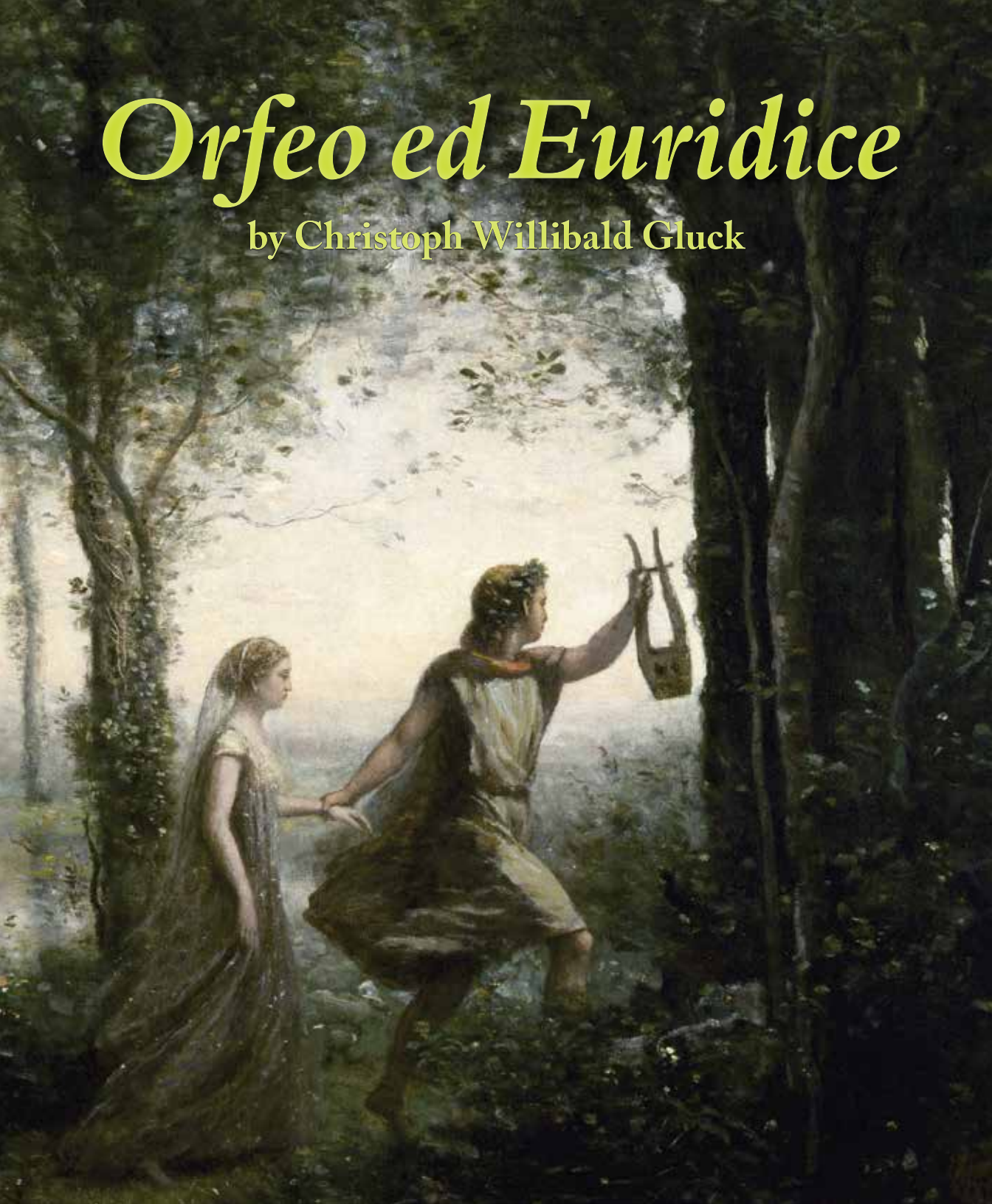


Orfeo ed Euridice

by Christoph Willibald Gluck



WELCOME to the Memorial Church at Harvard University, and to this afternoon's concert performance of Christoph Willibald Gluck's 1762 opera *Orfeo ed Euridice*, given in celebration of the composer's three-hundredth anniversary year. This seminal work features an abundance of lyrical solo writing, inventive orchestration, and dramatic choruses, and was to prove highly influential on generations of operatic composers, including Wolfgang Amadeus Mozart. It has been a true pleasure to explore this fascinating work with such wonderful soloists, the fine players of the period ensemble Grand Harmonie, and the excellent students of the Harvard University Choir.

It continues to be my very great privilege to serve in this church, and to lead a choir of students whose love of singing brings so much joy to the community. Our work would not be possible without the support of so many benefactors, and I would like to thank all of our patrons for their ongoing generosity. This is indeed an exciting time for music and ministry in the Memorial Church and I encourage you to join our email list by visiting our website, *memorialchurch.harvard.edu*, where you can also make a contribution to the music program.

My sincere thanks go to my colleagues in the church, and in particular to Professor Jonathan Walton, our wonderful new assistant organist and choirmaster, Tom Sheehan, and Carson Cooman, whose friendship and encouragement I cherish. To the Harvard University Choir secretaries, Emma Dowd, and Joy Wang, I give my endless gratitude for all they do to ensure the group's smooth-running. Finally, I thank you, the audience, for your support of this afternoon's concert, and for your continued enthusiasm for the music program here in the Memorial Church.

Edward E. Jones
Gund University Organist and Choirmaster
The Memorial Church

Orfeo ed Euridice

Original Vienna version (1762)

Azione teatrale in three acts

Music by Christoph Willibald Gluck (1714–1787)

Libretto by Ranieri de' Calzabigi (1714–1795)

Act I

Act II

Intermission (15 minutes)

Act III

Orfeo: Julia Mintzer, mezzo-soprano

Euridice: Amanda Forsythe, soprano

Amore: Margot Rood, soprano

Chorus of shepherds, nymphs, furies and infernal ghosts,
heroes and heroines of the Elysian fields, and followers of Orpheus

Harvard University Choir

Grand Harmonie

Edward Elwyn Jones, conductor

Synopsis: Nymphs and shepherds perform the funeral rites of Eurydice, assisted by Orpheus, who laments her loss and reproaches the gods with cruelty. Cupid tells him that he may, if he can, bring her back from the dead by the power of music, but must not look at her until she is in the land of the living again. He encounters demons and furies as he descends, calming them with his music, before entering the Elysian fields, where the blessed spirits dance. Eurydice questions him and faints as they try to leave, causing him to look round, at which she dies once more. He laments this turn of events, comforted by Cupid, who, rewarding his obvious fidelity, restores Eurydice to life once more. The opera ends in a celebration at the temple of Cupid.

Harvard University Choir

Edward Elwyn Jones, *Gund University Organist and Choirmaster*
Thomas Sheehan, *Assistant University Organist and Choirmaster*
Carson Cooman, *Research Associate in Music and Composer in Residence*
Emma Dowd and Joy Wang, *Choir Secretaries*

Soprano

Emily Bishai
Camille Crossot
Cara Jacobson
Racha Kirakosian
Emma Kromm
Charlotte McKechnie
Alice Newkirk
Danielle Solomon
Maggie Vo
Joy Wang
Sara Wiant

Alto

Erin Dahlstrom
Emma Dowd
Samantha Heinle
David Hughes
Tamsin Jones
Randa Melhem
Josephin Mosch
Laura Peterson
Emma Woo

Tenor

Ariel Camperi
Joey Goodknight
William Jameson
Steve Klosterman
Michael Lesley
Sydney Mukasa
Arvind Narayanan
Harrison Phelps
Drew Sanchez
Andy Troska

Bass

Josh Bean
Sam Brinton
Zachary Fletcher
Bobby Flitsch
Rahul Kulka
Tanmoy Laskar
Max Masuda-Farkas
Larkin McCann
Fred Metzger
Michael Paladino
Maxime Rischard
Peter Wu

Italics denote members of the Choral Fellows.

Grand Harmonie

Violin 1: Sarah Darling, Marika Holmqvist, Amy Sims, Lisa Goddard

Violin 2: Emily Dahl, Katharina Radlberger, Yi-Li Chang

Viola: Zoe Kemmerling, Eve Boltax, Andrew Waid

Cello: Phoebe Carrai, Rebecca Shaw, Denise Fan

Bass: Nathan Varga, Ben Rechel

Flute: Sarah Paysnick, Na'ama Lion

Oboe/English Horn: Kristin Olson, William Thauer

Clarinet: Thomas Carroll

Bassoon: Elizabeth Hardy, Allen Hamrick

Horn: Yoni Kahn, Elisabeth Axtell

Trumpet: Chris Belluscio, Paul Perfetti

Cornetto: Michael Collver, Paul Perfetti

Trombone: Liza Malamut, Steve Lundahl, Matthew Groves

Timpani: Dave Tarantino

Harp: Olivia Lawson

Harpsichord and Organ: Thomas Sheehan

From the Music Director

Christoph Willibald Gluck's *Orfeo ed Euridice* was premiered at Vienna's Burgtheater on October 5, 1762, in celebration of the name day of the Habsburg Emperor Francis I. It was an auspicious day for opera: Gluck's revolutionary masterpiece at once looks back to the very beginnings of the artform, sets a new trajectory for Enlightenment opera, and casts enormous influence on dramatic composition from Mozart through Wagner, Debussy, and beyond. *Orfeo ed Euridice* received 19 performances in Vienna in 1762 alone, and within a decade it could be heard across Europe; admirers included Voltaire and Rousseau, and it catapulted Gluck to international fame. The credit for such an explosion, however, belongs not just to the composer, but to the librettist, Ranieri de' Calzabigi — a Casanova-esque figure who had already laid out his thoughts on operatic reform in the introduction to his French edition of Metastasio's libretti. These ideas would become more widely disseminated through the famous preface to Gluck's opera *Alceste* (1767): vocal elaboration (and even the *da capo* aria form itself) would be reduced to a minimum, as would text repetition, and accompanied recitative would replace *secco* recitative. Organic musical scenes would be favored over delineated individual numbers, and the chorus would feature prominently; such devices were commonplace in the French *Tragédie lyrique*, whose influence on both Gluck and Calzabigi cannot be overstated.

Following the premiere, Gluck's opera was subjected to a number of revisions and reworkings (all of which have their merits), but it is the original 1762 version that we present today, with its taut dramatic narrative and crystal-line musical expression. For while not forgetting the semi-divine status of our protagonist (he is after all the god of song), this Enlightenment drama is about exploring humanity: the dramatic and musical aim is to reach the emotional core with the minimum of frills and fuss. As such, the plot is reduced to the bare essentials (likewise the cast, with just three principals and chorus), and the vocal style is as direct as possible: there is no grand entrance aria for Orfeo, just three heartfelt repetitions of the cry, "Euridice." The text declamation is mainly syllabic — for ease of comprehension — and generally free of florid vocal embellishment. (It is worth noting, however, that in the *Select Collection* (1779), the renowned singing teacher Domenico Corri transcribes embellishments of three arias as sung by the original Orfeo, the alto castrato Gaetano Guadagni, some of which we use this afternoon.)

Gluck's orchestration is richly inventive, utilizing a wide palette of colors: the dark-hued, archaic sounds of the cornetti and trombones in the opening funeral chorus; the howling cries and string glissandi of the underworld scene; and the remarkable evocation of nature (birdsong, flowing water, and shepherds' pipes) in the delicate brushstrokes of "Che puro ciel." Echo effects are employed in Act 1, and other forms of spatial and temporal displacement are built into the music for dramatic purpose. The chorus, too, is evocative in all its guises: the mourners in Act 1; the furies and monsters of Hades in Act 2; and the joyful shepherds at the close of Act 3. While there is no dancing in today's concert performance, the opera's ballet numbers are critical to the integrity and flow of the scenes, though the lengthy self-contained ballet at the work's conclusion is omitted. The opera's second act became particularly famous, and was described by the French dramatist Romain Rolland as the "most moving act in all opera." Balance and symmetry are evident across its two scenes, contrasting darkness with light, the chorus with solo voice, and the terrifying groans of hell with the natural sounds of the Elysian fields.

Gluck's *Orfeo ed Euridice* was to be a major influence on Mozart (*Idomeneo* and *Don Giovanni* contain almost direct quotations from it), and Berlioz and Debussy would become champions of it (the former preparing a version for the contralto Pauline Viardot in 1859). And it is perhaps not too far-fetched to see pre-echoes of Wagner's *Gesamtkunstwerk* in Calzabigi and Gluck's masterpiece, thus paving the way for a truly new artwork of the future.

Edward E. Jones

Orfeo ed Euridice

Libretto

ATTO PRIMO

Ameno, ma solitario boschetto di allori e cipressi, che, ad arte diradato, racchiude in un piccolo piano la tomba di Euridice.

Overtura

SCENA I

Orfeo ed il Coro

All'alzar della tenda, al suono di mesta sinfonia, si vede occupata la scena da uno stuolo di Pastori e Ninfe, seguaci di Orfeo, che portano serti di fiori e ghirlande di mirto; e, mentre una parte di loro arder fa de' profumi, incorona il marmo e sparge fiori intorno alla tomba, intuona l'altra il Seguento coro, interrotto dai lamenti di Orfeo, che, disteso sul davanti sopra di un sasso va di tempo in tempo replicando appassionatamente il nome di Euridice.

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!

ACT ONE

A pleasant but secluded grove of laurel and cypress trees which encloses, in a clearing, the tomb of Eurydice on a small dais.

Overture

SCENE I

Orpheus and Chorus

As the curtain rises to the sound of a mournful symphony, the stage is occupied by a group of shepherds and nymphs, followers of Orpheus, carrying wreaths of flowers and garlands of myrtle: while some of them burn incense, adorn the marble and strew flowers round the tomb, the others sing the following chorus, interrupted by the laments of Orpheus who, lying prostrate on a rock, from time to time passionately repeats the name of Eurydice.

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!

CORO

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

ORFEO

Euridice!

CORO

Come quando
 La dolce compagna
 Tortorella amorosa perdé.

Recitativo**ORFEO**

Basta, basta, o compagni!
 Il vostro duolo 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 (Larghetto)**Coro****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.

Le danze funebri cessano. Tutti si allontanano.

Aria**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.

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.

Recitative**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 (Larghetto)**Chorus****CHORUS**

Ah! If around this funeral urn,
 Eurydice, sweet spirit, you hover,
 hear the plaints, the lamentations, the sighs
 which we mourners utter for you.

At the end of the dance which follows, the Chorus leaves.

Aria**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.

Recitativo

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!

Aria

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

Recitativo

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!

Aria

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.

Recitativo

Numi! barbari Numi!
D'Acheronte e d'Averno pallido abitator,
La di cui mano avida delle morti
Mai disarmò, mai tratterner

Recitative

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 laments!

Aria

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.

Recitative

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!

Aria

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.

Recitative

Oh gods, cruel gods!
You, the pale inhabitant of Acheron and Avernus,
whose greedy hand was never stayed
by beauty or youth,

Non seppe beltà ne gioventù,
Voi mi rapiste la mia bella Euridice,
O memoria crudel! 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 bene!

SCENA II

Amore, e detto

Recitativo

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.

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

Recitative

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

You promise me Eurydice,
and you think I could be afraid?

AMOR

Then know on what conditions
you must complete the task.

ORFEO

Parla!

AMORE

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

Aria**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!

Parte

Recitativo**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

ORPHEUS

Speak!

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!

Aria**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?

Exit

Recitativo**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

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'alma amato oggetto;
Assistetemi, o Dei! La legge accetto.

Si vede un lampo, si sente un tuono, e parte Orfeo

ATTO SECONDO

Orrida caverna al di là del fiume Cocito, offuscata poi in lontananza da un tenebroso fumo, illuminato dalle fiamme che ingombrano tutta quella orrida abitazione.

SCENA I

Orfeo ed il Coro

Ballo (Maestoso)

Coro

CORO

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

Ballo (Presto)

Coro

CORO

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

D'orror l'ingombrino
Le fiere Eumenidi,
E lo spaventino

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.

A clap of thunder and a flash of lightning. Exit Orpheus.

ACT TWO

A fearsome cavernous region beyond the river Cocytus, darkened from afar by gloomy smoke lit up by flames which envelops that whole dreaded abode.

SCENE I

Orpheus and Chorus

Ballet (Maestoso)

Chorus

CHORUS

Who is this
who draws near to us
through the gloom of Erebus
in the footsteps of Hercules
and of Pirithous?

Ballet (Presto)

Chorus

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

Gli urli di Cerbero,
Se un Dio non è.

*Gli Spettri ripigliano le danze, girando intorno ad
Orfeo per spaventarlo*

Ballo (Maestoso)

ORFEO

Deh! placatevi con me.
Furie, Larve, Ombre sdegnose!

CORO

No! — No! — No!

ORFEO

Vi renda almen pietose
Il mio barbaro dolor!

Coro

CORO

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

Aria

ORFEO

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

Coro

CORO

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

terrify him
if he is not a god.

*They dance, whirling round Orpheus, to frighten
him.*

Ballet (Maestoso)

ORPHEUS

Oh be merciful to me,
ye Furies, ye spectres, ye angry shades!

CHORUS

No! — No! — No!

ORPHEUS

May my cruel grief
at least earn your pity!

Chorus

CHORUS

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

Aria

ORPHEUS

A thousand pangs I too suffer,
like you, o troubled shades;
my hell lies within me,
in the depths of my heart.

Chorus

CHORUS

Ah! What unknown
feeling of pity
sweetly comes
to soften
our implacable rage?

Aria

ORFEO

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

Coro

CORO

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

Le porte stridano
Su i neri cardini
E il passo lascino
Sicuro e libero
Al vincitor.

Le Furie e gli Spettri cominciano a ritirarsi, e dileguandosi per entro le scene, ripetono l'ultima strofa del coro; il quale, continuando sempre, frattanto che si allontanano, finisce in un confuso mormorio.

SCENA II

Recesso delizioso per i boschetti che verdeggiano, i fiori, che rivestono i prati, i ritiri ombrosi che vi si scoprono, i fiumi ed i ruscelli che lo bagnano.

Euridice, seguita da Ombre celesti di Eroi e di Eroine.

Ballo (Andante)

Arioso

Aria

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

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.

The Furies and monsters begin to withdraw, and as they disperse from the stage they repeat the last strophe of the chorus, which continues until they finally disappear. When they have gone, Orpheus advances into the infernal regions.

SCENE II

A delightful region with verdant groves and flower-filled meadows, extensive shady spots, and rivers and streams flowing through it.

Orpheus, then Chorus of heroes and heroines, later Eurydice.

Ballet (Andante)

Arioso

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 sussurrar!
 Questo è il soggiorno
 De' fortunati Eroi.
 Qui tutto spira un tranquillo contento,
 Ma non per me.
 Se l'idol mio non trovo,
 Sperar nol 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 sarà?
(si guarda intorno)
 Chiedesi a questo
 Che mi viene a incontrar stuolo felice.
(inoltrandosi verso il Coro)
 Euridice dov'è?

CORO

Giunge Euridice!

Coro**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 (Andante)**Recitativo****ORFEO**

Anime avventurose,
 Ah, tollerate in pace le impazienze mie!
 Se foste amanti,

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,
 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?
(gazing round the scene)
 Let me ask this happy crowd
 which comes to meet me.
(advancing towards the Chorus)
 Where is Eurydice?

CHORUS

Eurydice is coming!

Chorus**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 (Andante)**Recitative****ORPHEUS**

Kind spirits,
 ah! suffer my impatience in peace!
 If you were lovers

Conoscereste 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

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.

Da un coro di Eroine vien condotta Euridice vicino ad Orfeo, il quale, senza guardarla e con un atto di somma premura, la prende per mano e la conduce subito via. Seguita poi il ballo degli Eroi ed Eroine, e si ripiglia il canto del Coro supposto continuarsi sino a tanto che Orfeo ed Euridice siano affatto fuori dagli Elisi.

ATTO TERZO

Oscura spelonca che forma un tortuoso laberinto ingombrato di massi staccati dalle rupi, che sono tutti coperti di sterpi e di piante selvaggie.

SCENA I

Orfeo ed Euridice

Recitativo

ORFEO

ad Euridice, Orfeo conduce per mano Euridice, sempre senza guardarla
Vieni, seguì i miei passi,

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

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.

Eurydice is led by a Chorus of heroines towards Orpheus, who, without looking at her and acting with great urgency, takes her by the hand and quickly leads her away. Then follows the dance of heroes and heroines, and the Chorus resumes its chant, which should continue until Orpheus and Eurydice are in fact outside the Elysian Fields.

ACT THREE

A dark cave that forms a tortuous labyrinth, obstructed by boulders separated by rocks completely covered with brushwood and wild plants.

SCENE I

Orpheus and Eurydice

Recitativo

ORPHEUS

to Eurydice, whom he leads by the hand, still without looking at her
Come, follow my steps,

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 so dar fede a me stesso.

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.

EURIDICE

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

ORFEO

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

EURIDICE

Che mai t'affanna
 Il si lieto momento?

ORFEO

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

EURIDICE

Non m'abbracci? Non parli?
 Guardami almen.
(tirandolo, perché la guardi)
 Dimmi, son bella ancora,
 Qual era un di?
 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.

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!

ORPHEUS

Ah, that is not true, but ...
 know that ... listen ...
 (O 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.
(pulling him so as to make him look at her)
 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.

EURIDICE

Ma... un sguardo solo...

ORFEO

È sventura il mirarti.

EURIDICE

Ah, infido!

E queste son l'accoglienze tue!

Mi neghi un sguardo,

Quando dal caro amante

E dal tenero sposo

Aspettarmi io dovea

Gli amplessi e i baci!

ORFEO

(Che barbaro martir!)

Ma vieni e taci!

Sentendola vicina prende la sua mano e vuol condurla.

EURIDICE

(ritira la mano con sdegno)

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 si care d'Amore

E d'Imeneo pudiche faci!

Rispondi, traditor!

ORFEO

Ma vieni, e taci!

Duetto**ORFEO**

Vieni, appaga il tuo consorte!

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.

ORPHEUS

(Cruel torture!)

Do come, and be silent!

Seeing her close, he takes her hand and tries to lead her forward.

EURYDICE

(angrily withdrawing her hand)

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!

Duet**ORPHEUS**

Come, do your husband's bidding!

EURIDICE

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

ORFEO

Ah, crudel!

EURIDICE

Lasciami in pace!

ORFEO

No, mia vita, ombra seguace
Verrò sempre intorno a te!

EURIDICE

Ma perché sei sì tiranno?

ORFEO

Ben potrò morir d'affanno,
Ma giammai dirò perché!

EURIDICE, 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!

Recitativo**EURIDICE**

Qual vita è questa mai,
Che a vivere incomincio!
E qual funestro,
Terribile segreto
Orfeo m'asconde!
Perché 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,

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, ORPHEUS

Great is your gift, ye gods!
I recognise it and am grateful!
But the grief which accompanies
your gift is past all bearing!

Recitative**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,

Mi diventa affannoso il respirar.
Tremo, vacillo,
E sento fra l'angoscia e il terrore
Da un palpito crudel vibrarmi il core.

Aria

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...

Recitativo

ORFEO

Ecco un nuvo tormento.

EURIDICE

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

ORFEO

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

becomes laboured.
I tremble, I sway
and feel my heart wildly beating
with anguish and terror.

Aria

EURYDICE

Oh bitter moment!
Oh 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 ...

Recitativo

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?

ORPHEUS

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

in atto di voltarsi e poi pentito

EURIDICE

Orfeo, consorte!

(si getta a sedere sopra un sasso)

Ah... mi sento... languir.

ORFEO

No, sposa! Ascolta!

(in atto di voltarsi a guardarla)

Se sapessi...

A che fo'?

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 ...

(si volta con impeto e la guarda)

Ah! Mio tesoro!

EURIDICE

Giusti Dei, che m'avenne?

Io manco, io moro.

muore

ORFEO

Ahimè! Dove trascorsi

Ove mi spinse

Un delirio d'amor?

(le s'accosta con fretta)

Sposa! Euridice!

(la scuote)

Euridice! Consorte!

Ah più non vive,

La chiamo invan!

He is about to turn but changes his mind.

EURYDICE

Orpheus, husband!

(She falls to the stony ground.)

Ah! ... I feel ... faint.

ORPHEUS

No, beloved! Listen!

(about to turn and look at her)

If you knew ...

ah, what am I doing?

How long

must I suffer

in this fearful hell?

EURYDICE

Dearest, remember ... me!

ORPHEUS

What torment!

Oh how my heart is torn!

I can resist no more ...

I rant ... I tremble ... I rave ...

(Impulsively he turns and looks at her.)

Ah! My treasure!

EURYDICE

Merciful gods, what is happening?

I faint ... I die.

She dies.

ORPHEUS

Alas! What have I done?

Where has love's frenzy
driven me?

(He rushes to her)

Beloved Eurydice!

(He shakes her)

Eurydice! My wife!

Ah! She lives no longer,

I call her in vain!

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 – a fiera vista –
Il luttuoso aspetto
Dell'orrido mio stato!
Saziati, sorte rea!
Son disperato!

Aria

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,
Né dal mondo, né dal ciel

Recitativo

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!
No, questa volta senza lo sposa tuo
Non varcherai l'onde lente di Lete.

vuol ferirsi

Woe is me!
I have lost her again, and for ever.
Cruel decree! Oh death!
Oh 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!

Aria

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!

Recitativo

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
Lete's sluggish waters without your husband.

He tries to kill himself.

SCENA II

Amore e detto Recitativo

AMORE

(lo disarmo)

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'opresse.
A che venisti
In sì fiero momento?
Che vuoi da 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.

Si alza Euridice come svegliandosi da un profondo sonno.

ORFEO

Che veggo! Oh Numi!
Sposa!

corre ad abbracciare Euridice

SCENE II

Amor and the previous Recitative

AMOR

(disarming him)

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 recognise Love!

ORPHEUS

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

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.

Eurydice rises as if waking from a deep sleep.

ORPHEUS

What do I see? Ye gods!
My wife!

He runs to embrace Eurydice.

EURIDICE

Consorte!

ORFEO

E pur t'abbraccio?

EURIDICE

E pure al sen ti stringo!

ORFEO

ad Amore

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

Magnifico Tempio dedicato ad Amore.

Amore, Orfeo ed Euridice, preceduti da numeroso drappello di Eroi ed Eroine che vengono a festeggiare il ritorno d'Euridice; e cominciano un allegro ballo, si interrompe da Orfeo, che intuona il seguente coro:

Coro

ORFEO, CORO

Trionfi Amore,

E il mondo intero

EURYDICE

My husband!

ORPHEUS

Can I really embrace you?

EURYDICE

Can I clasp you to my bosom?

ORPHEUS

to Amor

My gratitude to you.

AMOR

Enough!

Come, happy lovers,

let us go back to earth:

return to enjoy it!

ORPHEUS

Oh happy day!

Oh merciful Amor!

EURYDICE

Oh joyful, blissful moment!

AMOR

My contentment compensates

for a thousand woes!

SCENE III

A magnificent temple dedicated to Amor.

Orpheus and Eurydice, preceded by a large number of shepherds and shepherdesses, who have come to celebrate Eurydice's return and begin a lively dance.

Chorus

ORPHEUS, CHORUS

Let Amor triumph,

and all the world

Serva all'impero
Della beltà!

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

AMORE

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

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

CORO

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

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.

CORO

Let Amor triumph,
and all the world
serve the empire
of beauty!

About the Performers

For over 175 years the **Harvard University Choir** has provided a unique opportunity for student singers to perform choral literature at the highest level, both in concert and during the services of the Memorial Church. Its program of daily choral services, broadcasts, tours, commissions, and recordings make it one of the premiere college chapel ensembles in the United States. Highlights of recent seasons include concert performances of Bach's *St. John Passion* and *Mass in B Minor*, Handel's *Saul* and *Messiah*, Mozart's *Requiem* and *Mass in C Minor* (in completions by Harvard Professor Robert Levin), Roxanna Panufnik's *Westminster Mass*, Alice Parker's *Melodious Accord*, Stephen Paulus's *The Three Hermits*, Benjamin Britten's *St. Nicolas*, and the world premiere of composer-in-residence Carson Cooman's *The Acts of the Apostles*. Committed to the presentation of new works, the group has premiered works by today's most prominent composers, including David Conte, Tarik O'Regan, Alice Parker, Daniel Pinkham, Craig Phillips, and John Rutter. The choir's many recordings have received critical acclaim and its newest album, *Spring Bursts Today: A Celebration of Eastertide*—is available as a free digital download from www.memorialchurch.harvard.edu.

A wind band, a mixed chamber group, a string quartet, and a full orchestra: **Grand Harmonie** is all of these things at once. At its core, the wind section of this unique ensemble forms a Harmonie. This arrangement of wind instruments was wildly popular around the turn of the 19th century, with new works and contemporary arrangements of operas and symphonies being performed for diverse functions, both indoors and outdoors. Inspired by the Harmonie bands of the past but eager to play music from many genres, Grand Harmonie was created in 2012 by a group of principal wind players excited to explore 19th-century music and beyond on period instruments. With the inclusion of a core group of string players shortly after, the ensemble gained the power and flexibility to play everything from salon concerts with fortepiano to full-scale symphony orchestra with brass, percussion, and more. Each season brings a delightful mix of instruments, styles, composers, and venues. Performing everywhere from the galleries of the Metropolitan Museum of Art to Harvard's Paine Hall, Grand Harmonie is based out of both New York and Boston. Now in their third season, their sound has been described as "delicate, gauzy," (*The New York Times*) and "tight and energetic" (*Boston Globe*). Grand Harmonie aims to bring a fresh, spontaneous voice to the world of period music performance on the East Coast. For more information visit www.grandharmonie.com and join the mailing list.

Edward Elwyn Jones is the Gund University Organist and Choirmaster at Harvard University, where he directs the music in the Memorial Church. He conducts the Harvard University Choir in its program of daily choral services, broadcasts, tours, commissions, and recordings, as well as playing the organ for university services and events. During his time at Harvard he has overseen the publication of a new university hymnal (of which he was an editor), and the installation of two new pipe organs in the Memorial Church; in addition, he has commissioned works from some of America's most prominent contemporary composers. He studied music at Cambridge University, where he was the Organ Scholar of Emmanuel College, and the conductor of three university orchestras. He pursued graduate studies in orchestral conducting at the Mannes College of Music in New York City, where he was the recipient of the Felix Salzer Memorial

Award. He has focused particularly on conducting opera, which he has practiced with the Harvard Early Music Society, Mannes Opera, Lowell House Opera, the Reykjavic Summer Opera Festival in Iceland, Opera Boston, and New England's Intermezzo Opera. He is the Music Director of the Harvard Radcliffe Chorus, and a frequent collaborator with Yale's Schola Cantorum.

Julia Mintzer is a dynamic young mezzo with fine dramatic and musical instincts. A young artist at the Washington National Opera for season 2012–13, she is currently a company member at the Semperoper Dresden. Her repertoire includes: Carmen; Dorabella; Donna Elvira; Sesto (*La Clemenza di Tito*); Giovanna (*Anna Bolena*); Hansel; Maddalena (*Rigoletto*); Meg Page and Ottavia (*L'incoronazione di Poppea*).

Julia Mintzer graduated from The Juilliard School and the Boston University Opera Institute. In 2012, she sang the title role in *La Tragédie Carmen* and Stephano in *Roméo et Juliette* with Dayton Opera before joining the Apprentice Program at Santa Fe Opera, where her roles included Donna Elvira. At Washington National Opera, her roles included Hansel (*Hansel und Gretel*), Clotilde (*Norma*) and Giovanna Seymour (*Anna Bolena* — WNO Opera Insight, Kennedy Center). Julia Mintzer made her debut at the Glimmerglass Festival in 2013 in David Lang's *Little Match Girl Passion*. In August 2013, Julia Mintzer became a member of the company at the Semperoper Dresden. Her roles for season 2013/14 include: Zweite Dame (*Die Zauberflöte*); Mercédès (*Carmen*); Flora (*La Traviata*); Dryade (*Ariadne auf Naxos*); Page (*Salome*) and leading roles in two premieres: *Der Teufel mit den drei goldenen Haaren* and *Karl May, Raum der Wahrheit*. Ms Mintzer's concert engagements include: Handel's *Messiah* with Boston Baroque, Washington National Cathedral, the Toledo Symphony and Seraphic Fire, and Mozart's *Requiem* at Washington National Cathedral.

Amanda Forsythe's opera roles include Jemmy in *Guillaume Tell*, Corinna in *Il viaggio a Reims*, Rosalia in *L'equivoco stravagante* (Rossini Opera Festival), Dalinda in *Ariodante* (Geneva and Munich), Manto in *Niobe, regina di Tebe* (Royal Opera House–Covent Garden and Luxembourg), Amenaide in *Tancredi* (Opera Boston), and Nannetta in *Falstaff* (Angers–Nantes Opéra and Royal Opera House–Covent Garden). Her major concert engagements have included Handel's *L'Allegro, il Penseroso, ed il Moderato* (Netherlands Radio Philharmonic Orchestra), *Messiah* (Seattle Symphony Orchestra, Boston Baroque, Apollo's Fire, and Baltimore Symphony Orchestra), Dorinda in *Orlando* and *Il Trionfo del Tempo* (Vancouver Early Music Festival), Dafne in *Apollo e Dafne* (Pacific MusicWorks), and the title role in *Teseo* (Philharmonia Baroque Orchestra). Her recordings include Mozart's "In un istante... Parto, m'affretto" from *Lucio Silla* and Handel's *Messiah* with Apollo's Fire (Avie); Aglaure in *Lully's Psyché*, Venus in *Venus and Adonis*, Manto in *Niobe, regina di Tebe*, and Euridice in *La descente d'Orphée* with Boston Early Music Festival (CPO); Dorinda in *Orlando* with Early Music Vancouver (ATMA); and Haydn's *Die Schöpfung* with the Boston Baroque (Linn). Forthcoming engagements include Iris in *Semele* (Seattle Opera), Amour in *Gluck's Orfeo* (Royal Opera House, Covent Garden, and Monteverdi Choir and Orchestra), both under Sir John Eliot Gardiner, *Poppea* in *L'incoronazione di Poppea* and Serpina in *La serva padrona* (Boston Early Music Festival), *Poppea* in *Agrip-pina* and Vagus in *Juditha Triumphans* (Boston Baroque), and Bach *Magnificat* and Brahms *Requiem* (Accademia Nazionale di Santa Cecilia in Rome and Moscow) under Sir Antonio Pappano.

Margot Rood, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire across American stages. Ms. Rood has appeared as soloist with some of the United States’ premiere new music ensembles. Notable recent engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger’s *Letters Made with Gold* under the direction of Dawn Upshaw and Donnacha Dennehy, Kati Agocs’ *Vessel* and Soprano Evangelist in Arvo Pärt’s *Passio Domini Nostri Jesu Christi secundum Joannem* with the Boston Modern Orchestra Project, as well as the world premiere of Christopher Trapani’s *Past All Deceiving* in New York City with Argento Ensemble. Ms. Rood is a core member of Boston’s Lorelei Ensemble, an all-female vocal ensemble dedicated to the performance of new music, and is a founding member of the Michigan Recital Project, which features commissions by emerging composers. Also sought after as a collaborator, Ms. Rood has been invited by composers at Columbia University, University of Pennsylvania and Keene State College for performances and masterclasses.

Other recent stage performances include Emily Webb in Rorem’s *Our Town with Monadnock Music*, Johanna in *Sweeney Todd* with St. Petersburg Opera, Ramiro in Helios Early Opera’s production of Cavalli’s *Artemisia*, and God of Dreams in Purcell’s *The Indian Queen* with Handel and Haydn Society. Also an accomplished and sensitive ensemble singer, Ms. Rood performs regularly with top ensembles around the country including Seraphic Fire, Tucson Chamber Artists, Santa Fe Desert Chorale, Skylark Ensemble, Emmanuel Music, Music at Marsh Chapel, and Handel and Haydn Society.

Upcoming Performances

Harvard Baroque Chamber Orchestra Concert

Sunday, November 16, 7:00 p.m.
The Memorial Church

Phoebe Carrai, Director. Featuring the Choral
Fellows of the Harvard University Choir.

Organ Recitals in The Memorial Church

Tuesday, October 21, 7:30 p.m.

Christopher Marks, Assistant Professor of Organ,
University of Nebraska-Lincoln

Tuesday, November 4, 7:30 p.m.

Anthony Hammond, English Concert Organ-
ist and Cochereau Biographer presents a lecture-
recital on the life and music of Pierre Cochereau

Tuesday, November 18, 7:30 p.m.

Crista Miller, Director of Music and Cathedral
Organist, Co-Cathedral of the Sacred Heart,
Houston, Texas

The 105th Annual Christmas Carol Services

Sunday, December 14, 5:00 p.m.
Monday, December 15, 8:00 p.m.
The Memorial Church

These services feature seasonal music performed
by the Harvard University Choir. Doors open one
hour before the services. Admission is free; an of-
fering for charity is collected.

Drumrolls & Drama

Saturday, November 22, 4:00 p.m.
Saint Paul's Chapel, New York City

Sunday, November 23, 7:30 p.m.
Paine Hall, Harvard University

Grand Harmonie and conductor Edward Elwyn
Jones bring a dashing program of C.P.E. Bach,
Mozart, and Haydn to New York and Boston, with
up-and-coming oboe soloist Kristin Olson.

Cover Image: "Orpheus Leading Eurydice from the Underworld"
by Jean-Baptiste-Camille Corot (1796–1875)



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