



Interlochen

ARTS ACADEMY

Interlochen, Michigan
65th Program of the 59th Year

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VOCAL AREA PRESENTATION

Orfeo ed Euridice

by Christoph Willibald Gluck (1714-1787)

Laura Osgood Brown, director
Jeffery Norris, assistant director
Soojin Kang, piano

Tuesday, November 24, 2020

7:30pm, Virtual Performance

Act I, scene 1, 2

Chorus: "Ah, se intorno a quest'urna funesta - Euridice!"	SATB
Recitative: "Numi! barbari Numi"	Orfeo
Recitative: "T'assiste Amore! - Ah come?"	Amore, Orfeo
Aria: "Gli sguardi trattieni"	Amore
Recitative: "Che disse? Che ascoltai"	Orfeo

Quartet of Mourners	Erin Kazmierczak, Dobbs Ferry, N.Y. Neenah Fuste', Tomahawk, Wis. Devon West, Dallas, Texas Joe Kaffen, Cleveland, Ohio
Orfeo	Daniel Voigt, Cedarburg, Wis.
Amore	Chloe Cagle, Durant, Okla.

Act II, scene 1

Dance of the Furies	
Chorus: "Chi mai dell'Erebo fralle caligini"	Furies
Dance of the Furies	
Chorus: "Chi mai dell'Erebo"	Furies
Solo and Chorus: "Deh placatevi con me!"	Orfeo, Furies

Chorus: "Misero giovane"	Furies
Aria: "Mille pene"	Orfeo
Chorus: "Ah! Quale incognito affetto flebile"	Furies
Aria: "Men tiranne"	Orfeo
Chorus: "Ah, quale incognito affetto flebile"	Furies

Furies	Madeleine Beeghly, Shorewood, Wis. Sunny Serrano, Tijuana, Mexico Mia Moore, Honolulu, Hawaii Lynn Kang, Seoul, South Korea Madelyn Brodock, Sherwood, Mich. Cassandra McCauley, Sault Ste. Marie, Canada Jillian Davis, Kalamazoo, Mich.
Orfeo.....	Abby Lewin, Eldersburg, Md.

Dance of the Blessed Spirits

Flute Soloist	Zosia Łoś Leźnicka, Warsaw, Poland
Dancers	Julia Birkenstein, Glencoe, Ill. Michael Braun, Traverse City, Mich. Lilly Coate, Oklahoma City, Okla. Ella Johnson, Thayer, Mo. Lily Perry, Stevensville, Mich. Maxwell Pfluger, Madison, Wis. Avi Pilato, Silver Spring, Md. Ainsley Sullivan, Scottsdale, Ariz.
Choreography by	Rachel James and the Dancers

Act II, scene 2

Aria and Chorus: "È quest'asilo"	Euridice, Spirits
Quasi Recitative: "Che puro ciel!"	Orfeo
Chorus: "Torna, o bella"	Spirits

Euridice	Madeleine Zuckerman Madeleine Zuckerman, Norwich, Vt.
Orfeo.....	Julia Kempf Julia Kempf, Newbury Park, Calif.
Spirits	Margaret Deely Margaret Deely, Morgantown, W.Va. Sylvanna Vitali Sylvanna Vitali, Coral Gables, Fla. Ciara Byrne Ciara Byrne, Lowell, Mich. Isabel Harper Isabel Harper, Louisville, Ky. Briggs Williamson Briggs Williamson, Delaplane, Va. Denver Edwards Denver Edwards, Goshen, Ind. Adrian Stark, Colorado Springs, Colo.
Oboe Soloist.....	Emilie Anciaux, oboe, Pinecrest, Fla.

Act III, scene 1

Recitative: "Vieni, segui i miei passi" Euridice, Orfeo
Duet: "Vieni, appaga il tuo consorte!" Euridice, Orfeo
Aria and Duet: "Che fiero momento" Euridice, Orfeo
Recitative: "Ecco un nuovo tormento" Orfeo, Euridice

Orfeo.....Jessica Kodsi, Ooltewah, Tenn.
EuridiceCatya Carrington, Topeka, Kan.

Act III, scene 1 (continued), 2

Recitative: "Ahimè! Dove trascorsi?" Orfeo
Aria: "Che farò senza Euridice" Orfeo
Recitative: "Ah finisca e per sempre" Orfeo
Recitative: "Orfeo, che fai?" Orfeo, Amore, Euridice
Trio: "Gaudio son al cuore" Orfeo, Amore, Euridice

Orfeo.....Anne Ruhland, Seattle, Wash.
EuridiceLacey Cooper, Ann Arbor, Mich.
Amore Molly Knight, Indianapolis, Ind.

Act III, scene 3

Chorus: "Trionfi Amore" Coro and Soloists

Soloists Joe Kaffen
Madelyn Brodock
Ciara Byrne
Coro..... Full Cast

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PRODUCTION CREDITS

Lighting Designer.....Rachel Diebel
VideographerNick Boyer
Sound Engineer Michael Culler
Video Editing..... Jenny Popovich
Subtitles*Laura Osgood Brown

*adapted from the translations of Nico Castel in *Gluck and Monteverdi Opera Libretti*

SPECIAL THANKS

John Bragle, Susan Snyder, Jason Hubbard, Brent Wrobel, Amanda Lifvendahl,
Jennifer Apple, Chip Miller, Rachel James, Joseph Morrissey, Nancy Stagnitta,
Dane Philipsen, Keith Brown, Allie Herryman, Nathan Daywalt

DIRECTOR'S NOTES

Opera in the time of COVID is difficult. And yet, we need art now more than ever. We need the emotional catharsis, we need the mirror through which to better understand ourselves and our world, we need the escape into another life, and we need to connect to others through a communal and collaborative experience.

When we returned to our homes and our theaters were empty this past spring, many of us were overwhelmed by the sense of isolation. We were separated from our choirs of a hundred voices to sing alone in our rooms. We mourned what we had lost, and the pieces we had not sung. We yearned to be together again, for our art, but even more, for one another. Many of us felt lost, as none had traveled down this path before. We did not know the way, and the journey was fraught with challenges, and weighed down by our own emotional struggles. The way forward and through seemed impossible. And yet...

Orpheus the great mythological musician and poet, on the day of his wedding, lost his beloved Euridice. Stricken with grief over the separation from the one he loved most, he journeyed through the underworld itself to be reunited with her. This myth is one of the most frequently told stories throughout the history of opera, beginning with the "first" opera, Peri's *Euridice* of 1600, and continuing through the present day with Aucoin's 2020 *Eurydice*. This story continues to captivate audiences because of its enduring and universal themes of love, grief, and loss, and its promise that the power of love and art can conquer all, even death. It seems all the more apt for a young artist in the year 2020.

You will see the performers in this production take particular precautions to keep one another safe from possible infection. Each person remained masked, and maintained six feet of distance between one another. No prop or costume piece was shared. Scenes were rehearsed and filmed separately, with breaks for ventilation and air purification every thirty minutes. These restrictions were not easy to incorporate, but the students persevered, and we believe that these young artists are now the leaders in demonstrating adaptability and creativity in our world. They have risen to tell a compelling story that speaks to our zeitgeist, while honoring the traditions of our art form. We could not be more proud of their work.

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You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by visiting interlochen.org/giveonline.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, Interlochen maintains a smoke-free and alcohol-free campus. Michigan law prohibits any weapons, including concealed weapons, on Interlochen property because we are an educational campus. Thank you for your cooperation.

www.interlochen.org