

HANCHER AUDITORIUM



Mark Morris Dance Group

Handel & Haydn Society

The Wang Center for the Performing Arts present

Christoph Willibald Gluck (1714-1787)

Orfeo ed Euridice

AN OPERA IN THREE ACTS

in the 1762 Vienna version

LIBRETTO BY RANIERO CALZABIGI

Monday and Tuesday, April 8 and 9, 1996-8:00 p.m.

Director/Choreographer Mark Morris
Conductor Christopher Hogwood
Soloists Michael Chance, *Orfeo*
Dona Honchord, *Euridice*
Christine Brandes, *Amor*

Set Design Adrienne Lobel
Costume Design Mortin Pokledinoz
Lighting Design Michael Chybowski

Mark Morris Dance Group
Handel & Haydn Society Orchestra and Chorus

There will be two brief intermissions

Hancher Auditorium is proud to be the co-commissioner of this new production which is receiving its world premiere in Iowa City.

Columbia Artists Management Inc.
Personal Direction: Michael Mushallo
165 West 57th Street
New York NY 10019

Mark Morris Dance Group

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt
Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray
June Omura, Craig Patterson, Mireille Radwan-Dana, Guillermo Resto
William Wagner, Megan Williams, Julie Worden

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

Technical Director Johan Henckens
Lighting Supervisor Michael Chybowski
Musical Director Linda Dowdell
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Development Director Michael Osso
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Fiscal Administrator Lynn Wichern
Administrative Assistant Lesley Berson
Legal Counsel Mark Selinger
(Kaye, Scholer Fierman, Hays & Handler)

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

Support for these performances of *Orfeo ed Euridice* has been provided by the Eleanor Naylor Dana Charitable Trust.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund, and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror, and Time Warner through employee matching contributions programs.

Thanks to Maxine Morris and god.

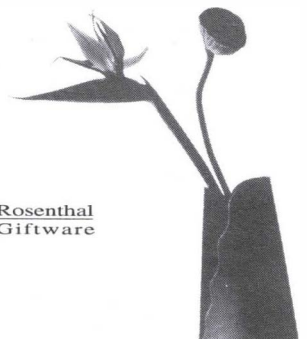
Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

photo: Tom Brazil



Mark Morris Dance Group, *Grand Duo*

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H&H Orchestra

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Kinloch Earle
Danielle Maddon
Julie Leven
Jane Starkman
Cynthia Roberts

VIOLIN II

Linda Quan*
Clayton Hoener
Judith Eissenberg
James Johnston
Peter Kupfer

VIOLA

David Miller*
Laura Jeppesen
Barbara Wright
Scott Woolweaver

CELLO

Myron Lutzke*
Phoebe Carrai
Karen Kaderavek

BASS

Anne Trout*
Amelia Peabody Chair
Louise Koby

HARP

Cheryl Ann Fulton

FLUTE

Christopher Krueger*
Wendy Rolfe

OBOE/ENGLISH HORN

Stephen Hammer*
chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

CHALUMEAU

Richard Shaughnessy

BASSOON

Andrew Schwartz*
Nadina M. Jackson

HORN

Lowell Greer*
Grace & John Neises Chair
Richard Menaul

TRUMPET/CORNETTO

John Thiessen*
Jesse Levine

TROMBONE

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TIMPANI

James Romig

*principal

H&H Chorus

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Roberta Anderson
Elizabeth Brant
Marilyn Bulli
Jean Danton
Sharon Kelley
Carol Millard

ALTO

Susan Byers
Eleanor Kelley
Virginie Landre
Marjorie McDermott
Carl Strygg
Mary Ann Valaitis
Ethelwyn Worden

TENOR

Murray Kidd
Bruce Lancaster
Christopher Marrion
Manish Singh
Mark Sprinkle

BASS

Herman Hildebrand
John Holyoke
David McSweeney
Clifford Rust
Vincent Stringer

Chorusmaster/Associate Conductor John Finney
Artistic Administrator Thomas L. Vignieri
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The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.

tonight's production

This production of Gluck's *Orfeo ed Euridice* is a logical extension of the Handel & Haydn Society's long history of innovation and experimentation. Beginning with the Jubilee Festival of 1865 to celebrate its 50th anniversary, the Society has continuously earned a reputation for presenting the best of the old and the new. That reputation has manifested itself in H&H's progression of innovative performances, including those with jazz greats Dave Brubeck, The Modern Jazz Quartet, and Keith Jarrett; dance with Catherine Turocy and NY Baroque Dance Company; and drama with Claire Bloom. The impetus to commission Mark Morris came from Christopher Hogwood's long-standing admiration of Morris's ability to merge Baroque music with his own form of contemporary dance. At a time when innovation and experimentation is discouraged, rather than encouraged, H&H hopes that the *Orfeo* collaboration will serve as an example of a partnership that can reach beyond boundaries and expand horizons for both artists and audiences alike.

MARK MORRIS (*Director/Choreographer*) was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur



Christopher Hogwood

Foundation in 1991, and is the subject of a recent biography by Joan Acocella (Farrar, Straus and Giroux).

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS' *Dance in America* series and London Weekend Television's *South Bank Show*. From 1988 to 1991, the Dance Group was the resident company of the Théâtre de la Monnaie in Brussels. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's *Third Suite for Unaccompanied Cello*, and a film version of Henry Purcell's *Dido and Aeneas*.

CHRISTOPHER HOGWOOD (*Conductor*) is internationally renowned as a pioneer in historically-informed performance. One of the world's most active conductors, his approach to opera has produced award-winning results; his recent recording of Mozart's *La clemenza di Tito*, with Cecilia Bartoli, received the 1995 German Record Critics Prize and a 1996 Grammy Award nomination for Best Opera Recording. His other opera recordings include Purcell's *Dido and Aeneas*, Handel's *Orlando*, and Mozart's *Die Entführung aus dem Serail*. Mr. Hogwood's enthusiasm for illuminating juxtapositions of old and new is evident in tonight's *Orfeo*, with its combination of period instruments and contemporary dance, and also in the staged production of Handel's *Messiah*, which he conducted for Deutsche Oper Berlin. He has also conducted the Opera Theatre of St. Louis and Opéra de Paris; he is a regular guest of the Australian Opera, with whom he conducted *Idomeneo* in 1994 and to whom he returns in 1997 for a *Clemenza* revival, in addition to a new production of Gluck's *Iphigénie en Tauride*. As well as being H&H

photo: Tom Brazil



Mark Morris

photo: Donald Dieiz

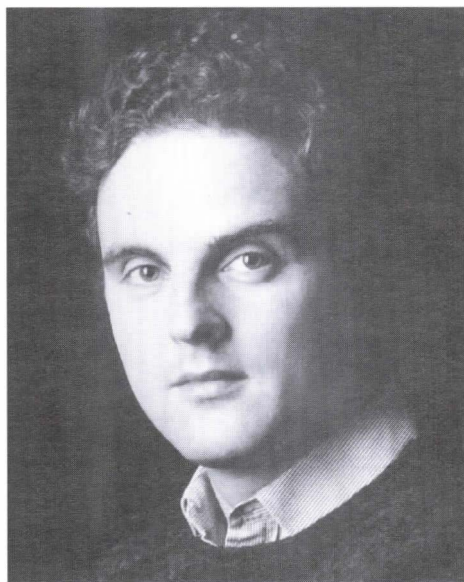
artistic director, Mr. Hogwood is founder and director of The Academy of Ancient Music, principal guest conductor of the Saint Paul Chamber Orchestra, and artistic director of Washington D.C.'s annual Mozart Festival.

THE HANDEL & HAYDN SOCIETY is a premier chorus and period orchestra under the artistic direction of Christopher Hogwood. H&H is a leader in historically-informed performance, performing music on the instruments and with the performing styles of the period in which it was composed for an authentic sound and concert experience. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H performs up to 40 concerts a season in Boston and nationally.

MICHAEL CHANCE (*Orfeo*) was a choral scholar at King's College, Cambridge University, and has since developed a career that spans opera, oratorio, recital, and recordings. He is now one of the world's most sought-after countertenors. Internationally, he has appeared at the opera houses of Paris (*Giulio Cesare*), Lisbon (*Rinaldo* and Gluck's *Orfeo*), Sydney (*A Midsummer Night's Dream*), and Amsterdam (Monteverdi cycle). In Great Britain he has appeared at Covent Garden (*Death in Venice* and *Semele*), the Glyndebourne Festival (*A Midsummer Night's Dream*), Scottish Opera (*Giulio Cesare*), and English National Opera (Purcell's *The Fairy Queen*). Mr. Chance's performances in oratorio and concert have been numerous and widespread, including Handel's *Agrippina* with John Eliot Gardiner, *Carmina Burana* with the London Symphony Orchestra, Bach's *St. John Passion* with Frans Brüggen, Handel's *Messiah* at Carnegie Hall, Pergolesi's *Stabat Mater* in Japan, and *The Fairy Queen* in Vienna. He

has made over 50 recordings, including the Grammy Award-winning *Semele* under John Nelson; J.S. Bach's two great Passions and *B-Minor Mass*, and Handel's *Tamerlano*, *Jephtha*, and *Agrippina* with John Eliot Gardiner; Handel's *Messiah* under both Trevor Pinnock and Sir Neville Marriner; and Handel's *Giustino* under Nicholas McGegan; and *Orfeo ed Euridice* with Frieder Bernius.

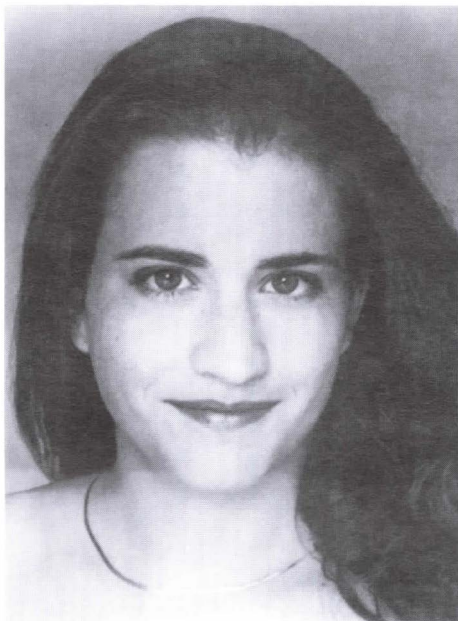
Soprano **DANA HANCHARD** (*Euridice*) has appeared as soloist in opera, oratorio, and chamber performances across the country and abroad. She has performed with numerous ensembles, including the Houston Symphony, National Arts Centre Orchestra in Ottawa, the Philharmonia Baroque Orchestra in San Francisco, the Boston Camerata at Tanglewood, the New York Choral Society at Lincoln Center, and The Waverly Consort. Her opera performances include the roles of Tigrane in Handel's *Radamisto* at the Göttingen Handel Festival with Nicholas McGegan, recorded for Harmonia Mundi; Nerone in John Eliot Gardiner's production of *L'Incoronazione di Poppea* (recorded for DG/Archiv); Poppea in Jonathan Miller's production of the same work for Glimmerglass Opera; and Amite and Abondance in Lully's *Acis et Galatée* with Les Musiciens du Louvre at the Théâtre de Champs Elysées in Paris. In 1991, Ms. Hanchard created the role of Gwen for the world premiere of Meredith Monk's *Atlas* for the Houston Grand Opera. She has also performed the role of Belinda in Mark Morris's production of Purcell's *Dido and Aeneas* at the Brooklyn Academy of Music. Dana Hanchard was awarded the Jon De Gaetani Prize of the 1994 Naumburg Competition.



Michael Chance



Dana Hanchard



Christine Brandes

Soprano **CHRISTINE BRANDES** (*Amor*) enjoys an active career in North America and abroad, performing on many of the most distinguished festivals and concert series, including the Mostly Mozart, Berkeley, and Boston Early Music Festivals, and at Ravinia and Tanglewood. Her numerous appearances in programs ranging from recitals and chamber music to oratorio and opera have gained critical acclaim, particularly for her roles in operas by Handel and Rameau. She has performed with organizations such as Philharmonia Baroque Orchestra, Les Arts Florissants, Tafelmusik, Newberry Consort, and American Bach Soloists. Ms. Brandes has performed under conductors Phillipe Herreweghe, William Christie, Kenneth Kiessler, and Gerhardt Zimmermann. Her upcoming performances will include Purcell's *Dido and Aeneas* with Paul Goodwin and the National Arts Centre Orchestra (Ottawa) and *King Arthur* with Bernard Labadie and Les Violons du Roi, in addition to the Metropolitan Museum's "Introductions" recital series. Ms. Brandes has recorded for Koch International and Harmonia Mundi, USA, and performed with Nicholas McGegan and the Arcadian Academy on a recently released disc of music by Purcell and Blow. Future recording projects will include discs devoted to the works of Scarlatti, Telemann, and Mohler.

ADRIANNE LOBEL (*Set Designer*) has designed the sets for Mark Morris's *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels—where she also designed *Lohengrin*, directed by Anja Silja. She collaborates often with Peter Sellars. Some of their productions include *Nixon in China*, *Così Fan Tutte*, and *The Marriage of Figaro*, which have been seen all over Europe and the United States; and *The Magic Flute* at Glyndebourne. Ms. Lobel is currently designing the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello, and working as production designer on a new Disney film directed by James Lapine.

MARTIN PAKLEDINAZ (*Costume Designer*) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and New York (*A Lake*). Other dance credits include *The Tuning Gome* for Helgi Tomasson (SFB), *Cinderella* for Kent Stowell (PNB), and *Ogive* for Feld Ballets/NY. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, Santa Fe, Boston, Toronto, Stockholm, Amsterdam, and St. Louis. New York credits include *The Father*, with Frank Langella; *Holiday*, directed by David Warren; James Lapine's *Twelve Dreams*, and Kevin Kline's *Hamlet* (Public Theatre and PBS). Mr. Pakledinaz's work on the TNT film *Grand Isle*, starring Kelly McGillis, earned a Cable/Ace Award Nomination. The design for this production is dedicated to the memory of Scott Hudson and James Pakledinaz.

MICHAEL CHYBOWSKI (*Lighting Designer*) has recently designed Laurie Anderson's *The Nerve Bible*, which was seen throughout the United States and Europe, as well as being performed at the Neil Simon Theatre in New York. For the Mark Morris Dance Group, he has recently lit *World Power*, *Somebody's Coming to See Me Tonight*, *The Office*, and *Lucky Charms*. His lighting for the Yo-Yo Ma/Mark Morris collaboration of the filming of Bach's Third Cello Suite was seen in August when the film had its premiere as part of the Edinburgh International Film Festival. Other

recent projects include *Wonderful Tennessee* and *The Misanthrope* at the McCarter Theatre, *The Beaux Stratagem* at Berkeley Repertory Theatre with director Mark Wing-Davies, and the filming of the Mark Morris Dance Group's *Dido and Aeneas* in Toronto.

JOHN FINNEY (*Chorusmaster/Associate Conductor*) is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has performed solo keyboard recitals throughout the United States and Europe, and has appeared as organist and harpsichordist with H&H, Boston Symphony Orchestra, Orchestra of St. Luke's, Bach Ensemble, Ensemble Abendmusik, and Smithsonian Chamber Players. In addition to his duties as H&H associate conductor and director of the H&H Chamber Series, John Finney is also active as director of University Chorale at Boston College, among several others. He holds degrees in organ performance from Oberlin College Conservatory of Music and Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel and the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

Mark Morris Dance Group

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kohn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Honyo Holm. She appears in "Honyo: Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mork Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mork Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, and San Francisco Ballet, and assisted him on his work with Boston Ballet and American Ballet Theatre. Ms. Fehlndt has also appeared with the White Oak Dance Project.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nino Weiner Dance Company, Mork Dendy's Dendy Dance, Louro Deon Dancers and Musicians, and Jone Comfort and Company.

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his BFA degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mork Morris Dance Group in 1988.

VICTORIA LUNDELL was born in Berkeley, California, then moved to Detroit where she studied dance with Rose Morie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her BFA in dance from the University of Michigan in 1989. For four years she danced with the Parsons Dance Company,

and has been dancing with the Mork Morris Dance Group since 1994. Victoria gives thanks to David Motiono, who is a continual source of inspiration.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, BC at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Horry" in New York City. She joined Mork Morris Dance Group in 1988.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mork Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kohn.

KRAIG PATTERSON, from Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mork Morris Dance Group in 1987.

MIREILLE RADWAN-DANA -The Six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grosses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Block Elk)

GUILLERMO RESTO dances with Mork Morris.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mork Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles and Toronto. She is a BFA graduate of the Juilliard School and has danced with Ohod Nohorin, Glenn/Lund/Dance and Mork Holm, among others. She has been a member of the Mork Morris Dance Group since September 1988 and teaches regularly in New York.

JULIE WORDEN, a graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jon Erkert, and Sheldon B. Smith.



The Handel & Haydn Period Orchestra

photo: Eric Roth

Assistant Costume Designer Kristin Pondy
 Production Stage Manager Carol Avery
 Sound Supervisor C.J. Danek
 Set construction by Hudson Scenic Studio
 and I. Weiss and Sons
 Costumes executed by Euro Co, Izquierdo
 Studio, and Studio Rouge
 Fabric dyeing by Gene Mignola, Inc.

Understudies: Carl Strygg, Orfeo; Christine
 Brandes, Euridice; Jean Danton, Amor.

The Wang Center for the Performing Arts,
 under the leadership of President and Chief
 Executive Officer Josiah A. Spaulding, Jr., serves as
 the proud national sponsor of *Orfeo ed Euridice*.
 The center is notionally recognized for its historic
 state-of-the-art theater and arts education outreach
 programs. An advocate for bringing classical art
 forms to contemporary society, the organization co-
 presented, with Dance Umbrella, the New England
 premieres of Mr. Morris's *L'Allegro, il Penseroso ed
 il Moderato* in 1994 and choreographer Bill T.
 Jones's *Still/Here* in 1995. The center has also
 produced cutting-edge presentations including a
 stage collaboration between Boston Ballet and the
 Boston Pops Esplanade Orchestra for the center's
 fifth anniversary, back-to-back screenings of film
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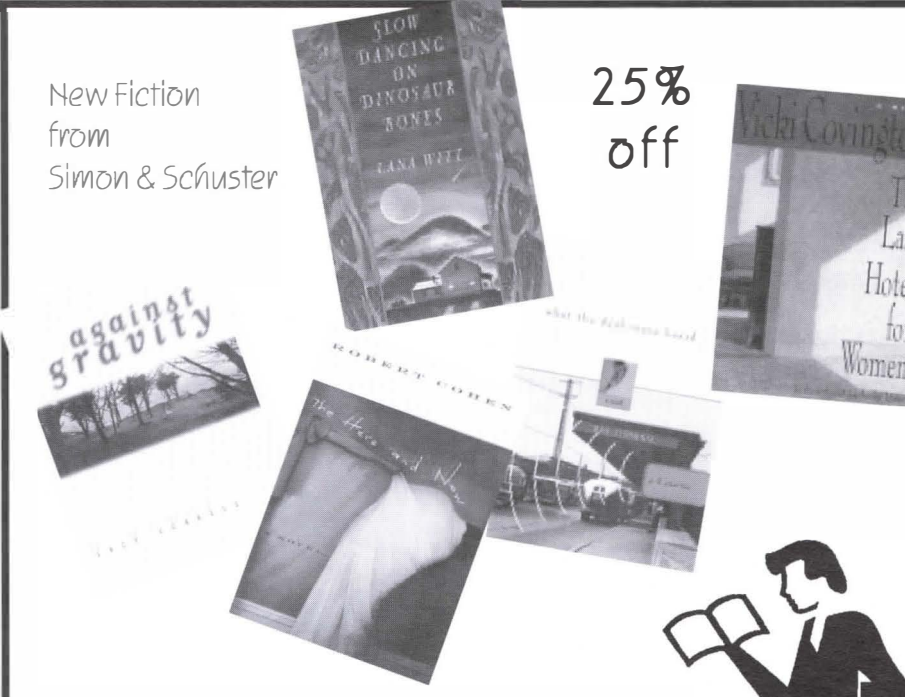
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Orfeo ed Euridice: Synopsis

The Argument

The poet/singer Orfeo, son of Apollo and the muse Calliope, weds the dryad Euridice. During the festivities, Euridice, walking abroad with her friends the nymphs, is assailed by the jealous Aristaeus. In fleeing his attack she steps on a snake whose venomous bite kills her. Wedding becomes funeral.

Act One

Scene One. A Lonely Grove. Euridice's Grave.

Nymphs and shepherds lament Euridice's death ("Ah se intorno o quest' urno funesto"). Left alone, Orfeo adds his voice to the rites. Only Echo replies ("Chiamo il mio ben così"). Orfeo vows to rescue Euridice from the underworld ("Numi! barbari numi").

Scene Two.

Amor appears with word that Jove, pitying Orfeo's sorrow, will allow him to descend, alive, into the land of the dead to retrieve Euridice. To make this trial more difficult, Orfeo must neither look at Euridice, nor explain why looking is forbidden. If he fails this test, he will lose her forever ("Gli sguardi trattieni"). Orfeo agrees and begins his voyage.

Act Two

Scene One. The Gate of Hades.

Furies and ghosts try to deny Orfeo's passage to the underworld ("Chi moi dell'Erebo"). His lament softens and placates them. He is eventually allowed to pass through to the Elysian Fields.

Scene Two. Elysium.

Orfeo is moved by the calm beauty of the landscape ("Che puro ciel, che chiaro sol"). Heroes and heroines bring Euridice to him ("Torno, o bello, al tuo consorte"). Without looking at her, he takes her away.

Act Three

Scene One. A Dark Labyrinth.

Orfeo leads Euridice toward the upper air, unallowed to look at her ("Vieni, segui i miei passi"). Euridice doesn't understand. Orfeo can't explain ("Vieni, oppogo il tuo consorte!"). Euridice ponics at the thought of a life without the love of Orfeo ("Che fiero momento"). In desperation he turns to her. She dies, again. How can he live without her? ("Che farò senza Euridice?"). He decides to kill himself.

Scene Two.

Amor reappears and stays Orfeo's hand. In response to Orfeo's deep love and devotion, Amor revives Euridice, again. The three of them return to Earth.

Scene Three. The Temple of Love.

Orfeo, Euridice, Amor, the nymphs, and the shepherds all celebrate the power of love with song and dance ("Trionfi Amore!").

photo: Tom Brazil



Mark Morris Dance Group, *L'Allegro, Il Penseroso ed Il Moderato*

Orfeo ed Euridice

by Roger Downey

"*Orfeo ed Euridice* was the first of Gluck's three so-called reform operas written with Raniero Calzabigi, in which a 'noble simplicity' in the action and the music was intended to replace the complicated plots and florid musical style of *opera seria*."

—Jeremy Hayes, in *The New Grove Dictionary of Music and Musicians*

To be known as the "reformer" of an art as beloved for its absurdities as its accomplishments; to be labeled an apostle of "noble simplicity" when extremity and extravagance seem of its very essence: has any composer in the history of music a more uninviting reputation than Christoph Willibald von Gluck?

The more scholars protest the centrality of Gluck's *oeuvre* in the history of opera, the more elevated, worthy, and desperately dull they make it sound. Composers as different as Mozart and Berlioz adored *Orfeo ed Euridice*; but their encomia have not managed to keep the work in the repertory. Today even those "florid," turgidly plotted *opere serie* are making a comeback, while the reforming masterwork of Ritter Gluck still languishes in the shadows. Why?

Until recently a number of obstacles stood in the way of anyone wanting to revive *Orfeo ed Euridice* as it was first presented before the Imperial Court in Vienna. Until 1963, there was no trustworthy edition of this 1762 original available to set against the plethora of transposed, rearranged, re-orchestrated "performing versions" of the score, devised by admirers of more enthusiasm than integrity. Until even more recently, there were simply no male altos both technically and temperamentally suited to the role of Orfeo. But, thanks to recordings, there has been ample evidence for more than a decade that the musical resources for a successful mounting of the 1762 *Orfeo* once more exist. Why has no major opera house risen to the challenge?

In large measure, I believe, because even the finest recording does not and cannot reflect its greatness. *Orfeo ed Euridice* stands perhaps unique in the operatic repertory as a music drama devised from the ground up to a

detailed theoretical plan—an utterly self-conscious musico-theatrical manifesto somehow trans-muted—brought to life as an organic work of art. More truly a Wagnerian "Gesamtkunstwerk" than any of Wagner's own music-dramas, *Orfeo ed Euridice* must be seen for its full grandeur to emerge; it must be seen in a performance which honors its creators' plan and follows it to the letter.

"It is owing to their accuracy of representation that the works of men like Corneille and Racine, Raphael and Michelangelo, have been handed down to posterity . . . Why can we not add to the names of these great men those of the masters of dance who made themselves so celebrated in their day? But they are scarcely known; is it the fault of their art, or of themselves?

—Jean-George Noverre,
First Letter on the Dance, 1760
(trans. Cyril Beaumont)

The plan which produced *Orfeo ed Euridice* was not in its first impulse that of any artist, but that of a producer. When 33-year-old Count Giacomo Durazzo came to Vienna in 1750 as Genoese ambassador to the Imperial Court, the musical life of the Hapsburg capital was dominated by opera, and for a generation operatic life had been dominated by the librettist Pietro Metastasio and the composer Johann Adolf Hasse. As ambitious as he was able, Durazzo set out to supplant the aging eminences with an artistic team of his own.

Since Hasse and Metastasio represented the quintessence of heavy, elaborate Italian *opera seria* practice, Durazzo turned to France for inspiration and assistance. He formed an alliance with the young assistant director of the court ballet, Gasparo Angiolini, an alliance which paid off when Angiolini was promoted to the top job in 1757. He imported a French theatrical troupe to perform popular, unpretentious *opéras comiques*; when they proved successful, he recruited Gluck, a recent arrival in Vienna, to adapt such works for Viennese tastes and stage practice.

Metastasio and Hasse still occupied the operatic high ground in Vienna. In 1760,

Durazzo saw his chance for a flank attack on their dominant position in the publication of Jean-Georges Noverre's *Lettres sur la danse et sur les ballets*. In this immensely influential book, the youthful Noverre argued for a revival of the theater by means of the simplicity, directness, and emotional truth of "dramatic mime." Less than a year after the *Lettres* reached Vienna, Durazzo, now manager of all imperial theaters, announced the production of a dramatic ballet based on the tale of Don Juan, its action to be staged by Maestro Angiolini to a new score by Ritter von Gluck.

Don Juan was a sensation, in every sense of the word. The unrelievedly grim story-line, "explicit" action, and headlong pace of the 45-minute work put it in the greatest possible contrast to the decorous pace and architectural formality of abstract, mythological courtly ballet. While all the town was still arguing about the merits of the new style in dramatic dance, Durazzo mobilized his artistic team for a frontal assault on the old guard: to create an opera which would make *opera seria* look as tired and stodgy as formal court ballet looked after *Don Juan*.

The team was the same which created *Don Juan*, with one major addition. Raniero Calzabigi was yet another young artist-adventurer prowling *ancien régime* Europe. He arrived in Vienna from Paris in 1761 with a reputation as one familiar with all the artistic and intellectual currents in that progressive capital, and was immediately recruited by Durazzo to compose the libretto for the opera intended to blow the old operatic guard sky-high.

With its mythological subject of Orpheus' descent into the Underworld in search of his lost Eurydice, Calzabigi's *Orfeo* is, if anything, old-fashioned for an operatic subject—on the surface. But in fact, his treatment of the tale is truly revolutionary. Against the rigidly repeating recitative-aria-exit formula of *opera seria* he sets the musicodramatic structure of the seventeenth-century French *tragédie lyrique*, a fluid sequence of recitatives (accompanied and unaccompanied), dramatic scenes, arioso, and full-blown arias each furthering the flow of the action. Nothing is allowed to interrupt that flow: the dance sequences, which in even the most solemn works of Lully and Charpentier are

primarily entr'actes and divertissements, become in *Orfeo ed Euridice* integral elements in unfolding the action.

Calzabigi's treatment of character is as revolutionary as his treatment of narrative. The heroes and heroines of *opera seria* are rulers, and their amatory dilemmas public and dynastic. Calzabigi's Orpheus is no demigod or king, but a mere man, and his emotions of no consequence to anyone but himself. Orpheus is also an artist, and his story portrays the power of art to force its way against the laws of this world and the next: pure wish fulfillment in terms of its own time, but heavy with significance in light of the course European history took over the next half century.

Orfeo ed Euridice is often described as an apotheosis of neoclassical art. This label represents a fundamental misunderstanding of the work's sources and objectives. No work

could be farther in spirit from the chilly classical drama of Dryden or Voltaire, the reductive, rationalizing brilliance of the *Encyclopedistes*. Beneath its classical draperies, *Orfeo ed Euridice* breathes the mind and spirit of the most demonic soul of the eighteenth century, Jean-Jacques Rousseau, prophet of the simple, the natural, the unaffected, of the force and value of the irrational, of the mysterious truth of the heart. Far from being a capstone of Classic art, it is a fragrant presage of the Romantic era; little wonder that Mozart, Berlioz, and Wagner all fell deeply under its spell.

The very qualities in the work which attract and fascinate artists are the ones which make it inaccessible to a lay audience. Gluck is a fine dramatic composer, especially when provided with a libretto as intelligently conceived and deftly detailed as Calzabigi's; but his music, conceived as support for a staged drama,

does not stand on its own merits alone as does the music of more prodigally gifted composers. Even at its very best, as in the second scene of the second act of *Orfeo ed Euridice*, it is theatrical in inspiration: it "paints" the light-filled glory of the Elysian fields as no scene-painter could (or can), but it expects—indeed, demands—that what the ear hears will be reinforced, completed by the eye, in the stage pictures, choral movements, the soloists' behavior and expression. *Orfeo ed Euridice*, in short, is not just complete only in a stage performance; it is complete only when approached with the same intentions as its creators, in the determination to blend movement, stage pictures, sound, and storytelling into a single inseparable whole.

In critical theory, any operatic production subscribes to some such ideal. In practice, few, even the most successful, rise above the measure of a lucky fluke. There are simply too many artists involved in even the most modest productions, too many divergent ambitions, too many differing artistic agendas, too little discussion, too little money, too little time, to achieve an effect of more than serviceable collage.

Such a production, no matter how gifted the individual artists involved, cannot capture the true nature of a work like *Orfeo ed Euridice*. It is, in fact, not simply an opera but a "meta-opera": an opera about the nature of opera, a performance exploring the expressive contours of the arts of performance. Beautifully and sensitively presented it is both a moving and memorable musical fable and an argument about the nature of art. Only great sophistication single-mindedly applied can achieve both the "naive" affect and the heroic assertion its creators worked for.

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Orfeo ed Euridice: Libretto

ATTO PRIMO

Overture

SCENA I

Orfeo ed il Coro

CORO

Ah, se intorno a quest'urna funesto,
Euridice, ombro bello, t'oggiro,

ORFEO

Euridice!

CORO

Odi i pianti, i lamenti, i sospiri
Che dolenti si sporgon per te.

ORFEO

Euridice!

CORO

Ed ascolto il tuo sposo infelice
Che piangendo
Ti chiama e si logno

ORFEO

Euridice!

CORO

Come quando
Lo dolce compogno
Tortorella omoroso perdè.

ORFEO

Basta, bosto, o compogni!
Il vostro lutto aggrovo il mio!
Sporgete purpurei fiori,
Inghirlondote il mormo,
Portitevi da me!
Restor vogl'io solo
Fra quest'ombre funebri e oscure
Coll'empio compogno di mie sventure.

Ballo.

ACT ONE

Overture

SCENE I

Orpheus and Chorus

CHORUS

Ah! If around this funeral urn,
Eurydice, sweet spirit, you hover,

ORPHEUS

Eurydice!

CHORUS

Hear the plaints, the laments, the sighs
Which we mourners utter for you.

ORPHEUS

Eurydice!

CHORUS

And hearken to your unhappy husband,
Who, weeping,
Calls you and makes moon.

ORPHEUS

Eurydice!

CHORUS

As when
The amorous dove
Loses her dear companion.

ORPHEUS

Enough, enough, my friends!
Your grief increases my own!
Scatter purple flowers,
Place garlands on her tomb,
And leave me!
I would remain alone
Among these dork and mournful shades
With the pitiless company of my misfortunes!

Ballet.

CORO

Ah, se intorno a quest'urna funesta,
Euridice, ombra bella, t'aggiri,
Odi i pianti, i lamenti, i sospiri
Che dolenti si spargon per te.

ORFEO

Chiamo il mio ben così
Quando si mostra il dì.
Quando s'asconde!
Ma, oh vano mio dolor!
L'idol del mio cor
Non mi risponde!

ORFEO

Euridice, Euridice,
Ombra cara, ove sei?
Piange il tuo sposo
Ti domanda agli Dei,
A' mortali ti chiede
E sparse a venti
Son le lagrime sue,
I suoi lamenti!

ORFEO

Cerco il mio ben così
In queste, ove morì,
Funeste sponde.
Ma solo al mio dolor,
Perchè conobbe amor,
L'eco risponde.

ORFEO

Euridice! Euridice! Ah, questo nome
San le spiagge, e le selve
L'appresero do me!
In ogni valle
Euridice risuona, in ogni tronco
Scrisse il misero Orfeo:
Orfeo infelice,
Euridice, idol mio,
Cara Euridice!

ORFEO

Piango il mio ben così,
Se il sole indora il dì,
Se va nell'onde,
Pietoso al pianto mio
Va mormorando il rio,
E mi risponde.

CHORUS

Ah! If around this funeral urn,
Eurydice, sweet spirit, you hover,
Hear the plaints, the laments, the sighs
Which we mourners utter for you.

ORPHEUS

Thus do I call my love
When day shows itself
And when it disappears.
But ah! vain is my grief!
The idol of my heart
Does not reply.

ORPHEUS

Eurydice, Eurydice,
Beloved shade, where are you?
Your husband weeps,
Begg the gods for you
And asks for you among mortals,
Yet scattered to the wind
Are his tears
And his laments!

ORPHEUS

Thus do I seek my love
On these sad shores
Where she died.
But to my grief
Echo alone replies,
Since it knew our love.

ORPHEUS

Eurydice, Eurydice! Ah, that name
The seashore knows, and the woods
Learnt from me!
In every valley
Eurydice resounds, on every tree
The wretched Orpheus has written:
Unhappy Orpheus,
Eurydice, my love,
Dear Eurydice!

ORPHEUS

Thus do I mourn my love,
Whether the sun gilds the day
Or sinks into the waves.
The brook, taking pity on my plaints,
Goes murmuring by
And answers me.

ORFEO

Numi! barbari Numi,
D'Acheronte e d'Averno pallido abitor,
La di cui mano avida delle morti
Mai disarmò, mai trattener
Non seppe beltà ne gioventù,
Voi mi rapiste la mia bella Euridice—
Oh memoria crudell!—sul fior degli anni!
La rivoglio da voi, Numi tiranni!
Ho core anch'io per ricercar
Sull'orme de' più intrepidi Eroi,
Nel vostro orrore la mia sposa,
Il mio ben!

SCENA II

Amore, e detto

AMORE

T'assiste Amore!
Orfeo, della tua pena
Giove sente pietà.
Ti si concede le pigre
Onde di Lete vivo varcar!
Del tenebroso abisso sei sulla via:
Se placar puoi col canto le furie,
I mostri, e l'empia morte,
Al giorno la diletta Euridice
Farà teco ritorno.

ORFEO

Ah, come? Ah, quando?
E possibil sarà?
Spiegati!

AMORE

Avrai valor che basti
A questa prova estrema?

ORFEO

Mi prometti Euridice,
E vuoi ch'io tema?

AMORE

Sai però con qual patto
L'impresa hai da compir.

ORFEO

Parla!

ORPHEUS

O gods, cruel gods!
You, the pale inhabitant of Acheron and Avernus,
Whose greedy hand was never stayed
By beauty or youth,
Nor could keep it from death,
You stole from me my lovely Eurydice—
Oh cruel memory!—in the flower of her life.
I want her back from you, tyrannous gods!
I too have the courage, in the footsteps
Of the most intrepid heroes,
To search for my wife,
My loved one, in your horror!

SCENE II

Amor and Orpheus

AMOR

Love will assist you!
Orpheus, Jove has taken pity
On your grief.
It is granted you to pass
The sluggish waters of Lethe alive!
Go on your way to the shadowy abyss:
If with your singing you can placate the Furies,
The monsters, and pitiless death,
You can take back your beloved Eurydice
With you into the light of day.

ORPHEUS

But how? and when?
Can this be possible?
Explain!

AMOR

Have you courage enough
For this extreme trial?

ORPHEUS

Your promise me Eurydice,
And you think I could be afraid?

AMOR

Then know on what conditions
You must complete the task.

ORPHEUS

Speak!

ATTO SECONDO

SCENA I

Orfeo ed il Coro

Ballo.

CORO

Chi mai dell'Erebo
Fralle caligini
Sull'orme d'Ercole
E di Piritoo
Conduce il piè?

Ballo.

CORO

Chi mai dell'Erebo
Fralle caligini
Sull'orme d'Ercole
E di Piritoo
Conduce il piè?

D'orror l'ingombrino
Le fiere Eumenidi,
E lo spaventino
Gliurli di Cerbero,
Se un dio non è!

Ballo.

ORFEO

Deh! placatevi con me,
Furie, larve, ombre sdegnose!

CORO

No!

ORFEO

Vi renda almen pietose
Il mio barbaro dolor!

CORO

Misero giovane,
Che vuoi, che mediti?
Altro non abita
Che lutto e gemito
In queste orribili
Soglie funeste!

ACT TWO

SCENE I

Orpheus and Chorus

Ballet.

CHORUS

Who is this
Who draws near to us
Through the gloom of Erebus
In the footsteps of Hercules
And of Pirithous?

Ballet.

CHORUS

Who is this
Who draws near to us
Through the gloom of Erebus
In the footsteps of Hercules
And of Pirithous?

May the savage Eumenides
Overwhelm him with horror,
And the howls of Cerberus
Terrify him
If he is not a god.

Ballet.

ORPHEUS

O be merciful to me,
Ye Furies, ye spectres, ye angry shades!

CHORUS

No!

ORPHEUS

May my cruel grief
At least earn your pity!

CHORUS

Wretched youth,
what seek you? What is your purpose?
Here dwell naught
but grief and lamenting
in these fearful,
mournful regions!

ORFEO

Mille pene, ombre moleste,
Come voi sopporto anch'io!
Ho con me l'inferno mio,
Me lo sento in mezzo al cor.

CORO

Ah, quale incognito
Affetto flebile
Dolce a sospendere
Vien l'implacabile
Nostro furor?

ORFEO

Men tiranne, ah! voi sareste
Al mio pianto, al mio lamento,
Se provaste un sol momento
Cosa sia languir d'amor!

CORO

Ah, quale incognito
Affetto flebile
Dolce a sospendere
Vien l'implacabile
Nostro furor?

Le porte stridano
Su' neri cardini
E il passo lascino
Sicuro e libero
Al vincitor!

SCENA II

Ballo.

ORFEO

Che puro ciel, che chiaro sol,
Che nuova serena luce è questa mai!
Che dolce lusinghiera armonia
Formano insieme
Il cantar degli augelli,
Il correr de' ruscelli,
Dell'aure il sussurar!
Questo è il soggiorno
De' fortunati Eroi!
Qui tutto spira un tranquillo contento,
Ma non per me.
Se l'idol mio non trovo,

ORPHEUS

A thousand pangs I too suffer,
Like you, o troubled shades!
My hell lies within me,
In the depths of my heart.

CHORUS

Ah! What unknown
Feeling of pity
Sweetly comes
To soften
Our implacable rage?

ORPHEUS

Ah! You would be less harsh
To my weeping and lamenting
If for but a moment you could know
What it is to languish for love!

CHORUS

Ah! What unknown
Feeling of pity
Sweetly comes
To soften
Our implacable rage?

Let the gates creak
On their black hinges,
And let the victor,
Safe and free,
Be allowed to pass.

SCENE II

Ballet.

ORPHEUS

How clear the sky! How bright the sun!
How new and serene is this light!
What sweet, enchanting harmony
Do the song of the birds,
The purling of the streams,
The murmur of the breezes
Make together!
This is the abode
Of the blessed heroes!
Here everything breathes peace and contentment,
But not for me.
If I cannot find my idol,

Sperar non posso!
I suoi soavi accenti,
Gli amorosi suoi sguardi, il suo bel riso,
Sono il mio solo, il mio diletto Eliso!
Ma in qual parte ei sarà?
Chiedasi a questo
Che mi viene a incontrar stuolo felice.
Euridice dov'è?

CORO
Giunge Euridice!

CORO
Vieni a' regni del riposo,
Grand'eroe, tenero sposo,
Raro esempio in ogni età!
Euridice amor ti rende,
Già risorge, già riprende
La primiera sua beltà.

Ballo.

ORFEO
Anime avventurose,
Ah, tollerate in pace le impazienze mie!
Se foste amanti,
Conoscerete a prova
Quel focoso desio,
Che mi tormenta,
Che per tutto è con me.
Nemmeno in questo placido albergo
Esser poss'io felice,
Se non trovo il mio ben.

CORO
Viene Euridice!

CORO
Torna, o bella, al tuo consorte,
Che non vuol che più diviso
Sia da te pietoso il ciel.
Non lagnarti di tua sorte,
Che può dirsi un altro Eliso
Uno sposo sì fedel.

There is no hope for me!
Her sweet voice,
Her loving glances, her tender smile,
Are my only, my blissful Elysium!
But where can she be?
Let me ask this happy crowd
Which comes to meet me.
Where is Eurydice?

CHORUS
Eurydice is coming!

CHORUS
Come to the realms of bliss,
Great hero, tender husband,
Rare example in any age
Amor returns Eurydice to you,
Already she revives and recovers
All the flower of her beauty.

Ballet.

ORPHEUS
Kind spirits,
Ah! suffer my impatience in peace!
If you were lovers
You would know for yourselves
The burning desire
Which torments me,
Which goes with me everywhere.
Not even in this peaceful haven
Can I be happy
If I do not find my love.

CHORUS
Here is Eurydice!

CHORUS
Return, fair one, to your husband,
From whom merciful heaven
Wishes you never more to be parted.
Do not lament your lot,
For a husband so true
Can be called another Elysium.

Intermission

ATTO TERZO

SCENA I

Orfeo ed Euridice

ORFEO

Vieni, segui i miei passi,
Unico amato oggetto
Del fedele amor mio!

EURIDICE

Sei tu? M'inganno?
Sogno? Veglio? O deliro?

ORFEO

Amata sposa, Orfeo son io, e vivo ancor!
Ti venni fin negli Elisi a ricercar.
Fra poco il nostro cielo, il nostro sole,
Il mondo di bel nuovo vedrai!

EURIDICE

Tu vivi? Io vivo?
Come? Ma con qual arte? Ma per qual via?

ORFEO

Saprai tutto da me.
Per ora non chieder più!
Meco t'affretta,
E il vano importuno timor dall'alma sgombra!
Ombra tu più non sei,
Io non son ombra.

EURIDICE

Che ascolto? E sarà ver?
Pietosi Numi
Qual contento è mai questo!
Io dunque in braccio all'idol mio
Fra' più soavi lacci
D'Amore e d'Imeneo
Nuova vita vivrò!

ORFEO

Sì, mia speranza!
Ma tronchiam le dimore,
Ma seguiamo il cammin.
Tanto è crudele la fortuna con me,
Che appena io credo di possederti,
Appena sò dar fede a me stesso.

EURIDICE

E un dolce sfogo del tenero amor mio
Nel primo istante che tu ritrovi me,
Ch'io ti riveggo
T'annoja, Orfeo!

ACT THREE

SCENE I

Orpheus and Eurydice

ORPHEUS

Come, follow my steps,
Dearest, only object
Of my faithful love.

EURYDICE

Is it you? Am I deceived?
Am I dreaming or awake? Or delirious?

ORPHEUS

Beloved wife, I am Orpheus, and I am still alive.
I came to search for you even in Elysium.
Soon you will see our sky, our sun,
Our dear world once again!

EURYDICE

Your are alive? I am living?
How? But by what art, by what means?

ORPHEUS

I will tell you all,
But do not ask more now!
Hasten with me,
And banish vain importunate fear from your soul!
You are no longer a shade,
And I am not a shade.

EURYDICE

What do I hear? Can it be true?
Merciful gods,
What joy this is!
In my love's arms,
In the sweet nets
Of Love and Hymen,
I will live life anew!

ORPHEUS

Yes, my dearest!
But let us delay no more
And follow our road.
So cruel has fortune been with me
That I hardly can believe that I possess you.
I can scarcely believe myself.

EURYDICE

Yet a soft pledge of my tender love
In the first moment that you find me again,
That I see you again,
Annoys you, Orpheus!

ORFEO

Ah, non è ver, ma...
Sappi...senti...
(Oh legge crude!)
Bella Euridice,
Inoltra i passi tuoi!

EURIDICE

Che mai t'affanna
In sì lieto momento?

ORFEO

(Che dirò?
Lo preveddi!
Ecco il cimento!)

EURIDICE

Non m'abbracci? Non parli?
Guardami almen.
Dimmi, son bella ancora,
Qual era un dì?
Vedi, che forse è spento
Il roseo del mio volto?
Odi, che forse s'oscurò
Quel che amasti,
E soave chiamasti,
Splendor de'sguardi miei?

ORFEO

(Più che l'ascolto,
Meno resisto.
Orfeo, coraggio!)
Andiamo, mia diletta Euridice!
Or non è tempo
Di queste tenerezze,
Ogni dimora è fatale per noi.

EURIDICE

Ma...un sguardo solo...

ORFEO

È sventura il mirarti.

EURIDICE

Ah, infido!
E queste son l'accoglienze tue!
Mi neghi un sguardo,
Quando dal caro amante
E dal tenero sposo
Aspettarmi io dovea
Gli amplessi e i baci!

ORPHEUS

Ah, that is not true, but...
Know that...listen...
(Oh cruel decree!)
Dear Eurydice,
Quicken your steps!

EURYDICE

But what distresses you
In this happy moment?

ORPHEUS

(What can I say?
I foresaw it!
This is the moment of danger!)

EURYDICE

You do not embrace me? Nor speak?
At least look at me.
Say, am I still beautiful
As I was once before?
Look, has the color in my cheeks
Perhaps faded?
Listen, has the splendor of my eyes
That you loved,
And you called sweet,
Perhaps dimmed?

ORPHEUS

(The more I listen,
The less can I resist.
Courage, Orpheus!)
Come, my beloved Eurydice!
Now is not the time
For these tendernesses;
Any delay is fatal for us.

EURYDICE

One single look!

ORPHEUS

To look at you would be disastrous.

EURYDICE

Ah, faithless one!
And this is your welcome!
You deny me a glance
When I should expect
From a true lover
And tender husband
Embraces and kisses!

ORFEO
(Che barbaro martir!)

Ma vieni e taci!

EURIDICE
Ch'io taccia! E questo ancora
Mi restava a soffrir?
Dunque hai perduto
La memoria, l'amore,
La costanza, la fede?
E a che svegliarmi dal mio dolce riposo
Or ch'hai pur spento
Quelle a entrambi sì care d'Amore
E d'Imeneo pudiche faci!
Rispondi, traditor!

ORFEO
Ma vieni, e taci!

ORFEO
Vieni, appaga il tuo consorte!

EURIDICE
No, più cara è a me la morte,
Che di vivere con te!

ORFEO
Ah, crudel!

EURIDICE
Lasciami in pace!

ORFEO
Nò, mia vita, ombra seguace
Verrò sempre intorno a te!

EURIDICE
Ma perchè sei sì tiranno?

ORFEO
Ben potrò morir d'affanno,
Ma giammai dirò perchè!

EURIDICE ED ORFEO
Grande, o Numi è il dono vostro!
Lo conosco e grata/grato io sono!
Ma il dolor, che unite al dono,
È insoffribile per me!

ORPHEUS
(Cruel torture!)

Do come, and be silent!

EURYDICE
I be silent! Did I have
To suffer this too?
Have you then forgone
Memory, love,
Faith and constancy?
For what was I awakened from my soft repose,
Now that you have extinguished
Those chaste torches
So dear to both Love and Hymen?
Reply, traitor!

ORPHEUS
Do come, and be silent!

ORPHEUS
Come, do your husband's bidding!

EURYDICE
No, death is dearer to me
Than life with you!

ORPHEUS
Cruel one!

EURYDICE
Leave me in peace!

ORPHEUS
No, my life, I will always come after you
Like a haunting shadow.

EURYDICE
Then why are you so harsh?

ORPHEUS
I well could die of sorrow,
But I will never tell you why.

EURYDICE AND ORPHEUS
Great is your gift, ye gods!
I recognize it and am grateful!
But the grief which accompanies
Your gift is past all bearing!

EURIDICE

Qual vita è questa mai
Che a vivere incomincio!
E qual funesto,
Terribile segreto
Orfeo m'asconde!
Perchè piange, e s'affligge?
Ah, non ancora troppo
Avvezza agli affanni,
Che soffrono i viventi,
A sì gran colpo
Manca la mia costanza;
Agli occhi miei
Si smarrisce la luce,
Oppresso in seno,
Mi diventa affannoso il respirar.
Tremo, vacillo,
E sento fra l'angoscia e il terrore
Da un palpito crudel vibrarmi il core.

EURIDICE

Che fiero momento,
Che barbara sorte
Passar dalla morte
A tanto dolor!

Avvezza al contento
D'un placido oblio,
Fra queste tempeste
Si perde il mio cor.

Vacillo, tremo...

ORFEO

Ecco un nuovo tormento.

EURIDICE

Amato sposo,
M'abbandoni così?
Mi struggo in pianto;
Non mi consoli?
Il duol m'opprime i sensi,
Non mi soccori?
Un'altra volta, oh stelle,
Dunque morir degg'io
Senza un amplesso tuo,
Senza un addio?

EURYDICE

What life is this now
Which I am about to lead?
And what fatal,
Terrible secret
Does Orpheus hide from me?
Why does he weep and grieve?
Ah, I am as yet unaccustomed
To the sorrows
Suffered by the living!
Beneath so great a blow
My constancy fails,
The light fades
Before my eyes;
My breath, locked in my bosom,
Becomes laboured.
I tremble, I sway
And feel my heart wildly beating
With anguish and terror.

EURYDICE

O bitter moment!
O cruel fate!
To pass from death
To such sorrow.

I was used to the peace
Of a tranquil oblivion,
But in these tempests
My heart is shattered.

I sway, I tremble...

ORPHEUS

Here is a new torment.

EURYDICE

Beloved husband,
Will you leave me thus?
I am consumed with grief;
Will you not console me?
Sorrow overwhelms my senses;
Will you not aid me?
O stars, must I then die
Once more
Without an embrace from you,
Without a farewell?

ORFEO
Più frenarmi non posso,
A poco a poco
La ragion m'abbandona,
Oblío la legge,
Euridice, e me stesso! E...

EURIDICE
Orfeo, consorte!
Ah...mi sento...languir.

ORFEO
Nò, sposa! Ascolta!
Se sapessi...
A che fò?
Ma fino a quando
In questo orrido inferno dovrò penar?

EURIDICE
Ben mio, ricordati...di...me!

ORFEO
Che affanno!
Oh, come mi si lacera il cor!
Più non resisto...
Smanio...fremo...delirio...
Ah! Mio tesoro!

EURIDICE
Giusti Dei, che m'avenne?
Io manco, io moro.

ORFEO
Ahimè! Dove trascorsi?
Ove mi spinse
Un delirio d'amor?
Sposa! Euridice!
Euridice! Consorte!
Ah più non vive,
La chiamo invan!
Misero me!
La perdo, e di nuovo e per sempre!
Oh legge! Oh mortel!
Oh ricordo crudel!
Non ho soccorso,
Non m'avanza consiglio!
Io veggo solo (ah, fiera vista!)
Il luttuoso aspetto
Dell'orrido mio stato!
Saziati, sorte rea!
Son disperato!

ORPHEUS
I can restrain myself no longer;
Little by little
My reason is forsaking me.
Eurydice, I forget the decree
And myself! And...

EURYDICE
Orpheus, husband!
Ah!...I feel...faint.

ORPHEUS
No, beloved! Listen!
If you knew...
ah, what am I doing?
How long must I suffer
In this fearful hell?

EURYDICE
Dearest, remember...me!

ORPHEUS
What torment!
O how my heart is torn!
I can resist no more...
I rant...I tremble...I rave...
Ah! My treasure!

EURYDICE
Merciful gods, what is happening?
I faint...I die.

ORPHEUS
Alas! What have I done?
Where has love's frenzy
Driven me?
Beloved Eurydice!
Eurydice! My wife!
Ah! She lives no longer,
I call her in vain!
Woe is me!
I have lost her again, and for ever.
Cruel decree! O death!
O bitter reminder!
There is no help,
No counsel for me!
I see only (ah, cruel sight!)
The mournful signs
Of my terrible plight.
Be satisfied, malevolent fate!
I am in despair!

ORFEO

Che farò senza Euridice?
Dove andrò senza il mio ben?
Euridice! Euridice!
Oh Dio! Rispondi!
Io son pure il tuo fedel!
Euridice! Euridice!
Ah, non m'avanza
Più soccorso più speranza,
Nè dal mondo, nè dal ciel!

ORFEO

Ah finisca e per sempre colla vita il dolor!
Del nero Averno
Già sono insù la via!
Lungo cammino non è
Quel che divide il mio bene da me.
Sì, aspetta, o cara ombra dell'idol mio!
Aspetta, aspetta!
Nò, questa volta senza lo sposo tuo
Non varcherai l'onde lente di Lete.

SCENA II

Amore e detti

AMORE

Orfeo, che fai?

ORFEO

E chi sei tu,
Che trattenere ardisci
Le dovute a miei casi
Ultime furie mie?

AMORE

Questo furore calma,
Deponi, e riconosci Amore!

ORFEO

Ah sei tu? Ti ravviso!
Il duol finora tutti i sensi m'opprime.
A che venisti
In sì fiero momento?
Che vuoi da me?

ORPHEUS

What shall I do without Eurydice?
Where shall I go without my love?
Eurydice! Eurydice!
O heavens! Answer!
I am still true to you!
Eurydice! Eurydice!
Ah, there is no help,
No hope for me
Either on earth nor in heaven!

ORPHEUS

Ah! May grief end my life, and for ever!
I am already upon the path
to black Avernus!
It is not a long road
which divides me from my love.
Yes, wait, dear shade of my beloved!
Wait, wait!
No, this time you shall not cross
Lethe's sluggish waters without your husband.

SCENE II

Amor and the previous

AMOR

Orpheus, what are you doing?

ORPHEUS

And who are you
Who dare to restrain
My last fury,
Which my plight justifies?

AMOR

Calm your anger,
Lay down your weapon, and recognize Love!

ORPHEUS

Ah, is it you? I recognize you!
Grief clouded all my senses before.
Why have you come
In this bitter moment?
What do you want with me?

AMORE
Forti felice!
Assoi per glorio mio soffristi, Orfeo,
Ti rendo Euridice il tuo ben.
Di tuo costonzo maggior provo non chiedo
Ecco: risorge
A riunirsi con te.

ORFEO
Che veggo! Oh Numi!
Sposo!

EURIDICE
Consorte!

ORFEO
E pur t'abbraccio?

EURIDICE
E pure al sen ti stringo!

ORFEO
Ah, quole riconoscenza mio.

AMORE
Bosto!
Venite! Avventurosi omoni,
Usciamo al mondo,
Ritornate a godere!

ORFEO
Oh fausto giorno,
Oh Amor pietoso!

EURIDICE
Oh lieto, fortunato momento!

AMORE
Compenso mille pene
Un mio contento!

SCENA III E ULTIMA

Balli.

AMOR
To make you happy!
Orpheus, you have suffered enough for my glory;
I give you back your beloved Eurydice.
I seek no greater proof of your fidelity.
Here she is: she rises
To be reunited with you.

ORPHEUS
What do I see? Ye gods!
My wife!

EURYDICE
My husband!

ORPHEUS
Can I really embrace you?

EURYDICE
Can I clasp you to my bosom?

ORPHEUS
My gratitude to you.

AMOR
Enough!
Come, happy lovers,
Let us go back to earth:
Return to enjoy it!

ORPHEUS
O happy day!
O merciful Amor!

EURYDICE
O joyful, blissful moment!

AMOR
My contentment compensates
For a thousand woes!

SCENE III

Ballet

ORFEO E CORO

Trionfi Amore,
E il mondo intiero
Serva all'impero
Della beltà!

Di sua catena
Talvolta amara
Mai fù più cara
La libertà!

AMORE

Talor dispera,
Talvolta affanna
D'una tiranna
La crudeltà!

Ma poi la pena
Oblia l'amante
Nel dolce istante
Della pietà!

CORO

Trionfi Amore,
E il mondo intiero
Serva all'impero
Della beltà!

EURIDICE

La gelosia
Strugge e divora,
Ma poi ristora, la fedeltà.
E quel sospetto
Che il cor tormenta
Al fin diventa
Felicità!

CORO

Trionfi Amore,
E il mondo intiero
Serva all'impero
Della beltà!

ORPHEUS AND CHORUS

Let Amor triumph,
And all the world
Serve the empire
Of beauty!

Never was sweeter
The liberty
Of her sometimes
Bitter chains!

AMOR

The cruelty
Of a tyrant
Causes now despair,
Now distress.

But the lover
Forgets his pains
In the sweet moment
Of mercy.

CHORUS

Let Amor triumph,
And all the world
Serve the empire
Of beauty!

EURYDICE

Jealousy consumes
And devours,
But faith restores.
And that suspicion
Which torments the heart
At last turns
To delight.

CHORUS

Let Amor triumph,
And all the world
Serve the empire
Of beauty!

*—English translation reprinted by kind permission of Sony Classical from the
Vivarte recording:
Orfeo ed Euridice Vienna version, 1762 (complete) by Tafelmusik (Sony
Classical SX2K 48040).*

Calendar

Museum of Art Exhibitions

January 13-May 19

Horns, Whistles and Drums:
African Musical Instruments

January 20-May 12

Native American Art:
The Northwest Coast

March 8-May 26

Tinda Lwimba: A Contemporary
Zairian Painter

March 9-April 28

Allan Kaprow: Reinventions

March 23-May 19

Rudolf Koppitz: Viennese
"Master of the Camera"

Music, Theater, and Dance

Wednesday, April 10

Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Composers Workshop
8 p.m., Clapp Recital Hall

Thursday, April 11

Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Friday, April 12

Thesis Concert
UI Dance Department
7:30 p.m., Space/Place Theatre, North Hall

Ideas of Good and Evil

8 p.m., Theatre A, Theatre Building

Daniel Shapiro, piano
8 p.m., Clapp Recital Hall

Symphony Band, Senior Center New
Horizons Band, and Symphony Band
Horn Quartet

8 p.m., Hancher Auditorium

Saturday, April 13

Thesis Concert
UI Dance Department
7:30 p.m., Space/Place Theatre, North Hall

Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Stephen Swanson, baritone, and
Darlene Lawrence, piano
8 p.m., Clapp Recital Hall

Sunday, April 14

Ideas of Good and Evil
3 p.m., Theatre A, Theatre Building

Center for New Music
8 p.m., Clapp Recital Hall

Monday, April 15

Trio Fontenay
8 p.m., Clapp Recital Hall

Wednesday, April 17

Kantorei
8 p.m., Clapp Recital Hall

Friday, April 19

Black Action Theatre
The Chil'ren's Tale
6 & 8 p.m., Theatre B, Theatre Building

Eric LeVan, piano
8 p.m., Clapp Recital Hall

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or tollfree in Iowa 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.