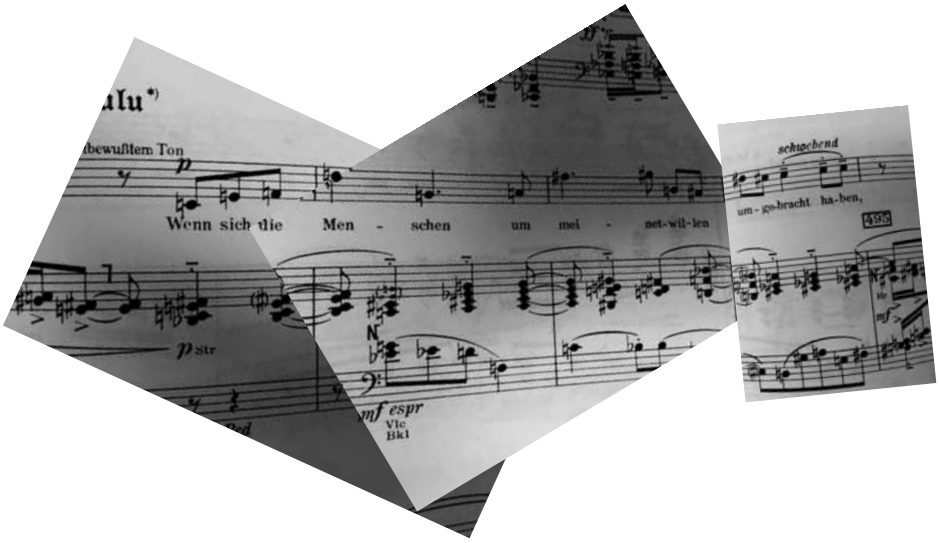
TRACK 2

LULU: Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so gut gewußt, weswegen du mich zur Frau nahmst, wie ich gewußt habe, weswegen ich dich zum Mann nahm. Du hattest Deine besten Freunde mit mir betrogen, du konntest nicht gut auch noch dich selber mit mir betrügen. Wenn du mir deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat; und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin.

If men have killed themselves for my sake, that doesn't lower my value. You know just as well the reason you made me your wife as I knew why I took you for husband. You had deceived your best friends with me; you could not well go on deceiving yourself with me. If you bring me the evening of your life as a sacrifice, still you have had my whole youth in exchange. I have never in this world wished to seem to be anything different from what I am taken for; and I have never in the world been taken for anything different from what I am.

DR. SCHÖN: Nieder, Mörderin! In die Knie! Nieder…

Down, murderess! On your knees! Down!



CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

What is happening in this scene?

Who seems to be in control?

Who do you think actually has the power?

What do you think Lulu is trying to tell Dr. Schön?

What has changed by the end of the scene?

As a group, identify a few artistic influences to guide your development of visual imagery. The influences may reference the actual materials of artistic creation, colors, a specific image or picture, an artistic movement, a specific painting or other artwork, or any other visual component that you find inspiring.

ARTISTIC INFLUENCES:

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

Now, working as a group, produce three images based on these ideas that will be projected on top of the staged action.

Image 1

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 2

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 3

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

CLASSROOM ACTIVITY

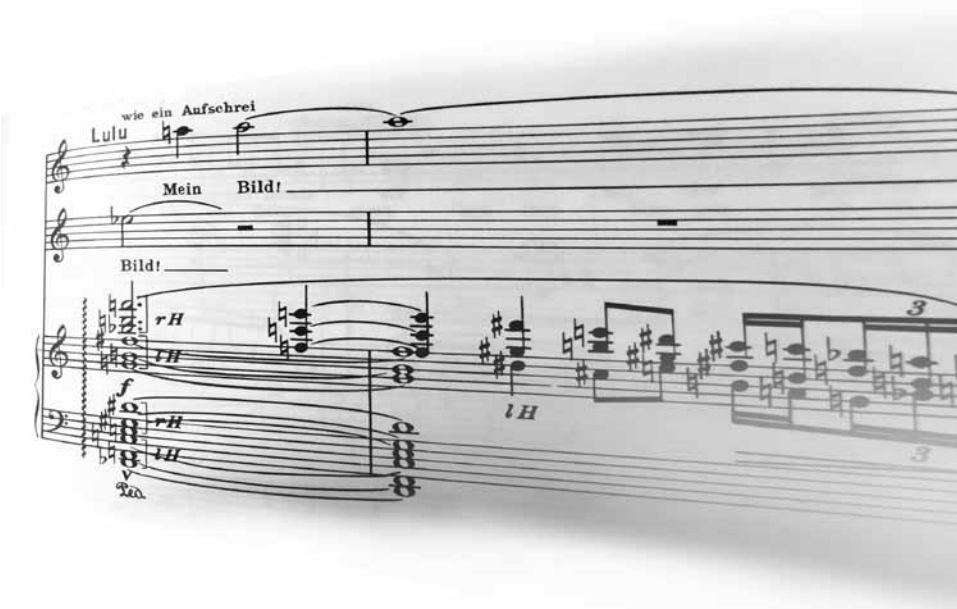
Developing a Visual Language for *Lulu* (CONTINUED)

Countess Geschwitz brings Lulu her portrait

From Act III, Scene 2 of *Lulu*: Countess Geschwitz brings the destitute Lulu her portrait, painted at the height of her beauty.

TRACK 3

GESCHWITZ: Ich komme trotzdem nicht mit leeren Händen. Ich bring dir etwas andres. Auf dem Weg hierher bot mir ein Trödler noch zwölf Schilling. Ich brachte es nicht übers Herz, mich davon zu trennen. Aber du kannst es verkaufen, wenn du willst. *(She holds out the roll of canvas)*	You needn't think I've come empty handed, though. I've brought you something else. On my way here, a dealer offered me twelve shillings. I couldn't find it in my heart to part with it. But you can sell it if you want.
LULU: Was ist es denn?	What is it?
SCHIGOLCH: Was haben Sie denn da?	What do you have there?
ALWA: Lassen Sie mal sehn! *(taking the canvas and unrolling it)* Mein Gott, das ist ja Lulus Bild!	Let us see! My God, it's Lulu's portrait!
LULU: *(like a shriek)* Mein Bild! Mir aus den Augen! Werft es zum Fenster hinaus!	My portrait! Get it out of my sight! Throw it out the window!



CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

What is happening in this scene?

Why do you think Lulu doesn't want to see the portrait?

Why didn't the Countess throw out the painting?

Are there any sudden changes in tone within the scene?

What has changed by the end of the scene?

As a group, identify a few artistic influences to guide your development of visual imagery. The influences may reference the actual materials of artistic creation, colors, a specific image or picture, an artistic movement, a specific painting or other artwork, or any other visual component that you find inspiring.

ARTISTIC INFLUENCES:

CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

Now, working as a group, produce three images based on these ideas that will be projected on top of the staged action.

Image 1

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 2

Description of the image: _____

_____

How it relates to text and action: _____

_____

_____

Image 3

Description of the image: _____

_____

How it relates to text and action: _____

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CLASSROOM ACTIVITY

Developing a Visual Language for *Lulu* (CONTINUED)

Use the space below to make notes on how your images align with the text and (optionally) the music of your scene. When will they appear and how long will they be projected? Will they shift, fragment, or change in some other way? Be as specific as you can.

CLASSROOM ACTIVITY

Rhythmic Unity: The *Hauptrhythmus* in *Lulu*

Act I, Scene 3, Lulu's confrontation with Dr. Schön

TRACK 6

Dramatic situation: Lulu is now a dancer in the theater. She has given Dr. Schön an ultimatum: he must renounce his fiancée for her. She dictates a letter to him to send to his fiancée, which Schön calls his death sentence.

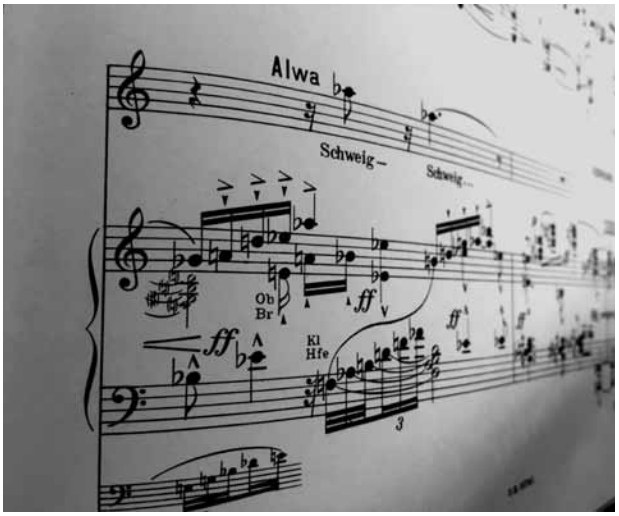
DR. SCHÖN: *(after writing the final words, with an outburst)* Jetzt kommt die Hinrichtung… *(Lulu stands up and gets ready for her dance number, and the curtain falls.)*	Now my execution approaches…

Act II, Scene 2, Lulu and Alwa

TRACK 7

Dramatic situation: Lulu has now seduced Alwa, and they agree to run away together. She points to the sofa and asks him if it is where his father bled to death.

LULU: Ist das noch der Diwan auf dem sich dein Vater verblutet hat?	Isn't this the sofa on which your father bled to death?
ALWA: Schweig—schweig… *(Curtain.)*	Quiet—quiet…



CLASSROOM ACTIVITY

Rhythmic Unity: The *Hauptrhythmus* in *Lulu* (CONTINUED)

Act III, Scene 2, Lulu meets Jack the Ripper

TRACK 8

Dramatic situation: Lulu is haggling with a potential client, identified only as Jack, and as he is about to leave, he says "*Guten Abend*"—"Good night."

JACK: Du scheinst einen schönen Mund zu haben.	You have a pretty mouth.
LULU: Den hab ich von meiner Mutter!	I get it from my mother.
JACK: Das sieht man! Wieviel willst du?	Quite likely! How much do you want?
LULU: Wollen Sie denn nicht die ganze Nacht hierbleiben?	Don't you want to spend the whole night with me?
JACK: Nein, ich habe keine Zeit, ich muß nach Haus.	No, I haven't got the time; I must get home.
LULU: Sie können morgen zu Haus eine Ausrede gebrauchen.	Tomorrow you can make some excuse to your family.
JACK: Wieviel willst du denn? Viel Geld hab ich nicht.	How much do you want? I haven't got much money.
LULU: Ich verlange keinen Goldklumpen, aber doch ein kleines Stück.	I don't need any gold nuggets; just half a quid.
JACK: *(moving towards the door)* Guten Abend! Guten Abend!	Goodbye, good night!
LULU: *(holding him back)* Bleiben Sie um Gotteswillen!	Stay with me, for God's sake!
JACK: *(goes past Countess Geschwitz and opens the hiding place)* Warum soll ich bis morgen hierbleiben? Das klingt verdächtig! Wenn ich schlafe, kehrt man mir die Taschen um.	Why? What would I gain by staying here? It sounds suspicious! While I'm sleeping, someone would turn my pockets out.
LULU: Nein, das tu ich nicht. Das tut niemand! Gehen Sie deshalb nicht wieder fort! Ich bitte Sie darum.	No, I wouldn't do that. No one would! Please don't go, now that you're here. I beg you, don't go!

Act III, Scene 2, Lulu's death

TRACK 9

Dramatic situation: Lulu has led Jack into her room.

LULU'S VOICE: *(from her room)* Nein! Nein! Nein, nein!!	No! No! No, no!

Act III, Scene 2, Countess Geschwitz's death

TRACK 10

Dramatic situation: Jack has stabbed the Countess, who tried to go to Lulu's aid.

GESCHWITZ: Bleibe dir nah, in Ewigkeit! *(she dies)*	I'll stay near you, forever!

CLASSROOM ACTIVITY

Musical Snapshot

Lulu's Song

TRACK 11

LULU: Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so gut gewußt, weswegen du mich zur Frau nahmst, wie ich gewußt habe, weswegen ich dich zum Mann nahm. Du hattest Deine besten Freunde mit mir betrogen, du konntest nicht gut auch noch dich selber mit mir betrügen. Wenn du mir deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat; und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin.

If men have killed themselves for my sake, that doesn't lower my value. You know just as well the reason you made me your wife as I knew why I took you for husband. You had deceived your best friends with me; you could not well go on deceiving yourself with me. If you bring me the evening of your life as a sacrifice, still you have had my whole youth in exchange. I have never in this world wished to seem to be anything different from what I am taken for; and I have never in the world been taken for anything different from what I am.

At the Met: *Death on Stage*

Over the course of *Lulu*'s story, a total of seven characters die on or just off stage. Deaths in opera, whether by murder or sickness, are not uncommon—in fact, they precede the final curtain of many 19th-century works. But whereas in these operas, death is often accompanied by highly theatrical, bold music, Berg's score treats each of these moments differently. While some of the characters' deaths do have a very dramatic accompaniment, others do not. They also occur throughout the opera and not merely at the close.

As the performance of *Lulu* progresses, pay attention to the music that accompanies each death scene and fill in the chart below. Does the music seem to "match" the events on stage? What do Berg's musical choices reveal about the story?

Death scene #1: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #2: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #3: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #4: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #5: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #6: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?
Death scene #7: Character dying	Does the music match the action or contrast with it?	What do you think this tells us about this character? About the story?

Lulu: My Highs & Lows

NOVEMBER 21, 2015

CONDUCTED BY JAMES LEVINE

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
MARLIS PETERSEN AS LULU	*****	
SUSAN GRAHAM AS COUNTESS GESCHWITZ	*****	
DANIEL BRENNA AS ALWA	*****	
JOHAN REUTER AS DR. SCHÖN / JACK THE RIPPER	*****	
FRANZ GRUNDHEBER AS SCHIGOLCH	*****	
PAUL GROVES AS THE PAINTER / AFRICAN PRINCE	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
THE ANIMAL TAMER'S PROLOGUE MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU HAS HER PORTRAIT PAINTED MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU AND THE PAINTER'S LIFE TOGETHER MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU IN HER DRESSING ROOM MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU AND DR. SCHÖN'S MARRIED LIFE MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FILM INTERLUDE MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU'S RETURN FROM PRISON MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU AND ALWA ENTERTAIN GUESTS MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
LULU AS A PROSTITUTE MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
JACK THE RIPPER'S MURDERS MY OPINION OF THIS SCENE:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5