



# Metamorphoses



Harmonie de Neuville, France

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# ORFEO ENTANGLED

BY CARLA ZANIN  
CONDUCTOR FEDERICO BARDAZZI

CLAUDIO MONTEVERDI  
L'ORFEO

*Interludes by  
Timoteo Carbone  
Simonetta Sargenti*





**METAMORPHOSES PROJECT ERASMUS + KA2**

**ENSEMBLE SAN FELICE FIRENZE ITALY**

**ESME SUDRIA LYON FRANCE**

**FUNDACJA AKADEMIA MUZYKI DAWNEJ SZCZECIN POLAND**

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**PROMUSICA MALAGA SPAIN**

**MUSIC & TECHNOLOGY**

**NEW SCENARIOS FOR INNOVATIVE  
MULTI AESTHETIC MUSIC TRAINING**

# **ORPHEUS ENTANGLED**

**ORPHEUS AND THE KHTHÓNIOS JOURNEY**

**Claudio Monteverdi L'Orfeo**

*with interludes by Timoteo Carbone, Simonetta Sargenti*

*Concept & Director* **Carla Zanin**

*Conductor* **Federico Bardazzi**

*Virtual Scenographies* **Alessio Bianciardi**

*editing* **David Tozzi**

*Sound Engineers* **Guido Paolo Longo, Nicola Cavina**





**Carla Zanin**  
*(rehearsing Orpheus & Lwanda, Nairobi 15 February 2023)*



## CHARACTERS

**ORFEO** LEONARDO DE LISI TENOR

**LA MUSICA** MIRA DOZIO SOPRANO

**PASTORE I** MIRA DOZIO SOPRANO

**PASTORE II** PHILIP DENNIS MODINOS TENOR

**PASTORE III** SANDRO DEGL'INNOCENTI TENOR

**UNA NINFA** MIRA DOZIO SOPRANO

**EURIDICE** LINE BILLARD SOPRANO

**SILVIA, LA MESSAGGERA** DANAE ELENI SOPRANO

**LA SPERANZA** DANAE ELENI SOPRANO

**CARONTE** DIMOSTHENIS STAVRIANOS BASS

**PROSERPINA** MIRA DOZIO SOPRANO

**PLUTONE** RICHARD RITTELMAN BASS

### **TRE SPIRITI INFERNALI**

**TENOR I** PHILIP DENNIS MODINO

**SANDRO DEGL'INNOCENTI** TENOR II

**DIMOSTHENIS STAVRIANOS** BASS

**ECO** SANDRO DEGL'INNOCENTI TENOR

**APOLLO** RICHARD RITTELMAN TENOR

**FOTEINI KOSTAKOU** PERFORMER

**ALINA NOIR** DANCER

Noémie Marijon **Video operator**

Elodie Colombier **Stage assistant**

Winter Giulia **Costumes**





*Federico Bardazzi*



**INSTRUMENTS**

**RECORDER 1, EWI MARCO DI MANNO**

**RECORDER 2 OLGA MUSIAŁ KURZAWSK**

**VIOLINS CLAUDIA ÁUREA MONTIEL DELGADO  
ÁNGEL TRIGUERO HUERTAS**

**VIOLA CLAUDIA GARCÍA GÓMEZ**

**HARP DIMITRI BETTI**

**THEORBO MACIEJ KOŃCZAK**

**VIOLONE MICHAŁ BYLINA**

**KEYBOARD ANDREA BAREGGI**

**ORGAN CECILIA IANNANDREA**

**CELLO ALESSANDRA MONTALI**

**HARPSICHORD URSZULA STAWICKA**

**WITH THE VIRTUAL PARTICIPATION OF**

**PROMUSICA CHAMBER ORCHESTRA  
CONDUCTOR JAVIER CLAUDIO PORTALES**

**JUVENES CANTORES DELLA CATTEDRALE DI SARZANA  
CAPPELLA MUSICALE FERDINANDO MABERINI  
CHOIR MASTER ALESSANDRA MONTALI**

**LA PIFARESCHA  
CORNETTOS ANDREA INGHISCIANO, DAVID BRUTTI  
TRUMPETS MANOLO NARDI, BRUNO BOCCI  
TROMBONES ERMES GIUSSANI, MAURO MORINI, DAVID BRUTTI, FABIO COSTA,  
DAVID YACUS**

**ENSEMBLE SAN FELICE  
DOUBLE HARP MARINA BONETTI  
ALTO ANNA NOFERINI  
CELLO FEDERICO BARDAZZI  
DOUBLE BASS PABLO ESCOBAR  
DRUMS GIORDANO BETTI, FEDERICO BARDAZZI, DIMITRI BETTI**

**COMPAGNIA BELLANDA  
CHOREOGRAPHER, DANCER GIOVANNI GAVA LEONARDUZZI  
ASSISTANT, DANCER CLAUDIA LATINI  
DANCERS AURORA CONTE, SARA BRAVIN, LUDOVICA BALLARIN, ALESSIA GRADINA**

**DANTE PAOLO LORIMER**

**\*THE SOUNDS OF THE LIVE MIDI INSTRUMENTS WERE MADE BY  
NICOLA CAVINA, GUIDO PAOLO LONGO, EDOARDO ANGELINI**





*Leonardo De Lisi*



The idea of this joint performance comes from Virtual Stage concept, a research started 3 years ago during the pandemic and still ongoing. Thanks to a series of experimentations in different opera stagings (*L'Orfeo* and *Il Ritorno d'Ulisse in patria* by Monteverdi, *L'elisir d'amore* by Donizetti, *Don Giovanni* and *Le nozze di Figaro* by Mozart) today it is possible to bring the first results of a new methodology of Hybrid staging and outline the next steps of this research in progress.

The aim of this case study is to try to find out a musical bridge between the baroque and contemporary interpretation of the myth of Orpheus.

From the Monteverdian harmonies we will see the birth and the development of new compositions and visions, in a circular movement. Thanks to the composers Simonetta Sargenti and Timoteo Carbone, four new gems will be set in the original score, in world premiere.

The traditional staging of the opera is reinvented and redesigned through the creation of a "meta-virtual stage" where some singers in presence perform off-stage, while the corresponding characters arise from virtual suggestions, holograms, avatars. A dancer and a performer will represent the affections.

Orpheus makes the journey into the underworld which is a physical and virtual journey since by walking the streets of Hades at the same time he immerses himself in his own soul where pain resides which can be transformed into creative inspiration.

Orpheus represents the archetype of musician and poet able to activate the deep energy that vibrates in the depths of Anima Mundi (the Nature). Infact, he uses the poetic language to interact with animals, plants and stones.

In my vision , the myth of Orpheus seeking Euridice inspired Dante's journey in The Divine Comedy in search of his beloved Beatrice. They are both poets who make an initiatory journey to the otherworldly mystical world.

At beginning of the performance, Orpheus is quoted by Dante (*Convivio* II I 3) to illustrate the allegorical sense: Orpheus with his lyre is like the wise man who, with his voice, could make docile those who do not have an intellectual life [... ] *"as when Ovid says that Orpheus made wild beasts with his cetera meek, and trees and stones to move towards him; which means that the wise man with the instrument of his voice makes meek and humiliate the cruel hearts, and makes move at his will those who have no life of science and art: and those who have no reasonable life are almost like stones"*.

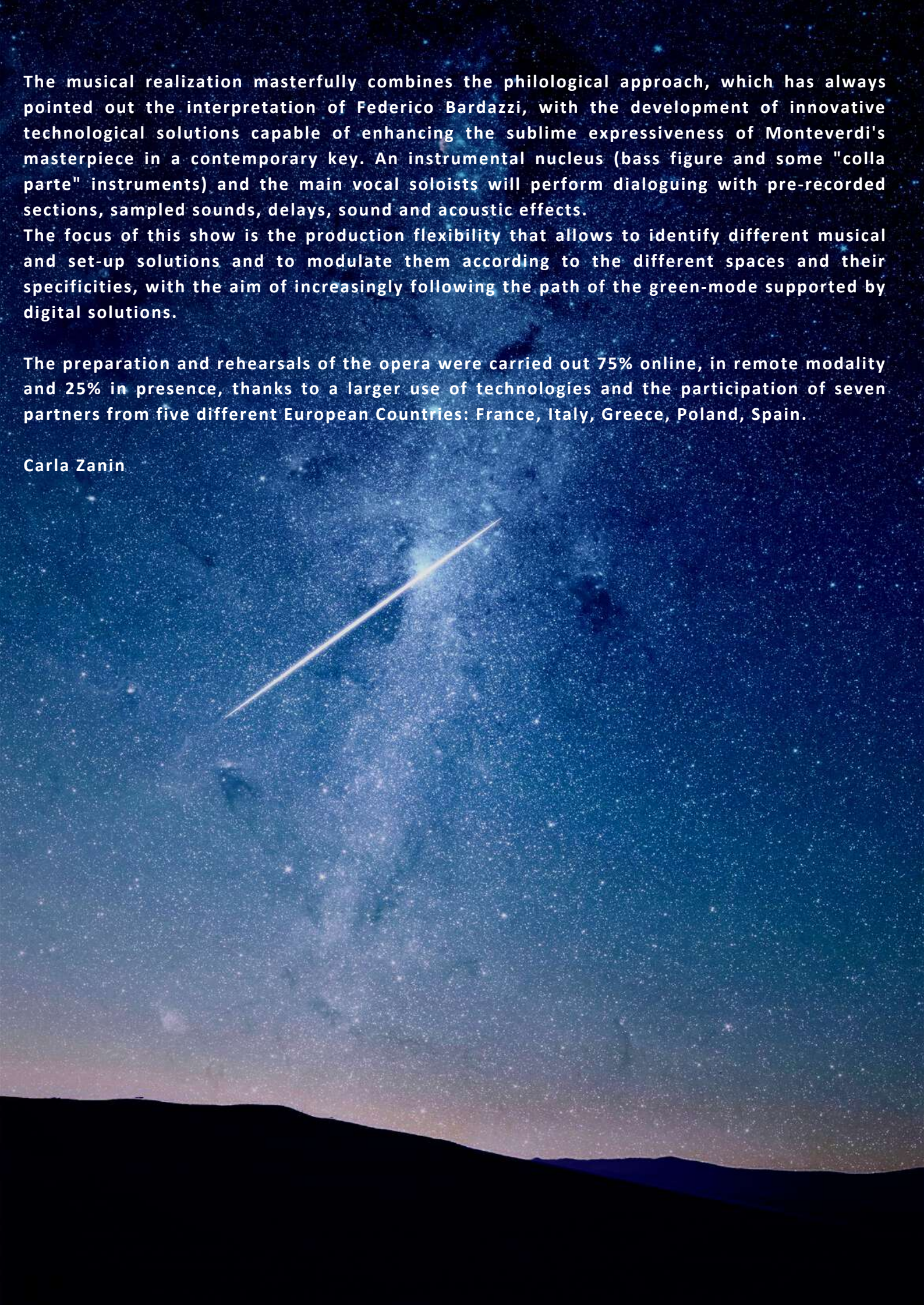


The musical realization masterfully combines the philological approach, which has always pointed out the interpretation of Federico Bardazzi, with the development of innovative technological solutions capable of enhancing the sublime expressiveness of Monteverdi's masterpiece in a contemporary key. An instrumental nucleus (bass figure and some "colla parte" instruments) and the main vocal soloists will perform dialoguing with pre-recorded sections, sampled sounds, delays, sound and acoustic effects.

The focus of this show is the production flexibility that allows to identify different musical and set-up solutions and to modulate them according to the different spaces and their specificities, with the aim of increasingly following the path of the green-mode supported by digital solutions.

The preparation and rehearsals of the opera were carried out 75% online, in remote modality and 25% in presence, thanks to a larger use of technologies and the participation of seven partners from five different European Countries: France, Italy, Greece, Poland, Spain.

Carla Zanin





## Idilia and Inferi for Entangled Orpheus Project

Intervening on a work as important to the musical tradition as *Orfeo* by Monteverdi was a very complex work, made up of interpretive and strong dramaturgy. Together with Ensemble San Felice, a narrative path was taken that explores the figure deep and enigmatic figure of Eurydice, her path within the chthonic journey, her changes.

Two opposing and complementary moments were framed in this key, one sees Eurydice in an idyllic state, the other in an underground state.

I imagined Eurydice's existence structured according to the typical fractal forms of nature, which is why for the creation of the videos and simulations that will be presented within *Orpheus Entangled I* made use of the research of Phil Wilkes, a researcher in the Department of Geography at the University of London (UCL).

Wilkes' research includes surveying via LIDAR scans of ancient trees, especially for the project I used a very high detail scan of a 36.48 m tall specimen of *Quercus castaneifolia* (chestnut leaf oak) located in Kew Gardens, London.

In the two scenes, *Idilia* and *Underworld*, which feed into the dramaturgy of *Orpheus*, the forms and structures move in a constant flux following the articulation of the compositions that I wrote.

*Idilia*, performed by Malaga's Promusica string orchestra, presents the harmonic foundations that will be overturned in the underground scene of *Inferi*. In *Inferi*, the string orchestra is repropose through a process of granular sound synthesis, which breaks down sound into small splinters; in this sound environment, Eurydice's voice rises, far from her home of nature, transforming into an abstract sign perhaps of remembrance.

In the key of digital exploration that characterizes the European project *Orpheus Entangled*, I present as attached elements two 3d simulations of the scenes I composed.

These simulations allow the audience to freely explore the scenes surrounding the compositions, in an experiment of different listening, of active imagination that avails itself of the features of the digital world.

These scenes are accessible via .exe executables, compatible with operating system windows, explorable via arrow keys and mouse.

Timoteo Carbone





The pieces I composed for Orfeo Entangled are inspired by the figure of the ancient singer.

and at the same time by a possible new Orpheus. Orpheus is a mythological character therefore, outside the historical time. It becomes also in my pieces a current person of our time.

Both of these figures are present in my music.

In the first piece we are in the underworld, sound and colours are dark. In the second piece Orpheus returns to earth without Euridice. Here the music takes up the clear timbres and the flute remind us of the world of ancient myth. Next to the ancient landscape we meet the new Orpheus in the world of current technology and the noises of the present time.

**Simonetta Sargenti**





# LIBRETTO

## PROLOGUE

### Music

From my beloved Permessus I come to you, Glorious Heroes, noble bloodline of Rulers, Of whom Fame relates high praise

Without quite attaining the truth, as it is too high a mark.

I am Music, who in sweet accents,

Can make peaceful every troubled heart, And so with noble anger, and so with love, Can I inflame the coldest minds.

Singing with my golden Lyre, I like To charm, now and then, mortal ears,

And in such a fashion that 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 his 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.

## ACT I

### Shepherd

On this happy and auspicious day Which ends the amorous torments

Of our Demigod, let us sing, Shepherds, With sweet accents,

May our singing be worthy of ORFEO.

Today has made merciful The formerly disdainful soul Of fair EURIDICE.

Today has made happy

ORFEO in the bosom of her for whom he once Sighed and wept throughout these woods.

Thus on such a happy and auspicious day Which ends the amorous torments

Of our Demigod, let us sing, Shepherds, With sweet accents,

May our singing be worthy of ORFEO.

### 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.

### 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 favor our ORFEO, We call to Hymen

On well-tempered strings,

Let our music tune with your song.

## ENTANGLED INTERLUDE Idilia by Timoteo Carbone

### 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.



Shepherd

But you, gentle singer, whose laments Once made these fields weep,  
Why not now, to the sound of your famous lyre, Make the valleys and hills rejoice?  
Let the witness of your heart be Some happy song inspired by Love.

Orfeo

Rose of heaven, life of the world, and worthy Heir of him who holds the Universe in sway: O  
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

Euridice

I will not say that  
In your joy, ORFEO, is my joy,  
For no longer do I possess my own heart. 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.

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.

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.

Shepherd

But if our joy derives from Heaven,  
As from Heaven comes all that happens down here, It is right and fair that we should devoutly  
Offer incense and prayers.  
So to the Temple let us turn our steps  
To pray to him in whose right hand is the World, That he may long keep us well.

Chorus

Let none be victim of despair Or sorrow, though they assail us In strength and threaten our  
life.  
For, after the sudden storm and great flood  
At the heart of a black tempest that has terrified the World, The Sun more brightly displays its  
luminous rays.  
And after the harsh frost of naked Winter Spring clothes the meadows with flowers.  
Here is ORFEO, for whom  
Sighs had been food, and the tears drink. Today he is so happy  
That there is nothing more for him to wish for.

End of the first Act



## ACT II

Orfeo

Here I return to you,  
Dear forests and beloved meadows, Blessed by that very Sun  
Through whom alone my nights are day.

Shepherd

See, how here we are enticed by  
The shade, ORFEO, of these beech trees, Now that Phoebus shoots his burning rays Down from  
Heaven.  
On these grassy banks  
Let us sit, and in various modes Each free his voice  
To the murmuring of the waters.

Two Shepherds

In this flowery meadow Every woodland God Oftentimes, by custom, Makes his merry sojourn.  
Here Pan, God of Shepherds, Is heard sometimes sorrowing Remembering sweetly  
His unlucky loves.

Two Shepherds

Here charming wood Nymphs (Always adorned with flowers) With white fingers  
Were seen picking roses.

Chorus

Then, ORFEO, honor With the sound of your lyre These fields where breathes The perfume of Sheba.

Orfeo

Do you remember, O shady groves My long and harsh torments, 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 torments That I suffered for so long  
Make my present happiness much dearer.  
Only for you, fair EURIDICE, I bless my torment;  
After sorrow one is even more content, After woe, one is even happier.

Shepherd

See, ah see, ORFEO, how at every turn The woods laugh and the meadow laughs; Continue with your  
plectrum of gold  
To sweeten the air of such a blessed day.

Messenger

Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.

Shepherd

What mournful sound disturbs the happy day?

Messenger

Alas, then must I,  
While ORFEO with his music comforts heaven, With my words pierce his heart?

Shepherd

This one is gentle Silvia, Sweetest companion  
Of fair EURIDICE: oh, how sad she looks: What has happened? Ah, Gods above,  
Do not turn your kind eye away from us.

Messenger

Shepherds, leave your singing,  
For all our good cheer is turned to pain.



Orfeo  
Where do you come from? Where are you going? Nymph, what do you bring?

Messenger  
To you I come, ORFEO, Unhappy messenger  
With tidings more unhappy and more baleful. Your fair EURIDICE...

Orfeo  
Alas, what do I hear?

Messenger  
Your beloved spouse is dead.

Orfeo  
Alas.

Messenger  
In a flowery meadow  
With her other companions She went picking flowers  
To make a garland for her hair; When a deceitful snake  
That was hidden in the grass,  
Bit her foot with poisoned fangs. And immediately  
Her fair face grew pale and in her eyes That light that outshone the Sun faded. Then we all,  
appalled and sorrowed, Gathered around her, trying to call back The spirits that grew faint in  
her,  
With fresh water and with powerful charms. But to no avail, ah alas,  
For she opened her failing eyes a little, And calling you, ORFEO,  
After a deep sigh,  
She died in these arms; and I was left, My heart filled with pity and horror.

Shepherd  
Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.

Shepherd  
At the bitter news  
The unhappy man seems like a speechless statue Who with too much grief cannot grieve.

Shepherd  
Ah, he would have the heart of a Tiger or a Bear Who did not feel pity at your misfortune,  
Deprived of your beloved, wretched lover.

Orfeo  
You are dead, my life, and I still breathe? You are gone from me  
Never to return, and I should remain? No, for if verses can do anything,  
I will go in safety to the deepest abysses,  
And having softened the heart of the King of shades, I will bring you back with me to see the  
stars again: Oh, if wicked destiny refuses me this,  
I will stay with you, in the company of death. Farewell earth, farewell Heaven and Sun, farewell.

Chorus  
Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.  
Let no mortal man trust Fleeting and frail happiness, That soon vanishes, and often  
After a great ascent a precipice is near.

Messenger  
But I who with these words Have brought the knife  
That has slain the loving soul of ORFEO, Hateful to the Shepherds and to the Nymphs, Hateful to  
myself, where may I hide?  
Like an ill-omened bat,  
I will forever flee the Sun, and in a lonely cavern Will lead a life that matches my grief.



Chorus

Who will console us, ah, alas? Or rather, who will grant  
In our eyes a living fountain That we may cry as we should On this most mournful day,  
All the more mournful because once so happy? Today a cruel darkness  
The two greater lights Of these our woods—  
EURIDICE and ORFEO,  
One bitten by a snake,  
The other pierced by grief—ah, alas, has quenched.  
Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.  
But where, ah, where now are The wretched Nymph's Lovely, cold limbs,  
Where is the worthy dwelling That her fair soul chose,  
Who today has departed in the flower of her days? Let us go, Shepherds, let us go  
With compassion to find her And with bitter tears  
The rightful tribute  
Shall at least be paid to her lifeless body.  
Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.  
Here the set is changed.

### ENTANGLED INTERLUDE Infeby Timoteo Carbone

End of the second Act.

PAUSE

ACT III

Orfeo  
Escorted by you, my Deity, Hope, only solace  
Given the afflicted mortals, now I have arrived At these mournful and dark realms  
Where a Sun's ray can find no entrance. You, my companion and guide  
On paths so unwonted and unknown Have directed my feeble, trembling steps, Where today  
I still hope  
To see once more those blessed eyes That alone can bring light to mine.

Hope  
Here is the dark marsh, here the boatman Who ferries naked souls to the other bank, Where  
Plutone rules his vast empire of shades. Beyond that black swamp, beyond that river, In those  
fields of tears and sorrow,  
Cruel destiny hides your beloved.  
You now need to have a brave heart and a fair song. I have brought you here, but further I may  
not Come with you, for harsh law forbids it,  
A law written with iron on hard stone  
At the dreaded entrance to the kingdom below, That in these words expresses its terrible  
meaning: ABANDON ALL HOPE, YOU WHO ENTER.  
Therefore, if your heart is determined To set foot in the City of grief,  
I must flee from you and return To my accustomed adobe.

Orfeo  
Where, ah, where are you going, Only sweet comfort of my heart? Now that, at last,  
The destination of my long journey appears nearby, Why do you leave and abandon me, ah,  
alas,  
On this perilous path?  
What good now remains for me If you flee, sweetest Hope?

Caronte  
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.



Orfeo  
Powerful Spirit and fear-inspiring God,  
Without whom to make passage to the other bank A soul, freed from the body, presumes in  
vain:  
I do not live, no; since my dear bride  
Was deprived of life, my heart is no longer with me, And without a heart how can it be that I  
live?  
For her I have made my way through the blind air, Not yet to Hades, for wherever there is  
Such beauty there is Paradise in her company. ORFEO am I, who follows EURIDICE's steps On  
these dark sands,  
Where never mortal man has gone. O serene light of my eyes,  
If one look of yours can return me to life, Ah, who denies comfort to my afflictions? You alone,  
noble God, can help me,  
Nor should you fear, since on a golden Lyre My fingers are only armed with sweet strings,  
Against which the merciless soul tries in vain to resist.

Caronte  
Indeed you charm me, Appeasing my heart, Disconsolate Singer,  
With your plaints and your song. But far, ah, far from this breast  
Lies pity, an effect unworthy of my valor.

Orfeo  
Alas, unhappy lover, Then may I not hope  
That the Citizens of Avernus may hear my prayers? Then must I, like an errant shade  
Of an unhappy, unburied body, Be reft of Heaven and of Hell? So does wicked fate desire That  
in this horror of death, My heart, I should from afar Call your name in vain,  
And praying and weeping wear myself away? Give me back what is mine, Gods of Tartarus.  
He sleeps and my lyre, If it cannot engrave pity  
In that hardened heart, at least  
His eyes cannot escape slumber from my singing. So, then, why wait any longer?  
It is time to approach the other bank, If there is no one to forbid it.  
Let courage prevail as my prayers were in vain. A fleeting flower of Time is  
The opportunity that must be picked on time.  
Here he enters the boat and crosses over, singing  
So long as these eyes pour out bitter streams of tears, Give me back what is mine, Gods of  
Tartarus.

#### **ENTANGLED INTERLUDE Come appaiono le forme del buio by Simonetta Sargenti**

Chorus of Infernal Spirits  
No undertaking by man is attempted in vain, Nor against him can Nature further arm herself.  
And of the unstable plains  
He has ploughed the wavy fields, and scattered the seeds Of his labors, whence he has  
gathered golden harvests. Thus, as memory  
Might live of his glory,  
Fame, to speak of him, has loosened her tongue, He who restrained the sea while in a fragile  
barque,  
Who disdained the wrath of the South and North Winds.

End of the third Act.



## ACT IV

Proserpina

Lord, that unfortunate man,  
Who through these rugged fields of death Goes calling for EURIDICE,  
Whom you have just heard So sweetly lamenting,  
Has moved my heart to such pity That once more I turn to pray  
That your spirit will yield to his pleading. Ah, if from these eyes  
You have ever taken loving sweetness,  
If the fairness of this brow has pleased you  
That you call your Heaven, on which you swear to me Not to envy Jove his lot,  
I beg you, by that fire  
With which Love kindled your great soul. Let EURIDICE return  
To enjoy those days  
Which she used to pass, living in festivities and in song, And console the weeping of wretched  
ORFEO.

Plutone

Although severe and immutable fate Is against your desires, beloved wife, Nothing ever can be  
refused  
Such beauty, together with such prayers. His dear EURIDICE,  
Against the command of fate, ORFEO may recover. But before he draws away from these  
abysses  
He must never turn his desirous eyes to see her, Since her eternal loss  
Will be caused by a single glance.  
So I do command. Now in my Kingdom, Officers, make known my will,  
So that ORFEO may understand it And EURIDICE understand it,  
Nor may anyone hope to change the decree.

Chorus of Infernal Spirits

For those dwellers in eternal shadows, Powerful King, let your order be law, Our thoughts must  
not seek  
Other inmost reasons for your will. While through these terrible caverns  
ORFEO will lead his bride, he will use his judgment If he is not overcome by youthful desire,  
Nor forgets your solemn imperial orders.

Proserpina

What thanks may I give you, Now that so noble a boon  
You grant to my prayers, courteous lord? Blessed be the day that first I pleased you, Blessed my  
abduction and the sweet trickery, Since, to my good fortune,  
I won you, losing the Sun.

Plutone

Your sweet words Love's ancient wound Revives in my heart.  
Let your soul no more long For heavenly delight,  
Thus to abandon your marriage bed.

Chorus of Spirits

Pity today, and Love, Both triumph in Hades.

Spirit

Here is the gentle singer,  
Who leads his bride to the Heaven above.



Orfeo  
What honor is worthy of you, My all-powerful lyre,  
For you have, in the Kingdom of Tartarus, Been able to make yield every hardened heart? A  
place shall you have among the fairest Images of heaven,  
Where at your sound the stars  
Shall dance and twirl, now slowly, now quickly. I, through you, happy at last,  
Shall see the beloved face, And in the white bosom  
Of my Lady today I will rest.  
But while I sing, alas, who can assure me  
That she follows me? Alas, who hides from me The sweet light of her beloved eyes?  
Perhaps, spurred on by envy, The Gods of Avernus,  
So that I should not be happy here below, Prevent me looking at you,  
Blessed and joyful eyes,  
That only with a look can bless others? But what do you fear, my heart?  
What Plutone forbids, Love commands. A mighty God  
Who conquers men and Gods I must obey.  
There is a noise behind the set.  
But what do I hear, oh alas?  
Perhaps arming themselves with fury, to my loss, Are the enamored furies,  
To take from me what is mine, and I allow it?  
Here he turns  
O sweetest eyes, I see you now,  
I see: But what Eclipse, alas, obscures you?

A Spirit  
You have broken the law, and are unworthy of grace.

Euridice  
Ah, too sweet and too bitter a vision:  
So, through too much love, then, do you lose me? And I, wretched, lose  
The power to enjoy more  
Light and life, and with them lose You, dearer than all, O my Consort.

A Spirit  
Return to the shades of death, Unfortunate EURIDICE,  
Nor can you hope to see again the Stars,  
For from this moment Hades is deaf to your prayers.

Orfeo  
Where are you going, my life? Lo, I follow you— But, who stops me, alas: do I dream or rave?  
What hidden power of these horrors, Draws me from these beloved horrors Against my will, and  
conducts me  
To the hateful light?

Chorus of Spirits  
Virtue is a ray  
Of celestial beauty,  
Prize of the soul, where alone it is valued: The ravages of Time  
It does not fear, rather  
In man do the years restore its greater splendor. ORFEO conquered Hades and then was  
conquered By his emotions.  
Worthy of eternal glory  
Is the one who will have victory over himself.  
Here the set changes again.

End of the fourth Act.



## ACT V

Orfeo  
These are the fields of Thrace, and this is the place where my heart was pierced  
By grief at the bitter tidings. Since I have no further hope To recover through pleading,  
Weeping and sighing,  
My lost beloved,  
What more can I do, if I turn not to you, Sweet woods, once  
Comfort to my suffering, while it pleased heaven To make you languish with me in your  
compassion At my languishing?  
You grieved, O Mountains, and you cried, Rocks, at the leaving of our Sun,  
And I will always weep with you  
And always will yield myself to grief, like you have wept!

Echo  
You have wept.

Orfeo  
Gentle, loving Echo,  
You who are disconsolate  
And would console me in my grief, Although these my eyes  
Through tears become two fountains, So grievous is my misfortune  
I still have not tears enough.

Echo  
Enough.

Orfeo  
If I had the eyes of Argus,  
And all poured out a Sea of weeping. Their grief would not match such woe.

Echo  
Oh.

Orfeo  
If you have compassion for my misfortune, I thank you for your benevolence.  
But while I lament, Why do you answer me  
Only with my last words?  
Give me back all of my laments.  
But you, my soul, if ever there should return Your cold shade to these friendly meadows, Take  
from me these last praises,  
Since now my lyre and song are sacred to you only, As on the altar of my heart  
I offered you my ardent spirit in sacrifice. You were beautiful and wise, and in you Kind Heaven  
rested all its graces,  
While it was sparing in its gifts to every other woman. In every tongue every praise is due to  
you,  
For in your fair body you sheltered a fairer soul, Lesser in pride, thus the more worthy of honor.  
Now other Women are haughty and fickle, Pitiless and changeable to their adorers, Without  
judgment and noble thoughts,  
Whence rightly their behavior is not praised.  
Therefore may it never be that, for a worthless woman, Love with his golden arrow pierces my  
heart.

**ENTANGLED INTERLUDE Orfeo's dream by Simonetta Sargenti**



Apollo

(descending on a cloud, singing)

Why, a prey to anger and grief,

Do you so freely give yourself, O son? It is not, it is not the wisdom

Of a generous heart

To serve its own affliction. Since with blame and danger Already I see you overcome,

I come from heaven to give you aid.

Now listen to me and you shall have glory and life.

Orfeo

Kind father, you come when I am in need, When to a desperate end

With extreme grief

Anger and Love has already brought me. Here I am then, attentive to your counsels,

Heavenly father, now command me as you want.

Apollo

Too much, too much did you rejoice In your happy fate,

Now too much do you weep At your bitter, hard fortune. Do you still not know

How nothing that delights down here will last? Therefore, if you want to enjoy immortal life,

Come with me to Heaven, which invites you.

Orfeo

Shall I never again see

The sweet eyes of my beloved EURIDICE?

Apollo

In the sun and in the stars

You shall gaze at her fair image.

Orfeo

Of such a good Father I would not be a worthy son If I did not follow your trustworthy advice.

Apollo and Orfeo

(ascending to Heaven, singing)

Let us rise, singing, to Heaven, Where true virtue

Has the due reward of delight and peace.

End of fifth Act.

Chorus

Go, ORFEO, happy at last, To enjoy celestial honor Where good never lessens, Where there was never grief,

While altars, incenses and prayers We offer to you, happy and devoted.

So goes one who does not retreat At the call of the eternal light,

So he obtains grace in heaven Who down here has braved Hell And he who sows in sorrow

Reaps the fruit of all grace.





***L'Orfeo Performance Chiostro Grande Santa Maria Novella 2021***

**Cd L'Orfeo Federico Bardazzi Ensemble San Felice**  
**<https://open.spotify.com/album/49Jqe8ufb4qc3OHKtzpAlg>**

*booklet by Federico Bardazzi, Alessandra Montali, David Tozzi, Carla Zanin*