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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*

LIBRETTO BY RANIERO CALZABIGI

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

Director/Choreographer ..... Mark Morris  
Conductor ..... Christopher Hogwood  
Soloists ..... Michael Chance, *Orfeo*  
Dana Hanchard, *Euridice*  
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-commissioner of this new production which is receiving its world premiere in Iowa City.

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

## Mark Morris Dance Group

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

*Artistic Director*  
Mark Morris

*General Director*  
Barry Alterman

*Managing Director*  
Nancy Umanoff

*Technical Director* ..... Johan Henckens  
*Lighting Supervisor* ..... Michael Chybowski  
*Musical Director* ..... Linda Dowdell  
*Wardrobe* ..... Pat White  
*Orthopaedist* ..... David S. Weiss, M.D.  
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*Fiscal Administrator* ..... Lynn Wichern  
*Administrative Assistant* ..... Lesley Berson  
*Legal Counsel* ..... Mark Selinger  
(Kaye, Scholer Fierman, Hays & Handler)

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

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

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

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

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

Thanks to Maxine Morris and god.

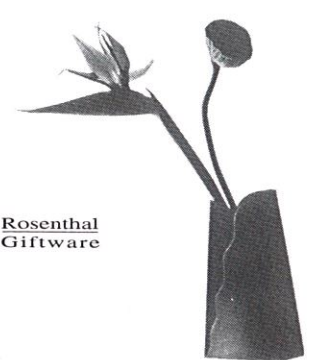
Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

photo: Tom Brazil



Mark Morris Dance Group, *Grand Duo*

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*Executive Director* ..... Mary A. Deissler

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Jane Starkman  
Cynthia Roberts

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Clayton Hoener  
Judith Eissenberg  
James Johnston  
Peter Kupfer

#### VIOLA

David Miller\*  
Laura Jeppesen  
Barbara Wright  
Scott Woolweaver

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Phoebe Carrai  
Karen Kaderavek

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Anne Trout\*  
Amelia Peabody Chair  
Louise Koby

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Cheryl Ann Fulton

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\*principal

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Roberta Anderson  
Elizabeth Brant  
Marilyn Bulli  
Jean Danton  
Sharon Kelley  
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Eleanor Kelley  
Virginie Landre  
Marjorie McDermott  
Carl Strygg  
Mary Ann Valaitis  
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Manish Singh  
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#### BASS

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*Chorusmaster/Associate Conductor* ..... John Finney

*Artistic Administrator* ..... Thomas L. Vignieri

*Production Manager/Librarian* ..... Jesse Levine

*Personnel Manager* ..... Richard Shaughnessy

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



# tonight's production

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

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



**Christopher Hogwood**

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

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

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



**Mark Morris**

photo: Tom Brazil

photo: Donald Dieiz



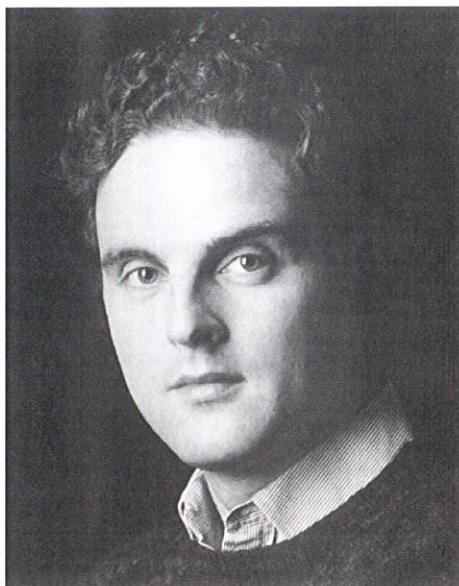
artistic director, Mr. Hogwood is founder and director of The Academy of Ancient Music, principal guest conductor of the Saint Paul Chamber Orchestra, and artistic director of Washington D.C.'s annual Mozart Festival.

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

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

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

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

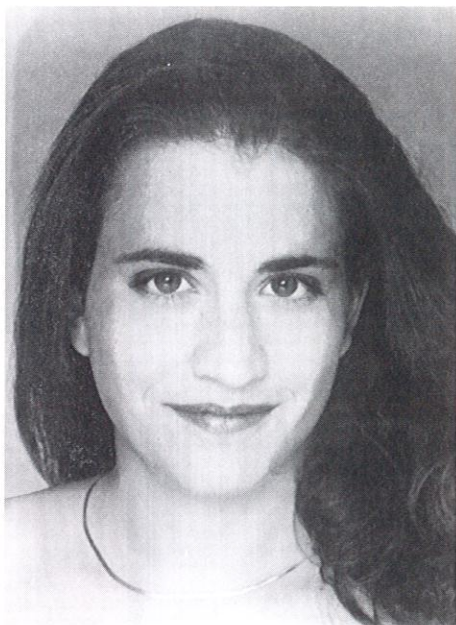


Michael Chance



Dana Hanchard





**Christine Brandes**

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

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

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

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

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

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

## Mark Morris Dance Group

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

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



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

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

**SHAWN GANNON** is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Weiner Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

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

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

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

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

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

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

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

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

**GUILLERMO RESTO** dances with Mark Morris.

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

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

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



The Handel & Haydn Period Orchestra

photo: Eric Roth



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

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

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



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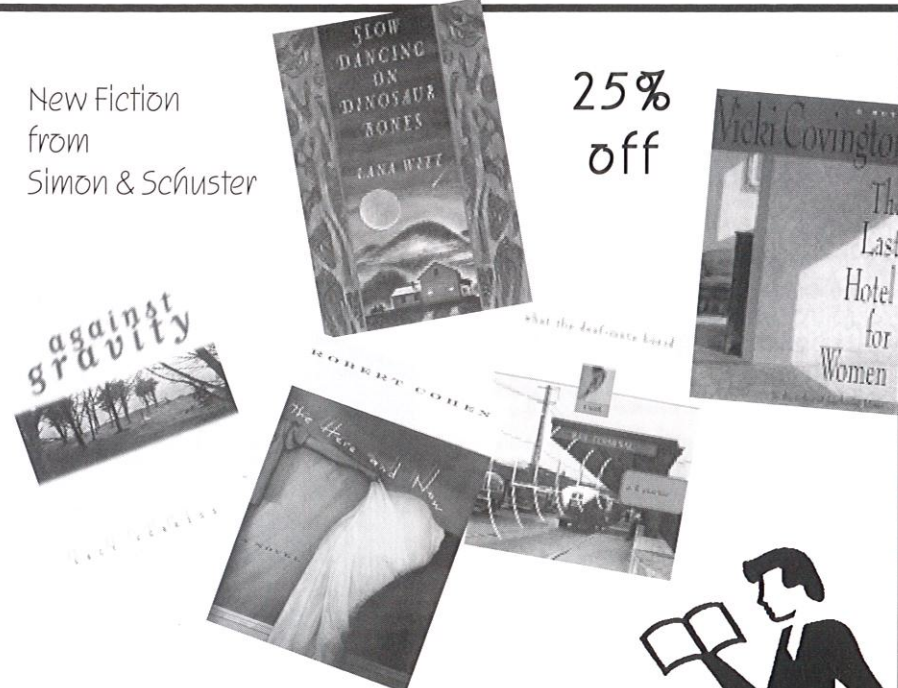
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# Orfeo ed Euridice: Synopsis

## The Argument

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

## Act One

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

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

### Scene Two.

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

## Act Two

### Scene One. The Gate of Hades.

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

### Scene Two. Elysium.

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

## Act Three

### Scene One. A Dark Labyrinth.

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

### Scene Two.

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

### Scene Three. The Temple of Love.

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

photo: Tom Brazil



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



# Orfeo ed Euridice

by Roger Downey

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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# *Orfeo ed Euridice: Libretto*

## **ATTO PRIMO**

Overtura

### **SCENA I**

Orfeo ed il Coro

CORO

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

ORFEO

Euridice!

CORO

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

ORFEO

Euridice!

CORO

Ed ascolta il tuo sposo infelice  
Che piangendo  
Ti chiama e si lagna

ORFEO

Euridice!

CORO

Come quando  
La dolce compagna  
Tortorella amorosa perdè.

ORFEO

Basta, basta, o compagni!  
Il vostro lutto aggrava il mio!  
Spargete purpurei fiori,  
Inghirlandate il marmo,  
Partitevi da me!  
Restar vogl'io solo  
Fra quest'ombre funebri e oscure  
Coll'empia compagnia di mie sventure.

**Ballo.**

## **ACT ONE**

Overture

### **SCENE I**

Orpheus and Chorus

CHORUS

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

ORPHEUS

Eurydice!

CHORUS

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

ORPHEUS

Eurydice!

CHORUS

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

ORPHEUS

Eurydice!

CHORUS

As when  
The amorous dove  
Loses her dear companion.

ORPHEUS

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

**Ballet.**



CORO

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

ORFEO

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

ORFEO

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

ORFEO

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

ORFEO

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

ORFEO

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

CHORUS

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

ORPHEUS

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

ORPHEUS

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

ORPHEUS

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

ORPHEUS

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

ORPHEUS

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



ORFEO

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

## SCENA II

Amore, e detto

AMORE

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

ORFEO

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

AMORE

Avrai valor che basti  
A questa prova estrema?

ORFEO

Mi prometti Euridice,  
E vuoi ch'io tema?

AMORE

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

ORFEO

Parla!

ORPHEUS

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

## SCENE II

Amor and Orpheus

AMOR

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

ORPHEUS

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

AMOR

Have you courage enough  
For this extreme trial?

ORPHEUS

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

AMOR

Then know on what conditions  
You must complete the task.

ORPHEUS

Speak!



AMORE

Euridice ti si vieta il mirar  
Finchè non sei fuor degli antri di Stige!  
E il gran divieto rivelarle non deil  
Se no, la perdi e di nuovo e per sempre;  
E in abbandono al tuo fiero desio  
Sventurato vivrai!  
Pensaci, addio!

AMORE

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

ORFEO

Che disse? Che ascoltai?  
Dunque Euridice vivrà,  
L'avrò presente?  
E dopo i tanti affanni miei,  
In quel momento,  
In quella guerra d'affetti,  
Io non dovrò mirarla,  
Non stringerla al mio sen!  
Sposa infelice!  
Che dirà mai? Che penserà?  
Preveggo le smanie sue,  
Comprendo le angustie mie!  
Nel figurarlo solo  
Sento gelarmi il sangue,  
Tremarmi il cor!  
Ma lo potrò! Lo voglio!  
Ho risoluto! Il grande  
L'insoffribil de'mali è l'esser privo  
Dell'unico dell'anima amato oggetto.  
Assistetemi, o Deil! La legge accetto.

AMOR

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

AMOR

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

ORPHEUS

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

Intermission



## ATTO SECONDO

### SCENA I

Orfeo ed il Coro

**Ballo.**

CORO

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

**Ballo.**

CORO

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

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

**Ballo.**

ORFEO

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

CORO

No!

ORFEO

Vi renda almen pietose  
Il mio barbaro dolor!

CORO

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

## ACT TWO

### SCENE I

Orpheus and Chorus

**Ballet.**

CHORUS

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

**Ballet.**

CHORUS

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

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

**Ballet.**

ORPHEUS

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

CHORUS

No!

ORPHEUS

May my cruel grief  
At least earn your pity!

CHORUS

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



ORFEO

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

CORO

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

ORFEO

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

CORO

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

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

## SCENA II

Ballo.

ORFEO

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

ORPHEUS

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

CHORUS

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

ORPHEUS

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

CHORUS

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

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

## SCENE II

Ballet.

ORPHEUS

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



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

CORO  
Giunge Euridice!

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

#### Ballo.

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

CORO  
Viene Euridice!

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

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

CHORUS  
Eurydice is coming!

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

#### Ballet.

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

CHORUS  
Here is Eurydice!

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

#### Intermission

## ATTO TERZO

### SCENA I

Orfeo ed Euridice

ORFEO

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

EURIDICE

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

ORFEO

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

EURIDICE

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

ORFEO

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

EURIDICE

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

ORFEO

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

EURIDICE

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

## ACT THREE

### SCENE I

Orpheus and Eurydice

ORPHEUS

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

EURYDICE

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

ORPHEUS

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

EURYDICE

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

ORPHEUS

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

EURYDICE

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

ORPHEUS

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

EURYDICE

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



ORFEO

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

EURIDICE

Che mai t' affanna  
In sì lieto momento?

ORFEO

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

EURIDICE

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

ORFEO

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

EURIDICE

Ma...un sguardo solo...

ORFEO

È sventura il mirarti.

EURIDICE

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

ORPHEUS

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

EURYDICE

But what distresses you  
In this happy moment?

ORPHEUS

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

EURYDICE

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

ORPHEUS

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

EURYDICE

One single look!

ORPHEUS

To look at you would be disastrous.

EURYDICE

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

ORFEO  
(Che barbaro martir!)  
Ma vieni e taci!

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

ORFEO  
Ma vieni, e taci!

ORFEO  
Vieni, appaga il tuo consorte!

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

ORFEO  
Ah, crudel!

EURIDICE  
Lasciami in pace!

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

EURIDICE  
Ma perchè sei sì tiranno?

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

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

ORPHEUS  
(Cruel torture!)  
Do come, and be silent!

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

ORPHEUS  
Do come, and be silent!

ORPHEUS  
Come, do your husband's bidding!

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

ORPHEUS  
Cruel one!

EURYDICE  
Leave me in peace!

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

EURYDICE  
Then why are you so harsh?

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

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



EURIDICE

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

EURIDICE

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

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

Vacillo, tremo...

ORFEO

Ecco un nuovo tormento.

EURIDICE

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

EURYDICE

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

EURYDICE

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

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

I sway, I tremble...

ORPHEUS

Here is a new torment.

EURYDICE

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

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

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

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

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

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

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

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

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

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

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

EURYDICE  
Dearest, remember...me!

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

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

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



ORFEO

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

ORFEO

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

## SCENA II

Amore e detti

AMORE

Orfeo, che fai?

ORFEO

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

AMORE

Questo furore calma,  
Deponi, e riconosci Amore!

ORFEO

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

ORPHEUS

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

ORPHEUS

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

## SCENE II

Amor and the previous

AMOR

Orpheus, what are you doing?

ORPHEUS

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

AMOR

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

ORPHEUS

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

AMORE  
Farti felice!  
Assai per gloria mia soffristi, Orfeo,  
Ti rendo Euridice il tuo ben.  
Di tua costanza maggior prova non chiedo  
Ecco: risorge  
A riunirsi con te.

ORFEO  
Che veggio! Oh Numi!  
Sposa!

EURIDICE  
Consorte!

ORFEO  
E pur t'abbraccio?

EURIDICE  
E pure al sen ti stringo!

ORFEO  
Ah, quale riconoscenza mia.

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

ORFEO  
Oh fausto giorno,  
Oh Amor pietoso!

EURIDICE  
Oh lieto, fortunato momento!

AMORE  
Compensa mille pene  
Un mio contento!

### SCENA III E ULTIMA

Balli.

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

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

EURYDICE  
My husband!

ORPHEUS  
Can I really embrace you?

EURYDICE  
Can I clasp you to my bosom?

ORPHEUS  
My gratitude to you.

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

ORPHEUS  
O happy day!  
O merciful Amor!

EURYDICE  
O joyful, blissful moment!

AMOR  
My contentment compensates  
For a thousand woes!

### SCENE III

Ballet



ORFEO E CORO

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

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

AMORE

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

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

CORO

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

EURIDICE

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

CORO

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

ORPHEUS AND CHORUS

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

Never was sweeter  
The liberty  
Of her sometimes  
Bitter chains!

AMOR

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

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

CHORUS

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

EURYDICE

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

CHORUS

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

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

## Museum of Art Exhibitions

### January 13-May 19

*Horns, Whistles and Drums:*  
African Musical Instruments

### January 20-May 12

*Native American Art:*  
*The Northwest Coast*

### March 8-May 26

*Tinda Lwimba: A Contemporary*  
*Zairian Painter*

### March 9-April 28

*Allan Kaprow: Reinventions*

### March 23-May 19

*Rudolf Koppitz: Viennese*  
*"Master of the Camera"*

## Music, Theater, and Dance

### Wednesday, April 10

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

### Composers Workshop

8 p.m., Clapp Recital Hall

### Thursday, April 11

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

### Friday, April 12

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

### *Ideas of Good and Evil*

8 p.m., Theatre A, Theatre Building

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

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

### Saturday, April 13

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

### *Ideas of Good and Evil*

8 p.m., Theatre A, Theatre Building

### Stephen Swanson, baritone, and

Darlene Lawrence, piano  
8 p.m., Clapp Recital Hall

### Sunday, April 14

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

### Center for New Music

8 p.m., Clapp Recital Hall

### Monday, April 15

*Trio Fontenay*  
8 p.m., Clapp Recital Hall

### Wednesday, April 17

*Kantorei*  
8 p.m., Clapp Recital Hall

### Friday, April 19

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

### Eric LeVan, piano

8 p.m., Clapp Recital Hall

## Hancher Auditorium Information

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

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

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

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

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

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

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

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





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hundred times too  
short for us to  
bore ourselves?*

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*art nouveau pin by raymond c. yard, ca. 1905 (2x actual size)*