

OLLI May 28, 2026

METROPOLITAN OPERA

www.metopera.org

Saturday, 5/30, 1:00, HD Cinema, tickets. Gabriela Lena Frank, *Él Último Sueño de Frida y Diego* (The Last Dream of Frida and Diego)

- Frank interview
<https://youtu.be/DlglWQT64H4?si=lkx2f8SUzSseepU2>
- Excerpt 1
<https://youtu.be/r8pytrwlgkA?si=azmPqsSQ7-KMHukb>
- Excerpt 2
https://youtu.be/mie3Qn3zhUM?si=nDwWU2P_N0AG50eC

CINCINNATI OPERA

www.cincinnatiopera.org

Thursday, 6/18, 7:30 and Saturday, 6/20, 7:30, tickets. Richard Strauss, *Salome*. José Maria Condemi, director; Robert Spano, conductor; Kathryn Lewek, Salome; Alfred Walker, Jochanaan

- Lewek
<https://youtu.be/rzxHeSKT2iA?si=WioFAI6ESsPFzYT>
- Walker
<https://youtu.be/a5VchxM8QRA?si=ffsXgA6RGKsBn7W5>
- complete
https://youtu.be/Jupl01_T28Q?si=6pT1NETJAaFqi8Jb

SUMMERMUSIK

<https://summermusik.org/>

Sunday, 5/31, 5:00, Fountain Square. Summermusik Quartet. Global Passport

- Edvard Grieg, Holberg Suite
<https://youtu.be/kJ6AaBArhRw?si=FaLnY8G5WlrcFwi8>
- Dvořák, *Humoresque*
https://youtu.be/ZE0Sxikp7_c?si=5nG4meTliyUGIV0j

CINCINNATI CONTEMPORARY JAZZ ORCHESTRA and CINCINNATI SYMPHONY ORCHESTRA

Friday, 5/28, 6:00, Ault Park Pavilion. Ensembles from both organizations. Food truck

<https://youtu.be/i1fYLFMCrJ0?si=IUI0sa-IV24Zns4b>

https://youtu.be/E4Hz3QF0x_I?si=u0hB9BI5FppaSZ0Y

SYNOPSIS *Él Ultimo*

Act I *Día de los Muertos (Day of the Dead), November 2, 1957. The year of Diego Rivera's death and three years after the death of his wife, painter Frida Kahlo.* Diego Rivera visits a cemetery where villagers have gathered for the annual ritual to honor departed loved ones and summon them to return from the underworld. A few villagers recognize the famous painter and dare to approach. They joke affectionately and then explain their ritual, emphasizing that it is faith in your soul that brings back the dead. As the villagers depart, Diego calls out to Frida, revealing his fears and loneliness and imploring her to return to him. Diego's reverie is interrupted by an old woman selling flowers. After Diego leaves, the old woman reveals herself as La Catrina, Keeper of the Dead.

In Mictlán, the Aztec underworld, Catrina summons Frida to arise and return to visit Diego. Frida defies the powerful Catrina, refusing to believe that Diego has called her. Catrina insists that Frida must return to accompany her dying husband on his journey to the underworld.

Frida, having found release in death from both her mercurial relationship and agonizing physical pain, questions why she would return to the world of the living. She prefers her refuge of darkness and silence. Other departed souls playfully implore Frida to return to Diego, but Frida refuses. Catrina arrives to gather those who have been summoned, chasing off a young

man trying to sneak back to the living world after he failed to return to the underworld in time the previous year.

Frida notices a young actor, Leonardo, practicing his impersonation of Greta Garbo. He wants to go back as Garbo, to please a fan of the actress who waits every year hoping for a visit from his long unseen (and assumed departed) idol.

A fellow artistic spirit, Leonardo encourages Frida to return for herself, her art, and the chance to paint a new Frida without pain or anguish. He dresses her in her trademark clothes, adorning her hair with ribbons and flowers. Catrina returns, calling out the names of those who have been summoned, and readies them for their return. She calls on Frida, who continues to protest. Catrina notices Leonardo in his Garbo costume and forbids his ruse as Greta Garbo has not yet died. Frida pleads for him, and Catrina relents.

At the last minute, Frida decides she will return to the world of the living. Catrina allows it but not before laying out the rules: The visit is for 24 hours only, and there is to be no touching the living—"A caress can cost you the memory of pain." As Diego continues to summon Frida from above, she and the other departed souls begin their return.

Act II In the world of the living, Diego is bereft of inspiration. He is unable to paint, unable to embrace his mortality, and tormented by the absence of Frida, when she suddenly appears to him. Diego's pleas have been answered, and Frida is again in the world of the living.

Frida and Diego find themselves together in Alameda Park, strolling among living and departed souls together. Frida is overjoyed to be without pain and part of the vibrant life around her. Diego pleads for an embrace which Frida cannot give.

A passing beggarwoman is a reminder of the darker world around them. Diego feels the presence of death and is reminded of his own mortality as the two artists mourn the state of the city and its broken, beautiful past. Frida finds Leonardo and learns that he has visited Greta Garbo's admirer, fulfilling the man's fantasy of meeting the movie star and providing the departed actor with a successful performance.

Diego leads Frida back to her beloved home, Casa Azul, where she must confront the realities of her past life and the limitations of her return. Leonardo encourages Frida to paint. Diego begs her to embrace him, and Catrina reminds Frida that her time is limited, and she must not touch the living. Frida tries to paint, but, no longer having a reflection in the physical world, she cannot summon her primary subject—her own image. Diego comforts Frida, offers assistance, and asks for forgiveness for their difficult past. Suddenly, she embraces him and is racked by the returning pain of her living existence. Diego lovingly encourages her to paint as a distraction. Images of herself that Frida created throughout her life appear, beckoning her into a world of art. Diego and Frida are surrounded by a timeless world of blue.

As dawn breaks, Frida and Diego cling to their hope of staying together, but it is time for Frida to return to the underworld. As Leonardo bids a final farewell to the world of the living, Catrina gathers the departed souls for their return. She is angry to notice Frida's absence but keeps her procession moving.

Alone, Frida and Diego recognize that they cannot live forever in a dream world of art. With a final hope of being with Frida forever, Diego pleads for the gods of the underworld to call him back with her. Catrina appears, and Diego tells her his time has come. Catrina reminds him only Mictlantecuhli, god of the underworld, can decide his time. Frida begs her to help, and Diego's journey begins. As they approach the underworld, Catrina calls out to Mictlantecuhli, who appears and brings Diego into the world of the departed. As the departed souls welcome them, Frida and Diego whisper to one another, united for eternity in the underworld.

SYNOPSIS *Salome*

A terrace in Herod's palace

Narraboth, captain of the guard, in charge of the prophet Jokanaan, who is imprisoned in a cistern, watches the Princess Salome at a banquet inside the palace. His friend, the page of Queen Herodias, fears the consequences of this fixation on Salome.

The voice of Jokanaan can be heard proclaiming the coming of Christ. One of the guards wants him silenced, but the other explains that he is a gentle and holy man. He tells a visiting Cappadocian that the prophet came from the desert where he had been followed by a great multitude.

Oppressed by the atmosphere and disturbed by the way Herod looks at her, Salome runs out from the banquet in time to hear another utterance from Jokanaan. Is this, she asks, the prophet of whom the Tetrarch is afraid and who has spoken against her mother? Narraboth is evasive, but does tell her that the prophet is quite a young man. She wishes to see him and when she learns that the Tetrarch has forbidden it she persuades the infatuated Narraboth to give the order for the prisoner to be brought out. As he emerges, Jokanaan denounces the abominations of Herod and Herodias.

Salome is fascinated and ignores Narraboth's entreaties that she leave. Jokanaan, suddenly aware of her, also demands that she go, but she answers proudly that she is Salome, daughter of Herodias. He orders her to stand back, as her mother has filled the earth with her iniquities. Salome begs him to speak again, and he orders her to leave him and go into the desert and seek out the Son of Man. Ignoring Narraboth's entreaties, and infatuated with Joakanaan, she begs to be allowed to touch his white body. He refuses angrily and she declares that his body is loathsome and leprous; instead, she is enamored of his black hair.

When he spurns her again, she says that his hair is horrible, but she is in love with his mouth, and begs him to let her kiss it. "Never," he replies, and the distraught Narraboth kills himself with his sword, unheeded by Salome, who continues to beg for the mouth of Jokanaan. He replies that she must seek out Christ, who alone can save her from her sins; but when she persists, he curses her and retires into the cistern. Herod appears on the terrace, looking for Salome, followed by Herodias, who tells him that he looks at Salome too much. He slips in the blood of Narraboth and orders the body removed. In a nervous state, he claims he hears the rushing of a great wind, but Herodias tells him he is sick. He offers Salome wine, so that he may drain the cup; fruit, which he will finish, and her mother's throne, but she answers in turn that she is not hungry, thirsty or tired.

Herod is aggrieved, but Herodias approves her daughter's replies. The voice of Jokanaan is heard proclaiming the imminence of the wrath of God and Herodias demands that he be silenced. Herod refuses, claiming that he is a great prophet, and denying Herodias' claim that he is afraid. His insistence that Jokanaan is a great prophet who has seen God provokes a great argument among a party of Jews, aggravated by two Nazarenes who proclaim that the Messiah has come. To calm the storm, Herod asks Salome to dance. She refuses until he promises to give her whatever she asks. Extracting an oath to this effect, she performs the dance of the seven veils.

When she names as her reward the head of Jokanaan on a silver salver, Herodias is jubilant but Herod is aghast and tries to bribe her with alternate treasures, unto half his kingdom and the veil of the temple; but in the face of her determination, has to give way. As he collapses on his throne, Herodias takes his ring and hands it to the executioner who goes down into the cistern and, after a long silence, emerges with the head. As Salome seizes it exultantly, Herodias looks on with satisfaction, Herod hides his head and the Nazarenes pray. Salome addresses the head with a mixture of triumph, derision and regret, finally kissing the mouth. Herod orders her to be killed and the soldiers crush her with their shields.

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