

The Metropolitan Opera



Kelli O'Hara, Joyce DiDonato,
and Renée Fleming star in
Kevin Putz's *The Hours*

MAY / JUNE 2024

PLAYBILL®

2 **Welcome**

On the Façade

4 **On the Horizon** The 2024–25 Met season features four compelling new works and 14 timeless classics.

6 **Voice Leader** Over the past 17 years, Maestro Donald Palumbo has transformed the Met Chorus into what is widely considered the best opera chorus in the world.

11 **The Space Between** Countertenor Anthony Roth Costanzo discusses imbuing Gluck's *Orfeo ed Euridice* with maximum emotion.

12 **Three Queens** The three superstar headliners of *The Hours* reflect on the experience of bringing Kevin Putz's moving modern drama to the Met.

14 **The Gospel According to Mary** This spring, eminent American composer John Adams returns to the Met for the company premiere of his acclaimed *El Niño*.

17 **Riding High** Carrie Cracknell's gripping production of Bizet's *Carmen* retakes the stage this month, featuring a world-class principal quartet.

31 **Today's Performance**

75 **Now & Next** What's on stage and what's coming up



Banners by Na Kim, Judith Eisler, and Tschabalala Self

COVER PHOTO: PAOLA KUDACKI/MET OPERA

PLAYBILL®

President & CEO: Philip S. Birsh
Chief Financial Officer: Shamindra Jagnanan
Chief Operating Officer & VP: Alex Birsh
Director of Manufacturing: Robert Cusanelli
Executive Assistant to CEO and COO: Dalconerys Reyes

Managing Editor, Classic Arts: Stephen Vratatos
Art Director: Kesler Thibert
Production Manager: Jenna Perrino
Production Manager: Alex Near
Prepress Manager: Sean Kenny
Prepress Specialist: Benjamin Hyacinthe
Creative Services Manager: Dean Greer
Managing Program Editor: Matt Bonanno
Program Editors: Amy Asch
 Scott Hale
 Dave Porello
 Khadijah Rentas
 Andrew Rubin

Publisher, West Coast Sales and Partnerships: Glenn Shaevitz
Vice President of Sales: Joshua Stone
Associate Publisher: Jolie Schaffzin

Head of Sales for Theatrical and Regional Markets: Nicholas Foster
Director, Restaurant Advertising: Clara Barragán
Sales Marketing Manager: Kelly Werner
National Sales Director: Jason Kessler
Advertising Sales Associate: Franchesca Reese

Advertising Sales
 729 Seventh Avenue, 4th Floor
 New York, NY 10019 212-557-5757

Chairman: Philip S. Birsh
Editor in Chief Emeritus: Joan Alleman
Secretary/Treasurer: Shamindra Jagnanan

Metropolitan Opera Chorus

Donald Palumbo

C. Graham Berwind, III
Chorus Master

David Moody

Associate Chorus Master

Kurt Phinney

Chorus Manager

Stephen Paynter

Assistant Chorus Manager

SOPRANOS

Jean Braham
Lianne Coble-Dispensa
Maria D'Amato
Angela De Verger
Karen Dixon
Laura Fries
Sara Heaton §
Alexa Jarvis
Seunghye Lee
Kate Mangiameli
Marvis Martin
Ashley Mason
Abigail Mitchell
Jasmine Muhammad
Anne Nonnemacher
Kimberli Render +
Jennifer Rossetti
Rachele Schmiege
Chelsea Shepard
Lynn Taylor
Marie Te Hapuku
Danielle Walker

ALTOS

Elizabeth Brooks
Helena Brown
Stephanie Chigas
Catherine MiEun Choi
Steckmeyer
Andrea Coleman
Mary Kristine Hughes
Alexandra Newland
Karolina Pilou
Elizabeth Sciblo
Mikki Sodergren
Annette Spann-Lewis
Rosalie Sullivan
Christina Thomson
Anderson
Meredith Woodend

TENORS

Brian Anderson
Raymond Aparentado
Nathan Carlisle
Bryan Griffin
Christian Jeong
Marco Jordão
Juhwan Lee
Jeremy Little
Dustin Lucas
Remy Martin*
Patrick Miller
Craig Montgomery
Steven D. Myles
Stephen Paynter
Marc Persing
Kurt Phinney
Daniel Clark Smith
John Wayne Smith
Lee Steiner
Gregory Warren

BASSES

Edward Albert
Ross Benoliel
Chase Cornett
Scott Dispensa
Kenneth Floyd
Ned Hanlon
Jason Hendrix
Eric Lindsey*
Seth Malkin
Brandon Mayberry
Timothy Breese Miller
Earle Patriarco
Richard Pearson
Daniel Peretto
Christopher
Schaldenbrand
Jonathan Scott
Tyler Simpson
John Trybus
Yohan Yi

EXTRA CHORISTERS

Miloslav Antonov
Chad Armstrong
Wayne Arthur
Denisha Ballaw
Joshua Benevento
Nicole Besa
Daveda Browne*
Danielle Buonaiuto
Taylor Burgess*
Jihanna Charlton-Davis
Sean Clark
Brandon Coleman*
Roosevelt André Credit
Lynnesha Crump
Amber Daniel
Jesse Darden
Dylan Davis
Edwin Davis*
Jason Eck
Christopher Filipowicz*
Kevin Gardner
Robert Garner
Savannah Gordon*
Chantelle Grant
Makeda D. F. Hampton
Governor Harris
Rebecca Hargrove
Darell Haynes
Maurio Hines
Richard L. Hodges*
Ginger Inabinet
Aaron Ingersoll
Carla Jablonski
Mackenzie Jacquemin
Christine Jobson
Olivia Johnson*
Francesca Lunghi
Marguerite Mariah Jones
Jonathan Kimple
Claire Kuttler
LaToya Lain
Michaela Larsen*

Jarrold Lee
La Toya Lewis
Robert Mack*
Thandolwethu Mamba*
Kate Maroney
Maria Maxfield
De'Ron McDaniel
Nicole Joy Mitchell
Wright Moore
Emily Mwila
Taiwan Norris
Elliott Paige
Michael Parham
Karmesha Peake
Heather Petrie
Mary Petro Noonan
Sara Louise Petrocelli
Elizabeth Pojanowski
Douglas Purcell
John Ramseyer
Markel Reed
Adam Richardson*
Nathan Rodriguez*
Meaghan Sands
Tshombe Selby
Rocky Eugenio Sellers
Phumzile Sojola
Amanda Tarver
Chase Taylor
Scott Tomlinson
Jonathan Tuzo
Fred C. VanNess, Jr.*
Alia Waheed
Edward Washington
Antonio Watts
Charles Williamson
Makoto Winkler
Abigail Wright
Tammie C. Woods
Olga Xanthopoulou
Maksim Zhdanovskikh

* *New artist*

§ *Leave of absence*

+ *Leave of absence replacement*

Metropolitan Opera Children's Chorus

Anthony Piccolo

Children's Chorus Director
*The William D. Rollnick
Chair, in honor of Fred
Rollnick*

Mira Agarwal

Deven Agge
Marcus Agrippa
Mila Bax
Umayma Ben Amor
Octavia Boghossian
Ezra Caceres
Lucia Caceres
Ariadne Chan-Miller
Ayrleigh Clelland
Joshua Davis
Davida Dayle
Saumaya Dhar

Mila DiPolo

Carolina Farias
Avery Flowers
Asha Frierson-Joseph
Lilia Goyal
Ana Sofia Gutierrez-
Westphal
Nicolas Hwang
Koji Ishida
Sayuri Ishida
Julien Jobson-Larkin
Mariam Khelashvili
Clement Lafourcade

Helene Lafourcade

Shepherd Lamtan
Letao Li
Eldan Lin
Christian Loucopoulos
Anna Lowenfeld
Hugo Martinez-Nieto
Daniel Moskvichev
Kingston Nahm-Korn
Aidan Ng
Alexandra Niatsetsakaya
Jesse Rambler
Alanna Rinaudo

Henry Schiff

Casey Schopflocher
Daria Sitanas
Mitzi Solarino
Andrea Wang
Aya Waterhouse-
Cifuentes
Joelle Wee
Christiaan Wilkes
Amory Winkles
Ori Wosner
Luka Zylik

Metropolitan Opera Ballet and Staff Performers

BALLET

Linda Gelinac

Michael Trusnovac
Dance Co-Directors

Brian Fitzsouza
Staff Pianist

César Abreu
Dante Adela
Rei Akazawa-Smith
Xavier Alexander
Natalia Alonso
Paula Alvarez
Melissa Rose Anderson
Quilan Arnold
Kevin Augustine
Nile Baker
Cemion Barber
Tatiana Marie
Josh Beaver
Mica Bernas
McKenna Birmingham
Shay Bland
Christian Blue
Justin Bowen
Isa Braun
Dorse Brown
Karlie Budge
Sarah Cecilia Bukowski
Antuan Byers
Jacqueline Calle
Mikhail Calliste
Cecily Campbell
Jesse Campbell
Xiaoxiao Cao
Emily Cardea
Abby Castora
Shaquelle Charles
Hsin-Ping Chang
Selina Chau
Ann Chiaverini
Alison Clancy
Elisa Clark
Courtney Cook
Evan Copeland
Nicole M. Corea
Holly Curran
djassi dacosta johnson
Jóvan Dansberry
Erik Debono
Zach Downer
Lysa Douglas
Mara Driscoll
Réka Echerer
Júnio Enrique
Jordan Epstein

Quaba Venza Ernest
Kayla Farrish
Flora Ferguson
Alexandra C. Fitz Gibbon
Satori Folkes-Stone
Becca Fox
Benjamin Freedman
Brian Hardester
Jada German
Dominica Greene
A.J. Guevara
Quinton Guthier
Niara Hardister
Rachel Harris
Lauryin Hayes
Maxfield Haynes
Jasmine Hearn
Sarah Hillmon
David Hochberg
Katherine Hozier
Jamy Hsu
Gabriel Hyman
Oriada Islami
Maurice Ivy
Christopher Figaro
Jackson
Eve Jacobs
Lindsay Jones
Michelle Joy
Julia Jurgilewicz
Ayaka Kamei
Laura Katherine Kaufman
Kentaro Kikuchi
Jane A. King
Nicholas Korkos
Willy Laury
Emery LeCrone
Tom Lee
Nick Lehane
Amir Levy
Mia Li
Sharon Livardo
Rachel Lockhart
Courtney Lopes
Ana Luiza Luizi
Jonothon Lyons
Taina Lyons
Andre Malcolm

Inès Mambou
Missoumani
Tiffany Mangulabnan
Sayer Mansfield
Griffin Massey
Claudia McDonald
Belinda McGuire
Dallas McMurray
Zach McNally
Bianca Medina
Olivier Medus
Alex Meeth
Mark Mindek
Erin Monteleeone
Breana Moore
Kimberlee D. Murray
Christopher B. Nachtrab
Isaiah Newby
Mei-Yin Ng
Mickey Nixon
Navarra Novy-Williams
Tatiana Nuñez
Leah Ogawa
Mayumi Omagari
Ilia Pankratov
David Lee Parker
Eric Parra
Maddie Parrish
Sloan Pearson
Justin Perkins
Jude M. Perry-Evans
Maria Phegan
Graceanne Pierce
Minga Prather
Sara Procopio
Brandon Randolph
Ryan Redmond
Keith Reeves
Elliott Reiland
Blue Richardson
Jerimy Rivera
Camila Rodrigues
Adam Rogers
Robert Rubama
Brooke Rucker
Nicole Sabella
Melissa Sadler
Nia Sadler
Christina Sahaida

Dymon Samara
George Sanders
Babou Sanneh
Alexandra Sawyier
Danielle Schulz
Tanner Schwartz
Caitlin Scranton
Sara Elizabeth Seger
Cara Seymour
Asya Melan Shaw
Bradley Shelver
Justin Sherwood
Leighton Shiveley
Megan Siepka
Nia Simone
Shoshana Sklar
Billy Smith
Jordan Stanfield
Jay Staten
James Monroe Stevko
Jamal Story
Jennifer Sydor
Joshua Tamai
Hsiao-Jou Tang
Rachel Thalman
Curtis Thomas, Jr.
Joy-Marie Thompson
Emily S. Ulrich
Isabel Umali
Claire van Bever
Michelle Vargo
Dandara Veiga
Joslin Vezeau
Noah Vinson
Voltaire Wade-Greene
Jasmine Ward
Sarah Weber-Gallo
Devika V.
Wickremesinghe
Bennalldra Williams
Marcus Williams
Travon Williams
Sage Wilson
Bonnie Wright
Terri Ayanna Wright
Elizabeth Yilmaz
Cordé Young
Łukasz Zieba

STAFF PERFORMERS

Patrick Cann
Frank Colardo
Chris Dumont

Anne Dyas
Mike Gomborone
Bobby Mittelstadt

Stephan Varnier
Zephyrus White
Darnell Wickham

Metropolitan Opera Orchestra

Yannick Nézet-Séguin

Jeanette Lerman-Neubauer
Music Director

Kingsley J. Wood
Orchestra Manager

Kayla Dempsey
Assistant Orchestra
Manager

Wendy Skoczen
Chief Librarian

Nishana Dobbbeck
Jennifer Johnson
Angels Martinez
Assistant Librarians

FIRST VIOLINS

David Chan
Principal Associate
Concertmaster
The Veronica Atkins Chair

Benjamin Bowman
Concertmaster

Angela Y. Wee
Principal Associate
Concertmaster

*The George Weiss Chair,
in honor of Dr. Robert Weiss*

Nancy Wu
Associate Concertmaster

Bruno Eicher
Assistant Concertmaster

Wen Qian
Amy Kauffman

Yoon Kwon Costello
Miran Kim

Caterina Szepes
Yurika Mok

Catherine Sim
Daniel Khalikov

Yang Xu
Sarah Vonsattel

Qianwen Shen
Julia Choi

ASSOCIATE MUSICIANS
Lesley Heller

Abraham Appleman
Christoph Franzgrote

Joanna Maurer
Xiao-Dong Wang

Hansaem Lim
Rachel Golub

Kristi Helberg
Sophia Kessinger

SECOND VIOLINS
Jeremias Sergiani-
Velázquez

Principal
Sylvia Danburg Volpe
Associate Principal

Katherine T. Fong +
Assistant Principal

Elena Barere
Laura McGinnis

Ann Lehmann
Toni Glickman

Jeehae Lee
Shenghua Hu

ASSOCIATE MUSICIANS
Narciso Figueroa

Annamae Goldstein
Margaret Magill

Basia Danilow
Krystof Witek

Louise Owen
Matthew Lehmann

Derek Ratzenboeck

VIOLAS
Milan Millisavljević
Principal

Shmuel D. Katz
Associate Principal

Tal First
Assistant Principal

Zoë Martin-Doike
Mary Hammann

Garrett Fischbach
Marilyn Stroh

ASSOCIATE MUSICIANS

Dov Scheindlin
David Cerutti

Ji-Hyun Son
Chihiro Allen

En-Chi Cheng
Jocelin Pan

William Frampton

CELLOS
Jerry Grossman
Principal

*The Edward E. and
Betsy Z. Cohen Chair*

Rafael Figueroa
Principal

*The Judith-Ann Corrente
and Wim Kooyker Chair*

Dorothea Figueroa
Associate Principal

Joel W. Noyes
Assistant Principal

Kari Jane Docter
Julie Bruskin

Marian Heller
Susannah Chapman +

ASSOCIATE MUSICIANS
Stephen Ballou

Mark Shuman
Mariko Wyrick

Yana Levin
Alberto Parrini

Julia Sengupta

BASSES
Rex Surany
Principal

Leigh Mesh
Associate Principal

Andrew Gantzer
Assistant Principal

Daniel Krekeler
Brendan Kane §

Ted Francis-Smith

ASSOCIATE MUSICIANS
Marji Danilow

Brad Aikman
David Rosi

David Romano

FLUTES
Chelsea Knox
Principal

*The Lila Acheson Wallace
Chair*

Seth Morris
Principal

Maron Khoury
Stephanie C. Mortimore

ASSOCIATE MUSICIAN
Koren McCaffrey

PICCOLOS
Stephanie C. Mortimore
Principal

*The Beth W. and Gary A.
Glynn Chair, in honor of
Michael Parloff*

Maron Khoury

ASSOCIATE MUSICIAN
Koren McCaffrey

OBOES

Elaine Douvas
Principal

Nathan Hughes §
Principal

Mitchell Kuhn +
Principal

Susan Spector
*The Richard and Elizabeth
Gilbert Chair, in memory of
Ralph Gilbert*

Pedro R. Díaz
ASSOCIATE MUSICIAN

John Upton

ENGLISH HORN
Pedro R. Díaz

CLARINETS
Anton Rist
Principal

*The Karen A. and Kevin W.
Kennedy Chair*

Silvio Guitian
Principal

Jessica Phillips
*The Ruth and Harvey R.
Miller Charitable Fund
Chair*

Dean LeBlanc +
ASSOCIATE MUSICIAN

Shari A. Hoffman

E-FLAT CLARINET
Jessica Phillips

BASS CLARINET
Dean LeBlanc +

*The Jaquie and
Grant Smith Chair*

BASSOONS
William Short
Principal

Evan Epifanio
Principal

Daniel Shelly
Mark L. Romatz

ASSOCIATE MUSICIANS
William Hestand

Richard Vrotney

CONTRABASSOON
Mark L. Romatz

HORNS
Erik Ralske
Principal

Brad Gemeinhardt
Principal

David Alexander +
Roy Femenella

Javier Gándara
Hugo A. Valverde

Barbara Jöstlein Currie
Anne M. Scharer

*The Rosalind Miranda
Chair*

TRUMPETS

David Krauss
Principal

*The Beth W. and
Gary A. Glynn Chair*

Billy R. Hunter, Jr
Principal

James Ross
Raymond Riccomini
ASSOCIATE MUSICIAN
Gareth Flowers

BASS TRUMPET
Denson Paul Pollard

TROMBONES
Demian Austin
Principal

Sasha Romero
Principal

Weston Spratt
Denson Paul Pollard

ASSOCIATE MUSICIANS
Thomas H. Hutchinson

Nicholas Schwartz

BASS TROMBONE
Denson Paul Pollard

TUBA
ASSOCIATE MUSICIAN

Morris Kainuma

TIMPANI
Jason Haasheim
Principal

*The Rosalind Miranda
Chair, in memory of Shirley
and Hilliard (Bill) Cohen*

Parker Lee
Principal

Steven White

PERCUSSION
Gregory Zuber
Principal

Robert L. Knopper
Steven White

ASSOCIATE MUSICIANS
Rafael Guzman

Benjamin Harms
Jeffrey Irving

HARP
Hannah Cope
Principal

*The Johnson/Schutzer
Family Chair*

Mariko Anraku
Associate Principal

ASSOCIATE MUSICIAN
Grace Paradise

GUITAR/LUTE
ASSOCIATE MUSICIAN

Fred Hand

Thomasik-Infeld is the Official Strings Provider of the Metropolitan Opera

§ Leave of absence
+ Acting

CHRISTOPH WILLIBALD GLUCK

ORFEO ED EURIDICE

CONDUCTOR
Christian Curnyn

PRODUCTION
Mark Morris

SET DESIGNER
Allen Moyer

COSTUME DESIGNER
Isaac Mizrahi

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Mark Morris

Opera in three acts

Libretto by Ranieri de' Calzabigi

Sunday, May 19, 2024
3:00-4:40PM

The production of *Orfeo ed Euridice* was made possible by a generous gift from **Mr. and Mrs. Wilmer J. Thomas, Jr.**

The revival of this production is made possible by a gift from Douglas Dockery Thomas

Sunday matinee performances at the Met are sponsored by the **Neubauer Family Foundation**

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Throughout the 2023-24 season, the Met continues to honor Ukraine and its brave citizens as they fight to defend their country and its cultural heritage.

The Metropolitan Opera

2023-24 SEASON

The 107th Metropolitan Opera performance of
CHRISTOPH WILLIBALD GLUCK'S

ORFEO ED EURIDICE

CONDUCTOR
Christian Curnyn

IN ORDER OF VOCAL APPEARANCE

ORFEO
Anthony Roth Costanzo

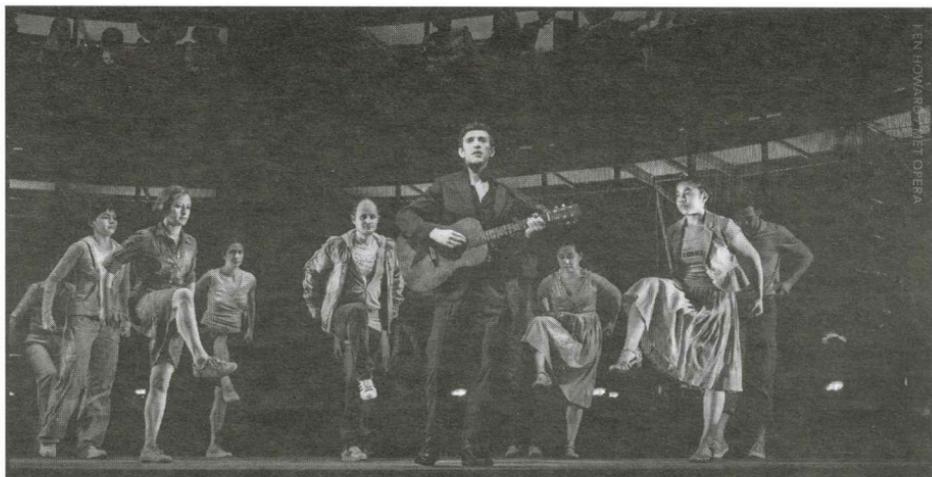
AMORE
Elena Villalón

EURIDICE
Ying Fang*

HARPSICHORD
Jonathan C. Kelly

Orfeo ed Euridice is performed without intermission.

Sunday, May 19, 2024, 3:00–4:40PM



KEN HORNBERGER/MET OPERA

Anthony Roth Costanzo as Orfeo in Gluck's *Orfeo ed Euridice*

C. Graham Berwind, III Chorus Master Donald Palumbo
Musical Preparation J. David Jackson, Carol Isaac, and
Jonathan C. Kelly

Assistant Stage Directors Gina Lapinski and
Stephen Pickover

Associate Costume Designer Courtney Logan

Assistant Choreographer Sam Black

Stage Band Conductor Joseph Lawson

Italian Diction Coach Hemdi Kfir

Scenery, properties, and electrical props constructed and
painted in Metropolitan Opera Shops

Costumes executed by Metropolitan Opera Costume
Department

Wigs and makeup constructed and executed by Metropolitan
Opera Wig and Makeup Department

Orfeo ed Euridice is performed in the Vienna version, 1762, edited for the Gluck Complete Works (Gluck-Gesamtausgabe) by Anna Amalie Abert and Ludwig Finscher; used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Bärenreiter-Verlag, publisher and copyright owner.

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices.

* Graduate of the Lindemann Young Artist Development Program

Met Titles

To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions, please ask an usher at intermission.

Visit metopera.org.

Synopsis

Act I

Mythical times. At a lonely grave, nymphs and shepherds lament the death of Euridice, who was bitten by a snake. Left alone, Orfeo, Euridice's husband, adds his voice to the rites. Only Echo replies. Orfeo vows to rescue Euridice from the underworld.

Amore, god of love, appears with word that Jove, pitying Orfeo, will allow him to descend 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. Otherwise, he will lose her forever. Orfeo agrees and begins his voyage.

Act II

At the Gates of Hades, the Furies try to deny Orfeo's passage to the underworld. His lament softens and placates them. He is eventually allowed to pass through to the Elysian Fields.

In Elysium, Orfeo is moved by the beauty of the landscape. Heroes and heroines bring Euridice to him. Without looking at her, he takes her away.

Act III

Orfeo leads Euridice through a dark labyrinth toward the upper world, forbidden to look at her. Euridice, confused by Orfeo's coldness, panics at the thought of a life without his love. In desperation, he turns to her, and she dies, again. Grief-stricken, Orfeo wonders how he can live without her. He decides to kill himself.

Amore appears and stays Orfeo's hand. In response to Orfeo's deep love and devotion, Amore revives Euridice for the second time. The three return to Earth.

At the Temple of Love, Orfeo, Euridice, Amore, the nymphs, and the shepherds all celebrate the power of love.

Christoph Willibald Gluck

Orfeo ed Euridice

Premiere: Burgtheater, Vienna, 1762

The myth of the musician Orpheus—who travels to the underworld to retrieve his dead wife, Eurydice—probes the deepest questions of desire, grief, and the power (and limits) of art. The story is the subject of opera's oldest surviving score (Peri's *Euridice*, 1600) and of the oldest opera still being performed (Monteverdi's *L'Orfeo*, 1607). Gluck and his librettist turned to this legend as the basis for a work as they were developing their ideas for a new kind of opera. Disillusioned with the inflexible forms of the genre as they existed at the time, Gluck sought to reform the operatic stage with a visionary and seamless union of music, poetry, and dance. Specifically, he wanted the singers to serve the drama and not the reverse. The recent popularity of Handel's operas has shown that many operas written prior to Gluck's reforms have a power that still resonates, but there is no denying that *Orfeo ed Euridice*, with its score of transcendent and irresistible beauty, helped expand the public's idea of opera's theatrical potential. Mozart and Wagner were among the successors to Gluck who openly acknowledged their debt to his vision.

The Creators

Christoph Willibald Gluck (1714–87) was born in Bavaria and studied music in Milan. He joined an orchestra and learned about the art of opera production in that city, where his first operas were produced. Gluck traveled extensively throughout Europe, attracting students and disciples to his philosophy of an all-encompassing operatic-theatrical experience. After notable successes in London, Prague, Dresden, and especially Paris, Gluck had his greatest achievements in Vienna, where he died in 1787. His librettist for *Orfeo ed Euridice* was the remarkable Italian poet Ranieri de' Calzabigi (1714–95). Thanks to many years spent in Paris, he had been influenced by French drama and shared Gluck's zeal for an ideal musical theater.

The Setting

The opera is set in an idealized Greek countryside and in the mythological underworld. These settings are more conceptual than geographic, and notions of how they should appear can (and rightly do) change in every era.

The Music

Gluck consciously avoided the sheer vocal fireworks that he felt had compromised the drama of opera during the era of the castrati—male singers who had been surgically altered before puberty to preserve their high voices. Castrati dominated opera to such an extent that composers, Gluck felt, were compelled to compromise their own talents in order to display these singers' technical brilliance. He did not originally dispense with castrati, but the castrato role of Orfeo (nowadays sung by a mezzo-soprano or countertenor) impresses through musical and dramatic refinement (a "noble simplicity," in Calzabigi's words), rather than vocal pyrotechnics. This is immediately apparent in his two most notable solos, "Che puro ciel" and "Che farò senza Euridice?," heartrending arias without a single over-the-top moment. Even the dance music manages to be thoroughly convincing and subversively disturbing while retaining this notable simplicity.

Met History

Orfeo ed Euridice was presented early in the Met's history: on a single night on tour in Boston in 1885, sung in German, and for eight performances in the 1891–92 season. It appeared as the curtain-raiser for the Met premiere of *Pagliacci* on December 11, 1893. Arturo Toscanini was a great admirer of the opera and showcased it on its own, featuring the great American contralto Louise Homer as Orfeo, from 1909 to 1914. George Balanchine created a dance-intensive production in 1936 that was quickly replaced by another in 1938. Risë Stevens starred in a production in 1955 that also featured Hilde Güden and Roberta Peters, and Richard Bonyngé conducted a notable production in 1970 with Grace Bumbry as Orfeo. When it was revived two seasons later, Marilyn Horne sang the role. In addition to Toscanini and Bonyngé, Artur Bodanzky, Walter Damrosch, Eric Leinsdorf, Charles Mackerras, Pierre Monteux, and Bruno Walter have also led the opera with the company. The Met's current production had its premiere on May 2, 2007, with James Levine conducting, Maija Kovalevska as Euridice, Heidi Grant Murphy as Amore, and David Daniels as Orfeo—the first man to sing the role at the Met. Subsequent revivals have featured Stephanie Blythe and Jamie Barton as Orfeo; Danielle de Niese, Kate Royal, and Hei-Kyung Hong as Euridice; and Lisette Oropesa and Hera Hyesang Park as Amore.

Program Note

When Handel died in 1759, the Baroque opera-seria tradition, in which singers in splendid costumes stood in frozen poses on the stage and vied with each other to create impossibly virtuosic embellishments for their da capo arias, had predeceased him. The ideals of the French Enlightenment were sweeping Europe, and with the ascent of Christoph Willibald Gluck in Vienna, they took over the opera house as well.

Gluck was not alone in wanting to reform the stale traditions that were paralyzing opera in the middle of the 18th century. A German raised in Czech Bohemia and receiving most of his formal musical education in Italy, he was firmly established in Vienna by 1760 as an operatic composer who specialized in revising French operas for the Viennese stage. Hired by Count Giacomo Durazzo, the impresario of the city's Burgtheater, he found himself surrounded by like-minded theatrical talent. Durazzo wanted to reconcile the different qualities of French and Italian opera, and Gluck himself was eager to transfer many of the qualities he had admired in French works into Italian-language operas of his own. A significant addition to this creative brew was the writer Ranieri de' Calzabigi, who had worked in Paris and was well acquainted with the theories of Voltaire, Diderot, and Rousseau. The two agreed that opera needed to be reformed: purged of its Baroque excesses, especially the dominance of the music over the drama and of the singers' whims over the music. Instead, they believed that music should serve, not obscure, the words and, moreover, that drama and music should coexist in classical balance. As Gluck later wrote: "I believed that my greatest labor should be devoted to seeking a beautiful simplicity."

This goal of a beautiful simplicity was an ideal of the Enlightenment, as was a renewed fascination with the classical worlds of Greece and Rome. As commentator James Halliday has written, "opera had always sought to revive the art of the ancients—this had been the stimulus behind the earliest experiments in the genre around 1600. But now, after excavations of the ruins of the cities of Pompeii and Herculaneum had begun in earnest during the 1730s and 1740s, the resurgence of interest in the classical world had a different slant."

Premiered on October 5, 1762, before Empress Maria Theresa and much of the Viennese court, Gluck's first major demonstration of his theories was *Orfeo ed Euridice*, for which Calzabigi wrote the libretto. It set the familiar story from Greek mythology of Orpheus, the greatest of all musicians, who seeks to win his recently deceased wife, Euridice, back from the underworld. So compellingly beautiful is his singing that the spirits of the underworld agree to let him take her back to the land of the living, on the condition that, until he has crossed the River Styx, he never look at or speak to her as she follows him. Of course, tormented by Euridice's pleading, Orfeo does look back, and Euridice dies again. This was the same story that had been used for the first opera ever written, Jacobo Peri's *Euridice* of 1600, and the first operatic masterpiece, Claudio Monteverdi's *L'Orfeo* of 1607.

Program Note CONTINUED

In those earlier operas, the Orpheus legend retained its tragic ending. However, because the premiere of *Orfeo ed Euridice* was to be given for the festive celebration of the Austrian emperor's name day, the occasion required a happy ending, as well as a lively, regal overture bearing little relationship to the story. Privately, Gluck revealed his strong dissatisfaction with these requirements but was forced to bow to the court's wishes.

Fulfilling Durazzo's goals and Gluck's own preferences, the score of *Orfeo* shows strong French influences. One was the French emphasis on the chorus, which here plays an equal role with the three soloists. Another was the French love of the ballet, which is reflected in the opera's many beautiful dance sequences. When Gluck created his French version of the opera in 1774 for Paris, he greatly expanded this dance component, giving the world the serenely lovely Dance of the Blessed Spirits with its jewel-like flute solo, as well as the terrifyingly dissonant Dance of the Furies to describe different moments in Orfeo's stay in Hades. Both dances are included in the Met's production, which otherwise follows the original Viennese version of 1762. The success of *Orfeo's* first production was greatly enhanced by Gaspar Angiolini's French-inspired choreography; today, Mark Morris and his dancers carry this tradition into our own time.

What were the reforms that Gluck introduced into his beautiful score, which represents a quiet yet significant revolution in the history of music? In his preface to his 1767 opera *Alceste*, Gluck explained the principles that guided both that opera and *Orfeo ed Euridice*: "In writing the music of this opera, I sought to reduce music to its true function: that of seconding poetry to strengthen the expression of feelings and the interest of situations, without interrupting the action and cooling it down with superfluous ornaments. ... Above all, it was necessary to avoid, in dialogue, a too sharp disparity between the air and the recitative, in order ... not to clumsily interrupt the movement and the heat of the scene."

One of the weaknesses of Baroque opera seria was its start-and-stop dramatic action, as the storyline was carried forward in *secco* recitative (that is, recitative with minimal musical interest, accompanied only by harpsichord and other continuo instruments) and constantly interrupted by lengthy *da capo* arias that expressed emotions. Gluck banished both forms, replacing the "dry" recitative with a richer, *arioso*-like recitative accompanied by full orchestra, and the repetitive *da capo* arias with shorter, minimally ornamented arias that were, nevertheless, lyrical and deeply expressive of the poetic texts. His aim was to create a more flexible and continuous flow of music, which kept the drama moving forward unimpeded. Another aid to dramatic continuity was the weaving together of recitative and aria into connected scenes; fine examples of this can be found in Orfeo's first aria, "Chiamo il mio ben così," as he mourns

at Euridice's grave, and in his great aria of grief "Che farò senza Euridice?" in Act III after he has lost her for the second time.

Critical to *Orfeo's* initial success was the presence of the star alto castrato Gaetano Guadagni playing the role of Orfeo. Not only a fine vocalist, Guadagni was also an outstanding actor. He had been trained in London by the famous Shakespearian actor David Garrick, who was introducing a new, more realistic style of acting to the London stage to replace the artificially bombastic style favored earlier in the century. Guadagni's gifts surely inspired Gluck's wonderful creation of his mythical protagonist.

At the opera's beginning, Orfeo is presented to us in an unusual way: not in an aria, but as a voice forlornly crying out "Euridice" three times over the mourning chorus in "Ah! se intorno a quest'urna funesta." As Halliday notes, this scene calls to mind the mournful opening of Rameau's *Castor et Pollux*, an extremely popular work in France at that time. "Chiamo il mio ben così" is a beautiful example of Gluck's "beautiful simplicity." It is in rondo form with a flowing refrain calling in vain to Euridice to respond, framing more dramatic recitative episodes. Gluck's orchestration throughout this opera brings new timbres to color the emotions; here, he uses sorrowing woodwinds and a new instrument, the wailing chalumeau (a clarinet with a lower extension).

In the first scene of Act II, the chorus, as the Furies of Hades, do battle with the vulnerable Orfeo, armed only with his lyre, represented by the harp (which plays a major role in this opera). Baleful-sounding cornets, rarely used in opera seria, color the orchestra accompanying the Furies, and snarling figures low in the strings mimic the roar of their fearsome dog Cerberus. These sounds form a stunning contrast to the gentle arpeggios of the harp accompanying Orfeo's persuasive lyrical entreaties begging for their compassion. Gradually, their implacable natures are soothed, and the gates of Hades are opened to him.

Next, Orfeo enters the Elysian Fields, home to the blessed heroes and heroines of the ancient world, and to his Euridice. To describe this idyllic realm full of air and light, Gluck unfurls a sequence of the opera's most beautiful music, including the Dance of the Blessed Spirits and Orfeo's ravishing aria "Che puro ciel." Here, Orfeo is accompanied by a glorious, yearning oboe solo and flutters of flute and violin birdsong.

His mission accomplished, in Act III, Orfeo begins the arduous journey with Euridice back to earth, handicapped by Amore's instructions that he must not look back at or explain the situation to his wife before he crosses the Styx. Far more dramatic than his duel with the Furies, this scene forms the crux of the opera. It opens as a recitative conversation with Orfeo urging Euridice to follow him. But everything begins to unravel—and the music to intensify—as Euridice demands explanations for his strange behavior. A lover's quarrel sparks a duet and eventually an aria for Euridice in which she angrily, then tearfully

proclaims that she would rather die than live the life Orfeo seems to be offering her. Finally, Orfeo can no longer endure this torment and turns to embrace her. Her second death leads seamlessly into the opera's most famous aria, Orfeo's "Che farò senza Euridice?" another rondo-form aria with recitative that is so heartbreakingly beautiful, it seems to demand the happy ending that Amore, the deus ex machina, promptly delivers.

—Janet E. Bedell

Janet E. Bedell is a frequent program annotator for Carnegie Hall, specializing in vocal repertoire, and for the Baltimore Symphony Orchestra and many other institutions.



Orfeo ed Euridice on Demand

Looking for more *Orfeo ed Euridice*? Check out **Met Opera on Demand**, our online streaming service, to enjoy outstanding performances from past Met seasons—including a 2009 *Live in HD* transmissions of Mark Morris's enchanting production and a 1958 radio broadcast starring Risè Stevens and Lucine Amara as the title lovers. Start your seven-day free trial and explore the full catalog of more than 850 complete performances at metoperaondemand.org.

Support for Met Opera on Demand is provided by the Ting Tsung and Wei Fong Chao Foundation and Dorothy and Charles H. Jenkins, Jr.



ANCIENT HISTORY

In adapting the classic Orpheus myth for the operatic stage, Gluck focused on only three solo characters, but he also created a large role for the chorus, who serve as both Orfeo's earthly companions and the denizens of the underworld. When conceiving his vibrant staging for the Met, director and choreographer Mark Morris envisioned the nearly 100-member chorus as witnesses from history. "They're involved personally in Orfeo's quest," he says. Fashion designer Isaac Mizrahi created unique costumes for the choristers, transforming each of them into a recognizable historic figure—from Josephine Baker to George Washington to Maria Callas. Even Gluck himself



PHOTO: KEN HOWARD / MET OPERA

is represented. Standing on three balconies facing the audience, they serve as a mirror to Orfeo's story. "Surrounded both visually and musically by the chorus," Donald Palumbo, the Met's C. Graham Berwind, III Chorus Master, explains, "Orfeo's struggle becomes more clearly focused. And with the individual costumes, representing figures from all centuries and professions, the chorus illustrates the universality and timeless allure of the Orpheus myth." Rather than have this chorus of spirits interact physically with the principal characters, "a lot of the action of the chorus is done by dancers," Morris says. "I wanted it to be a little ambiguous, a little bit confusing who's doing what, so that the union of chorus and dancers feels inevitable and inseparable." In the end, the juxtaposition of evocative contemporary choreography and familiar faces from the past lends a timeless quality to Gluck's enduring tale of love and redemption.

The Cast



Christian Curnyn

CONDUCTOR (GLASGOW, SCOTLAND)

THIS SEASON *Orfeo ed Euridice* for his debut at the Met; Purcell's *King Arthur*, Greene's *Jephtha*, and Handel's *Il Trionfo del Tempo e del Disinganno* with the Early Opera Company; Handel's *Messiah* with the Aalborg Symphony Orchestra; the Antwerp Symphony Orchestra's annual Christmas Concert; and *Dido and Aeneas* and Blow's *Venus and Adonis* with the Akademie für Alte Musik Berlin.

CAREER HIGHLIGHTS In 1994, he founded the Early Opera Company, with whom he has appeared at Wigmore Hall and St. John's Smith Square for the London Festival of Baroque Music, as well as at the BBC Proms, Amsterdam's Concertgebouw, and the Cheltenham, Spitalfields Music, York Early Music, and Kilkenny Arts Festivals. He regularly appears at English National Opera and has also conducted performances at Covent Garden, Opera North, Garsington Opera, Scottish Opera, Grange Park Opera, Opera Australia, the Komische Oper Berlin, New York City Opera, the Glimmerglass Festival, and in Salzburg, Frankfurt, Stuttgart, Lisbon, and Basel. He has also led concerts with the English Concert, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Irish Baroque Orchestra, Bournemouth Symphony Orchestra, Ulster Orchestra, and Scottish Chamber Orchestra, among many others.



Ying Fang

SOPRANO (NINGBO, CHINA)

THIS SEASON *Euridice* in *Orfeo ed Euridice* at the Met, Zerlina in *Don Giovanni* at the Paris Opera, Mozart's Requiem with Pygmalion, Mozart's Mass in C Minor with the Munich Philharmonic, Pamina in *Die Zauberflöte* and Poppea in *Agrippina* at Dutch National Opera, Brahms's *Ein Deutsches Requiem* with the Noord Nederlands Orkest, Orff's *Carmina Burana* with the St. Louis Symphony Orchestra and Orchestra of St. Luke's, Mahler's Symphony No. 4 with the Chicago Symphony Orchestra, and Sophie in *Der Rosenkavalier* at the Santa Fe Opera.

MET APPEARANCES Since her 2013 debut as Madame Podtochina's Daughter in *The Nose*, she has sung nearly 100 performances of 13 roles, including Zerlina, Ilija in *Idomeneo*, Susanna in *Le Nozze di Figaro*, Pamina in *The Magic Flute*, and Servilia in *La Clemenza di Tito*.

CAREER HIGHLIGHTS Recent performances include Susanna at the Vienna State Opera, Seiji Ozawa Matsumoto Festival, Santa Fe Opera, Paris Opera, and Dutch National Opera; Oscar in *Un Ballo in Maschera* in concert at the Verbier Festival; Morgana in *Alcina* at the Glyndebourne Festival; Ännchen in *Der Freischütz* at Dutch National Opera; and Pamina in *Die Zauberflöte* at Lyric Opera of Chicago. She is a graduate of the Met's Lindemann Young Artist Development Program.

The Cast CONTINUED



Elena Villalón

SOPRANO (AUSTIN, TEXAS)

THIS SEASON Amore in *Orfeo ed Euridice* for her debut at the Met; Susanna in *Le Nozze di Figaro*, Pamina in *Die Zauberflöte*, and Frasquita in *Carmen* in Frankfurt; Handel's *Messiah* and Brahms's *Ein Deutsches Requiem* with the Pittsburgh Symphony Orchestra; Bach's *Christmas Oratorio* at the Tyrolean Festival Erl; Mahler's Symphony No. 2 with the Lubbock Symphony Orchestra; Sheila in the world premiere of Gregory Spears's *The Righteous* at the Santa Fe Opera; and Mahler's Symphony No. 4 with the Boston Symphony Orchestra.

CAREER HIGHLIGHTS She was a 2019 winner of the Met's Eric and Dominique Laffont Competition (formerly the National Council Auditions). As a member of the ensemble at Oper Frankfurt, she has sung Atalanta in *Senso* and Iole in *Hercules*. Additional performances include Tina in Jonathan Dove's *Flight* and Gretel in *Hänsel und Gretel* at the Dallas Opera; Susanna at Austin Opera; Nannetta in *Falstaff* at the Santa Fe Opera; Susanna, Amy in the world premiere of Joel Thompson's *The Snowy Day*, Juliette in *Roméo et Juliette*, Inés in *La Favorite*, and La Mujer in the world premiere of Javier Martínez's *El Milagro de Recuerdo* at Houston Grand Opera; and the Queen of Sheba in *Solomon* with the English Concert.



Anthony Roth Costanzo

COUNTERTENOR (DURHAM, NORTH CAROLINA)

THIS SEASON Orfeo in *Orfeo ed Euridice* at the Met, Medoro in *Orlando* in Madrid, Francisco in Thomas Adès's *The Exterminating Angel* at the Paris Opera, Jonathan in the world premiere of Gregory Spears's *The Righteous* at the Santa Fe Opera, and recitals in London, Boston, and Washington, D.C.

MET APPEARANCES The title role of Philip Glass's *Akhmaten*, Unulfo in *Rodelinda* (debut, 2011), Ferdinand and Prospero in *The Enchanted Island*, and Prince Orlofsky in *Die Fledermaus*.

CAREER HIGHLIGHTS This June, he becomes general director and president of Opera Philadelphia. He has headlined performances at the Glyndebourne Festival, English National Opera, San Francisco Opera, Houston Grand Opera, LA Opera, Glimmerglass Festival, Canadian Opera Company, and Finnish National Opera, among others, and has appeared in world premieres by Jimmy López Bellido, Jake Heggie, Matthew Aucoin, Paola Prestini, Suzanne Farrin, Bernard Rands, Scott Wheeler, Mohammed Fairouz, Steve Mackey, and Nico Muhly. As a producer, he has created projects for Opera Philadelphia, the New York Philharmonic, BBC Proms, WQXR, and St. Ann's Warehouse, among others. He was a 2021 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

NOW&NEXT

MAY 5

SEASON PREMIERE

Following a sold-out run last season, Kevin Puts's **THE HOURS** returns, once again headlined by the superstar trio of sopranos Renée Fleming and Kelli O'Hara and mezzo-soprano Joyce DiDonato.

6

PARTNERSHIP EVENT

The Met and WQXR celebrate Asian American and Pacific Islander Heritage Month with a free concert and conversation at **THE GREENE SPACE**.

15

MET ORCHESTRA CHAMBER ENSEMBLE

The Met Orchestra Chamber Ensemble presents its final performance at **CARNEGIE HALL** this season, with a program of music by Schubert and George Walker.

16

SEASON PREMIERE

Countertenor Anthony Roth Costanzo and soprano Ying Fang star as the mythic lovers of Gluck's **ORFEO ED EURIDICE**, in a spirited production by legendary choreographer Mark Morris.

19

SPRING OPEN HOUSE

Ticket holders for the matinee performance of *Orfeo ed Euridice* are invited to enjoy a free pre-show **OPEN HOUSE** featuring mythology-inspired activity stations around the opera house.

20

PARTNERSHIP EVENT

THE CENTER FOR FICTION presents an evening focused on *The Hours*, with author Michael Cunningham, librettist Greg Pierce, and mezzo-soprano Eve Gligliotti in conversation.

JUN 11

THE MET ORCHESTRA

Music Director Yannick Nézet-Séguin leads the Met Orchestra and soprano **LISETTE OROPESA** at Carnegie Hall in a program of music by Jessie Montgomery, Mozart, and Brahms.



14

THE MET ORCHESTRA

The Met Orchestra concludes its annual series at Carnegie Hall with Maestro Nézet-Séguin on the podium for Bartók's **BLUEBEARD'S CASTLE**, starring mezzo-soprano Elina Garanča and bass-baritone Christian Van Horn.

18

SUMMER RECITAL SERIES

The Met's free summer recitals return to parks across New York City, beginning with a performance at **CENTRAL PARK SUMMERSTAGE**.



For tickets and more information, visit metopera.org/calendar.

Learn more about the Met's outside events at metopera.org/events.