

# L'Orfeo

Music by **Claudio Monteverdi**, arranged by **Ottorino Respighi**  
Libretto by **Alessandro Striggio**, adapted by **Claudio Guastalla**

**Performance Saturday, July 8 at 8:15 p.m.**  
**U.S. Stage Premiere**

Premiere Performance (*Respighi Realization*) Teatro Alla Scala, Milan, 1935

We are delighted that our first production in Chautauqua's new Amphitheater is this unique blending of new and old—Respighi's 1935 realization of Monteverdi's 1607 masterpiece. Chautauqua Opera would like to dedicate tonight's performance to the countless men and women who worked so tirelessly to design and build this magnificent venue and centerpiece for the entire Chautauqua community. Thank you!

## CAST

### Orfeo

Daniel Belcher

### La Musica/Silvia(La Messaggera)/La Speranza

Heather Johnson+

### Euridice

Chelsea Friedlander\*

### Pastori

Eric Wassenaar\*, Omar Najmi\*,  
Natalie Rose Havens\*, Tascha Anderson\*

### Ninfa

Helen Hassinger\*

### Caronte

Ricardo Ceballos de la Mora\*

### Spiriti

Eric Wassenaar\*, Natalie Rose Havens\*,  
Helen Hassinger\*, Blake Jennings\*

### Plutone

Evan Ross\*

### Proserpina

Megan Grey\*

### Apollo

Arnold Livingston Geis\*

### Coro

Chautauqua Opera Young Artists

### Bambini

Lydia Kushmaul, Eve Kushmaul,  
Alexandra McKee

+ Chautauqua Opera Debut

\* 2017 Chautauqua Opera Young Artist

## CREDITS

Orchestral materials furnished by Boosey and Hawkes

Scenery constructed by Local #266 I.A.T.S.E

Lighting provided by Advanced Production Group

Costumes constructed by the Chautauqua Opera  
Costume Shop

Wigs provided by Martha Ruskai

## CREATIVE AND PRODUCTION

### Conductor

Steven Osgood

### Stage Director/Choreographer

Keturah Stickann

### Lighting Designer

Michael Baumgarten

### Set Designer

Caleb Wertenbaker

### Costume Designer

B. G. FitzGerald

### Wig/Makeup Designer

Martha Ruskai

### Chorus Master

Carol Rausch

### Assistant Director

Cara Consilvio

### Assistant Conductor

Daniela Candillari

### Coach/Accompanists

Miriam Charney

Daniela Candillari

### Diction Coach/ Supertitles

Allison Voth

### Technical Director

John P. Woodey

### Properties Master/Scenic Artist

Theresa Pierce

### Stage Manager

Catherine Costanzo

### Lead Assistant Stage Manager

Anna Reetz

### Assistant Stage Managers

Miriam Michaels

Patricia Garvey

### Concertmaster

Vahn Armstrong



Keturah Stickann



Daniel Belcher



Heather Johnson

## NOTES FROM THE DIRECTOR

The mythology of Orpheus is wide and varied. He was a poet, potentially a king; he quelled the sirens from the bow of the Argo; his music could move stones. So why is it that the one part of his story we keep coming back to is his love and loss of the fair Euridice? I think it's because she makes him human, and therefore his tale becomes our tale. There is not one of us on this earth who will not, at some point, wish desperately for the return of a loved one who has passed, who will not throw ourselves on the mercy of the great beyond to bring someone back to us. In this sense, we are all Orpheus. His journey to the Underworld is a poetic realization of the grief process that humans go through every day, and this is part of the reason why this story continues to resonate millennia later. Our Orpheus in this presentation lives in rural America, and so his world will seem very familiar. This is the beauty of the well told myth: the story keeps returning, and returning, and returning, like the great circle of time, like the cyclical nature of life. And with each telling, we will continue to recognize his pain within ourselves.

— Keturah Stickann

# SYNOPSIS

## Prologue

The Spirit of Music invites the audience to listen to the story of Orfeo.

## Act I

In Thrace, the villagers celebrate the marriage of Orfeo and Euridice.

## Act II

A few days later, Euridice and her friends run off to pick flowers while Orfeo serenades the villagers. His love song is interrupted by a messenger bringing tragic news: Euridice has been bitten by a snake and is dead. In shock and overcome with grief, Orfeo vows to travel down to the Underworld to bring Euridice back.

-Intermission-

## Act III

Orfeo travels to the Underworld, accompanied by Hope, who abandons him when they reach the gates. At the River Styx he sings to the boatman Caronte, who is unmoved, but the music eventually lulls him to sleep and Orfeo slips past.

## Act IV

In the Underworld, Proserpina begs her husband Pluto to allow Euridice to return to earth. Pluto consents, but only if Orfeo leads Euridice out of the Underworld without turning back to look at her. Orfeo agrees, but on their way home, anxiety overtakes him. He turns, sees Euridice, and loses her again.

## Act V

Back in Thrace, Orfeo sings of his grief. His father, Apollo, descends from the skies to console him. Together they ascend to the heavens. The villagers remain bent on punishing Orfeo.

# NOTES FROM THE MAESTRO

Working with living composers, as I often do, keeps you on your toes — especially when those living composers are writing operas. There is a multitude of ways in which music can propel drama, drama can inform musical structure, and characters can be brought to life through a composer's hand. What I learn from collaborating on a new work is a constant influence on how I approach standard repertoire, and vice versa.

Imagine then my curiosity when I was invited to conduct the North American premiere of the "Montespighi" *L'Orfeo* (Ottorino Respighi's realization of Monteverdi) at the Wintergreen Festival in 2007. Opera companies around the world were busy marking the 400th Anniversary of the premiere of Monteverdi's first opera. But this concert performance of the "Montespighi" in the mountains outside Charlottesville, Virginia was going to be something truly unique!

The score that Monteverdi left for *L'Orfeo* leaves great room for interpretation. For Respighi, one of the first modern composers to gain access to the original score, creating his own performing version of the opera was a lifelong dream. The opera you hear tonight is one of the last pieces Respighi wrote before his death.

What would Monteverdi have written had he been alive in 1907 rather than in 1607? Would he have deployed a Respighi-sized orchestra had it been available to him? What type of pungent harmonies would he have found for this intensely emotional tale? I like to think that Monteverdi would have loved Respighi's realization of his opera. I certainly do, and I am tremendously excited to be presenting the first staging of this opera in the United States, here in Chautauqua's magnificent Amphitheater!

— Steven Osgood

# CHAUTAUQUA OPERA ORCHESTRA

## Violin I

Vahn Armstrong, *Concertmaster*  
David Hult, *Assistant Concertmaster*  
Erica Robinson  
Cheryl Bintz  
Lenelle Morse  
Olga Kaler  
Ming Gao  
Amanda Gates  
Adrienne Finet  
Anton Shelepov

## Violin II

Diane Bruce, *Principal*  
Simon Lapointe, *Assistant*  
Barbara Berg  
Cynthia Berginc  
Margaret Cooper  
Lara Sipols  
Karen Lord-Powell  
Jonathan Richards

## Viola

Christopher Fischer, *Principal*  
Jennifer Stahl, *Assistant*  
Cynthia Frank  
Connie Lorber  
Eva Stern  
Kayleigh Miller

## Cello

Lars Kirvan, *Principal*  
Jeffrey Szabo, *Assistant*  
Marie Shmorhun  
Daryl Goldberg  
Peter Anderegg  
Si Cheng Liu

## Bass

Owen Lee, *Principal*  
Patricia Dougherty, *Assistant*  
Bernard Lieberman  
Caitlyn Kamminga

## Flute

Richard Sherman, *Principal*  
Emma Moon  
Kathy Levy (Piccolo)  
Alistair Howlett (Piccolo)

## Oboe

Jan Eberle, *Principal*  
Joan Wright  
Jason Weintraub (English Horn)

## Clarinet

Eli Eban, *Principal*  
William Amsel  
Daniel Spitzer (Bass Clarinet)

## Bassoon

Jeffrey Robinson, *Principal*  
Benjamin Atherholt

## Horn

William Caballero, *Principal*  
William Bernatis  
Donna Dolson  
Charles Waddell  
Mark Robbins

## Trumpet

Chuck Berginc, *Principal*  
Peter Lindblom  
Leslie Linn

## Trombone

John Marcellus, *Principal*  
Christopher Wolf  
Eric Lindblom

## Tuba

Frederick Boyd, *Principal*

## Timpani

Brian Kushmaul, *Principal*

## Percussion

Thomas Blanchard, *Principal*

## Harp

Beth Robinson, *Principal*  
Joanne King