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Mark Morris Dance Group
Handel & Haydn Society

The Wang Center for the Performing Arts present
Christoph Willibald Gluck (1714 - 1787)

Orfeo ed Euridice

AN OPERA IN THREE ACTS

in the 1762 Vienna version
LIBRETO BY RANIERO CALZABIGI

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

Director/Choreographer Mark Morris
Conductor Christopher Hogwood
Soloists Michael Chance, Orfeo
Dana Hanchard, Eurydice
Christine Brandes, Amor

Set Design Adrienne Lobel
Costume Design Martin Pakledinaz
Lighting Design Michael Chybowski

Mark Morris Dance Group
Handel & Haydn Society Orchestra and Chorus

There will be two brief intermissions

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

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

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Mark Morris Dance Group
Handel & Haydn Society
The Wang Center for the Performing Arts present
Christoph Willibald Gluck (1714 - 1787)

Orfeo ed Euridice
AN OPERA IN THREE ACTS
in the 1762 Vienna version
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Monday and Tuesday, April 8 and 9, 1996—8:00 p.m.

Director/Choreographer........... Mark Morris
Conductor.......................... Christopher Hogwood
Soloists......................... Michael Chance, Orfeo
.................................. Dana Hanchard, Euridice
.................................. Christine Brandes, Amor

Set Design........................ Adrianoabel
Costume Design................... Martin Pakledinaz
Lighting Design................... Michael Chybowski

Mark Morris Dance Group
Handel & Haydn Society Orchestra and Chorus

There will be two brief intermissions

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

Columbia Artists Management Inc.
Personal Direction: Michael Mushilla
165 West 57th Street
New York NY 10019
Mark Morris Dance Group

Joe Bowie, Charlotte Boyd, Rich Davidson, Tina Fehlandt
Shawn Gourdon, Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray
June Orms, Kraig Paterson, Mireille Radtanz-Dana, Guillermo Reiz
William Wagner, Megan Williams, Julie Warden

Artistic Director
Mark Morris

General Director
Barry Altman

Managing Director
Nancy Linsmoff

Development Director
Michael Oso
Executive Administrator
Eva Nichols
Finance Administrator
Lynn Weichman
Administrative Assistant
Lesley Berson
Legal Counsel
Mark Selinger
(Kaye, Scholer Fenneman, Hays & Handler)

H&H Society

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lily Wallace Theater Fund. Support for these performances of Oreste ad Emarcie 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 Flager Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dower Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists, Howard Gilman Foundation, Holiness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Metro-Goldine Foundation, National Dance Residency Program-a grant program written by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lily Wallace Reader’s Digest Fund, and the Friends of the Mark Morris Dance Group.

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

Thanks to Marine Morris and god. Sincere thanks to all the dancers for their dedication, support, and inestimable contribution to the work.

Handel & Haydn Society

Artistic Director
Christopher Hogwood
Executive Director
Mary A. Delapier
President, Board of Governors
Robert Scott

H&H Orchestra

VIOIN
Daniel Steiger, concermtmaster
Kirkoch Erle
Danielle Maddon
Julie Levine
Jane Starnak
Cynthia Roberts

VIOIN II
Linda Quinn
Clayton Hoening
Judith Eisenberg
James Johnson
Peter Kupfer

VIOLA
David Miller*
Laura Jeppesen
Barbara Wright
Scott Woodruff

CELLO
Miyuki Itoye*
Phoebie Carrai
Karen Koderavek

BASS
Anne Trefl*
Amelia Peabody, Chair
Louise Kobay

HARP
Cheryl Ann Fulton

FLUTE
Christopher Krueger*
Wendy Rolfe

OBOE/ENGLISH HORN
Stephen Hamrick*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schochman

BASSOON
Richard Shagam

HORN
Lowell Green*
Grace & John Neeley Chair
Richard Menaul

TRUMPET/CORNETTO
John Thessen*
Jesse Levine

TROMBONE
Steven Landshof*
Daniel Silliman
Cormack Ramsey

TIMPANI
James Ronig
*principal

H&H Chorus

SOPRANO
Gail Abbey
Roberta Anderson
Elizabeth Brant
Marilyn Bull
Jean Bannst
Sharon Kelley
Carol Millard

ALTO
Susan Byers
Eleanor Kelley
Virgie Landre
Marcie McDermott
Carl Shigg
Mary Ann Valatis
Ellen Sweeney

TENOR
Murray Kidd
Bruce Lancaster
Christopher Marion
Manish Singh
Mark Sprinkle

BASS
Heiman Hildebrand
John Holyoke
David McSweeney
Clyde Rust
Vincent Stenger

Choralmaster/Associate Conductor
John Finney
Artistic Administrator
Thomas J. Vigilant
Production Manager/Library
Jess Levine
Personnel Manager
Richard Shagam

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.
Mark Morris Dance Group

Joe Bowie, Charlo Boyd, Rich Davidson, Tina Feldman
Shawn Goren, Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray
June Oiuca, Kraig Patterson, Mireille Radwan-Dana, Guillermo Raigo
William Wagner, Megan Williams, Julie Warden

Artistic Director
Mark Morris

Managing Director
Nancy Umanoff

Technical Director: Joanna Henckens
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Wardrobe: Pat White
Choreography: David S. Weiss, M.D.
Accountant: Kathryn Lundquist, CPA

Development Director: Michael Ose
Executive Administrator: Eva Nichols
Financial Administrator: Lynn Wicken
Administrative Assistant: Leslie Berson
Legal Counsel: Mark Seltzer
(Keze, Scholz, Freeman, Hicks & Handler)

Horn & Haydn Society

Artistic Director: Christopher Hogwood
Executive Director: Mary A. Delatori
President, Board of Governors: Robert Scott

H&H Orchestra

VIOLIN I
Daniel Hires, concerto master
Kerith Hurst
Danielle Maddox
Julie Lewis
Jane Starks
Cynthia Roberts

VIOLIN II
Linda Glenn
Clayton Hopper
Judith Eisenberg
James Johnson
Peter Kuper

VIOLA
David Miller*
Laura Jeppesen
Barbara Wright
Scott Woolweaver

CELLO
Myaent Arteke*
Phoebe Carrol
Karen Kodera

BASS
Anne Todd*
Amelia Peabody
Jill Baker

HARP
Cheryl Ann Fulton

FLUTE
Christopher Krueger*
Wendy Rolfe

OBOE/ENGLISH HORN
Stephen Harnick*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schied

CHALUMEAU
Richard Shaugnessy

BASSOON
Andrew Schwartz
Nadina M. Jackson

HORN
Russell Green* Grace & John Nieser Chair
Richard Menol

TRUMPET/CORNETTO
John Thessin*
Leslie Levine

TROMBONE
Steven Lundofl*
David Stilman
Cormack Ramsey

TIMPANI
James Rimto

*principal

H&H Chorus

SOPRANO
Gail Abbey
Roberta Anderson
Elizabeth Brant
Marilyn Butl
Jean Darrin
Sharon Kelley
Carol Millard

ALTO
Susan Byers
Eleanor Kelley
Virgie Lande
Margaret McDermott
Carol Shygg
Mary Ann Wallis
Effie May Warden

TEENOR
Murray Kidd
Bruce Lancaster
Christopher Marton
Manish Singh
Mark Sprinkle

BASS
Heibert Hidalgo
John Holyoke
David McSweeney
Clifford Rust
Vincent Stanger

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

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tonight's production

This production of Gluck's Orfeo ed Euridice is a logical extension of the Handel & Haydn Society's long history of innovation and experimentation. Beginning with the Jubilee Festival of 1865 to celebrate its 50th anniversary, the Society has continuously earned a reputation for presenting the best of the old and the new. That reputation has manifested itself in H&H's progression of innovative performances, including those with jazz greats Dave Brubeck, The Modern Jazz Quartet, and Keith Jarrett dance with Catherine Tucci and NY Baroque Dance Company, and drama with Cloise Bloom. The impetus to commission Mark Morris came from Christopher Hogwood's longstanding 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 break 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 Veda Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the earlier Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Kaleidos Ballet Dance Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Michael Banyikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and is the subject of a recent biography by Joan Acocella (Farrar, Strauss and Giroux).

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS. Dance in America series and London Weekend Television’s South Bank Show. From 1988 to 1991, the Dance Group was the resident company of the Théâtre de la Monnaie in Brussels. The Dance Group has recently completed two film projects, a collaboration with cellist Yo Yo Ma using J.S. Bach’s “Trio 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 Gramm Award Critics Prize and a 1996 Grammy Award nomination for Best Opera Recording. His other opera recordings include Purcell’s Dido and Aeneas, Handel’s Orlando, and Mozart’s Die Entführung aus dem Serail. Mr. Hogwood’s enthusiasm for illuminating juxtapositions of old and new is evident in tonight’s Orfeo, with its combination of period instruments and contemporary dance, and also in the staged production of Handel’s Messiah, which he conducted for Deutsche Oper Berlin. He has also conducted the Opera Theatre of St. Louis and Opera de Paris, he is a regular guest at the Australian Opera, with whom he conducted Aida in 1994, and to whom he returns in 1997 for a Claudio Monteverdi, in addition to a new production of Gluck’s Orfeo in Toulouse. As well as being H&H artistic director, Mr. Hogwood is founder and director of The Academy of Ancient Music, principal guest conductor of the Saint Paul Chamber Orchestra, and artistic director of Washington D.C.’s annual Mozart Festival.

THE HANDEL & HAYDN SOCIETY is a premier chorus and period orchestras under the artistic direction of Christopher Hogwood. H&H is a leader in historically-informed performance, performing music on the instruments and with the performing styles of the period in which it was composed for an authentic sound and concert experience. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel’s Messiah (1818), which H&H has performed every year since 1854, Samson (1845), Solomon (1855), and Israel in Egypt (1859), and Bach’s B Minor Mass (1867) and St. Matthew Passion (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Recordings/Erato label; national broadcasts, and performances across North America. H&H performs up to 40 concerts a season in Boston and nationally.

MICHAEL CHANCE (Orfeo) was a choral scholar at King’s College, Cambridge University, and has since developed a career that spans opera, oratorio, recital, and recordings. He is now one of the world’s most sought-after counter-tenors. Internationally, he has appeared at the opera houses of Paris (Gluck’s) and London (Dido and Aeneas), and at the annual Baroque music festivals in Edinburgh, Gardiners, and the Glyndebourne Festival (A Midsummer Night’s Dream). In Great Britain he has appeared at Covent Garden, Glyndebourne, and the Glyndebourne Festival (A Midsummer Night’s Dream). Scottish Opera (Gluck’s Orfeo), and English National Opera (Purcell’s The Fairy Queen). Mr. Chance’s performances in oratorio and concert have been numerous and widespread, including Handel’s Agrippina with John Eliot Gardiner, Carmina Burana with the London Symphony Orchestra, Bach’s St. John Passion with Franz Brüggen, Handel’s Messiah at Carnegie Hall, Pergolesi’s Stabat Mater in Japan, and The Fairy Queen in Vienna. He has made over 50 recordings, including the Grammy Award-winning Sempre under John Nelson, J.S. Bach’s two great Passions and B Minor Mass, and Handel’s Samson, Jezeb, and Agrippina with John Eliot Gardiner, Handel’s Messiah under both Trevor Pinnock and Sir Neville Marriner, and Handel’s Orazio under Nicholas McGegan, and Orfeo ed Euridice with Frieder Bernius. 

Supreme DANA HANCHARD (Euridice) has appeared as solist 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 Radames at the Göteborg Handel Festival with Nicholas McGegan, recorded for Harmonia Mundi, Niobe in John Eliot Gardiner’s production of Orfeo ed Euridice at Glyndebourne, and in Purcell’s Fairy Queen in Jonathan Miller’s production of the same work for Glyndebourne. She has also performed the role of Gluck’s Orfeo in the world premiere of Messiah’s Mark’s Atla 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 Jean Del Gasta Prize of the 1994 Naumburg Competition.
tonight's production

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MARK MORRIS (Director/Choreographer) was born and raised in Seattle, Washington where he studied with Vello Flowers and Perry Brunson. He has performed with a diverse assortment of companies around the world, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Michael Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a fellow of the MacArthur Foundation in 1991, and is the subject of a recent biography by Joan Acocella (Farrar, Straus and Giroux).

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

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 (Gluck's Orfeo), London (Handel's Messiah), and Amsterdam (Handel's Messiah). In Great Britain he has appeared at Covent Garden (Bach in Venice and Semiramide), Glyndebourne Festival (A Midsummer Night's Dream), and the Glyndebourne Festival (A Midsummer Night's Dream). Scottish Opera (Gluck's Orfeo), and English National Opera (Purcell's The Fairy Queen). Mr. Chance's performances in oratorio and concert have been numerous and widespread, including Handel's Agrippina with John Eliot Gardiner, Carmina Burana with the London Symphony Orchestra, Bach's St John Passion with Franz Brüggen, Handel's Messiah at Carnegie Hall, Purcell's Stabat Mater in Japan, and The Fair Queen in Vienna. He has made over 50 recordings, including the Grammy Award-winning Semiramide under John Nelson, J.S. Bach's two great Passions and Handel's Samson, and Handel's Samson under both Trevor Pinnock and Sir Neville Marriner, and Handel's Giulioeresco under Nicholas McGegan, and Orfeo ed Euridice with Frieder Bernius. Supremo 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 Gothenburg Handel Festival with Nicholas McGegan, recorded for Harmonia Mundi; Nirene in John Eliot Gardiner’s production of The Coronation of Poppea at the Aldeburgh Festival; and Poppaea in Jonathan Miller’s production of Poppea at Glyndebourne, recorded for LSO Live. Mr. Morris's production of the same work for the Houston Grand Opera. Dana Hanchard was awarded the Jan de Gaetani Prize of the 1994 Naumburg Competition.
ADRIANNE LOBEL (Set Designer) has designed the sets for Mark Morris’s Les Larmes, I, l’Enfantalone et l’Moderato, The Hard Nut, and Le Nozze di Figaro, all of which premiered at the Théâtre Royal de la Monnaie in Brussels, where she also designed costumes, directed by Arno Stiller. She collaborates often with Peter Sellars. Some of their productions include Nixon in China, Così Fan Tutte, and The Marriage of Figaro, which have been seen all over Europe and the United States, and The Magic Flute at Glyndebourne. Ms. Lobel is currently designing the sets for Kurt Weill’s Street Scene for Houston Grand Opera, directed by Francesca Zambello, and working as production designer on a new Disney film directed by James Lapine.

MARTIN PAKLEDINAZ (Costume Designer) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (The Hard Nut, Wonderland, Le Nozze di Figaro), Paris (Ein Herz), San Francisco (Macbeth: Pacific), and New York (A Tale). Other dance credits include The Tune Game for Helgi Tomasson (SFJ), Cinderella for Kent Stowell (PNB), and Copland for Ballet NY. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, Santa Fe, Boston, Toronto, Stockholm, Amsterdam, and St. Louis. New York credits include The Father, with Frank Langella, Holiday, directed by David Warren, James Lapine’s Twelve Dreams, and Kevin Kline’s Hamlet (Public Theater and PBS). Mr. Pakledinaz’s work on the TNT film Grand Isle, starring Kelly McGillis, earned a CableACE 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 (acquire Anderson’s The Nameless, which was seen throughout the United States and Europe, as well as being performed at the Nite Nite Theatre in New York. For the Mark Morris Dance Group, he has recently Light World Power, Somebody’s Coming to See Me Tonight, The Office, and Chubby Omas. His lighting for Yo-Yo Ma’s Mark Morris collaboration of the filming of Bach’s Third Cello Suite was seen in August when the film had its premiere at the Edinburgh International Film Festival. Other recent projects include Wonderland Tennessee and The Museum at the Moirat Theatre, The Beats Stratagem at Berkley Repertory Theatre with director Mark Wing-Davey, and the filming of the Mark Morris Dance Group’s Dixie and Annis in Toronto.

JOHN FINNEY (Choreographer/Associate Conductor) is widely praised for his organ and orchestral 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 orchestral conductor with H&H, Boston Symphony Orchestra, Orchestra at St Luke’s, Bach Ensemble, Ensemble Abendmusik, and Smithsonian Chamber Players. In addition to his duties as H&M associate conductor and director of the H&M Chamber Series, John Finney is also active as director of University College at Boston College, among several others. He holds degrees in organ performance from Oberlin College Conservatory of Music and Boston Conservatory, and has studied at the North German Organ Academy with Harold Vogel and the Accademia Italiana for Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Demar, Discos, and Noseneuch. He is on the faculty of Boston Conservatory, and also teaches from his academy for Early Music in Bassignana, Italy.

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 Harnick Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Dan Reith/Reith Dance Company where she also had the honor of working with dance master Hannah Holm. She appears in "Hannah's Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1989. Ms. Davidson has consistently studied with Jocelyn Irene since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1982. She has studied Mr. Morris work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University, The School of the Arts, University of Minnesota, and San Francisco Ballet, and assisted on his work with Boston Ballet and University of Michigan. Ms. Feilandt 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 American Dance Company, Mark Dendy’s Dance, George Balanchine’s American Ballet Musicians, and John and Company.

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 works by Robert Wilson, Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

MARK MORRIS DANCE GROUP

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 Eurythmics. He appears in the Jones/Lamlin Technique Video, Volume 1, and other music videos.

The Handel & Haydn Period Orchestra
ADRIANNE LOBEL (Set Designer) has designed the sets for Mark Morris’s L’Allegro, il Capriccio e il Moderato, The Hard Nut, and Le Nozze di Figaro, all of which premiered at the Théâtre Royal de la Monnaie in Brussels, where she also designed choreography, directed by Anouk Stilla. She also collaborates often with Peter Sellars. Some of her productions include Nixon in China, Cosi Fan Tutte, and The Marriage of Figaro, which have been seen all over Europe and the United States, and The Magic Flute at Glyndebourne. Ms. Lobel is currently designing the sets for Kurt Weill’s Street Scene for Houston Grand Opera, directed by Francesca Zambello, and working as production designer on a new Disney film directed by James Lapine.

MARTIN PAKLEDINAZ (Costume Designer) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (The Hard Nut, Wonderland, Le Nozze di Figaro, Paris (En Harz), San Francisco (Maelstrom, Pacific), and New York (A Tale). Other design credits include The Tuning Game for Helgi Tomasson (SFJ), Cinderella for Kent Stowell (PNB), and Oedipus for Bedford/NY. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, San Francisco, 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 Theater and PBS). Mr. Pakledinaz’s work on the TNT film Grand Isle, starring Kelly McGillis, earned a Cable/Arca Award Nomination. The design for this production is dedicated to the memory of Scott Hudson and James Pakledinaz.

MICHAEL CHYBOWSKY (Lighting Designer) has recently designed (aure Andrenes) The Name of the Rose, which was seen throughout the United States and Europe, as well as being performed at the Niel Simon Theatre in New York. For the Mark Morris Dance Group, he has recently had World Power, Somebody’s Coming to See Me Tonight, The Office, and Sally Clahs. His lighting for the Yo Yo Ma/Mark Morris collaboration of the filming of Bach’s Third Cello Suite was seen in August when the film had its premier at the Edinburgh International Festival. Other recent projects include Wonderland Tennessee, and The Miss Hopkins at the McAlister Theatre, The Beau Stratagem at Berkeley Repertory Theatre with director Mark Wing-Dove, and the filming of the Mark Morris Dance Group’s Diab and Arenas in Toronto.

JOHN FINNEY (Choreographer/Associate Conductor) is widely praised for his organ and harpsichord playing, as well as for his work as director of 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 Amsterdam, and Smithsonian Chamber Players. In addition to his duties as HAM 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 has studied at the North German Organ Academy with Harold Vogel and the Academia Italiana Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Decca, Dacapo, and Nonesuch. He is on the faculty of Boston Conservatory, and also teaches from the Academy for Early Music in Bassignana, Italy.

MARK MORRIS DANCE GROUP

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 Hayes Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kim Dance Company. Ms. Davidson later joined the Dan Reiden Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya’s Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1983. Ms. Davidson has consistently studied with Jocelyn Coren since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1982. She has studied at the Juilliard School of Music and the Juilliard School of Music, commissioned for his work with Boston Ballet and American Ballet Theatre. Tina Fehlandt has also appeared with the White Oak Dance Project.

SHEWANN GANNON is from Dover, New Jersey. She has danced with Lee Theodore’s American Dance Machine, the Nina Weiner American Dance Company, Mark Dendy’s Dance Company, and Paul Taylor Dance Company. She teaches for Universities, John and Jane Comfort and Company.

JULIE WOEDDEN, a graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Rob Egan, Jon Ewart, and Sheldon E. Smith.

ELENA RADWANOWA,. The Six Grandparents has placed in this world many things, all of which should be happy. Every little thing is set for something, and in that fire there should be happiness and the power to make happy. Like the grasses grow tender faces to each other, thus we should do, for this is the way of the Grandparents of the world. (Black Elk)
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**Orfeo ed Euridice: Synopsis**

**The Argument**

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

**Act One**

**Scene One. A Lonely Grave. Euridice’s Grave.**

Nymphs and shepherds lament Euridice’s death (“Ah! se intorno a quest’uria funesta”). Left alone, Orfeo adds his voice to the rites. Only Echo replies (“Chiaram i’ l mio ben cono”), Orfeo vows to rescue Euridice from the underworld (“Senti, ninfa, che t’edite”). Orfeo agrees and begins his voyage.

**Act Two**

**Scene Two. The Gate of Hades.**

Forts and ghosts try to deny Orfeo’s passage to the underworld (“Chi mai dell’Eterno”). 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 ceo, che doro divo”). Heroes and heroes bring Euridice to him (“T’amo, ballo, o tuo consorte”). Without looking at her, he takes her away.

**Act Three**

**Scene One. A Dark Labyrinth.**

Orfeo leads Euridice toward the upper air, unwilling to look at her (“Vedi, se jei mi pare”/Euridice doesn’t understand). Orfeo can’t explain (“Vedi, appari il tuo consorte”) Euphonia panic at the thought of a life without the love of Orfeo (“Che fiero momento”). To reach her, Orfeo will not know where (“Che foro 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 writes 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 (“Torni Amore!”).

**Orfeo ed Euridice**

*by Roger Donway*

“Orfeo ed Euridice was the first of Gluck’s three so-called reform operas written with Raniero Calzabigi, in which he robbed the operatic art of its "sobriety", "simplicity" when extremity and extravagance seem of its very essence: any composer in the history of music a more unwieldy separation from Christoph Willibald von Gluck. The more scholars pour the censures of Gluck’s demeanor in the history of opera, the more elevated, worthy, and desperately dull they make it sound. Composers as different as Mozart and Berlioz admired Orfeo ed Euridice; but their encomia have not managed to keep the work in the repertoire. Today even those ‘floral’ vaguely plotted opera seria 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 transcribed, rearranged, re-orchestrated "performing versions" of the score, devised by admirers of more enthusiasm than integrity. Until even more recently, there were simply no whole-cast both technologically 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 score 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 repertoire as a music drama devised from the ground up to a detailed theatrical plan—an utterly self-conscious music-theatrical manifesto somehow transmitted—brought to life as an organic work of art. More truly a Wagnerian Gesamtkunstwerk than any of Wagner’s own music-dramas, Orfeo ed Euridice must be seen for its full grandeur to emerge; it must be seen in a performance which honors its creators’ plan and follows its tenet.

"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 such celebrations so celebrated in their day? But they are scarcely known; is it the fault of their art, or of themselves?—Jean-Georges Noverre, First Lecter on the Dance, 1760 (trans. Cyril Beaumont)

The plan which produced Orfeo ed Euridice was not far in its implications of any artist, but that of a producer. When 33-year-old Count Giacomo Durazzo came to Vienna in 1733 to Genoese ambassador to the Imperial Court, the musical life of the Hapsburg capital was dominated by opera, and for a generation operatic life had been dominated by the librettist Pietro Metastasio and the composer Johann Adolf Hasse. As ambitious as he was able, Durazzo set out to supplant the aging eminences with an artistic team of his own. Since Hasse and Metastasio represented the quintessence of heavy, elaborate Italian opera seria style, 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 1737. He imported a French theatrical troupe to perform popular, unpretentious operas (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 Letters sur la danse et sur les beaux-arts. In this immensely influential book, the youthful Noverre argued for a revival of the theatre by means of the simplicity, directness, and emotional truth of “dramatic mimes.” Less than a year after the letters reached Vienna, Durazzo, now managing all the imperial theatres, 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 unrehearsed grim story, “explicit” action, and headlong pace of the 45-minute work put in the greatest possible contrast to the decorous pace and architectural formality of abstract, mythological court 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 which was the same which created Don Juan, with one major addition. Raniero Calzabigi was yet another young artist, adventurer paving ancient regime Europe. He arrived in Vienna from Paris in 1761, with a reputation as one familiar with all the arts and intellectual currents that progresses carried, 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 beloved Euridice, Calzabigi’s Orfeo is at nothing, old-fashioned for an operatic subject on the surface. But in fact, his treatment of the tale is truly revolutionary. Against the rigidly repeating narrative/exegetical formula of opera seria he sets the musico-dramaturgic structure of the seventeen-century French tragédie en musique, a fluid sequence of recitatives (accompanied and unaccompanied), dramatic scenes, arias, and duets. Kobbina sits each furthuring 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...
Orfeo ed Euridice: Synopsis

The Argument

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

Act One


Nymphs and shepherds lament Euridice's death ("Ah sei intronato un' alma funesta"). Left alone, Orfeo adds his voice to the rites. Only Echo replies ("Chirom'illo ben cedo"). Orfeo vows to rescue Euridice from the underworld ("Numi, barbati nuni"). Orfeo agrees and begins his voyage.

Act Two

Scene One. The Gate of Hades. Forts and ghosts try to deny Orfeo's passage to the underworld ("Chi mai dell'Eldore"). His lament soothes 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 cel, che chiaro sor"). Heroes and heroines bring Euridice to him ("Ti amo, baci, a tuo consorte"). Without looking at her, he takes her away.

Act Three

Scene One. A Dark Labyrinth.

Orfeo leads Euridice toward the upper air, unwilling to look at her ("Veni, sequi me passas"). Euridice doesn't understand. Orfeo can't explain ("Veni, appari il tuo consorte"). Euridice panics at the thought of a life without the love of Orfeo ("Che fero momento"). In desperation he turns to her. She dies, again. How can he live without her ("Che far senza Euridice"). He decides to kill himself.

Scene Two.

Amor reappears and says Orfeo's hand. In response to Orfeo's deep love and devotion, Amor revisits 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 ("Fratel Amore!").

Orfeo ed Euridice

(Translation: Orfeo ed Euridice)

"Orfeo ed Euridice was the first of Gluck's three so-called reform operas written with Raniero Calcabiggi, in which a 'noble simplicity' in both text and music played a significant role. The music was intended to replace the complicated plots and florid musical style of opera seria."—Jeremy Haynes, in The New Grove Dictionary of Music and Musicians

To be known as the "reforner" of an art as beloved for its adornments as for its accomplishments, to be talked on as a spate of "noble simplicity" when externity and extravagance seem of so little value, has any composer in the history of music a more unwavering separation from Christoph Willibald von Gluck? The more scholars perfect the ceremony of Gluck's revenge in the history of opera, the more elevated, worthy, and desperately dull they make it sound. Composers as different as Mozart and Berlioz admired Orfeo ed Euridice; but their ancoma have not managed to keep the work in the repertoire. Today even those "floral" glorified opera seria are making a comeback, while the reforming masterpiece of Ritter Gluck still languishes in the shadows. While 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, in 1762, there was a noteworthy edition of this 1762 original available to set against the plethora of transposed, rearranged, re-orchestrated "performing versions" of the score, devised by adiners of more enthusiasm than integrity. Until even more recently, there were simply no precautions against this both technically and temperamentally suited to the role of Orfeo. But, thanks to recordings, there has been ample evidence for more than one decade that the musical resources for a successful mounting of the 1762 version are more than viable. Why has no major house mounted the challenge?

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"It is owing to their accuracy of representation that the works of men like Corelli 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 are they strangely known is it the fault of their art, or of themselves?"—Jean-Georges Noverre, First Letter on the Dance, 1760 [trans. Cyril Beaumont]

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With its mythological subject of Orpheus' descent into the Underworld in search of his lost Euridice, Calzabigi's Orfeo is, if anything, old-fashioned for an operatic subject in the surface. But in fact, his treatment of the tale is truly revolutionary. Against the rigidly repeating rather than woven formula of opera seria he sets the music-dramatic structure of the seventeenth-century French tragélie—narrative, a fluid sequence of recitatives (accompanied and unaccompanied), dramatic scenes, airs, and利亚lls, each furthering the flow of the action. Nothing is allowed to interrupt that flow: the dance sequences, which in the most solemn works of Lully and Charpentier are
Orfeo ed Euridice: Libretto

ATTO PRIMO

Overture

SCENA I
Orfeo ed il Coro

CORO
Ah, se intorno a quest'una festa,
Euridice, ombra beata, raggiungi,

ORFEO
Euridice!

CORO
Ohi, pianti, i lamenti, i sospiri
Che dolenti si spargon per te.

ORFEO
Euridice!

CORO
Ed asculti il tuo sposo infelice
Chi piangendo,
Ti chiamo e si lagna

ORFEO
Euridice!

CORO
Corre quando
La dolce compagnia
Torni alla amara perdita.

ORFEO
Basta, basta, o campagni!
Il vaso lutto aggrixa il mio.
Sparge purpurei fiori,
L'inghiottirate il marmo,
Piantici da me!
Resta vagliia solo
Fia quest'ombra funebre o oscura
Col'empia compagnia al meu sventura.
Bello.

ACT ONE

Overture

SCENE I
Orpheus and Chorus

CHORUS
Ahi, il coro funebre di Euridice, oospite spirituale, o voce della luna.

ORPHEUS
Euridice!

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

ORPHEUS
Euridice!

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

ORPHEUS
Euridice!

CHORUS
As when
The amorous dove
Losses her dear companion.

ORPHEUS
Enough, enough, my friend!
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 maternal

Ballet.
Orfeo ed Euridice: Libretto

ATTO PRIMO

Overture

SCENA I
Orfeo ed il Coro
CORS
Ah, se intorno a quest'una fusesta
Euridice, ombra bella, raggiri
ORFEO
Euridice!
CORO
Odi i pianti, i lamenti, i sospiri
Che dolenti si spongion per te.
ORFEO
Euridice!
CORS
Ed ascolta il tuo sposo infelice
Che piangendo
Ti chiamo e si lagna
ORFEO
Euridice!
CORO
Conosco la dolce compagnia
Tortorilla amorosa perdè.
ORFEO
Basta, basta, o campagnol
Il vaso lutto aggrava il mio!
Spargete purpurei tori,
Ilghirandate il manto,
Parliat di me!
Restar voglio solo
Fia quest'ombre funebri e oscure
Coll'empia compagnia di me sventore.
Ballo.
CORO
Ah, se intorno a quest’urna funesta,
Euridice, ombra bella, t’auguri,
Odi i pianti, i lamenti, i sospiri
Che dolenti si spargon per te.

ORFEO
Chiamo il mio ben così
Quando si mostra il di,
Quando s’ascondate
Ma, oh vana mia dolor!
L’idol del mio cor
Non mi risponde!

ORFEO
Euridice, Euridice,
Ombra cara, ove sei?’l
Piange il tuo sposo
Ti domanda agli Dei,
A’ mortali ti chiude
E sparsi a venti
Son le tue Marie sue
I suoi lamenti!

ORFEO
Cerca il mio ben così
In queste, ove mori,
Funeste sponde,
Ma solo al mio dolor,
Nelle corone amor,
L’eco risponde.

ORFEO
Euridice! Euridice! Ah, questo nome
Son le spighe, e le selve
L’appresso da me!
In ogni valle
Euridice risuona, in ogni tono
Scrisse il mio chierico Orfeo.

ORFEO
Piangi il mio ben così,
Se il sole indura il di,
Se va nell’onde,
Pietosa al pianto mio
Va momorando il rio,
E mi risponde.

CHORUS
Ah! if around this funeral urn,
Euridice, sweet spirit you hover,
Hear theplaints, the laments, the sighs
Which we mourns utter for you.

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

ORFEO
Euridice, Euridice,
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!

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

ORFEO
Euridice, Euridice! Ah, thy name
The seashore knows, and the woods
Learned from me!
In every valley
Euridice resounds, in every tree
The wretched Orpheus has written:
Unhappy Orpheus,
Euridice, my love,
Dear Euridice!

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

ORFEO
Numi barbati Numi,
D’Acheronte e d’Averno pallido abitator,
La di cui mano avviva delle morti
Mai dismesso, mai trattener
Non seppi bella ne gioventu,
Voi mi rapite la mia bella Euridice—
Oh memoria crudel—si mori degli anni
La riggiola da voi, Numi tratti
Ho caro archi per ricercar
Sull’arme di più intrepidi Eosi,
Nel vostro circo la mia sposa,
Il mio bai!

SCENA II
Amore, e detto

AMORE
T’assiste Amore!
Orfeo, della tua pana
Giove sente pieta.
Ti si concede le pigne
Orade il ete vives vuocar!
Dell’eterno abisso sei sulla via
Sa placar puoi col conto le furie,
Il nasso, e l’empia morte.
Al giorno la diletta Euridice
Fara teco ritorno.

ORFEO
Ah, come! Ah!, quando?
E possibil sarai!
Spiegati!

AMORE
Avis alia che basi
A questa prova estrem!

ORFEO
Mi prometi Euridice,
E voci che temo?

AMORE
Sei però con qual patto
L’impresa hai da compi.

ORFEO
Portal

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

SCENE II
Amor and Orpheus

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

ORFEO
But how? and when?
Can this be possible?
Explore!

AMOR
Have you courage enough
For this extreme trial?

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

AMOR
Then know on what conditions
You must complete the task.

ORFEO
Spendi!
CORO
Ah, se t’intendo a quest’ora funesta,
Euridice, ombra bello, laggiù,
Odi i piangenti, i lamenti, i soppi,
Che diluter si spargono per te.

ORFEO
Chiamo il mio ben così
Quando si mostra il di,
Quando s’acconsiglia
Ma, oh, vano mio dolor!
L’idol del mio cor
Non mi risponde!

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

ORFEO
Cécca il mio ben così
In queste, ove mori,
Funeste spoglie
Ma solto il mio dolor,
Neanche corrobba amor,
Leco risponde.

ORFEO
Euridice! Euridice! Ah, questo nome
Son le spighe, e le selve
L’appresso da mal
In ogni valle
Euridice risuona, in ogni corro
Scrisse il misero Orfeo.
Orideo inefface,
Euridice, idolo mio,
Cora Euridice!

ORFEO
Piango il mio ben così,
Se tu sara la tua
e la mia
Pietosa al pianto mio
Va mormorando il rito,
E mi risponde.

CHORUS
Ah! If around this funeral urn,
Euridice, sweet spirit you hover,
Here to the plains, the laments, the sighs
Which we mourners utter for you.

ORPHEUS
This do I call my love
When day shows itself
And when it disappears,
But ah vain is my grief!
The idol of my heart
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Your husband weeps,
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But to my grief
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And answers me.

ORFEO
Numi barbati Numi,
D’Acheronte e d’Averno palpide abitator,
La di cui mano, ovia del fiume,
Mai disamor, mai tratterne
Non seppe bella ne gioventi,
Voi mi rapiste la mia bella Euridice—
Oh memoria crudelissimi dagli anni
La rigoglia da voi, Numi tranne!
Ho care anch’io per ricercar
Sull’orco dei più impetuosi Eosi,
Nel vostro circo la mia sposa,
Il mio bel!"
ATTO SECONDO

SCENA I
Orfeo ed il Coro

Ballo.

CORO
Chi mai dall’Erebo
Falle colgini
Sull’arme d’Escole
E di Pittha
Conduce il pio?

Ballo.

CORO
Chi mai dall’Erebo
Falle colgini
Sull’arme d’Escole
E di Pittha
Conduce il pio?

D’orar ingarno
Le flar Eumenidi,
E la spaventino
Gliur di Cerbero,
Se un dio non è!

Ballo.

ORFEO
Deh piacere con me,
Furie, lave, ombre sdegnesi!

CORO
No!

ORFEO
Vi renda almen pietose
Il mio barbaro dolor!

CORO
Miseria giovane, Che voce, che mezzo?
Alto non abito
Che lutto e gemito
In queste ombre!
Scogli stunerei!

Intermission

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 Pithous?

Ballet.

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

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

Ballet.

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

CHORUS
No!

ORPHEUS
May my cruel grief
At least earn your pity!

CHORUS
Wretched youth,
What seek’st thou?
What is thy purpose?
Here dwelt naught
but grief and lamenting
in these fearful,
mournful regions!
AMORE
Euridice ti si vist i minac
Finché non sei fuor dagli atri di Stige
E il gran divieto rivelato non dell
Se no, la perdite e di nuovo e per sempre;
E in abbandono al tuo fiero desio
Sventurato vivi!
Penosa, addio!

AMORE
Gli sguardi l'ardenti,
Altro non gli accenti,
Rammenta che pieni,
Che pochi momenti
Hai più da pensare
Sai purche tolora
Confusi, tremanti
Con chi, gli immorar
Sia ciechi gli amanti,
Non sarete parlata!

ORFEO
Che dispi? Che ascolto?
Dunque Euridice vivrà,
L'ovvi presente?
E dopo i tanti affanni miei,
In quel momento,
In quella guerra d'affetti,
Lo non davro mioia,
Nias trentina al mio sen
Sposa infelice!
Che dirà mai? Che penserà?
Pareggia le smanie sue,
Comprendi, la ragione mi
Nei figure solo
Sento gelarsi il sangue,
Tremarmi il caro
Ma lo poteva la vaglia
Ha risoluto il grande
L'inafflitto de mai è l'esser privo
Dell'unico dell'alma amato oggetto
Assiemesi, o Dell'la legge accoto.

ATTO SECONDO
SCENA I
Orfeo ed il Coro
Ballo.

CORO
Chi mai dell'Erbo
Falchi caligni
Sull'arme d'Escole
E di Pirro
Conduce il pie?
Ballo.

CORO
Chi mai dell'Erbo
Falchi caligni
Sull'arme d'Escole
E di Pirro
Conduce il pie?

D'orar ingombro
Le faie Eumenidi,
E la spaventino
Gliuri di Cerbero,
Se un dio non è!

Ballo.

ORFEO
Delli piaceri con me,
Furie, l'ane, ombre scogrosi!
CORO
No!

ORFEO
Vi renda almen piace
Il mio barbaro dolore!
CORO
Miseria giovane,
Che voch, che mediri?
Altro non obbia
Che lutto e gemito
In queste ombrosi
Scuglie tenebri!

Intermission

ACT TWO
SCENE I
Orpheus and Chorus
Ballet.

CHORUS
Who is this
Who draws near to us
Through the gloom of Erebos
In the footsteps of Hercules
And of Pitheus?
Ballet.

CHORUS
Who is this
Who draws near to us
Through the gloom of Erebos
In the footsteps of Hercules
And of Pitheus?

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

Ballet.

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

CHORUS
No!

ORFEO
May my cruel grief
At least earn your pity!

CHORUS
Wretched youth,
what seek you?
What is your purpose?
Here dwell naught
but grief and lamenting
in these fearful,
mournful regions!
ORFEO
Mille pene, ombre molestè, Come voi soppito anch’io! Ha con me l’interno mio, Me lo sento in mezzo al cor.

CORO
Ah, quale incognito Affetto flebile Dolce a sospendere Veni l’impiacabile Nostro furore?

ORFEO
Men tissane, ah! voi saràte Al mio pianto, al mio lamento, Se provassì un sol momento Casa sia lungjù d’amor!

CORO
Ah, quale incognito Affetto flebile Dolce a sospendere Veni l’impiacabile Nostro furore?

Le porte stridono Su neri cardini E il passo lascino Sì pur o libere Al vincitor!

SCENA II
Ballato.

ORFEO
Che puro ciel, che chiaro sol, Che nuova serena luce è questa mai! Che dolce luminosa armonia Formano insieme Il cantar degli angeli, Il correr de’vescovi, Dell’alba il rossorant Questo è il soggiorno De’fortunati Eoli! Qui tutto spirà un tranquillo contento, Mia non per me, Sa l’idol mio non trovo,

ORFEO
A thousand pangs I too suffer, Like you, a troubled shade! 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?

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

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

Balletto.

ORFEO
Anima avventurata, Ah, tollerate in pace le impazienze mie! Se foste amanti, Conoscerei a prova Quel fascino desio, Che mi tormenta, Che per tutto è con me. Nenmeno in questo placido albergo Esser poscia felice, Sa non trova il mio ben.

CORO
Vieni Euridice!

CORO
Torna, o bella, al tuo consorte, Che non vuol che più divisi Sia da te piacere il ciel, Non lagnarti al tuo sorte, Che non dissi un altro Elio Uno spasso si fede.

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
Euridice is coming!

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

Ballet.

ORFEO
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 Euridice!

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
ORFEO
Mille penne, ombre moleste,
Come voi soppisto anch’io!
Ho con me l’interno mio.
Men lo sento in mezzo al core.

CORO
Ah, quale incognito
Affetto flebile
Dolce a sopprimere
Vien l’impraticabile
Nostro虐?r?

ORFEO
Men t’assai, ah! voi sarai
Al mio pianto, al mio lamento,
Se provase un sol momento
Cosa sia lungo d’amor.

CORO
Ah, quale incognito
Affetto flebile
Dolce a sopprimere
Vien l’impraticabile
Nostro虐?r?

Le porte sottili
Su neri cardini
E il passo lascio
Sicuro ai liberi
Al vincerli.

SCENA II
Ballo.

ORFEO
Che puro ciel, che chiaro sol,
Che nuovo sereno luce è questa mial
Che dolce lussuregiosa armonia
Fornano insieme
Il cantar degli angeli,
Il correr di ruscelli,
Dell’auror il rosarvanti
Questo è il soggiorno
Dei fortunati Eoli
Qui tutto spira un tranquillo contento,
Mio non per me.
Se l’idol mio non trovo,

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

CHORUS
All What unknown
Feeling of pity
Sweetly comes
To soften
Our impracticable rage?

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

CHORUS
All What unknown
Feeling of pity
Sweetly comes
To soften
Our impracticable rage?

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

SCENA II
Ballo.

ORFEO
Anime avventurose,
Ah, tollerate in pace le impienezze miei.
Se foste amanti,
Conoscete a prova
Quel focrasso desio,
Che mi tormenta,
Che per tutto è con me.
Nemmeno in questo placido albergo
Esser poscia felice.
Se non travi il mio ben.

CORO
Vieni Euridice.

ORFEO
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 Euridice!

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
Serrati t'inganna!
Sognai Veggia? O delizia!

ORFEO
Amato sposa, Orfeo son io, e vivo ancor!
Ti venni in negli Elisi a ricercar,
Fra poco il nostro cieco, il nostro sole,
Il mondo di bel nuovo vedrai!

EURIDICE
Tu viva? tu vivo?
Come? Ma con qual anima? Ma per qual viso?

ORFEO
Spara tutto da me,
Per ora non chiedere più!
Meco l'affetta.
E il vanto importuno tirar dall'alta soglia!
Ombra tu più non sei,
Io non son orfano.

EURIDICE
Che ascolto? E sarà vero?
Potrai uscir?
Qual canto e mai questo?
Io ancora in braccio all'idol mio
Fraglius soave locco!
D'Amore e d'inerme
Nuova vita vivr.

ORFEO
Si, mia speranza!
Ma trionchiamo le dimore,
Ma seguiamo il camin.
Tanto è custodita la fortuna con me,
Che appena io ciedo di possedarti,
Appena sò dar fede a me stesso.

EURIDICE
E un dolce sasso del tenero amor mio
Nel primo istante che tu rivivi me,
Ch'io la riveggio
T'avviso, Orfeo!

ACT THREE
SCENE I
Orfeus and Eurydice

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

EURIDICE
Is it true? Am I deceived?
Am I dreaming or awaked? Or delirious?

ORFÉE
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!

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

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

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

ORFÉE
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.

EURIDICE
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!

ORFÉE
Ah, non è vero, ma...
Sappi, senti...
(Oh legge crudel!
Bella Euridice,
Invidia i passi tuoi!

EURIDICE
Che mai ti affanno
In si lato momento?

ORFÉE
(La cedo?)
La provvederò
Ecco il cimelio!

EURIDICE
Non s'abbracci? Non parla?
Guardami almen.
Dimmi, son bella ancora,
Qual era un dì?
Verdi, che forse si spera
Il roseno del mio volto?
Odi, che forse s'ascolto
Quel che amor,
E soave chiamasti,
Splendor degl'auguri miei?

ORFÉE
(Poi che l'ascolto,
Meno resisto,
Orfeo, consagglati,
Attrammi, mia dileta Euridice!
Or non è tempo
Di queste tenerezze,
Ogni dimora è folle per noi.

EURIDICE
Ma... un sguardo solo...

ORFÉE
È svenuta il mirati.

EURIDICE
Ah, infido!
E queste son l'accoglienze tue!
Mi neghi un sguardo,
Quando dal cieco amore
E dal tenero sposo
Aspettar mi dovea
Gl'amplesti e i basil

ORFÉE
Ah, that is not true, but...
Know that, listen...
(Ooh cruel deceit!
Dear Eurydice,
Quickly your steps!

EURIDICE
But what distresses you
In this happy moment?

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

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

ORFÉE
(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.

EURIDICE
One single look!

ORFÉE
To look at you would be disastrous.

EURIDICE
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!
SCENE I
Orfeo and Eurydice

ORFEO
Ah, not true, but...
Know that, listen...
(Oh cruel deceit)
Dear Eurydice, quicker your steps!

EURIDICE
But what distresses you
In this happy moment?

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

EURIDICE
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?

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

EURIDICE
One single look!

ORFEO
To look at you would be disastrous.

EURIDICE
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!
OREFO
[Che barbaro martir]
Ma vieni e taci!

EURIDICE
C'è tacco! E questo ancora
Mi restava a soffrir?
Dunque hai perduto
La memoria, l'amore.
La costanza, la fedeltà?
E a chi vegliarmi dal mio dolce riposo
Ohi hai per spente
Quelle a entrambi si care d'Amore
E d'imeneo pudiche taci
Rispondi, traditor!

OREFO
Ma vieni e taci!

OREFO
Vieni, appoggia il tuo consolante!

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

OREFO
Ah, crudel!

EURIDICE
Lesioni in passato!

OREFO
No, voi vita, ombra segreta
Verrà sempre intorno a te!

EURIDICE
Ma perché sei si fredda?

OREFO
Ben potè morir d'affanni
Ma giovanni di dò pronti perché!

EURIDICE ED OREFO
Grande, o Numi è il dono vostro!
Ma il dolore, che ente el dono
È insopportabile per me!

ORFEO
Cruel torture!
Do come, and be silent!

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

ORFEO
Do come, and be silent!

ORFEO
Come, do your husband's bidding!

ORFEO
Ah, cruel!

EURIDICE
Leave me in peace!

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

EURIDICE
Then why are you so harsh?

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

EURIDICE AND ORFEO
Great is your gift; ye gods!
I recognize it and am grateful!
But the grief which accompanies
Your gift is past all bearing!

EURIDICE
Quel vita è questo mal?
Che a vivere incomincio
E quel furore,
Temible seguito
Orfeo m'asconder
Perché piange, e s'affligge?
Ah, non ancora troppo
Avvezza agli affanni,
Che soffrono i viventi,
A si gran colpa
Manca la mia costanza;
Agli occhi miei
Si ammira la luce,
Oppresso in seno,
Mi diventa affamato il respirar.
Tremo, vacilla,
E sento fra l'angustia e il terrore
Da un palpitio crudel vibrami il core.

EURIDICE
Che feroce momento,
Che barbaro sorgo
Passar dalla morte
A tanta dolor!

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

Vacilla, tremo...

OREFO
Ecco un nuovo tormento.

EURIDICE
Amato sposo,
M'abbandoni così?
Mi struggo in pianto;
Non mi consola?
Il duol m'opprime i sensi,
Non mi soccorri?
Un'altra volta, oh stella,
Dunque morir deggio io
Senza un emissario tuo,
Senza un addio?

EURIDICE
What life is this now?
Which I am about to leave?
And what fate,
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 bearing
With anguish and terror.

EURIDICE
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...

ORFEO
Here is a new torment.

EURIDICE
Beloved husband,
Will you leave me thus?
I am consumed with grief.
Will you not console me?
Sorrow overwhelms my senses;
Will you not aid me?
O stars, must I then die
Once more
Without an embrace from you,
Without a farewell?
ORFEO
[Che barbaro martir!]
Ma vieni e tacil!

EURIDICE
Che taci or! E questo ancora
Mi resta a soffrir? Dunque hai perduto
La memoria, l'amore, la costanza, la fedelté?
E a che sguardi dal mio dolce riposo
Or di qui palesero
Quelle a entrambi si caro d'Amore
E d'Imeneo pudiche tacil
Rispondi, traditelo!

ORFEO
Ma vieni, e tacil!

ORFEO
Vieni, appoggia il tuo consolato!

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

ORFEO
Ah, crudel!

EURIDICE
Lasciami in pace!

ORFEO
No, ma vita, ombra seguita
Versa sempre intorno a te!

EURIDICE
Ma perché sei ti marni?

ORFEO
Ben potè morir d'affanni,
Mi giammi di buo perché!

EURIDICE ED ORFEO
Grande, o Nuni è il dono vostro! Lo conosco e grato/grato io sono! Ma il dolor, che unte al dono,
È insopportabile per me!

ORFEO
[Crucial torture!]
Do come, and be silent!

EURIDICE
I be silent Did I have
To suffer this too?
Have you then fargone
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!

ORFEO
Do come, and be silent!

ORFEO
Come, do your husband's bidding!

EURIDICE
No, death is nearer to me
Than life with you!

ORFEO
Cruel one!

EURIDICE
Leave me in peace!

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

EURIDICE
Then why are you so hasty?

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

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

EURIDICE
Quel vita è questa mai
Che a vivere incominciò
E quel furore,
Temible segreto
Orfina m'asconder
Perché piange, e s'affliggi?
Ah, non ancora troppo
Aveanza agli affanni,
Che soffrano i viventi,
A si gran colpo
Manco la mia costanza;
Agli occhi miei
Si tramisca la luce,
Oppresso in seno,
Mi diventa affannoso il respirar.
Tremo, vacilla,
E sento fra l'angoscia e il terrore
Da un polpo crudel' vibrarmi il core.

EURIDICE
Che feso momento,
Che barbaro sonie
Passar dalla morte
A tanta dolor!

Aveanza al contorno
D'un placido oblio,
Fra queste tempesti
Si perde il mio cor.

Vacilla, tremo...

ORFEO
Ecco un nuovo tormento.

EURIDICE
Amato sposo,
Mi abbandoni così!
Mi strugg in pianto;
Non mi consoli?
Il duol mi opprime i sensi,
Non mi soccorri?
Un' altra volta, oh stella,
Dunque morir deggo io
Senza un implorar tuo,
Senza un addio?

EURIDICE
What life is this now
Which I am about to leave?
And what fate,
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 bearing
With anguish and terror.

EURIDICE
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...

ORFEO
Here is a new torment.

EURIDICE
Beloved husband,
Will you leave me thus?
I am consumed with grief,
Will you not console me?
Sorrow overwhelms my senses;
Will you not aid me?
O stars, must I then die
Once more
Without an embrace from you,
Without a farewell?
ORFEO
Puoi fermarmi non posso,
A poco a poco
La ragion m’abbandona,
Oblia la legge:
Euridice, e me stesso! E...

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

ORFEO
No, spoilo! Ascoltal!
Se sapessi...
A che fol!
Ma tiro a quando
In questo pozzo inferno dovo parram?

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

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

EURIDICE
Giu Dei, che m’avvenre?
Io manco, io moro.

ORFEO
Ahimè! Dove tascaresti
Ove mi spinte
Un delitto d’amor?
Sposai Euridice
Euridice Contarini
Ah più non vive.
La chiamò invar!
Mi atrevo!
La perdii, e di nuovo e per sempre!
Oh figlio! Oh morte!
Oh ricordo crudel!
Non ha soccorso.
Non m’avanza consiglio!
Io veggo solt (ah, terro vist0)
Il lutto aspetto
Dell’ardo mio stato!
Soffrì, soppria!
Son disperato!

ORFEO
I can restrain myself no longer;
Life by life
My reason is forsaking me.
Euridice, I forsake thee
And me! And...

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

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

EURIDICE
Desire, remember... me!

ORFEO
What torment!
Oh how my heart is torn!
I can resist no more...
I cant... I tremble... I rave...
Ah! Mio tesoro!

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

ORFEO
Alas! What have I done?
Where has love’s frenzy
Driven me?
Beloved Euridice!
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 death! Oh death!
O bitter reminder!
There is no help.
No counsel for me!
I see only (ah, cruel sight)
The mournful signs
Of my temible plight.
Be satisfied, relentless fate!
I am in despair!

ORFEO
Che lâr senza Euridice?
Dove andro senza il mio ben?
Euridice! Euridice!
Oh! Dol cian Pandol
Il son pur il suo fedel?
Euridice! Euridice!
Ah, non m’avanze
Pu, soccorro più speranza.
Nel mondo, né dal ciel!

ORFEO
Ah finisco e per sempre colia vita il dolor!
Del reo Averno
Gli a o siria la via!
Lungo cangiamento non è
Quel che divide il mio bene da me.
Sì, aspetto, o cara ombra dell’idol mio!
Aspetto, aspetto!
No, questa volta senza la spesa tuo.
Non varcherai l’onde tente di leti.

SCENA II
Amore e detti

AMORE
Orfeo, che fare?

ORFEO
E chi sai tu,
Che trattenero aridi
Te dovevte a mei casi
Ultime furie mie?

AMORE
Questo fuorie calma,
Deposti, a riconosci Amore!

ORFEO
Ah sei tu? Ti ravvisai
Il duolo finora tutti i sensi m’oppressse.
A che veniri?
In si fiero momento?
Che vuoi da me?

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

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

SCENE II
Amor and the previous

AMOR
Orpheus, what are you doing?

ORFEO
And who are you
Who dare to restrain
My last fury.
Which my plight justify?

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

ORFEO
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?
ORFEO
Poi ferrieri non passa,
A poco a poco
La ragion m’abbandona,
Olibo lo legge,
Euridice, e me stessi! E...

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

ORFEO
No, aspett! Ascolta!
Se sapessi...
A che fott!
Ma fino a quando
In questo orrido inferno dovrò panar?

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

ORFEO
Che affannios!
Oh, come mi si lacerà il cor!
Più non resista...
Smamo... fiama... delirio...
Ah! Mia tesor!

EURIDICE
Gliost Dei, che m’avevne?
Io manco, Io mano.

ORFEO
Attilia! Dove tessori?
Ove mi spirar
Un delirio d’amore?
Spasso Euridice
Euridice Consolata
Ah piú non vive.
La chiamino inon!
Mierno me!
La perdita, e di nuovo e per sempre!
Oh legge! Oh morte!
Oh ricordo crudeli!
Non ho soccorso,
Non m’avanza consiglio!
Io veggo solo (ah, terro vistal)
Il luttuo aspetto
Dell’ombra mio stator
Sazzito, sorge real
Son desperato!

ORFEOUS
I can restrain myself no longer;
Life by life
My reason is forsaking me.
Euridice, I forsake thee
disse direi And me! And...

EURIDICE
Orfeo, husband!
Ah!... I feel... faint.

ORFEOUS
No, believe! listen!
If you knew...
Oh, what am I doing?
How long must I suffer
In this fearful hall?

EURIDICE
Dearest, remember... me!

ORFEOUS
What torments!
O how my heart is torn!
I can resist no more...
I cant... I tremble... I rave...
Ah! My treasure!

EURIDICE
Miserful gods, what is happening?
I faint... I die.

ORFEOUS
Alas! What have I done?
Where has love been crazy
Driven me?
Beloved Euridice!
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 death! 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, mollevisce fate!
I am in despair!

ORFEOUS
Che tard senza Euridice?
Dove andro senza il mio ben?
Euridice! Euridice!
Oh Dio! Rispondi
Io son pur il tuo fedele!
Euridice! Euridice!
Ah, non m’avanza
Po, soccorso piu speranza,
Nel mondo, nel ciel!

ORFEOUS
Ah finisco e per sempre colsa vita il dolce!
Del nebb Averno
Glia sono risi la vial
Lungo cammino non è
Quel che divide il mio bene da me.
S, aspetta, c ara ombra dell’idol mio;
Aspetta, aspetta!
No, questa volta senza la spada tua
Non varcherai l’onde tente di lette.

SCENA II
Amore e detti

AMORE
Orfeo, che fai?

ORFEOUS
E chi sei tu?
Che trattenero ardisi
Te dovete a meci cosi
Ultine furie mio?

AMORE
Questo furare calma,
Deporti, e rinnasar Amore!

ORFEOUS
Ah sei tu? ti ravvisai
I lidi finora tuti i sensi m’appresse.
A che veniri
In si lero momento?
Che voe da me?

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

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

SCENE II
Amor and the previous

AMOR
Orpheus, what are you doing?

ORFEOUS
And who are you
Who dare to restrain
My last fury.
Which my plight justify?

AMOR
Call your anger,
Lay down your weapon, and recognize love!

ORFEOUS
Ah, is it you? I recognize you!
Grief clouded all my senses before.
Why have you come
In this bitter moment?
What do you want with me?
AMORE
Fieri felici!
Assai per gloria mia sofferati, Orfeo,
Ti rendo Euridice il tuo ben.
Di tua costanza maggior prova non chiedo
Ecco: risorge
A riunirsi con te.

ORFEO
Che veggio! Oh Numi!
Sposai!

EURIDICE
Consorte!

ORFEO
E pur l'abbraccio?

EURIDICE
E pure al sommo stringo!

ORFEO
Ah, quale riconoscenza mia.

AMORE
Basil.
Ventil'Amorevole amanti,
Usciamo al mondo,
Ritornate a godervi!

ORFEO
Oh la tua cara, Oh Amor pietsol

EURIDICE
Oh lieto, fortunato momento!

AMORE
Compenso mille pene
Un mio contento!

SCENA III E ULTIMA

Ballet

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

ORFEO
What do I see?
My wife!

EURIDICE
My husband!

ORFEO
Can I really embrace you?

EURIDICE
Can I clasp you to my bosom?

ORFEO
My gratitude to you.

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

ORFEO
Oh happy day!
Oh merciful Amor!

EURIDICE
Oh joyful, blissful moment!

AMOR
My contentment compensates
For a thousand woes!

SCENE III

Ballet

ORFEO E CORO
Trieste Amor,
E il mondo intiero
Serva all'impero
Della bellezza!

Di sua catarina
Tolto l'amaro
Mol to pio cara
La libertà!

AMORE
Tolto dispera,
Tolto affanno
D'un'impura
La crudeltà!

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

CORO
Trieste Amore,
E il mondo intiero
Serva all'impero
Della bellezza!

EURIDICE
La gelosa
Struggere a divora,
Ma poi ristora, la fedeltà,
E quel scapito
Che il cor tormenta
Al fin diventa
Felicità!

CORO
Trieste Amore,
E il mondo intiero
Serva all'impero
Della bellezza!

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!

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

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

—English translation reprinted by kind permission of Sony Classical from the
Vivarte recording:
Orfeo et Euridice, Vienna version, 1762 (complete) by Teleman (Sony
Classical 590916090/10)
AMORE
Farti felice!
Assai per gloria mia sofritti, Orfeo,
Ti rendo Euridice il tuo ben.
Di tua costanza maggior prova non chiedo
Ecco: risorge
A runtirsi con te.

ORFEO
Che vegglial Ohi Numi!
Sposal!

EURIDICE
Consortel!

ORFEO
E pur l'abbraccio?

EURIDICE
E pure al em it stringo!

ORFEO
Ah, qual riconoscenza mia.

AMORE
Baxi!
Ventel Amor vurti amanti,
Usciamo al mondo,
Ritornate a godarceli.

ORFEO
Oh lasso giorno,
Oh Amor pietosol

EURIDICE
Oh lieto, fortunato momentol

AMORE
Componso mille pane
Un mio contental.

SCENA III E ULTIMA

Bali.

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

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

EURYDICE
My husband!

ORPHEUS
Can I really embrace you?

EURYDICE
Can I clasp you to my bosom?

ORPHEUS
My gratitude to you.

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

ORPHEUS
O happy day!
O merciful Amor!

EURYDICE
O joyful, blissful moment!

AMOR
My contentment compensates
For a thousand woes!

SCENE III

Ballet

ORFEO E CORO
Trionfi Amore,
E l'orbe intiero
Serva all'impero
Della bellez.

Di sua catena
Tolc' il troppo amara
Mai l' onore
La libertà!

AMORE
Taler dispera
Tolc' il troppo affanno
D'una trama
La crudeltà!

Ma poi la piena
Oblia l'amaro
Nel dolce istante
Della pieta!

CORO
Trionfi Amore,
E l'orbe intiero
Serva all'impero
Della bellez.

EURYDICE
La gelosa
Strugge e divora,
Ma poi ristora, la fedeltà.
E quel scettro
Che il cor tormenta
Al fin diventa
Felicis.

CORO
Trionfi Amore,
E l'orbe intiero
Serva all'impero
Della bellez.

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

Never was sweeter
The liberty
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Bitter chains!

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Of a tyrant,
Causes now despair,
Now distress.

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

CHORUS
Let Amor triumph,
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Serve the empire
Of beauty.

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Museum of Art

Exhibitions

January 3-May 19
Horns, Whistles and Drums: African Musical Instruments

January 20-May 12
Native American Art: The Northwest Coast

March 8-May 26
Tino Livoti: A Contemporary Zarian Painter

March 9-April 28
Allen RSVP: Reinventions

March 23-May 19
Rudolf Koepke: Viennese "Master of the Camera"

Music, Theater, and Dance

Wednesday, April 10
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building
Composers Workshop
8 p.m., Clapp Recital Hall

Thursday, April 11
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Friday, April 12
Thesis Concert
UI Dance Department
7:30 p.m., Space:Place Theatre, North Hall
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

South, April 13
Thesis Concert
UI Dance Department
7:30 p.m., Space:Place Theatre, North Hall
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building
Stephen Swanson, baritone, and Darlene Lawrence, piano
8 p.m., Clapp Recital Hall

Sunday, April 14
Ideas of Good and Evil
3 p.m., Theatre A, Theatre Building
Center for New Music
4 p.m., Clapp Recital Hall

Monday, April 15
Trio Fontenay
8 p.m., Clapp Recital Hall

Tuesday, April 16
Kantorei
8 p.m., Clapp Recital Hall

Friday, April 19
Black Action Theatre
The Child's Tale
6:30 p.m., Theatre B, Theatre Building
Eric LeVern, piano
8 p.m., Clapp Recital Hall

Calendar

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

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m.
Monday through Friday, 11:00 a.m. to 3:00 p.m.
Saturday, and 1:00 to 3:00 p.m. Sunday
On night of performances, the Box Office remains open until 8:30 p.m. if a performance falls on a Saturday or Sunday. Box Office hours are 1:00 to 8:30 p.m.
Telephone: 319/335-1100, or online at www.hancher.uiowa.edu 1-800-HANCHER

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

Greetspore: The greetspore, located on the rear side, is arranged to detect any movement with a sound-level meter.

Coughing and Electronic Devices: As the auditorium's acoustics amplify the sound of coughing and other noises, please turn off your electronic devices when entering. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the usher. If coughing persists, you may want to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

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

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

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

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Calendar

Museum of Art Exhibitions

January 13-May 19
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Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building
Composers Workshop
8 p.m., Clapp Recital Hall

Thursday, April 11
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Friday, April 12
Thesis Concert
UI Dance Department
7:30 p.m., Studio/Place Theatre, North Hall
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building

Monday, April 15
Tricia Fontenay
8 p.m., Clapp Recital Hall

Wednesday, April 17
Kantaro
8 p.m., Clapp Recital Hall

Friday, April 19
Black Action Theatre
The Children's Tale
8 & 8:30 p.m., Theatre B, Theatre Building
Eric LeVen, piano
8 p.m., Clapp Recital Hall

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

Symphony Band, Senior Center New Horizons Band, and Symphony Band
Horn Quartet
8 p.m., Hancher Auditorium

Saturday, April 13
Thesis Concert
UI Dance Department
7:30 p.m., Studio/Place Theatre, North Hall
Ideas of Good and Evil
8 p.m., Theatre A, Theatre Building
Stephen Swannack, baritone, and Darlene Lawrence, piano
8 p.m., Clapp Recital Hall

Sunday, April 14
Ideas of Good and Evil
3 p.m., Theatre A, Theatre Building
Center for New Music
8 p.m., Clapp Recital Hall

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rooms and will be seated during an appropriate break in the performance. At the discretion of the
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mance and later return to your observation
room. Seating in the observation rooms is
first come, first serve.

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28
Is not life a hundred times too short for us to bore ourselves?