

SHOWBILL®

Friday, April 26, 1996 at 8 pm
Saturday, April 27, 1996 at 8 pm
Sunday, April 28, 1996 at 2 pm

Wiltren Theatre

UCLA Center for the Performing Arts

presents

ORFEO ED EURIDICE

An opera in three acts by
Christoph Willibald Gluck (1714-1787)
1762 Vienna version

Christopher Hogwood, Conductor
Mark Morris, Director and Choreographer

Michael Chance *Orfeo*
Dana Hanchard *Euridice*
Christine Brandes *Amor*

Handel & Haydn Society Chorus
Handel & Haydn Society Orchestra
Mark Morris Dance Group

Sets by Adrienne Lobel
Costumes by Martin Pakledinaz
Lighting by Michael Chybowski

— There will be two brief intermissions —

CenterStage lectures one hour prior to all performances

The Wang Center for the Performing Arts
National Sponsor of Orfeo ed Euridice



91.5 KUSC FM

These performances were made possible, in part, by the generous support of Royce Center Circle members Jan Turner & Richard Colburn, Ginny Mancini, Mimi Perloff, Alice & Norman Tulchin, and Patty & Richard Wilson.

MARK MORRIS DANCE GROUP

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Victoria Lundell,
Marianne Moore, Rachel Murray, June Omura,
Kraig 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
Development Director Michael Osso
Executive Administrator Eva Nichols
Fiscal Administrator Lynn Wichern
Lighting Supervisor Michael Chybowski
Musical Director Linda Dowdell
Wardrobe Supervisor Pat White
Administrative Assistant Lesley Berson
Legal Counsel Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist David S. Weiss, M.D.
Accountant Kathryn Lundquist, CPA

Production Staff

Production Stage Manager Carol Avery
Assistant Costume Designer Kristin Pondy
Sound Supervisor C.J. Danek

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
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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
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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.

HANDEL & HAYDN SOCIETY

Artistic Director

Christopher Hogwood

Executive Director

Mary A. Deissler

President, Board of Governors

Robert Scott

H&H ORCHESTRA

VIOLIN I

Kinloch Earle,
concertmaster
Danielle Maddon
Cynthia Roberts
Sue Rabut-Cartwright
Judith Gerratt
Robert Mealy

VIOLIN II

Clayton Hoener*
Barbara Englesberg
Peter Kupfer
Anne-Marie Chubet
Anca Nicolau

VIOLA

David Miller*
Scott Woolweaver
Nina Falk
Susan Seeber

CELLO

Myron Lutzke*
Phoebe Carrai
Karen Kaderavek

BASS

Anne Trout*
Amelia Peabody Chair
Louise Koby

HARP

Alison Farrell

FLUTE

Wendy Rolfe*
Douglas Worthen

OBOE/

ENGLISH HORN

Stephen Hammer*
*chair funded in part
by Dr. Michael Fisher
Sandler*
Gonzalo Ruiz

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

Steven Lundahl*
Daniel Stillman
Cormack Ramsey

TIMPANI

Maury Baker

* *principal*

H&H CHORUS

SOPRANO

Gail Abbey
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
Erhelwyn Worden

TENOR

Murray Kidd
Bruce Lancaster
Christopher Marrior
Manish Singh
Mark Sprinkle

BASS

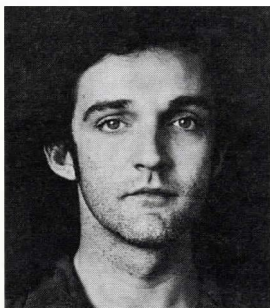
Herman Hildebrand
John Holyoke
David McSweeney
Clifford Rust
Vincent Stringer

Chorusmaster/Associate Conductor John Finney
Artistic Administrator Thomas L. Vignieri
Production Manager/Librarian Jesse Levine
Personnel Manager Richard Shaughnessy

*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.*

PROFILES

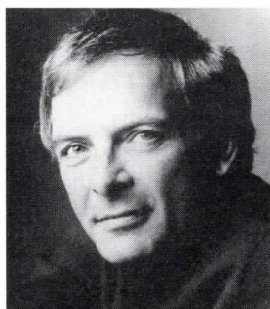
This production of Gluck's *Orfeo ed Euridice* is a logical extension of the Handel & Haydn Society's long history of innovation and experimentation. Beginning with the Jubilee Festival of 1865 to celebrate its 50th anniversary, the Society has continuously earned a reputation for presenting the best 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 throughout the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Feld Ballet/NY, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating more than 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. 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. Morris was named a Fel-

low of the MacArthur Foundation in 1991, and is the subject of a recent biography by Joan Acocella.

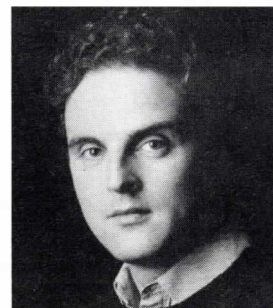
MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that same year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS' *Dance in America* series and London Weekend Television's *South Bank Show*. From 1988 to 1991, the 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*. 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 artistic director, 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 19th 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.

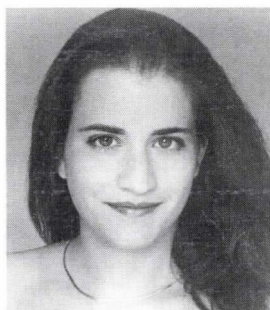


Countertenor **MICHAEL CHANCE** (*Orfeo*) was a choral scholar at King's College, Cambridge University, and has since developed a career that spans opera, oratorio, recital, and recordings. He is now one of the world's most sought-after countertenors. Internationally, he has appeared at the opera houses 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). 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 more than 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 Martin; 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 Galaté* with Les Musiciens du Louvre at the Théâtre de Champs Elysées in Paris. In 1991, 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 Jan De Gaetani Prize of the 1994 Naumburg Competition.



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. 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. 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, Teleman, and Mahler.

ADRIANNE LOBEL (*Set Designer*) designed the sets for Mark Morris' *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. She designed sets for the Tony Award-winning musical *Passion* (Sondheim/Lapine) on Broadway. For Peter Sellers she designed sets for *Nixon in China* (Houston Grand Opera, Brooklyn Academy of Music, The Kennedy Center), *The Marriage of Figaro*, and *Così Fan Tutte* (Pepsico Summerfare, Paris, Vienna) and *The Magic Flute* at the Glyndebourne Festival Opera. Other credits include *Lohengrin*, directed by Anja Silja (La Monnaie, Houston Grand Opera) and *Street Scene* directed by Francesca Zambello (Houston Grand

Opera, Berlin). Lobel has also worked in many American regional theaters and received an Obie for her work Off-Broadway. Her film credits include *Five Corners* and *Life With Mikey*. She recently designed a new play for A.C.T., a new ballet for Pacific Northwest Ballet and is currently at work on Stravinsky's *The Rake's Progress* for the Châtelet Opera in Paris.

MARTIN PAKLEDINAZ (*Costume Designer*) has worked with Mark Morris in Brussels at 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 Game* 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, Sante 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). 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 at the film 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. 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 Kahn Dance Company. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya: Portrait of a Dance Pioneer," a biographical film on the career of Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet, and has assisted him on his

work with Boston Ballet and American Ballet Theatre. Ms. Fehlandt 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 Nina Weiner Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane 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 Bachelor of Fine Arts 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 Mark Morris Dance Group in 1988.

VICTORIA LUNDELL was born in Berkeley, California, then moved to Detroit where she studied dance with Rose Marie 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 Mark Morris Dance Group since 1994. Victoria gives thanks to David Matiano, 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 "Harry" in New York City. She joined Mark 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 Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON, from Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mark 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 grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Black Elk)

GUILLERMO RESTO dances with Mark 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 Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California, and Toronto, Canada. She is a BFA graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark 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, Jan Erkert, and Sheldon B. Smith.

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*.

Columbia Artists Management, Inc.
Personnel Direction for Mark Morris Dance Group and Handel & Haydn Society:
Michael Mushalla
David Middleton, associate

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 nationally 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.

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 a quest'urna funesta"). 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 mai 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 ("Torna, o bella, 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, appaga il tuo consorte!"). Euridice panics 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!").

PROGRAM NOTES 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-



TOM BRAZIL

Michael Chance and dancers of Mark Morris Dance Group.

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 ageing 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, ariosi, 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,

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 pro-

duction 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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LIBRETTO

ATTO PRIMO

Overtura

SCENA I

Orfeo ed il Coro

CORO

*Ah, se intorno a quest'urna funesta,
Euridice, ombra bella, t'aggiri,*

ORFEO

Euridice!

CORO

Odi i pianti, i lamenti, i sospiri

Che dolenti si spargon per te.

ORFEO

Euridice!

CORO

Ed ascolta il tuo sposo infelice

Che piangendo

Ti chiama e si lagna

ORFEO

Euridice!

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 moan.*

ORPHEUS

Eurydice!

CORO

Come quando

La dolce compagna

Tortorella amorosa perdè.

ORFEO

Basta, basta, o compagni!

Il vostro lutto aggravava il mio!

Spargete purpurei fiori,

Inghirlandate il marmo,

Partitevi da me!

Restar vogl'io solo

Fra quest'ombre funebri e oscure

*Coll'empia compagnia di mie
sventure.*

Ballo.

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!

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 dark and mournful
shades*

*With the pitiless company of my
misfortunes!*

Ballet.

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.

*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 da 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.*

ORFEO

*Numi! barbari Numi,
D'Acheronte e d'Averno pallido
abitator,
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 crudel! — 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'assisti 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,*

*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,
Begs 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.*

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!*

SCENA 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*

*I mostri, e l'empia morte,
Al giorno la diletta Euridice*

Farà teco ritorno.

ORFEO

*Ah, come? Ah, quando?
E possibil sarà?
Spiegate!*

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!

AMORE

*Euridice ti si vieta il mirar
Finchè non sei fuor degli antri di
Stige!
E il gran divieto rivelarle non dei!*

*Se no, la perdi e di nuovo e per
sempre;
E in abbandono al tuo fiero desio
Sventurato vivrai!
Pensaci, addio!*

AMORE

*Gli sguardi trattieni,
Affrena gli accenti,
Rammenta che peni,
Che pochi momenti
Hai più da penar!
Sai purche talora
Confusi, tremanti
Con chi gl'innamora
Son ciechi gli amanti,
Non sanno parlar!*

ORFEO

*Che disse? Che ascoltai?
Dunque Euridice vivrà,
L'avrò presente?
E dopo i tanti affanni miei,
In quel momento,
In quella guerra d'affetti,
Io non dovrò mirarla,
Non stringerla al mio sen!
Sposa infelice!
Che dirà mai? Che penserà?*

*Preveggo le smanie sue,
Comprendo le angustie mie!
Nel figurarlo solo
Sento gelarmi il sangue,
Tremarmi il cor!
Ma lo potrò! Lo voglio!
Ho risoluto! Il grande
L'insoffribil demali è l'esser privo
Dell'unico dell'anima amato oggetto.
Assistetemi, o Dei! La legge accetto.*

*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!

AMOR

*Forbidden is the sight of Eurydice
Until you are beyond the caves of
the Styx!
And of this great prohibition you
must not tell her!
Otherwise, you lose her again, and
for ever;
And you will live unhappy,
A prey to your fierce desire!
Think on this: farewell!*

AMOR

*Restrain your glances,
Refrain from words:
Recall, if you suffer,
That you have to suffer
But a few moments more!
Do you not know
That sometimes lovers,
Confused and trembling,
Are blind to those they love,
And cannot speak?*

ORPHEUS

*What said he? What did I hear?
That Eurydice will live
And I shall have her here?
And after all my torments,
In that moment,
Torn by emotions,
I must not look at her,
Not clasp her to my bosom!
Unhappy wife!
What will she say? What will she
think?
I foresee her impatience,
I understand my anguish.
At the mere thought
I feel my blood congeal,
My heart falter.
But I can! I will!
I am resolved! The greatest,
Most intolerable of ills is to be deprived
Of the only being my soul adores.
Be with me, ye gods! I accept your
decree.*

— Intermission —

ATTO SECONDO

SCENA I

Orfeo ed il Coro

Ballo.

CORO

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

Ballo.

CORO

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

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

Ballo.

ORFEO

*Deb! 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!*

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 sarete
Al mio pianto, al mio lamento,
Se provaste un sol momento*

Cosa sia languir d'amor!

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 you pity!*

CHORUS

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

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!*

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,
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!

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,
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!

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.*

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'anima
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 crudel!)*
*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' guardi 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 nieghi un sguardo,
Quando dal caro amante
E dal tenero sposo
Aspettarmi io dovea
Gli amplessi e i baci!*

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!

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!

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!

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!*

EURIDICE

*Qual vita è questa mai
Che a vivere incomincio!
E qual funesto,
Terribile segreto
Orfeo mi nasconde!
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'anguiscia 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?*

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!*

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?*

Il duol m'opprime i sensi,

*Non mi soccorsi?
Un'altra volta, oh stelle,
Dunque morir degg'io
Senza un amplesso tuo,
Senza un addio?*

ORFEO

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

EURIDICE

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

ORFEO

*Nò, sposa! Ascolta!
Se sapessi...
A che sò?
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 morte!
Oh ricordo crudel!
Non ho soccorso,
Non m'avanza consiglio!
Io veggio solo (ah, fiera vista!)
Il luttuoso aspetto
Dell'orrido mio stato!
Saziati, sorte rea!
Son disperato!*

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!

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?*

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!
Euridice! 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!*

ORPHEUS

*What shall I do without Eurydice?
Where shall I go without my love?
Euridice! Euridice!
O heavens! Answer!
I am still true to you!
Euridice! Euridice!
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!

*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?*

AMORE
*Farti felice!
Assai per gloria mia soffristi, Orfeo,
Ti rendo Euridice il tuo ben.*

*Di tua costanza maggior prova non
chiedo
Ecco: risorge
A riunirsi con te.*

ORFEO
*Che veggo! Oh Numi!
Sposa!*

EURIDICE
Consorte!

ORFEO
E pur t'abbraccio?

EURIDICE
E pure al sen ti stringo!

ORFEO
Ah, quale riconoscenza mia.

AMORE
*Basta!
Venite! Avventurosi amanti,
Usciamo al mondo,
Ritornate a godere!*

ORFEO
*Oh fausto giorno,
Oh Amor pietoso!*

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
Lethé'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?

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!

EURIDICE
Oh lieto, fortunato momento!

AMORE
*Compensa mille pene
Un mio contento!*

SCENA III E ULTIMA

Balli.

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!*

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(complete) by Tafelmusik (Sony Classical SX2K 48040).*

EURYDICE
O joyful, blissful moment!

AMOR
My contentment compensates
For a thousand woes!

SCENE III

Ballet

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!

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