



The Department of Music Opera Workshop presents

## Orphée aux Enfers

A French comedic opera by Offenbach (with English dialogue)  
featuring the University Symphony Orchestra

**Thursday March 22 at 8pm in Convocation Hall**

**Sunday March 25 at 3pm in Winspear Centre**

University of Alberta Symphony Orchestra conducted by Petar Dundjerski  
Directed By Kim Mattice Wanat | Music Directed by Leanne Regehr



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC

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## ORPHÉE AUX ENFERS

Composed by Jacques Offenbach (1819-1880)

Librettists: Hector Crémieux (1828-1892) & Ludovic Halévy (1834-1908)

Orchestral reduction by Tony Burke © Pocket Publications.

### **Act I scene 1: The Countryside near Paris**

Public Opinion, together with her UAOW Network team, arrives on the scene. Public Opinion announces that she is keeping an eye on what's going on. Eurydice confides to the audience that she's in love with a shepherd, to whom she is bringing flowers. ("La femme dont le coeur rêve") Her husband, Orpheus, catches her, and in their marital outbursts it becomes clear she cannot stand his accordion music. ("Tu n'aimes pas l'accordéoniste") In the duet Orpheus threatens to punish her by playing his new concerto – an hour and a quarter long.

After the duet, Orpheus goes off saying that he cannot afford to offend Public Opinion and threatens to set snakes on her lover, Aristée. The latter enters and sings a pastoral song about life's simple pleasures as a shepherd and bee-keeper ("Chanson Pastorale").

Eurydice attempts to warn Aristée of her husband's plot to kill him. Pluto tricks her into walking into the trap by showing immunity to it, and, as she dies, transforms into his true self. Eurydice finds that death is not so bad when the God of Death is in love with you ("La mort m'apparaît souriante"). They descend into the Underworld as soon as Eurydice has left a 'press release' for Public Opinion revealing that she has been unavoidably detained by Pluto and taken to Hell. Hearing the news, Orpheus is overjoyed, but Public Opinion threatens to ruin his music career unless he goes to rescue his wife. Orpheus reluctantly agrees.

### **Act I scene 2: Mount Olympus**

The scene changes to Olympus, where the Gods sleepwalk out of boredom ("Dormons, dormons"), except for Cupid and Venus who sneak back into bed after enjoying playful escapades. Diane returns in a tantrum, waking all the Gods to share her misery because her lover Actaeon did not appear at their trysting-place. ("Quand Diane descend dans la plaine"). However, Jupiter, shocked at the behavior of the supposedly virgin goddess, has turned Actaeon into a stag. Mercury, having been sent at Jupiter's insistence to inquire about the kidnapping of a human, brings news of Pluto's escapade with Eurydice.

Pluto then arrives, and reveals to the other gods the pleasures of Hell, leading them to revolt against horrid ambrosia, hideous nectar, and the sheer boredom of Olympus ("Aux armes, dieux et demi-dieux!"). Jupiter's attempt to posture as an icon of moral behavior, leads the Goddesses to point out his hypocrisy at great length, describing - and poking fun at - all his mythological affairs ("Metamorphosis Couplets"). However, little further progress can be made before news of Orpheus' arrival forces the gods to get into their best behavior.

Prodded by Public Opinion, Orpheus formally complains that Eurydice has been stolen from him. To his dismay, Jupiter rules that Eurydice must be returned to Orpheus and announces that he will go down to the underworld to see that Pluto complies. The other gods beg to come with him, he consents, and mass celebration breaks out at this holiday ("Gloire! gloire à Jupiter").

### **Act II scene 1: A Room in Pluto's Palace**

Eurydice is being kept locked up by Pluto, and is finding life very dull. Her jailer, a dull-witted tippler by the name of John Styx, is not helping, particularly with his habit of telling, at the slightest provocation, all about how he was King of the Boeotians until he died. But if he had not died, he would still be king ("Quand j'étais roi de Béotie").

Pluto brings Jupiter and Cupid to the upper chambers insisting that Eurydice is not there. Jupiter doesn't believe Pluto and insists that Cupid transform him into something that can slip through a keyhole. Cupid complies by turning Jupiter into a beautiful fly, but first gives Jupiter a lesson in how to best seduce a woman (Couplets des Baisers). Jupiter meets Eurydice on the other side, and sings a love duet with her, with his part consisting entirely of buzzing ("Bel insecte à l'aile dorée"). Afterwards, he reveals himself to her, and promises to help her, largely because he wants her for himself.

### **Act II scene 2: A Hall in Pluto's Palace**

The scene shifts to a huge party the gods are having in Hell, where ambrosia, nectar, and propriety are nowhere to be seen ("Vive le vin! Vive Pluton!"). Pluto is enjoying entertaining his divine guests. Eurydice, who has now been turned by Jupiter into a \*Bacchante, sneaks into the party and Cupid calls upon her to sing a hymn in praise of Bacchus. ("J'ai vu le dieu Bacchus"). Jupiter needs to get the attention off of Eurydice so he calls for a dance. Unfortunately, Jupiter can only dance minuets which everyone else finds boring and awful ("La la la. Le menuet n'est vraiment si charmant"). Things liven up, though, as the most famous number in the operetta, the Galop Infernal (best known as the music of the Can-can) starts, and everyone throws himself into it with wild abandon ("Ce bal est original").

Orpheus's accordion is heard playing "Che farò" and accompanied by Public Opinion, he enters to claim his wife. Jupiter fulfills his promise to return her to Orpheus but imposes a condition that he must walk in front of her and that a single backward glance will lose her forever ("Ne regarde pas en arrière!"). Public Opinion keeps a close eye on him, to keep him from cheating, but Jupiter throws a lightning bolt, making him jump and involuntarily look back. Jupiter claims Eurydice from Pluto. She is delighted to remain as a Bacchante and leads the reprise of the cancan.

*\*BACCHANTE: The name literally translates as "raving ones". Often through a combination of dancing and drunken intoxication, they would lose all self-control, begin shouting excitedly, engage in uncontrolled sexual behavior, and ritualistically hunt down and tear animals to pieces.*



## ARTISTIC TEAM:

Directed By Kim Mattice Wanat

Music Direction by Leanne Regehr

University Symphony Orchestra Conducted by Petar Dundjerski

Costume Coordinator: Betty Kolodziej

Choreography: Adam Blocka

Graphic Design: Brett Bews

Publicity coordinator: Mary Beth Ault

Technical Support Staff: Russ Baker and Patrick Strain

## ARTISTS IN ORDER OF APPEARANCE:

UAOW NETWORK Television crew (and later Goddesses):

Producer - Kaylee Rudiger; Camera Person - Danielle Cyr;

Microphone - Lauren Trelford; Makeup Artist - Olivia Garland

Public Opinion - Noëlle Byer

Euridice - Ashley Rees (Thurs), Isabel Davis (Sun)

Orpheus - Jacques Arsenault

Aristeus/Pluto - Brett Bews

## GODS OF OLYMPUS: in order of solo vocal appearance

Cupid - Sanja Zakanji (Thurs), Kallie Clayton (Sun)

Venus - Janice Marple (Thurs), Carmen Specht (Sun)

Diane - Krista Paton (Thurs), Gianna Read (Sun)

Jupiter - Tyler Kuhnert

Mercury - Raimundo Gonzalez (Thurs), Mike Liu (Sun)

Juno - Bailey Cameron (Thurs), Aly Carrigan (Sun)

Minerve - Tara Faria (Thurs), Leigh Walbaum (Sun)

Mars - Trevor Horswill

Apollo - Hunter Cardinal

## THE UNDERWORLD:

John Styx - Stuart McDougall (Thurs); Cameron Kneteman (Sun)

Bacchus - Mackenzie May

**University of Alberta Symphony Orchestra  
Opera Personnel List**

**Violin 1**

Marie Krejcar, concertmaster  
Erin Dockery  
Misun Choi  
Mirabyeol Park

Simon Fung (Sun)  
Becky Best-Bertwistle (Sun)  
Tara Vongpaisel (Sun)

**Violin 2**

Arlan Vriens, principal  
Khloe Heard  
Daniel Unterweger  
Charles Nokes

Melody Yee (Sun)  
Kathleen Pickford (Sun)  
Cynthia Johnston (Sun)

**Viola**

Julia Hui, principal  
Darrell Soetaert

**Cello**

Remko van den Hurk, principal (Thurs)

Kathleen de Caen, principal (Sun)

**Bass**

Josh McHan, principal

Selahattin Karadagli (Sun)

**Flute/Piccolo**

Jessica Rogers (Thurs)

Jessica McMillan (Sun)

**Clarinet 1**

Rachel Soong (Thurs)

Ellie Neufeld (Sun)

**Clarinet 2/Bass Clarinet**

Daniela Pagliuso (Thurs)

Joshua Iverson (Sun)

**Trumpet/Flugel Horn/Cornet**

Christopher Young (Thurs)

Glenn Skelton (Sun)

**Conductor**

Petar Dundjerski



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**DEPARTMENT OF MUSIC**

## DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Music at Convocation Hall presents:

**Connected: Celebrating Three Pivotal Composers**

Jacques C. Després, piano

**Friday, March 23, 2012 at 8 pm in Convocation Hall**

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

World Music Week presents:

**The Middle Eastern and North African Music Ensemble**

**Thursday, March 29, 2012 at 7 pm in Convocation Hall**

Admission by Donation

**The Indian Music Ensemble**

**Friday, March 30, 2012 at 7 pm in Convocation Hall**

Admission by Donation

**The West African Music Ensemble**

**Saturday, March 31, 2012 at 7 pm in Convocation Hall**

Admission by Donation

**Transcriptions for Winds...and more!**

The University of Alberta Concert Band

**Sunday, April 1, 2012 at 2 pm in Convocation Hall**

Featuring works by Breugnon, Reed, and Perischetti

Admission by Donation

Music at Winspear presents:

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Featuring the West African, Indian,

and Middle Eastern and North African Music Ensembles

**Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts**

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(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |

music@ualberta.ca) or at the door on the day of the performance

Music at Winspear presents:

**A Celebration of Winds & Voices**

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir

**Tuesday, April 3, 2012 at 8 pm at the Winspear Centre for the Arts**

Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre

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