MetOpera.org offers operas on a free-streaming-anytime basis, whenever you start it. They have not yet announced any beyond April 19, but here is the schedule as publicized thus far:

Monday, 13th  Dvorak, Rusalka (streaming now; Fleming sings to the moon)
Tuesday, 14th  Moussorgsky, Boris Gudonov (the most Russian of operas)
Wednesday, 15th  Puccini, La Rondine (Italians & Paris cortesans, yet again)
Thursday, 16th  Puccini, Le Comte Ory (mistaken-identity comedy, c. 1200)
Friday, 17th  Puccini, Madama Butterfly (bubblehead sings fab music)
Saturday, 18th  Cilea, Adriana Lecouvreur (this composer's masterpiece)
Sunday, 19th  Strauss, Der Rosenkavalier (Fleming; see too much in p.s.)

The Royal Opera is also offering free streams – until May 3 of Handel’s Acis and Galatea (the music is cheerful in this glum time – a Baroque contrast to the Met offerings thus far. Dancers from the Royal Ballet also participate. Type https://www.youtube.com/user/RoyalOperaHouse . They also dance Prokofiev’s Peter and the Wolf (great for kids) at https://www.youtube.com/watch?v=vF8iuOW7BwA .

Other opera companies (Paris, Wiener Staatsoper, Rome, others) seem to offer streams too – sometimes the same works and/or same singers as the Met – but usually requiring more apps/logins to get the music. If you run across anything really good, please let me know!

Enjoy. Stay safe and healthy, Lynn

P.S. England’s National Theatre also offers one play per week (starting on Thursdays, streaming for seven days). We started on April 9 with Jane Eyre (dramatized version of Charlotte Bronte’s novel, which was less successful than I had hoped). I don’t know how the next one will be, starting April 16, Treasure Island. Then for a week starting April 23, Twelfth Night (modern set, reliable playwright!). Using https://www.nationaltheatre.org.uk/nt-at-home may suffice. The streams are youtubes.

P.P.S.: AN EXCESSIVELY LONG POSTSCRIPT, which offers enthusiasm than rather than sure information. It’s about musical coherence in Der Rosenkavalier, productions, opera finance, and modern audio/video technology. I’ve long liked Strauss, look forward to next Sunday, and could do e-research on him in covid times.

Strauss, Der Rosenkavalier, and his later music are addictive. Please forgive amateur speculations below. The opera’s setting is 1740s Habsburg Vienna, an imperial society with bourgeois growth and decaying hierarchy.

Next Sunday, if you view this, maybe listen for notes 1, 6, 8 (e.g. C, A, higher C), with order and tempo and meter and other variations, throughout the opera. Here is a youtube of the famous, conversational final trio; e.g. with Schwartzkopf as the royal Marschallin/princess, who is just realizing she should give up her lover to the younger woman whom he (a boy, but a woman singer in a ‘trousers role’) now loves: https://www.youtube.com/watch?v=31CtNc0Zp2c (4 minutes).

This is short climax music, for which (on Sunday the 19th) the previous three hours of subtly related music can prepare ears.

This trio greatly varies, for example, notes sung briefly by an ‘Italian tenor’ that the libretto specifies. Barbara-Sue and I were once at the Met when it laid on this next particular Italian tenor for his short aria. https://www.youtube.com/watch?v=M-UQt5HXWnQ (2 minutes). (I wish this Pavarotti youtube would continue a bit longer, to hear his music rudely interrupted. Librettist Hofmannsthal makes rugged contrasts that heighten the beauty of sublime parts, and thus conveys the plot’s overall theme of realism about aging and life – a current topic too! He knew what he was doing, as did Strauss.)
The Met’s Sunday, April 19, video production/setting of *Der Rosenkavalier* might be called semi-fancy. The singers are splendid; the sets are less elaborate (less 1740s Vienna, which was something of a fairy tale even then) than in the same Met’s earlier, more elaborate production. To raise more money, all charitable bureaucracies tend to churn. I guess this helped finance their generous offerings to us in this virus season; so I can’t complain too much. (Hundreds of thousands are watching along with us.) IF you wish, look at earlier examples of the trio: https://www.youtube.com/watch?v=fi810zB3L04&list=RDFWoXyXH4KPE&index=2 (5 minutes, Fleming).

Or this Los Angeles Opera longer video of the Italian aria (with the interruptions, which are critical) https://www.youtube.com/watch?v=trq1acp0QG8 (start at min. 5, end 10 minutes later; sung in English). All these suggestions are only for those who may have too much time these days.

And if you really have a lot of time, compare final trios. This one has Kiri Te Kanawa as Marschallin: https://www.youtube.com/watch?v=AnRhDsqx5Zs (4 minutes).

This one has Anna Tomowa-Sintow – and the graceful feather, which arguably should be required: https://www.youtube.com/watch?v=bmvQAtZSzXA (no waltz was ever slower) (everything in 3’s, including a gorgeous slow triplet soon after the Marschallin starts singing).

Some viewers like productions whose super-decadance is determinedly anti-modern, as in this (overly?) spectacular ‘presentation of the rose’ (which the Met once staged more elaborately than it does now): https://www.youtube.com/watch?v=G3nmm5I0-Ys (7 minutes).

Strauss’s music is very addictive. Please forgive these short chunks. You could stop reading here! But if you want yet more, compare *Der Rosenkavalier* with Strauss’s sequel opera *Arabella*, e.g. as sung by Lisa della Casa. This next youtube is 2 hours in black-and-white, with a stationary camera and horrible audio – which is not the singers’ fault! https://www.youtube.com/watch?v=nfZlDfVwqls. Try just minutes 16-21 (in which a girl imagines, with her sister, the ‘right man.’). The final scene, with Dietrich Fischer-Dieskau, minutes 2:26-end, dramatizes another of Hofmannstal’s made-up ‘customs’ (like the rose): that a prospective bride offers the groom a glass of plain water, and a betrothal is set when he drinks it. All this is super-goopy/romantic. It is a pity that the Met’s current audio and video engineers could not have been at the della Casa production. Recent singers are lucky; their legacy is well-preserved in bits and bytes. Strauss offered other operas too, and some might well turn up in later Met-stream weeks.

He also wrote chamber music, and songs for sopranos especially. If you want glorious super-goop, https://www.youtube.com/watch?v=qWvEWFCk_4w (12 min. *Capriccio* sextet; caprices were his thing).

His “Four Last Songs” (*Vier letzte Lieder*) are on 35+ disks with top sopranos, so many want to sing them. Choosing would be too hard. Please forgive all this, but I’m into Strauss more than into most other composers. He repays attention beautifully – and sitting at home, it may be enjoyable to hear such music.

Cheers, Lynn