

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE RALPH OPERA PROGRAM PRESENTS

Orfeo ed Euridice

by **Christoph Willibald Gluck**



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

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Orfeo ed Euridice

CHRISTOPH WILLIBALD GLUCK

THURSDAY, 10/25

SATURDAY, 10/27

FRIDAY, 10/26

SUNDAY, 10/28

ORFEO

Angela Lamar

Ingrid Johnson

EURIDICE

Andrea Weidemann

Madi Ilgen Chelsea LaJoye (cover)

AMOR

Bridget Perez

Alexandra Young

CHORUS SOLOISTS

Katie Beyer, Chelsea LaJoye, Anna Bonjour, Genevieve Sullivan, Santiago Gutierrez-Herrera, Brandon Michael, Tim Costello

CHORUS

Mikayla Findley, Ben Mandelstam, Zachary Owens, Madeline Roaldson, Ivy Taylor

DANCERS:

SOLO EURIDICE

Kailee Davis

CHERUB TRIO

Tiana Farnsworth, Kalie Lanik, Seychelle Lusk

FURIES AND BLESSED SPIRITS

Kailee Davis, Tiana Farnsworth, Kalie Lanik, Seychelle Lusk

PRODUCTION TEAM

STAGE DIRECTOR

Tiffany Blake

CONDUCTOR

Wes Kenney

CHOREOGRAPHER

Mary Rodgers

MUSIC DIRECTOR

John Pierce

CHORUS MASTER

Nathan Payant

REHEARSAL PIANIST

Gloria Choi

SCENIC DESIGNER

Zhanna Gurvich

PROPERTIES MASTER

Hannah Ballou

LIGHTING DESIGNER

Olivia Parker

ASST. LIGHTING DESIGNER

Mitch Wilson

COSTUME DESIGNER

Kyle Phibbs

ASST. COSTUME DESIGNER

Elise Kulovany

HAIR/MAKEUP DESIGNER

Sydney Fleischman

PRODUCTION MANAGER

Steven Workman

STAGE MANAGER

Jessica Kroupa

ASST. STAGE MANAGER

Tara Tolar-Payne

PRODUCTION TEAM (CONT.)

TECHNICAL DIRECTOR	Steven Workman
MASTER ELECTRICIAN	Dan Minzer
ELECTRICS CREW	Bennet Berkower, Alana Corrigan, Kaelyn Evans, Shaye Evans, Lachlan Fordyce, Morgan Lessman, Yasmin Sethna, Ryan Wilke-Braun, Mitch Wilson
MASTER CARPENTER	Johnie Rankin
SCENIC SHOP	Lauren Boesch, Kristina Clark, Lili Frederico, Bruce Gammonely, Xander Kobrin, Dylan Monti, Mason Muery, Duncan Port, Madeleine Smith, Chris Spreng, Ryan Stabler, Hannah VanderWal, Ryan Volkert, Aspen Webb
SCENIC CHARGE	Heidi Larson
PAINT CREW	Bradley Calahan, Dan Isaacs, Jessica Kroupa, Megan Ross, Tara Spencer, Katie Strickland, Tara Tolar-Payne, Hannah VanderWal
PROPS MASTER	Hannah Ballou
PROPERTIES CREW	Maggie Albanese, Tatlor Baptiste, Taylor Brotherton, Tony Carr, Frances Fedele, Kieve Gilbertson, Alex Murray, Karlie Murray, Ryan Stabler, Bali Summers
COSTUME SHOP MANAGER	Elise Kulovany
ASST. COSTUME SHOP MANAGER	Kate Mathis
COSTUME CREW	Bradford Camp, Lauren Boesch, Cassie Eron, Jessica Kroupa, Alayna Maddocks, Rodrigo Serrano Mazon, Niqui Mickelson, Laura Myers, Stephanie Wachter, Annabel Wall, Ryan Wilke-Braun
LIGHT BOARD OPERATOR	Tiffany Deeds
WARDROBE CREW	Abby Allison, James Fagan
DECK CREW/SPOT OPERATORS	Frances Fedele, Reid Smith, Alex Cantor-Smith
SUPERTITLES	Andrea Weidemann

COLORADO STATE UNIVERSITY SINFONIA

WES KENNEY, CONDUCTOR

HALEY FUNKHOUSER, GRADUATE TEACHING ASSISTANT

VIOLIN I

José Aponte Trujillo
Ryan Foley
Katie Gardner
Nancy Hernandez
Krystian Salva

VIOLIN II

Dmitri Ascarrunz
Corban Green
Tabitha Lindahl
Ryan Wessel

VIOLA

Rosa Cole
Cristian Gade
Hailey Simmons

CELLO

Norma Parrot
Josh Greiner
Paul Walcott

BASS

Zachary Niswender
Stephen Morrison

FLUTE

Carmen Chavez
Julia Kallis

OBOE

Beatrice Lincke

CLARINET

Javier Elizondo
Zachary Franklin

BASSOON

Blaine Lee
Sara Horton

HORN

Haley Funkhouser
Miranda Deblauwe

TRUMPET

Thad Alberty
Karla Rogers
Max Heavner

TROMBONE

Holly Morris
Anna Varosy
Peter McCarty

PERCUSSION

Danny Moore

HARP

Abigail Enssle

SYNOPSIS:

On the day of her wedding to Orfeo, Euridice is killed when she is bitten by an asp. Instead of celebrating the nuptials, friends and family members find themselves celebrating the funeral rites of Euridice. Orfeo laments her loss and curses the gods for their cruelty. Cupid, the God of Love appears to tell him that the gods have agreed to let him bring Euridice back from the dead. One condition is made: he must not look at her until they have returned to earth. Orfeo accepts this condition and travels through the underworld where he encounters the Furies. After a struggle, Orfeo calms them with his music and they allow him to pass to the Elysian fields, where Euridice is welcomed by blessed spirits. As Orfeo and Euridice begin to travel back to earth, Euridice struggles to make Orfeo look at her. She pleads with him to treat her lovingly and is tormented by his coldness. Orfeo, unable to withstand her pleas, turns to comfort Euridice. She dies once more. He laments this turn of events and decides that the only option left is to kill himself and join Euridice in death. Cupid arrives and rewards Orfeo's love and fidelity by restoring Euridice to life once more. The opera ends in a celebration of Cupid.

PROGRAM NOTES

Christoph Willibald Gluck produced two versions of *Orfeo ed Euridice*: one in Italian and one in French. The Italian version came first, premiering in Vienna on October 5, 1762 for Emperor Franz's name-day. *Orfeo* is the most popular and long-lived of Gluck's "reform operas," which revamped the Italian *opera seria* genre. Gluck felt his contemporaries were—unintentionally, perhaps—using compositional devices such as arias, orchestral ritornellos, and over-embellishment of the vocal line in a way that muddled the plot for audiences. Instead, he searched for a "beautiful simplicity" that abandoned many common operatic compositional practices of the time. One way Gluck realized this idea was by consciously eliminating elaborate ornamentation of vocal melodies and ritornello sections in the solo numbers, allowing the audience to focus on the overall drama rather than individual performers. He used full orchestral accompaniment for the singers during recitatives, and avoided highly melismatic (many notes sung on one syllable) passages, which made it difficult to understand the text. Gluck, instead, wrote highly syllabic vocals (only one note to one syllable) to make the text comprehensible. Additionally, while more frequent applause was widely accepted at the time, Gluck felt it too disruptive, prompting him to include elements that discouraged audience members from erupting during the performance, by composing scenes that flowed together more smoothly than traditional recitative-aria structure and inserting a ballet within his narrative. His ideas were good ones. The opera was so well received, it was performed nineteen times in Vienna in 1762 alone.

Twelve years later, Gluck began writing for the French stage. He produced new operatic works, as well as reworking previous operas, like *Orfeo*. He worked with a librettist named Pierre Louis Moline to translate *Orfeo* to French for the Paris Opera. The new version premiered in August 1774 (renamed *Orphée et Euridice*). In this French version, he added arias and new ballet numbers, including "Air de Fury" and the famous flute solo in the "Dance of the Blessed Spirits." He modernized and improved the orchestration by substituting the more modern clarinet and oboe for the old-fashioned chalumeau and cornett. In the Italian version, the part of Orpheus was written for a castrato, an especially high male voice. In the French version, Gluck rewrote the hero's part for haute-contre, or high male tenor voice. In 1859 Hector Berlioz arranged a new version of the opera. He combined elements of both the Italian and French versions, re-translated the French back to Italian, and edited some of the orchestration. Perhaps the nineteenth-century composer's most noteworthy change was writing the part of Orpheus for a contra-alto, a low female voice. This was not the first time the role had been adapted for female voice, but is probably the most famous. Today's Colorado State University production is a similar composite of both the Italian and French versions and features a female lead for the role of Orpheus, highlighting an all-female leading cast of characters.

— Notes by Carmen Chavez

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ERIC PRINCE



U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Guest Artist Concert / Claude Delangle, Saxophone / FREE	October 29, 7:30 p.m.	ORH
Halloween Organ Extravaganza	October 31, 7, 9, and 11 p.m.	ORH
Virtuoso Series Concert / Eric Hollenbeck, Percussion	November 1, 6 p.m.	ORH
Graduate String Quartet Recital	November 1, 8:30 p.m.	ORH
Percussion Ensemble Concert	November 4, 6 p.m.	GCH
Virtuoso Series Concert / Terry Leahy, Trombone	November 5, 7:30 p.m.	ORH
Voice Area Recital / FREE	November 6, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 25, 26, 27, 7:30 p.m.	GCH
<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 28, 2 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT
Fall Dance Concert	November, 10, 2 p.m.	UDT
Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Big Love</i> by Charles Mee	November 9, 10, 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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