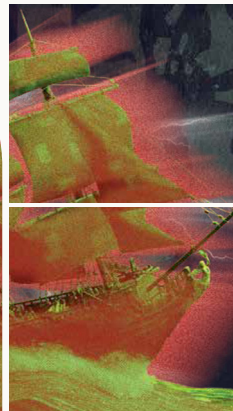
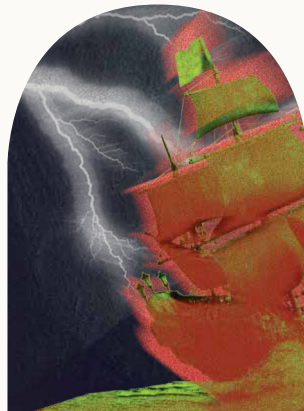


THE NIEMEYER LECTURES IN POLITICAL PHILOSOPHY

YOU CAN'T FOOL RULES:

Opera and International Thought



A trio of lectures on the surprising connections between opera and international thought by **DAVID ARMITAGE**, the Lloyd C. Blankfein Professor of History at Harvard University.

POLITICAL SCIENCE



UNIVERSITY OF
NOTRE DAME

DIPLOMATIC MOZART

APRIL 10, 2024 | University of Notre Dame



WEDNESDAY, APRIL 10

3:30–5:30 p.m.

Reception to follow until 6:30 p.m.
Smith Ballroom, Morris Inn

DIPLOMATIC MOZART

A lecture by
David Armitage
Lloyd C. Blankfein Professor of History
Harvard University

Introduction:
Brad Gregory
Henkels Family College Professor of History
University of Notre Dame

Performance:
“Se vuol ballare” from *The Marriage of Figaro* (Mozart, 1786)
Ian Williams, bass-baritone

Pianist:
Dror Baitel
Assistant Professor of the Practice, Music
University of Notre Dame

Commentators:
Jennifer Pitts
Professor of Political Science and the Committee on Social Thought
The University of Chicago

Pierpaolo Polzonetti
Jan and Beta Popper Professor of Music
University of California, Davis

Master of ceremonies and moderator:
Eileen M. Hunt
Professor of Political Science
University of Notre Dame



DEATH AT SEA: WAGNER TO KLINGHOFFER

APRIL 11, 2024 | University of Notre Dame

THURSDAY, APRIL 11

3:30–5:30 p.m.

Reception to follow until 6:30 p.m.
Smith Ballroom, Morris Inn

DEATH AT SEA: WAGNER TO KLINGHOFFER

A lecture by

David Armitage

Lloyd C. Blankfein Professor of History
Harvard University

Introduction:

John McGreevy

Charles and Jill Fischer Provost
Francis A. McAnaney Professor of History
University of Notre Dame

Performance:

“Senta’s Ballad” from *The Flying Dutchman* (Wagner, 1843)

Deborah Mayer, soprano

Adjunct Assistant Professor of Music
University of Notre Dame

Pianist:

Dror Baitel

Assistant Professor of the Practice, Music
University of Notre Dame

Commentators:

Eric Nelson

Robert M. Beren Professor of Government
Harvard University

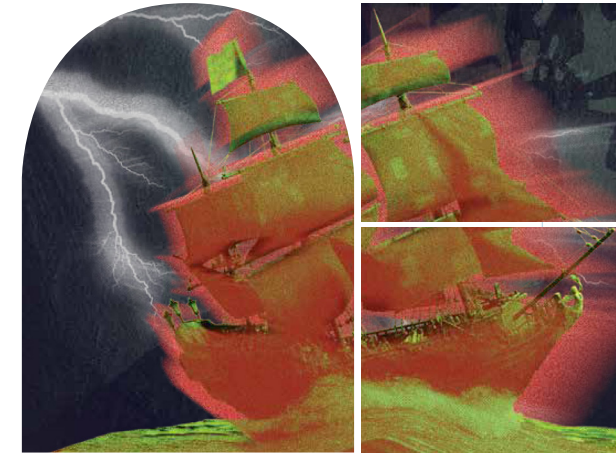
Christopher Chowrimootoo

Associate Professor, Program of Liberal Studies
Concurrent Associate Professor of Music
University of Notre Dame

Master of ceremonies and moderator:

Eileen M. Hunt

Professor of Political Science
University of Notre Dame





REFUGEE SONGS

APRIL 12, 2024 | University of Notre Dame

FRIDAY, APRIL 12

12:30–2:30 p.m.

Reception to follow until 3:30 p.m.
Smith Ballroom, Morris Inn

REFUGEE SONGS

A lecture by

David Armitage

Lloyd C. Blankfein Professor of History
Harvard University

Introduction:

Sarah Shortall

Assistant Professor of History
University of Notre Dame

Performance:

“To This We’ve Come ...” from *The Consul* (Menotti, 1951)

Anne Slovin, soprano

Visiting Assistant Teaching Professor
Department of Music
University of Notre Dame

Pianist:

Dror Baitel

Assistant Professor of the Practice, Music
University of Notre Dame

Commentators:

Mira L. Siegelberg

University Associate Professor in the History of International
Political Thought
University of Cambridge

Martha C. Nussbaum

Ernst Freund Distinguished Service Professor of Law and Ethics
The University of Chicago

Master of ceremonies and moderator:

Eileen M. Hunt

Professor of Political Science
University of Notre Dame



PERFORMERS

2024 NIEMEYER LECTURER IN POLITICAL PHILOSOPHY



DAVID ARMITAGE made his Notre Dame debut at the Keough-Naughton Institute for Irish Studies and has since appeared frequently in the Department of Political Science. His globe-spanning career began with training at Cambridge University and Princeton University followed by permanent positions at Columbia University and Harvard University, where he is currently the Lloyd C. Blankfein Professor of History and chair of the Committee on Degrees in Social Studies, as well as an affiliated faculty member at Harvard Law School and in the Department of Government.

Armitage is the author or editor of 18 books, among them *The Ideological Origins of the British Empire* (2000), *The Declaration of Independence: A Global History* (2007), *Foundations of Modern International Thought* (2013) and *Civil Wars: A History in Ideas* (2017). He has held visiting positions in seven countries and lectured on six continents, with the 2003 Benedict Lectures in Political Philosophy at Boston University and the 2010 Wiles Lectures in History at Queen's University Belfast as particular highlights. His 2023-24 season includes performances at The University of Chicago, the University of London, Memorial University of Newfoundland, Oxford University, Princeton University, Universität Wien, Yale University, and Williams College.

DIPLOMATIC MOZART

VOCAL ARTIST

IAN WILLIAMS is a new resident of South Bend and thrilled to be performing for the Niemyer Lectures. Originally from Indianapolis, he graduated from the University of Michigan in 2015 with a bachelor's degree in vocal performance and theatre arts. While living in Fort Wayne, Williams performed with Heartland Sings, Inc. and the Fort Wayne Philharmonic Orchestra, and co-founded the Fort Wayne chapter of Opera on Tap. He has been a soloist in both the Fauré and Mozart *Requiem*, and Handel's *The Messiah*, as well as performed the role of The Captain in *The Three Hermits*. He is also a two-time finalist of the Lotte Lenya Competition in New York. Currently, Williams works for the Boys & Girls Clubs of St. Joseph County and is a co-founder of Opera on Tap South Bend.



COMMENTATORS



JENNIFER PITTS is a professor of political science and the Committee on Social Thought at The University of Chicago. Her most recent book is *Boundaries of the International* (Harvard, 2018), which explores European debates over legal relations with extra-European societies during the 18th and 19th centuries. Her recent edited volumes include *W.E.B. Du Bois, International Thought* (with Adom Getachew), a collection of essays and speeches spanning 1900-1956 (Cambridge University Press, 2022), and *The Cambridge History of Rights: Eighteenth and Nineteenth Centuries* (forthcoming, with Dan Edelstein). She is currently researching the antislavery movement in 18th-century France.

PIERPAOLO POLZONETTI is the Jan and Betta Popper Professor of Opera at the University of California, Davis, and president of the Northern Californian Chapter of the American Musicological Society. He is the recipient of the American Musicological Society's Lockwood book award and the H. Colin Slim and Alfred Einstein article awards. Polzonetti is the author of *Feasting and Fasting in Opera: From Renaissance Banquets to the Callas Diet* (Chicago, 2021), *Italian Opera in the Age of the American Revolution* (Cambridge, 2011), *Tartini e la musica secondo natura* (Lucca: LIM, 2001, reprinted 2022) and co-editor of *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge, 2009) with Anthony R. DelDonna. His research has been funded by the National Endowment for the Humanities, the American Council for Learned Societies, and the Earhart Foundation.



DEATH AT SEA: WAGNER TO KLINGHOFFER



VOGAL ARTIST

DEBORAH MAYER is a soprano whose interpretations of the demanding roles of Wagner, Verdi, and Mozart have taken her to some of the world's leading opera houses, most notably in the new landmark production of *The Ring Cycle* at the Metropolitan Opera and in Richard Wagner's rarely performed first opera *Die Feen* at the Theatre du Chatelet in Paris. Other operatic performances include Gerhilde in *Die Walküre* (Boston Symphony Orchestra at the Tanglewood Music Festival), Brünnhilde in *Siegfried* (Toledo Symphony), Ada in *Die Feen* (Théâtre du Châtelet, Paris, Mainfranken Theater Würzburg), Donna Anna in *Don Giovanni* (Landestheater Salzburg, Mainfranken Theater Würzburg), Abigaile in *Nabucco*, Elettra in *Idomeneo* (Mainfranken Theater Würzburg), Leonora in *Il Trovatore* (Baltimore Opera, Opera Syracuse), *Tosca* (Opera Theater of Connecticut), *Aida* (Opera Roanoke, Eugene Opera), Madame Lidoine in *Dialogues of the Carmelites* (Eugene Opera).

Trained in contemporary commercial music, she teaches classical voice, country, jazz, and musical theater. Mayer earned bachelor's of music and master of music in vocal performance degrees from Indiana University.

COMMENTATORS

FRIG NELSON is the Robert M. Beren Professor of Government at Harvard University. He is the author of *The Theology of Liberalism: Political Philosophy and the Justice of God* (Harvard/Belknap, 2019), *The Royalist Revolution: Monarchy and the American Founding* (Harvard/Belknap, 2014), *The Hebrew Republic: Jewish Sources and the Transformation of European Political Thought* (Harvard/Belknap, 2010), and *The Greek Tradition in Republican Thought* (Cambridge University Press, 2004).

He has also edited Hobbes' translations of the *Iliad* and the *Odyssey* for the Clarendon Edition of the Works of Thomas Hobbes (The Clarendon Press, Oxford, 2008). Nelson's books have received several prizes and been translated into a number of languages, and his essays have appeared in a wide range of scholarly journals and edited volumes.



CHRISTOPHER CHOWRIMOOTOO is an associate professor in the Program of Liberal Studies and Department of Music at the University of Notre Dame. He is the author of *Middlebrow Modernism: Britten's Operas and the Great Divide* (California, 2018). He is also the co-editor of "Musicology and the Middlebrow," a colloquy published in the *Journal of the American Musicological Society* (2020), and of the forthcoming *Oxford Handbook of Music and the Middlebrow*. Chowrimootoo's current monograph project is tentatively titled "Sacred Secularism: Music and Religion in Middlebrow Culture."

REFUGEE SONGS

VOGAL ARTIST

ANNE SLOVIN, soprano, is a vocalist, researcher, and educator who teaches applied voice, voice science, and vocal literature at the University of Notre Dame. On the opera stage, she most recently made her South Bend Lyric Opera debut as Hanna Glawari in Léhar's *The Merry Widow*. An avid performer of both contemporary opera and Jewish music, Slovin has created both the title role in Shulamit Ran and Charles Kondek's *Anne Frank* (Indiana University Jacobs School of Music) and the role of Mica Segal in *Wlad Marhulets* and Stephanie Fleischmann's klezmer opera *The Property*, based on the graphic novel by Rutu Modan (Lyric Opera of Chicago).



She also performs as a vocalist with the New Budapest Orpheum Society at The University of Chicago, as well as her own multi-genre cabaret exploring the voices of Jewish women on stage and screen. Slovin's research interests run the gamut from disability-informed voice pedagogy curricula, pedagogical uses for Gilbert & Sullivan arias, and nostalgia in the film musicals of Molly Picon, Barbra Streisand, and Rachel Bloom, on which she will present in May at the Great American Songbook Foundation's StageStruck Conference 2024. She is co-editor (with Katherine Meizel) of an upcoming voice pedagogy textbook with a focus on disability and accessibility and will participate this summer in the National Association of Teachers of Singing intern program at Florida State University.

COMMENTATORS



MIRA L. SIEGELBERG is the University Associate Professor in the History of International Political Thought at the University of Cambridge and a fellow of King's College. She is a historian of international politics and international order with research interests in European and U.S. intellectual history, legal history, and the history of migration.

Her book, *Statelessness: A Modern History* (Harvard University Press, 2020), received the 2022 Francesco Guicciardini Prize for Best Book in Historical International Relations from the International Studies Association and a Laura Shannon Prize in European Studies silver medal in history and social sciences from Notre Dame's Nanovic Institute for European Studies. Her current book project, "Reasoning about Borders, 1880s-Present," is a history of the formation and proliferation of norms of border creation and regulation.



MARTHA C. NUSSBAUM is the Ernst Freund Distinguished Service Professor at The University of Chicago, appointed in the Law School and the Philosophy Department. Her most recent book is *Justice for Animals: Our Collective Responsibility* (2023). A book on Benjamin Britten's War Requiem will be published in fall 2024.

She has written program essays for Lyric Opera of Chicago for many years and teaches a class on opera with Anthony Freud, general director and CEO of Lyric. She is writing a book on opera and Enlightenment political thought, titled *The Republic of Love: Opera, Breath, and Freedom*.

PIANIST

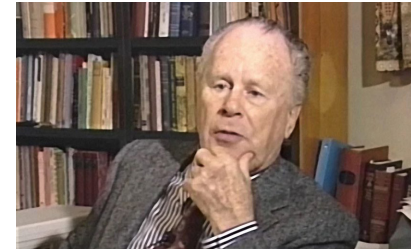
DROR BAITEL is a collaborative pianist, coach, and conductor celebrated for his virtuosity and versatility across a wide range of musical genres. With an innate ability to bridge the realms of classical music and musical theater, Baitel has left an indelible mark on Broadway and off-Broadway stages. He was part of the original music team behind Lin-Manuel Miranda's *Hamilton* and served as a pianist and conductor for *Dear Evan Hansen*. Other credits include making his Broadway debut with *Mary Poppins* and performing in *Matilda* and Lincoln Center Theater's *The King and I*.



Baitel has conducted the Memphis Symphony Orchestra and held a distinguished one-year visiting position as the music director of opera at the University of Memphis Scheidt School of Music. He earned his doctorate at The Juilliard School and is music director for opera and musical theatre at the University of Notre Dame.

IN MEMORIAM

The Niemeyer Lectures honor the contributions and memory of the late Gerhart Niemeyer, professor of political philosophy at the University of Notre Dame from 1955 to 1997.



Gerhart Niemeyer: In Celebration of His Life

By Richard V. Allen

Feb. 15, 1907 – June 25, 1997

Holy Mass

Sacred Heart Church

University of Notre Dame

Friday, June 28, 1997

The celebration of a man's life on an occasion such as this evokes memories and special recollections that span the period of his time with us here on earth, in this temporal order. But the moment also evokes floods of emotion, the first among them a bitterness that this very special person has been called from our ranks and will not return.

Gerhart Niemeyer was a man of great dimension and of great depth, a philosopher who understood, loved, and practiced the Christian virtues and timeless principles that he cherished and taught. For this reason alone, the loss of their father and their opa is so poignant and meaningful to Lisa, Hermann, Lucian, Paul, and Christian and to their children and children's children. This family has its own large store of memories of their father and grandfather, and has always understood that the love and respect they have for him was shared by all those who came into contact with him in his many wonderful facets of life.

Rev. Edward A. Malloy, C.S.C., our University's President, celebrating this Mass, and Rev. Theodore Hesburgh, C.S.C., eulogizing Gerhart Niemeyer in this great church and on the campus of this extraordinary institution symbolizes the major role that Notre Dame played in the long span of Professor Niemeyer's association with the University. Forty-two years ago, in the earlier days

of Father Hesburgh's presidency, the Niemeyer teaching and writing career continued its steady upward and demanding trajectory. Clearly, this University holds him, and his contribution to it and to its students, in highest esteem.

I am so moved to speak these words of tribute, gratitude, and respect today because I represent the generations of men and women whose lives he touched, whose careers he helped shape, whose fundamental understanding of the world and one's purpose in it was given special meaning and value by his teaching and, indeed, by his exemplary life itself.

There they are — literally thousands of young and not-so-young former students, many hundreds of former and contemporary colleagues in the groves of academe, the great journal *National Review*, public servants, members of his congregations, patients, nurses and doctors in hospitals and hospices, all who knew and benefited from the touch and concern of this teacher and practitioner of Christian and Catholic values.

The life of Gerhart Niemeyer intersected with, and influenced deeply, my life and that of my wife, Pat, and our seven children in a systematic way for more than 40 years. As an undergraduate in this university's political science department in 1955, it was my special good fortune to study under the great professors that Fr. Hesburgh had

assembled here. Apart from outstanding teachers like Waldemar Gurian, Ferdinand A. Hermens, Paul Bartholomew, Raymond Cour, Stephen Kertesz, and many others, there was the pinnacle of departmental excellence as exemplified by Rev. Stanley Parry, C.S.C. and Gerhart Niemeyer, in their electrifying tandem performance in political theory.

But I had still better fortune; as a graduate student, I served as Gerhart Niemeyer's assistant, working with him on his *Handbuch des Weltkommunismus*, co-authored with the brilliant Dominican, Józef Bocheński. Through his association with the Relm and Earhart Foundations, Dr. Niemeyer made it possible for me to secure a grant for further studies, and then personally arranged for three years of study in Germany, most of that time with Eric Voegelin.

As we returned from Europe, he gave me the opportunity to work with him on another study, *Communists in Coalition Governments*, and introduced me to the people with whom I worked to help establish the Center for Strategic and International Studies at Georgetown University. He later urged me to accept a post at Stanford's Hoover Institution on War, Revolution and Peace, and encouraged and advised me as I labored in two successful presidential campaigns. Small wonder, then, that I felt then and feel today such a sense of gratitude for his help to me, repeated many times over in the help he has given to countless others so lucky to have known him.

One reassuring fact of life today is that we no longer face a concentrated and lethal military threat led by the Soviet Union, still less by communists. Their system is largely in the dustbin of history, and where we see remnants of it, it is withering away.

That this happened is undeniable; how it happened is now argued by scholars and specialists.

Gerhart Niemeyer, a lifelong and resolute opponent of tyranny, made a specific and identifiable contribution to the dismantlement of the oppressive apparatus of what we called "the communist system." He trained men and women not to be crude anti-Communists, but rather taught them to understand the communist ideology, that peculiar claptrap and jargon and its special way of seeing the world. The Niemeyer insight played both a direct role through his own actions and an indirect role, through those public servants who had studied with or had been influenced by him, in shaping those U.S. policies that accelerated and brought about the collapse of a ruthless and oppressive system, despite the fact that he later said he did not expect it to come so suddenly. Of course, no one did.

He was so special to the Intercollegiate Studies Institute, now in its fifth decade, that it presented its Lifetime Achievement Award to him on the occasion of his 90th birthday on Feb. 15 of this year. On that day, by Lisa's arrangement, Pat and I saw him for the last time, very ill, but remarkable in his appearance and precise as always in his mannerisms, when we went out to lunch in Greenwich. He was impeccably turned out, and had that inimitable sparkle in his eyes, it was for us a magical day, a summation of all that this extraordinary man had done for us, with us for the modern mainstream conservative movement for more than four decades.

On behalf of all his students, all those whom he helped in so many truly Christian and Catholic ways, all those of whom he demanded excellence, all those he supported and encouraged, I am here to express profound gratitude and to pledge that we will try hard to live up to the faith and enduring confidence he had in us.

God Bless you, Gerhart Niemeyer, as you remain in our memories forever. Your job here was so very well done; now may you rest in peace!

DONORS

This biennial lecture series is made possible by the generosity of

**Raymond '76, '79 J.D. and Celeste Biagini
Richard '57, '58 MA and Pat Allen**

ORCHESTRA

Many thanks to all those on campus and beyond who helped orchestrate this beautiful event in memory of Professor Niemeyer and his legacy for the study of political philosophy at Notre Dame and its application in the world at large.

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