

ORPHEE ET EURYDICE

Composer: Christoph Willibald Glück
in Hector Berlioz version
Libretto: Pierre-Louis Moline
Stage director: Aurélien Bory

Category: Opera in four acts
Language: French
Running times: 1h40 (no intermission)
Premiered: 1859 in Théâtre-Lyrique, Paris
New production: 12 October 2018, Opéra Comique

Set designers: Aurélien Bory and Pierre Dequivre
Costume designer: Manuela Agnesini
Lighting designer: Arno Veyrat
Dramaturgy: Taïcyr Fadel

Cast

Number of Principals: 3
Chorus / parts (S/A/T/B): 25 (7/6/6/6)
Extras: 6 dancers/circus performers

Instrumentation

39
2.2.2.2 / 2.2.3.0 / 1perc / 1harp / 6-5-4-4-3

Volume of the production
Set and props 1 container

Other info

Last performed: Opéra Royal de Wallonie – october 2019
Coproduction: Opéra de Lausanne, Opéra Royal de Wallonie-Liège, Théâtre de Caen, Théâtres de la Ville de Luxembourg, Opéra Royal de Versailles
Revival in 2024 in Caen, Luxembourg and Versailles

CONTACT

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In a few words

Messenger des dieux, Amour annonce à Orphée qu'il peut aller chercher Eurydice aux Enfers. Son chant a le pouvoir d'apaiser les Furies et d'animer les Ombres heureuses. Mais sa voix ne peut rassurer Eurydice que désespère la feinte indifférence d'Orphée, ainsi mis à l'épreuve par Jupiter...

Concept

"Orpheus' destiny is not to bring Eurydice back, but to sing of her loss. Since Orpheus turns around, the entire stage space should turn around. To do this, I chose a theatrical magic process developed in the 19th century, the *Pepper ghost*, which allows apparitions through a play of reflections. [...] It reveals the possibility of making a hole appear: the absence of the loved one, death, the archetypal space of the artist who must search in the depths."

Aurélien Bory, director

Press review

"Inventive staging, orchestral and vocal delight : a sublime crossing of the mirror [...]."

Télérama, 18 October 2018, Sophie Bourdais

"The visual dimension contributes greatly to the success of this multi-dimensional performance. Bory invents a space that can be modulated *ad infinitum*, playing on the optical illusion based on a fairly concrete idea: Orpheus turns around. [...] Gluck's work becomes multidimensional thanks to Aurélien Bory's direction. A wonderment."

Le Figaro, 17 October 2018, Christian Merlin

"Everything contributes to the visual success of this otherwise rather dark show: the play of canvases and draperies, the effects of infinite perspectives, the importance of the living *tableaux*."

Res Musica, 24 October 2019, Benedict Hévy



