

# ORPHEUS UNCOVERED



*How far will love take you?*

# Opera and Music Theater Workshop

**Meg Bragle, director**

Joyce Chen, harpsichord

Sirapat Jittapirom, piano

and

## Baroque Opera from Monteverdi to Gluck

**Mauro Calcagno, instructor**

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Widener Auditorium  
Penn Museum  
University of Pennsylvania



Our presentation tonight is a compilation, or “pastiche” of four operas from the baroque period inspired by the story of Orpheus: *L'Orfeo* by Claudio Monteverdi, *La morte d'Orfeo* by Stefano Landi, *L'Orfeo* by Luigi Rossi, *L'Orfeo* by Antonio Sartorio, and *Orfeo ed Euridice* by Christoph Willibald Gluck. Although we have set our version in an island resort in the present day, the plot will be familiar. Orpheus and Eurydice meet and fall in love, sing rapturously about each other and love in general. When Eurydice is bitten by a snake immediately after they marry, Orpheus is overwhelmed by grief, then finds determination after Eurydice appears to him in a dream. As he attempts to cross the barrier to death and return with his love, he is the embodiment of the humanist hero as his words and the music he sings overcome all obstacles. Of course, the temptation to turn around and make sure she is following him is too strong, and he loses her again. In our version of the story, Mercury takes pity and shows him that Eurydice is happy and forgetful, and Charon encourages Orpheus to drink the waters of the river Lethe and forget “Non più affanni, non più morte” (no more pain, no more death).

This story could take place at any time and in any place. Despite the centuries separating us, the operas become contemporary because they are happening here and now, in this one moment, and we all bring our own experiences to tell the story anew.

–Meg Bragle

Tonight's production, fully staged and sung in Italian, illustrates the Music Department's mission of integrating academic study and artistic practice, providing Penn students with opportunities to combine scholarship and performance for a deeper understanding of, and immersion in, the art form that is opera. In this instance, my course on “Baroque Opera from Monteverdi to Gluck” bridges with the “Opera and Musical Theater Workshop” and with the language activities of the Italian Studies unit of the Department of Francophone, Italian, and Germanic Studies. Our *pasticcio* presents a “Penn version” of the Greek myth of Orpheus and Eurydice as told by Ovid and Virgil. It inaugurated the history of opera in Florence in 1600 with Jacopo Peri and Giulio Caccini's *Euridice* and has since then inspired countless musicians up to Matthew Aucoin's *Eurydice* recently staged at the Metropolitan Opera. The Orpheus operas by Monteverdi, Landi, Rossi, and Sartorio excerpted and arranged in a powerful narrative (with a short appearance of Gluck's celebrated one) present many challenges which our students have bravely faced. Their musical style is often closer to (Italian) speech than to traditional songs. And in typical Italian Baroque fashion, their mood quickly alternates between the comic and the tragic. You're in for a rare treat!

–Mauro Calcagno

# Orpheus Uncovered

**A timeless story of love and the power of music using extracts from:**

**Claudio Monteverdi** 1567–1643 *L'Orfeo* (Mantua, 1607)

Libretto: Alessandro Striggio

**Stefano Landi** 1587–1639 *La morte d'Orfeo* (Veneto region, 1619)

Libretto: Stefano Landi

**Luigi Rossi** c.1597–1653 *L'Orfeo* (Paris, 1647)

Libretto: Francesco Buti

**Antonio Sartorio** 1630–1680 *L'Orfeo* (Venice, 1672)

Libretto: Aurelio Aureli

**Christoph Willibald Gluck** 1714–1787 *Orfeo ed Euridice* (Vienna, 1762)

Libretto: Ranieri de' Calzabigi

# PROGRAM

- |      |   |                                       |
|------|---|---------------------------------------|
| [1]  | Prologue – <i>La Musica</i><br>Emily Montfort, mezzo soprano  | Claudio Monteverdi (1567–1643)        |
|      | ♦   |                                       |
| [2]  | Vieni Imeneo - Muse, honor di Parnaso - Lasciate i monti – <i>Chorus</i><br>Emma Rackstraw, soprano                                       | Monteverdi                            |
| [3]  | Rosa del Ciel - Io non dirò – <i>Orfeo, Euridice</i><br>John Huebner, baritone<br>Laura Jannetta, mezzo soprano                           | Monteverdi                            |
| [4]  | Lasciate i monti – <i>Chorus</i>  | Monteverdi                            |
| [5]  | Cara e amabile – <i>Orfeo, Euridice</i><br>Lisa Wooldridge, soprano<br>Emma Rackstraw, soprano  | Antonio Sartorio (1630–1680)          |
|      | ♦   |                                       |
| [6]  | Gli sguardi trattieni – <i>Amore</i><br>May Pik Yu Chan, soprano  | Christoph Willibald Gluck (1714–1787) |
| [7]  | Mio ben, teco il tormento – <i>Euridice</i><br>Grace Matwijec, soprano<br>Che dolcezza è la certezza – <i>Chorus</i>                      | Luigi Rossi (c.1597–1653)             |
| [8]  | Vi ricorda, o boschi ombrosi – <i>Orfeo</i><br>Ethan Zhang, tenor   | Rossi<br>Monteverdi                   |
| [9]  | Del più lucente – <i>Chorus</i>   | Rossi                                 |
| [10] | All'imperio d'Amore – <i>Euridice, Chorus</i><br>Laura Jannetta, mezzo soprano  | Rossi                                 |
|      | ♦   |                                       |
|      | Sinfonia (instrumental)   | Monteverdi                            |
| [11] | Ah, piangete! – <i>Chorus</i><br>Les pleurs d'Orphée (instrumental)   | Rossi<br>Rossi                        |
| [12] | Dormite, begl'occhi, dormite – <i>Chorus</i>  | Rossi                                 |
| [13] | Orfeo, tu dormi? – <i>Euridice</i><br>May Pik Yu Chan, soprano  | Sartorio                              |
|      | ♦   |                                       |
|      | Sinfonia (instrumental)   | Monteverdi                            |
| [14] | O tu ch'innanzi morte a queste rive – <i>Caronte</i><br>Charles Witmer, bass baritone<br>Sinfonia (instrumental)                          | Monteverdi<br>Monteverdi              |
| [15] | Sol tu, nobile Dio – <i>Orfeo</i><br>John Huebner, baritone<br>Sinfonia (instrumental)  | Monteverdi<br>Monteverdi              |
|      | ♦   |                                       |
| [16] | Or non qual era – <i>Mercurio</i><br>Guillaume Falmagne, countertenor<br>Beva, beva! – <i>Caronte</i><br>Arnold Mathijssen, bass baritone | Stefano Landi (1587–1639)<br>Landi    |
| [17] | Vanne, Orfeo – <i>Chorus</i>  | Monteverdi                            |

# Orpheus Uncovered: Plot Summaries

by Cecilia Wright, C'25

The numbers, denoted in these plot summaries in bold type as [1], [2], etc., illuminate where the singers' excerpts occur within the original operas.

## Claudio Monteverdi: *L'Orfeo*

This *Favola in musica* in a prologue and five acts was first performed in 1607 in the ducal palace at Mantua as entertainment for the carnival season.

Monteverdi's *Orfeo* begins with a beckoning from La Musica, the allegory of music [1: **Prologue**]. She announces her ability to charm people with her music and decrees that all should be silent, as she will tell a tale. Starting Act 1, Orpheus and Eurydice enter and joyfully celebrate their wedding day with the shepherds [2: **Vieni Imeneo – Muse, honor di Parnaso - Lasciate i monti**, also 4]. They sing of their love for each other and Orpheus celebrates that he has found true happiness with Eurydice [3: **Rosa del Ciel - Io non dirò**; and 8: **Vi ricorda, o boschi ombrosi**]. Orpheus's delight ends abruptly when a messenger arrives, telling Orpheus that Eurydice has been bitten by a snake and has died. Orpheus and the shepherds mourn her death. Orpheus vows to descend to the Underworld to persuade Pluto to return his new bride.

Orpheus arrives in the Underworld and meets Charon (Caronte), the boatman of the underworld, who refuses to take him further because he is a mortal [14: **O tu ch'innanzi morte a queste rive**]. Orpheus attempts to woo Charon with a song [15: **Sol tu, nobile Dio**], but fails. However, Charon falls asleep, allowing Orpheus to pass across the river. Orpheus meets Pluto deep in the Underworld. Pluto agrees to allow Eurydice to return to the mortal world, but under one condition: Orpheus must not turn to look at her until they have left the Underworld. Fearing Eurydice is not following him, Orpheus turns and breaks the promise. Eurydice then disappears forever.

Orpheus again mourns the loss of his beloved Eurydice. His father, Apollo, sees this and descends from the heavens. Father and son return together to the heavens, where Orpheus can be free of mortal pain. The chorus closes the opera by marveling at Orpheus' eventual happiness and reflecting on his heroic journey to the Underworld [17: **Vanne, Orfeo**].

## Antonio Sartorio: *L'Orfeo*

This *Dramma per musica* in three acts was first performed in the Teatro S. Salvatore in Venice in 1672.

Orpheus and Eurydice gloriously celebrate their marriage with a chorus of happy attendants [9: **Del più lucente**]. Suddenly, the old nurse Erinda informs Orpheus that his brother Aristaeus is ill. Orpheus rushes to help him. Meanwhile, princess Autonoe roams the wilderness seeking her unfaithful lover, Aristaeus. She is angry that Aristaeus has fallen in love with Eurydice. From his sick bed, Aristaeus makes it known to Eurydice that his illness is caused by love for her. Autonoe is disguised and arrives at the home of Orpheus and Eurydice. After hearing Autonoe's pleas about Aristaeus' infidelity, Eurydice agrees to speak with Aristaeus herself. However, this discussion is misunderstood by Aristaeus, who now believes that Eurydice is in love with him. Orpheus overhears the conversation and also misunderstands; he believes that Eurydice is in love with Aristaeus. He explodes with anger and aims to kill her. Orillo has received orders from Orpheus to kill Eurydice. In the woods, Orillo chases her, and is followed by Aristaeus, who is pursuing her lovingly. As Eurydice turns to run, she is bitten by a snake and dies. At this sight, Aristaeus is overcome with grief and attempts to kill himself, but fails.

Orpheus hears the news of Eurydice's death and sings of his grief. He falls asleep and Eurydice comes to him as a Shade (*Ombra*) and begs him to come to the Underworld and save her [**13: Orfeo, tu dormi?**]. He sets off in pursuit of her in the Underworld. Once he arrives, he convinces Pluto to return Eurydice to the mortal world, however Orpheus must not turn to look at her until they have left the Underworld. Orpheus turns and breaks the promise, again losing Eurydice. Autonoe and Aristaeus get married.

### **Christoph Willibald Gluck: *Orfeo ed Euridice***

Gluck's *azione teatrale* in three acts was first performed at the Burgtheater in Vienna in 1762.

The excerpt from Act 1 that you hear tonight [**6: Gli sguardi trattieni**] is sung by Cupid. After telling Orpheus (who is mourning Eurydice's death) that he is allowed to descend into Hades to rescue her beloved, Cupid warns him to control his desire by not looking at, and speaking to, Eurydice as they ascend to earth.

### **Luigi Rossi: *L'Orfeo***

This *Tragicommedia* in a prologue and three acts was first performed at the Palais Royal in Paris in 1647.

Orpheus and Eurydice plan to be married. They sit together in the palace on their wedding night and sing of their love [**5: Cara e amabile**]. However, Aristaeus is jealously in love with Eurydice. Aristaeus calls upon Venus to help him win over Eurydice. Venus agrees to disguise herself as an old woman and attempts to persuade Eurydice to marry Aristaeus, but Eurydice is loyal to Orpheus and proclaims her love for him [**7: Mio ben, teco il tormento, and Che dolcezza è la certezza**]. Eurydice is lulled to sleep by the words of the chorus [**12: Dormite, begli occhi, dormite**]. Suddenly, she is beckoned to dance at the temple while the chorus sings [**10: All'imperio d'Amore**]. During the dance, she is bitten by a snake and dies. The chorus sings of their sadness at the death of Eurydice [**11: Ah, piangete!**].

Orpheus is guided to the Underworld, where he desires to win back Eurydice. He enchants Pluto into returning Eurydice to him. Pluto agrees, under the condition that Orpheus may not turn to look at her until they have left the underworld. Fearing Eurydice is not following him, Orpheus turns and breaks the promise. Eurydice then must leave Orpheus, for she is banished to the Elysian Fields. Orpheus laments the loss of Eurydice and is torn to pieces by the Bacchantes. Jupiter turns Orpheus and Eurydice into constellations.

### **Stefano Landi: *La morte d'Orfeo***

*Tragicommedia pastorale* in five acts probably performed in the Veneto region of Italy around 1619.

*La morte d'Orfeo* begins after Eurydice has already died from the fatal snake bite and Orpheus has failed to win her back from the Underworld. He has renounced all women and lives in grief without Eurydice. In Act 1 Orpheus is to celebrate his birthday among the gods. He invites gods and shepherds to celebrate with him, but not Bacchus. Offended, Bacchus calls upon the Maenads to kill Orpheus. After an ominous message predicting his death, the Maenads descend upon Orpheus and tear him apart. Dead, Orpheus returns to the underworld, where Charon still does not let him pass the river. He longs to be with Eurydice but realizes that she has already drunk from the river of forgetfulness (Lethé) and therefore does not remember him. Finally, Orpheus is encouraged by Mercury and Charon to drink from the river himself [**16: Or non qual era, and Beva, beva!**]. He drinks and detaches himself from his earthly memories, and then ascends to the heavens.

# Orpheus Uncovered: Texts and Translations

[1] - [4]: MONTEVERDI

[1]

## Prologo - *La Musica*

Dal mio Permessò amato a voi ne vegno,  
incliti Eroi, sangue gentil de' Regi,  
di cui narra la Fama eccelsi pregi,  
né giunge al ver, perchè tropp'alto il segno

Io la Musica son, ch'ai dolci accenti  
so far tranquillo ogni turbato core,  
ed hor di nobil ira et hor d'amore  
posso infiammar le più gelate menti.

Io su Cetera d'or cantando soglio  
mortal orecchio lusingar talhora,  
e in questa guisa a l'armonia sonora  
de la lira del Ciel più l'alme invoglio.

Quinci a dirvi d'ORFEO desio mi sprona,  
d'ORFEO che trasse al suo cantar le fere,  
e servo fè l'Inferno a sue preghiere,  
gloria immortal di Pindo e d'Elicona.

Hor mentre i canti alterno, hor lieti, hor mesti,  
non si mova augellin fra queste piante,  
né s'oda in queste rive onda sonante,  
ed ogni auretta in suo cammin s'arresti.

[2]

## *Coro* (Act 1)

Vieni, Imeneo, deh, vieni,  
e la tua face ardente  
sia quasi un sol nascente  
ch'apporti a questi amanti i dì sereni,  
e lunge homai disgombrè  
degli affanni e del duol gli orrori e l'ombre.

## Prologue - *Music*

From my beloved Permessus I come to you,  
glorious Heroes, noble bloodline of Rulers,  
of whom Fame relates high praise,  
but cannot approach the truth, so high the aim.

I am Music, who in sweet accents  
can make peaceful every troubled heart,  
and now with noble anger, and now with love,  
I can inflame the coldest minds.

I, singing with my golden Lyre, like  
to charm, now and then, mortal ears,  
and in this manner I make their souls aspire more  
for the resounding harmony of the lyre of Heaven.

Hence desire spurs me to tell you of ORFEO,  
of ORFEO who tamed wild beasts with song  
and made Hades answer his prayers,  
to the immortal glory of Pindus and Helicon.

While I vary my songs, now happy, now sad,  
no small bird shall move among these bushes,  
nor on these banks a sounding wave be heard,  
and every breeze shall stay its wanderings.

## *Chorus*

Come, Hymen, do come,  
and may your ardent torch  
be like a rising sun  
that brings these lovers peaceful days  
and forever banish  
the horrors and shadows of torments and grief.



### *Ninfa*

Muse, honor di Parnaso, amor del Cielo,  
gentil conforto a sconcolato core,  
vostre cetre sonore  
squarcino d'ogni nube il fosco velo;  
e mentre oggi propizio al nostro ORFEO  
invochiam Imeneo  
su ben temperate corde,  
sia il vostro canto al nostro suon concorde.

### *Coro*

Lasciate i monti,  
lasciate i fonti,  
ninfe vezzos'e liete,  
e in questi prati  
ai balli usati  
vago il bel piè rendete.

Qui miri il sole  
vostre carole,  
più vaghe assai di quelle,  
ond' à la Luna  
la notte bruna  
danzano in Ciel le stelle

Lasciate i monti,  
lasciate i fonti,  
ninfe vezzos'e liete  
e in questi prati  
ai balli usati  
vago il bel piè rendete.

Poi di bei fior  
per voi s'honori  
di questi amanti il crine,  
ch'or de i martiri  
de i lor desiri  
godon beati al fine.

### *Nymph*

Muses, honor of Parnassus, love of Heaven,  
gentle comfort to the disconsolate heart,  
the music of your lyres  
tears apart the dark veil of every cloud:  
and while today, to favour our ORFEO,  
we call to Hymen  
on well-tempered strings,  
let our music tune with your song

### *Chorus*

Leave the mountains,  
leave the fountains,  
lovely and joyful Nymphs  
and in these meadows  
to the traditional dances  
let your fair feet rejoice.

Here the sun beholds  
your dancing,  
more lovely than  
when, for the moon  
in the dark night,  
the stars themselves dance in Heaven.

Leave the mountains,  
leave the fountains,  
lovely and joyful Nymphs  
and in these meadows  
to the traditional dances  
let your fair feet rejoice.

Then with fine flowers  
be ready to honor  
these lovers' heads,  
that after suffering  
they may happily  
enjoy their desires at last.

[3]

*Orfeo* (Act 1)

Rosa del Ciel, vita del mondo, e degna  
prole di lui che l'Universo affrena,  
Sol che'l tutto circondi e'l tutto miri  
dagli stellanti giri,  
dimmi, vedesti mai  
di me più lieto e fortunato amante?  
Fu ben felice il giorno,  
mio ben, che pria ti vidi,  
e più felice l'ora  
che per te sospirai  
poich'al mio sospirar tu sospirasti.  
Felicissimo il punto  
che la candida mano,  
pegno di pura fede a me porgesti.  
Se tanti Cori havessi  
quant'occhi ha il Ciel eterno, e quante chiome  
han questi Colli ameni il verde Maggio,  
tutti colmi sarien e traboccanti  
di quel piacer ch'oggi mi fa contento.

*Euridice*

Io non dirò qual sia  
nel tuo gioire, ORFEO, la gioia mia,  
che non ho meco il core,  
ma teco stassi in compagnia d'Amore;  
chiedilo dunque a lui, s'intender brami  
quanto lieta gioisca, e quanto t'ami.

[4]

See [2] above: *Lasciate i monti* (Chorus)

SARTORIO (Act 1)

[5]

*Euridice, Orfeo*

Cara e amabile catena  
che mi stringe al mio tesoro.  
che m'unisce al ben ch'adoro.  
Imeneo fausto e felice.  
Son d'Orfeo.  
Io d'Euridice.  
Lieta godo.  
Sì bel nodo  
raddolcisce ogni mia pena.  
Cara e amabile catena.

*Orpheus*

Rose of heaven, life of the world, and worthy  
heir of him who holds the Universe in sway,  
Sun, who encircles all and sees all  
from your starry orbits,  
tell me, have you ever seen  
a happier and more fortunate lover than I?  
So happy was the day,  
my love, when first I saw you,  
and happier the hour  
when I sighed for you  
because at my sighs you sighed.  
Happiest the moment  
when your white hand,  
pledge of pure faith, you gave to me.  
If I had as many Hearts  
as eternal Heaven has eyes and as these  
lovely Hills in green May have leaves,  
they would all be brimming and overflowing  
with that pleasure that today makes me content.

*Eurydice*

I will not say that  
in your joy, ORFEO, is my joy,  
for no longer do I possess my own heart,  
but rather it is with you in the company of Love;  
ask of it, then, if you want to know  
how happily it rejoices, and how much it loves you.

*Eurydice, Orpheus*

Cherished bond of love  
that binds me to my dearest.  
that unites me with the one I adore.  
Happy and auspicious marriage.  
I am Orpheus's.  
And I am Eurydice's.  
I am filled with joy.  
A knot so gentle  
soothes my every pain.  
Cherished bond of love.

[6]

GLUCK (Act 1)

*Amore*

Gli sguardi trattieni,  
affrena gli accenti;  
rammenta che peni,  
che pochi momenti  
hai più da penar.  
Sai pur che talora  
confusi, tremanti,  
con chi gl'innamora,  
son ciechi gli amanti,  
non sanno parlar?

*Love*

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?

[7]

ROSSI (Act 2)

*Euridice*

Mio ben, teco il tormento  
più dolce il troverei  
che con altri il contento.  
Ogni dolcezza è sol dove tu sei,  
e per me Amor aduna  
nel girar de' tuoi sguardi ogni fortuna.

*Eurydice*

Beloved, with you torment  
would be sweeter far  
than contentment with another.  
Every sweetness lies only with you,  
and Love has gathered every happiness  
for me in your glances.

*Euridice, Orfeo (Coro)*

Che dolcezza è la certezza  
di due cori amanti e fidi,  
che tra lor del pari annidi  
con Amor la fedeltà!  
Ah no, no, che non si può  
dar maggior soavità.

*Eurydice, Orpheus (Chorus)*

How sweet the certainty  
of two devoted and loyal hearts,  
in whom both love and fidelity  
have made their homes!  
Ah no, no, there could be nothing more delightful.  
nothing more delightful.

[8]

MONTEVERDI (Act 2)

*Orfeo*

Vi ricorda ò bosch'ombrosi  
De'miei lunghi aspri tormenti,  
Quando i sassi à' miei lamenti  
Rispondean fatti pietosi?

Dite: allhor non vi sembrai  
Più d'ogni altro sconcolato?  
Hor fortuna ha stil cangiato  
Ed hà volti in festa i guai.

Vissi già mesto e dolente,  
Or gioisco, e quegli affanni  
Che sofferti hò per tant'anni  
Fan più caro il ben presente.

Sol per tè, bella EURIDICE,  
Benedico il mio tormento;  
Dopo il duol viè più contento,  
Dopo il mal viè più felice.

[9] – [12]: ROSSI (Acts 1-3)

*Coro*

Del più lucente  
e più fin oro  
che nel tesoro  
sia d'Oriente,  
forma, Imeneo,  
nodo felice per Euridice e per Orfeo!

[9]

[10]

*Euridice, Coro*

A l'imperio d'Amore  
chi non cederà,  
s'ài lui cede il valore  
d'ogni deità?

*Euridice*

Pluto, che sì cocente  
il suo regno stimò,  
un inferno più ardente  
pur da lui provò.

*Orpheus*

Do you remember, O shady groves,  
My long and harsh torment,  
When, at my laments, the rocks  
Were moved to pity?

Say, did I not seem to you  
More wretched than any other?  
Now fortune has changed her course  
And has turned woes into joy

I lived then in sadness and sorrow,  
Now I rejoice, and those torment  
That I suffered for so long  
Make my present happiness much dearer.

Only for you, beautiful EURIDICE,  
I bless my torment;  
After sorrow one is even more content,  
After woe, one is even happier.

*Chorus*

From the brightest  
and finest gold  
of the treasure  
of the East,  
create, Hymen,  
a happy bond between Eurydice and Orpheus!

*Eurydice, Chorus*

Who can fail to yield  
to Love's command  
when all the other gods  
surrender to him?

*Eurydice*

Pluto, so accustomed  
to the flames of his underworld,  
experienced a fiercer inferno  
because of Love.

*Coro*

A l'imperio d'Amore  
chi non cederà,  
s'è lui cede il valore  
d'ogni deità?

[11]

*Coro*

Ah, piangete! Ah, lagrimate,  
Tracie rive, ohimè,  
prive d'ogni pregio di beltate!  
Ah, piangete! Ah, lagrimate!

[12]

*Coro*

Dormite, begl'occhi, dormite,  
che se ben tant'impagate,  
più dolce è il mal che fate  
qual hora in pace ferite.  
Dormite, begl'occhi, dormite.

SARTORIO (Act 3)

[13]

*Ombra d'Euridice*

Orfeo tu dormi? e ne gl'Abissi oscuri  
lasci Euridice, e l'amor suo ti scordi?  
Così a la lira il dolce canto accordi,  
e dal regno infernal trarmi non curi?

Se desti pietà  
ne' tronchi e ne' sassi,  
volgendo anco i passi  
nel regno del pianto,  
là pur il tuo canto  
pietà troverà.

Risvegliati, sù,  
mio sposo diletto,  
deh, vieni, t'aspetto  
trà l'ombre laggiù.

*Chorus*

Who can fail to yield  
to Love's command  
when all the other gods  
surrender to him?

*Chorus*

Ah, cry, weep,  
Thracian shores, alas,  
now that all beauty has been stolen from you!  
Ah, cry, weep!

*Chorus*

Sleep, beautiful eyes, sleep,  
for though you always wound,  
when you strike in repose  
the pain you cause is sweeter  
Sleep, beautiful eyes, sleep.

*Eurydice's ghost*

Orpheus, are you sleeping? And in the dark abyss  
do you forsake Eurydice and forget her love?  
Can you sweetly sing to the sound of your lyre  
and not think of saving me from Hades?

You whose song moves  
the trees and the rocks,  
make your way now  
to the realm of tears,  
and there too inspire  
pity with your song.

Awake, get up,  
my beloved husband;  
ah, come, I am waiting for you  
amid the shadows of the underworld.

[14] - [15]: MONTEVERDI (Act 3)

[14]

*Caronte*

O tu ch'innanzi morte a queste rive  
temerario ten vieni, arresta i passi:  
solcar quest'onde ad huom mortal non dassi,  
né può co'morti albergo aver chi vive.  
Che? Vuoi forse, nemico al mio Signore,  
Cerberò trar dalle Tartaree porte?  
O rapir brami sua cara consorte  
d'impudico desire acceso il core?  
Pon freno al folle ardir,  
Ch'entro al mio legno  
non accorrò più mai corporea salma,  
sì de gli antichi oltraggi ancor ne l'alma  
serbo acerba memoria e giusto sdegno.

[15]

*Orfeo*

Sol tuo, nobile Dio, puoi darmi aita,  
nè temer dei che sopra una aurea Cetra  
sol di corde soavi armo le dita  
contra cui rigid'alma in van s'impetra.

LANDI (Act 5)

[16]

*Mercurio*

Or non qual'era  
è la consorte tua , misero amante .  
Ma non temer: bevi sicura l'onda  
ch'io ti porgo , e vedrai  
rasserenarti di tua mente i rai .

*Caronte*

Beva, beva sicuro l'onda ,  
che da Lete tranquilla innonda.  
Beva, beva chiunque ha sete  
il sereno liquor di Lete .

Non più affanni,  
non più morte,  
non più sorte;  
privo di doglia,  
pien di piacere,  
venga, chi ha sete, a bere .

*Charon*

O you who, before death, rashly come  
to these shores, halt your steps:  
to cross these waves is not granted to mortal man,  
nor can he who lives dwell with the dead.  
What? Perhaps you, as enemy to my Lord,  
want to drag Cerberus from the Tartarean gates?  
Or wish to ravish his dear consort,  
your heart on fire with lewd desire?  
Restrain your foolish audacity,  
for into my boat  
shall a living body never again enter:  
of the ancient outrages still in my soul  
I keep bitter memory and just anger.

*Orpheus*

You alone, noble God, can help me,  
nor should you fear that on a golden Lyre  
my fingers are only armed with sweet strings,  
against which the merciless soul in vain resists.

*Mercury*

Now she is not what she was,  
your wife, wretched lover.  
But don't fear, drink safely the foaming liquid  
that I offer you, and you will see,  
made serene again in your mind, the rays.

*Charon*

Drink, drink safely the foaming liquid,  
which from Lethe peacefully floods.  
Let everyone who is thirsty drink  
the serene liquor of Lethe

No more worries  
no more death  
no more fate;  
without pain,  
full of pleasure,  
let everyone who is thirsty come and drink!

*Caronte*

Beva, beva questi cristalli,  
che trascorrono per le valli .  
Beva , beva di questi argenti ,  
Che non fanno provar tormenti.

Non più affanni,  
non più morte,  
non più sorte;  
privo di doglia,  
pien di piacere,  
venga , chi ha sete , a bere.

Beva, beva questo liquore,  
chi piagato si sente il cuore.  
Beva, beva chi vuol dal petto  
trar le noie e sentir diletto

Non più affanni, ecc.

*Charon*

Drink, drink these crystals,  
which flow along through the valleys.  
Drink this silver,  
which will not make you suffer torment.

No more worries  
no more death  
no more fate;  
without pain,  
full of pleasure,  
let everyone who is thirsty come and drink!

Drink, drink this liquor,  
whoever feels wounded in the heart.  
Let him drink, who wants from his heart  
amongst the troubles to feel delight.

No more worries, etc.

MONTEVERDI (Act 5)

*Coro*

Vanne, ORFEO, felice apieno  
a goder celeste honore  
là ve ben non mai vien meno.  
là ve mai non fu dolore,  
mentr'altari, incensi e voti  
noi t'offriam lieti e devoti.  
Così va chi non s'arresta  
al chiamar di Nume eterno,  
così grazia in ciel impetra  
ahi qua giù provò l'inferno,  
e chi semina fra doglie  
d'ogni grazia il frutto coglie.

*Chorus*

Go, ORFEO, happy at last,  
to enjoy celestial honour  
where good never lessens,  
where there was never grief,  
while altars, incenses and prayers  
we offer to you, happy and devoted.  
So go those who do not retreat  
at the call of the celestial spirit,  
so they obtain grace in heaven  
those down here who have braved Hell,  
and those who sow in sorrow  
reap the fruit of all grace.

# Opera and Musical Theater Ensemble

**Meg Bragle, director**

May Pik Yu Chan, soprano

Laura Jannetta, mezzo soprano

Arnold Mathijssen, bass baritone

Charles Witmer, bass

John Huebner, baritone

Grace Matwijec, soprano

Emily Montfort, mezzo soprano

Ethan Zhang, tenor

Sirapat Jittapirom, piano

Joyce Chen, harpsichord

## Penn Collegium Musicum

**Meg Bragle, director**

### **Soprano**

Maylis Avaro

Cristina Diaz

Isabel Garcia

Julia Polster

Emma Rackstraw

Lisa Wooldridge

### **Alto**

Yuhong Kang

Ayako Kano

Renée Olo

Laura Weiner

### **Tenor**

Eric Rodriguez-Lopez

David Last

Teddy Weng

### **Bass**

Guillaume Falmagne

Arnold Mathijssen

Alan Qiao

John Walthausen, accompanist

## Penn Miris Musicorum

**Meg Bragle, director**

Evan Few, violin

Karen Dekker, violin

Shannon Merlino, viola

Gretchen Gettes, cello/gamba

John Walthausen, organ/harpsichord



### **Meg Bragle, Director**

Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), Meg Bragle is an established early music specialist with over a dozen recordings to her credit. She has sung in North America and Europe with Sir John Eliot Gardiner and the English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Bavarian Radio Symphony Orchestra, Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, and the Dunedin Consort. As a leading interpreter of both Baroque and Classical repertoire, she has also collaborated with many symphony orchestras in the US and Canada including the Philadelphia Orchestra, and the Houston, Seattle, Detroit, Toronto, Atlanta, Calgary, Cincinnati, National Symphony Orchestras among others.

She is in demand as an educator and clinician, having served on the faculty of the University of Utah and at the Interlochen Center for the Arts as well as conducting masterclasses across the US and Canada. At the University of Pennsylvania she is the Director of the Opera and Musical Theater Workshop, the Collegium vocal ensemble, and also serves as a Vocal Coach and Advisor for the Platt Student Performing House.

### **Mauro Calcagno, Associate Professor of Music and Italian Studies**

Mauro Calcagno teaches Historical Musicology and Italian Studies at Penn. He received his Ph.D. from Yale University and taught at Harvard and at Stony Brook University. His work focuses on opera studies, early modern music and poetry, performance studies, and digital humanities. His publications include the book *From Madrigal to Opera: Monteverdi's Staging of the Self* (University of California Press). He offered workshops for singers and instrumentalists on Baroque opera at the Juilliard School of Music, the Bienen School of Music, and the Centre for Baroque Music in Versailles.

### **Joyce Chen, harpsichord**

A native of Taiwan, Joyce Chen is currently a Ph.D. candidate in the Department of Music (Historical Musicology) and the Interdisciplinary Doctoral Program in Humanities at Princeton University. Under the guidance of Wendy Heller, Joyce is currently working on her dissertation, “Musica Experientia/Experimentum: Acoustics, Aesthetics, and Artisanal Knowledge in Seventeenth-Century Europe,” which explores the intersection between science, music, and aesthetics involving instrument making, sensory experience, and the development of acoustical theory. As Adjunct Professor of Keyboard and University Accompanist at Delaware State University in 2021-22, Dr. Chen introduced a pilot program of HBCU early music access project in collaboration with Early Music America. Joyce holds a Doctor of Musical Arts degree in Harpsichord Performance from Stony Brook University and a Bachelor of Science degree in Mechanical Engineering from UC Berkeley. She has studied harpsichord with Charlene Brendler, Arthur Haas, and Davitt Moroney.

### **Olivia Gacka, Stage Direction Consultant**

Olivia Gacka is a second year PhD student in Interdisciplinary Theatre Studies at the University of Wisconsin-Madison with research interests in 20th century and contemporary Irish theatre and American musical theatre. Favorite directing credits include *Next to Normal* (Ostrander Award nominee) and *Heathers the Musical* (Mid-South regional premiere), for which she implemented sociological research on violence in schools, depression and suicide, and intergenerational conflict into her direction and into an audience talkback structure developed for the production. This year, Olivia served as assistant director for *Così fan tutte* (Cedar Rapids Opera) and *La traviata* (University of Wisconsin-Madison University Opera). Her upcoming projects include *Gianni Schicchi* with Cedar Rapids Opera and *Proving Up* with Opera Steamboat.

### **Sirapat Jittapirom, piano**

Pianist Sirapat (Sira) Jittapirom is an active performer and music educator based in Philadelphia, PA. As a soloist and collaborative pianist, Sira has concertized in North America, Europe and Asia. She has worked with the Puffin Cultural Forum in New Jersey, Philadelphia Young Pianists Academy, The Villanova Singers, The Choral Society of University of Pennsylvania and the Greater South Jersey Chorus. She has also been involved in a number of opera productions at Temple University as répétiteur and worked with conductors including Eiki Isomura, Joseph Mechavich and Kensho Watanabe. Her recent engagements include Wilmington Concert Opera and the Delaware Valley Opera Company.

Sira received a Master of Music degree in collaborative piano and opera coaching from Temple University where she trained with Ching-Yun Hu and Lambert Orkis. She currently serves as a staff pianist at Temple University, Drexel University, and University of Delaware.

### **John Walthausen, organ and harpsichord**

John Walthausen is an increasingly sought-after harpsichord and organ soloist and ensemble artist with a worldwide performance career. Accomplished as a recitalist, John Walthausen has been heard in concert throughout Europe in Paris, Chartres, Poitiers, Toulouse, Hamburg, Milan, Treviso, Innsbruck, Basel, and Zurich. From 2015 to 2016, he served as Organist in Residence at Sapporo Concert Hall in Hokkaido, where he performed and recorded on the Hall's four-manual organ by Alfred Kern and in cities across Japan. Recent projects have taken him to New York, Boston, Washington D.C., New Orleans, Victoria (British Columbia), Cincinnati, and Bogotá.

In 2019, he co-founded the ensemble Filament, a Philadelphia based ensemble dedicated to exploring the rich chamber music repertoire of 17th century Northern Europe, with violinist Evan Few and viola da gamba player Elena Smith. In addition to his concert appearances, Walthausen currently serves as Director of Music at First Presbyterian Church in Germantown.

### **Cecilia Wright, C'25**

Cecilia Wright is a second-year University of Pennsylvania student and musician with a passion for a multifaceted education. In her undergraduate studies, she is currently pursuing degrees in both music and the sciences. Cecilia acts as assistant principal violist in the Penn Symphony Orchestra and is active in performances across Pennsylvania, having performed with the Temple University Orchestra, Philadelphia Youth Orchestra, Pennsylvania Philharmonic, and National Christian Choir.

Academically, Cecilia enjoys coursework studying music history, theory, and ethnomusicology in the Penn Music Department. She is currently enrolled in a course on Italian Baroque opera, titled *Baroque Opera From Monteverdi to Gluck* and taught by Dr. Mauro Calcagno, where she has studied the operas performed in tonight's show.



**May Pik Yu Chan, soprano**

May is a soprano who is currently pursuing a PhD in linguistics, with a focus on speech and voice. She found her passion for opera when she participated in a summer camp production of scenes from Mozart's *Le nozze di Figaro* at age 7. May has since then participated in various vocal groups including the Hong Kong Treble Choir and Hong Kong Festival Voices, as well as a range of school musical and theatre productions. Having taken a break from performances during college, May is humbled by the opportunity to share her love for music again as AMORE and the GHOST OF EURYDICE in *Orpheus Uncovered* with the Opera and Musical Theatre Ensemble this semester.

**John Huebner, baritone**

John Huebner is proud to be ORPHEUS in *Orpheus Uncovered* with the Opera and Musical Theater Ensemble this semester. He is currently involved in performance and production for Penn Singers and Quadramics Theatre Co. He has also performed with the New York Lyric Opera and National Children's Chorus. He is a sophomore in the Benjamin Franklin Scholars program majoring in Philosophy, Politics, and Economics.

**Laura Jannetta, mezzo soprano**

Laura Jannetta is proud to be EURYDICE in *Orpheus Uncovered* with the Opera and Musical Theater Ensemble this semester. Laura is a sophomore from Indianapolis majoring in Visual Studies. You can also find her performing on campus with the Penn Glee Club and the Penn Sirens. Outside of performing arts, she is involved with the Clio Society, Penn Healthcare Review, and Zeta Tau Alpha and she volunteers with the Platt After School Arts Program. Laura is so honored to be a part of this production and would like to thank Professor Bragle and Professor Calcagno for all their support and guidance this semester!

**Grace Matwijec, soprano**

Grace Matwijec is proud to be playing EURYDICE in *Orpheus Uncovered* with the Opera and Musical Theater Ensemble this semester. She has also performed in Matilda the Musical on Broadway as well as in a Broadway National Tour of White Christmas as Susan Waverly. She has performed in numerous Regional Theater performances and been involved in commercials, film, modeling, and music recordings. Grace is a sophomore majoring in Biochemistry in the College of Arts and Sciences.

**Arnold Mathijssen, bass baritone**

Arnold Mathijssen is honoured to sing CARONTE from Landi's "La morte d'Orfeo", while also being part of the chorus in *Orpheus Uncovered*. Arnold is a bass-baritone in the Collegium Musicum at the University of Pennsylvania. Besides music, he works as an assistant professor of physics and astronomy. Previously, Arnold sang in the chapel choir of Hertford College at the University of Oxford.

**Emily Montfort, mezzo soprano**

Emily Monfort is proud to be singing LA MUSICA in *Orpheus Uncovered* with the Opera and Musical Theater Workshop this semester. She also sings in the Glee Club and Penn Chorale, played viola and violin for the Penn Symphony Orchestra, and plays intramural volleyball and softball. She is a freshman planning to major in Neuroscience and Music and minor in Theatre Arts on a pre-med track. She would like to thank those in attendance and hopes you enjoy the performance!

**Charles Witmer, bass**

Charles Whitmer is playing CARONTE in *Orpheus Uncovered* with the Opera and Musical Theatre Ensemble this semester. He has also performed with the Penn Glee Club and is a Choral Scholar for the Cathedral of Saints Peter and Paul in Philadelphia. He is a freshman studying Biology and Music.

**Ethan Zhang, tenor**

Ethan Zhang is proud to be singing ORFEO in *Orpheus Uncovered* with the Opera and Musical Theater Workshop this semester. He has also sung Tamino in *The Magic Flute* for the Opera Society at the University of Oxford, and Don Curzio in *The Marriage of Figaro* for the University Chorus at UC Berkeley. He is a PhD student in Economics.



For this production, the Music Department collaborates with the Italian Studies unit of the Department of Francophone, Italian, and Germanic Studies. Many thanks to first-year graduate student in Italian Studies and Comparative Literature Julia Pelosi-Thorpe for her linguistic assistance

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