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PEAK Performances Programming History

10-20-2012

I'll Never See the Stars Again

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

I'll Never See the Stars Again was first performed in Manhattan at a small off-off-Broadway venue as a collaboration between Gwendolyn Toth and Martin L. Platt, noted stage director/producer and founder of the Alabama Shakespeare Festival.The production was an experiment in presenting old music with innovative modern staging. Designed as a musical pastiche of some of ARTEK's favorite madrigals of the great early baroque composer Claudio Monteverdi, it was intended to connect modern audiences emotionally with the emotions of people living 400 years in the past. Following its New York premiere, ARTEK went on to perform the show at New York's off-Broadway Mazer Theater, where the *New York Times* drama critic Margo Jefferson proclaimed the work “an enchanting theater piece,” and at the Bloomington Early Music Festival and the Edinburgh Fringe Festival for a two-week run, receiving high accolades. For the current production, ARTEK has expanded the length of the show, and the outstanding director Paul Peers has re-energated the staging, bringing even more drama and passion into the entire work.

ABOUT THE ARTISTS

ARTEK, founded by director Gwendolyn Toth in 1986, features America’s finest singers and instrumentalists in performances of 17th-century repertoire from Italy and Germany. Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit. In addition to acclaimed performances of *I'll Never See the Stars Again*, highlights of past seasons include standing-ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival (1998 and 2003) and debut performances at the prestigious Boston Early Music Festival (2003) and the Berkeley Early Music Festival (2010). ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America’s premier theaters. ARTEK’s recordings of Monteverdi’s *Orfeo* and other early Italian repertoire have been widely praised. www.artekearlymusic.org

ARTEK performs courtesy of Gemslive Artist Management, a project of Gotham Early Music Scene; Gene Murrow, director; Wendy Redlinger, artist manager.

Gwendolyn Toth (Concept/harpsichord/ Arianna) is recognized as an outstanding performer on early keyboard instruments, performing in early music festivals in Boston; Utrecht, Holland; and the Czech Republic and on radio networks in Holland, Germany, France,

and America’s National Public Radio. In addition to her work with ARTEK, she has appeared as a conductor at the Brooklyn Academy of Music, Sadler’s Wells Theatre in London, University of Salisbury, and other venues.

Martin L. Platt (Concept/Direction) is a Beverly Hills, CA, native whose high school classmates included Richard Dreyfuss and Albert Brooks. In 1971 he founded the Alabama Shakespeare Festival, where he served as artistic director for 18 years. Since then, he has directed operas in Birmingham; plays in London, Spain, and Vienna; and plays and musicals in New York. Recently he was chosen as artistic director of the Olney Theater in Maryland.

Eric Cornwell (Concept/Original Lighting) has been designing lighting and software for more than 30 years. He is based in the New York City area, and his lighting and software have been seen on Broadway, across North America, and around the world. Software creations include Express-Track, Virtual Light Lab, Virtual Magic Sheet, and the Pocket Lighting line of software for the Newton, Palm Pilot, and iPhone/iPad. He also teaches technical production and lighting design.

Paul Peers (Stage Director) initially trained in the Japanese performing art of Kenbu (sword dance). His opera-directing debut was Händel’s *Xerxes* for Grammy-nominated Boston Baroque, and he has directed in Australia, Germany, and New York off-off Broadway. In 2012 he was offered a residency at the 3-Legged Dog Art and Technology Center in New York, to develop a piece about Mata Hari, fusing opera, physical theater, and video art. In 2013 he will direct Mozart’s *Die Zauberflöte* for Utah Opera and Tan Dun’s *Tea: A Mirror of Soul* for Vancouver Opera.

Gayle Jeffery (Production Manager/ Lighting Design) has extensive experience in technical theater that includes sound, lighting, and projection design and stage and production management for opera, dance, performance art, concerts, musicals, and drama. She has been general manager for an Edinburgh Fringe Festival venue, managing director of the Bronx Opera Company, and production manager for Ice Theatre of New York and *Mandy Patinkin in Concert*.

Carol Sherry (Costume Design) has worked on *Flamingo Court* at New World Stages, *Fabuloso* by John Kolvenbach and *The George Place* by David Johnston at Wellfleet Harbor Actors Theater, and *The Bubble* and *Gemini the Musical* for New York Musical Theatre Festival. She also designs wigs and worked with *Forbidden Broadway* for 11 years. Previously, she designed ARTEK’s costumes for Monteverdi’s opera *Orfeo*.

Dongsok Shin (Technical Assistance) is normally found performing behind an early

keyboard, as an audio engineer, or as a harpsichord technician at the Metropolitan Opera or the Metropolitan Museum of Art Musical Instrument Collection. For this evening’s performance he has lent his talents to a variety of technical projects.

Philip Anderson (tenor) has been hailed for his “voice of liquid warmth and easy stage presence.” He has been a soloist with New York Collegium, Mark Morris Dance Group, Orchestra of St. Luke’s, Chatham Baroque, Lionheart, and Piffaro. Anderson received critical acclaim across the United States and Canada for his performance in the title role of *The Play of Daniel* with the New York Ensemble for Early Music.

Ryland Angel (countertenor) has performed with William Christie, Nicholas McGegan, Rene Jacobs, Ivor Bolton, Roy Goodman, Christophe Rousset, Philippe Herreweghe, Jane Glover, Hervé Niquet, and Graeme Jenkins. Recordings include discs of Charpentier, Scarlatti, Lorenzani, Peri, Handel, Beaujoyeux, Purcell, Bach, Buxtehude, Monteverdi, Spears, and film soundtracks of *Le Petit Prince*, *La Peau*, *Henry 4th*, and *Machete*. He also maintains an active career as a pop and crossover singer.

Peter Becker (bass-baritone) has performed with the Canadian Opera Company, Glimmerglass Opera, Teatro dell’Opera di Roma, the New York Shakespeare Festival, the Metropolitan Opera Education Program, the Eugene O’Neill Center, and New York’s Lyric Theater. He has been a guest artist with Tafelmusik, Smithsonian Chamber Players, Magnificat, the Newberry Consort, and at festivals including Spoleto, Caramoor, Aldeburgh, Utrecht, Hong Kong, Jerusalem, and Lille.

Michael Brown (tenor) has sung Haydn and Mozart operas with the Connecticut Early Music Festival, Mozart’s C minor Mass with the American Bach Soloists, and in the Glimmerglass production of *The Coronation of Poppea* at Brooklyn Academy of Music. He concertizes frequently with Gwendolyn Toth, singing Schubert lieder with fortepiano.

Sarah Chalfy (soprano) is an active performer on a variety of musical stages, from theaters to concert halls to cabaret and rock venues. She specializes in premiering new works by some of today’s most esteemed composers, including the title role in *ADA*, Nellie Bly in *Stunt Girl*, Lori in *Terezin*, and Madeleine X in the world premiere of Michael Gordon’s opera *What to Wear*, conceived, designed, and directed by avant-garde theater legend Richard Foreman.

Barbara Hollinshead (mezzo-soprano) has appeared with Tafelmusik, Chatham Baroque, and the Four Nations Ensemble and is a regular

guest artist with the Folger Consort, Opera Lafayette, and the Washington Bach Consort. The *Washington Post* has described her singing as “precise in pitch, varied in color as the occasion requires, agile in the ornaments intrinsic to baroque music, and deeply expressive of intense, conflicting emotions.”

Motomi Igarashi (viola da gamba/lirone) studied with Marianne Muller, Wieland Kuijken, and Paolo Pandolfo and lirone with Erin Headley. She has been playing the viola da gamba, violone, the baroque double bass, and lirone with American Classical Orchestra, Concert Royal, Anima, Ars Antiqua, BEMF, Foundling Orchestra, Handel and Haydn Society, Long Island Baroque, Philomel, and Bach Collegium Japan, both on the East Coast and in Japan, in addition to ARTEK.

Christa Patton (harp/recorder) has toured the Americas, Europe, and Japan with New York’s Ensemble for Early Music, Ex Umbris, and Piffaro, the Renaissance Band. As a baroque harpist she has appeared with many of North America’s premier early music groups, including Apollo’s Fire, The King’s Noyse, Toronto Consort, Seattle Baroque Orchestra, La Nef, Parthenia, New York City Opera, Wolf Trap Opera, Tafelmusik, and Opera Atelier.

Daniel Swenberg (theorbo) has performed with New York Collegium, Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadttheater Klagenfurt, Tafelmusik, Opera Atelier, Violons du Roy, and Piffaro. He has accompanied Renée Fleming and Kathleen Battle at Carnegie Hall and has received awards from the Belgian American Educational Foundation (2000) and a Fulbright Scholarship (1997).

Vita Wallace (violin) has performed and recorded extensively as a baroque violinist and as violinist of the Orfeo Duo. The Duo’s latest CD, described as “daring and fresh” by the *National Post*, features the complete Schumann sonatas on period instruments, on the unedited Unacorda label. Their other recordings have been described as “impassioned and deeply involving...strangely moving” (*American Record Guide*), “excellent” (*BBC Music Magazine*), and “magnificent” (*Classics Today*).

Charles Weaver (lute/guitar/theorbo) has performed with Early Music New York, Hesperus, Piffaro, Parthenia, Chamber Music Society of Lincoln Center, the Folger Consort, ARTEK, Musica Pacifica, Quicksilver, and Mercury Baroque. The *New York Times* has noted his “agile lute and Baroque guitar accompaniments.” He has worked as a vocal coach at the Western Wind Workshop in Ensemble Singing, the Queens College Baroque Opera Workshop, and the Yale Baroque Opera Program.

Music

SONG TEXTS AND TRANSLATIONS

1. Lamento d’Arianna: Lasciatemi morire

Lasciatemi morire.

E chi volete voi che mi conforte

In così dura sorte,

In così gran martire?

Lasciatemi morire.

~~~~~

2. Una donna fra l’altre

Una donna fra l’altra honesta e bella

Vidi nel choro di bellezza adorno

L’armi vibrar, mover il piede intorno,

Feritrice d’amor, d’amor rubella.

Uscian dal caro viso auree quadrella,

E’n quella notte che fe’ invidia e scorno

Col sol de’ suoi belli occhi al chiaro giorno,

Si rese ogn’alma spettatrice ancella.

Non diede passo all’hor che non ferisce,

Né girò ciglio mai che non sanasce,

Né vi fu cor che’l suo ferir fugisce;

Non ferì alcun che risanar bramasce,

Né fu sanato alcun che non languisce,

Né fu languente al fin che non l’amasce.

~~~~~

3. Non è di gentil core

Non è di gentil core

Chi non arde d’amore;

Ma voi chi del mio cor l’anima sete

E nel foco d’amor lieta godete

Gentil al par d’ogn’altre havete il core

Perche ardetè d’amore

Dunque non è, non è di gentil core

Chi non arde d’amore.

~~~~~

4. Lamento d’Arianna: O Teseo

O Teseo, o Teseo mio!

Si, che mio ti vo’ dir, ché mio pur sei,

Benché t’involi, ahì crudo, a gli occhi miei.

Volgiti, Teseo mio,

Volgiti Teseo, o Dio!

Volgiti indietro a rimirar colei

Che lasciato ha per te la patria e’l regno,

E’n quest’ arene ancora

Cibo di fere dispietate e crude

Lascerà l’ossa ignude.

O Teseo, o Teseo mio,

Se tu sapessi, o Dio,

Se tu sapessi, oimè, come s’affanna

La poverà Arianna,

Forse, forse pentito

Rivolgeresti ancor la prora al lito.

Ma con l’aure serene

Tu te ne vai felice ed io qui piango.

A te prepara Attene

Liete pompe superbe, ed io rimango

Cibo di fere in solitarie arene.

Te l’un e l’altro tuo vecchio parente

Stringeran lieto, ed io

Più non vedrovi, o madre, o padre mio.

Leave me to die.

And who do you think will console me

in such a harsh fate,

in such bitter torment?

Leave me to die.

~~~~~

~~~~~

A lady, chaste and lovely, I spied among the others in the choir adorned with beauty; weapons brandished, she moved about, love’s wounded, rebellious to love. Arrows of gold came forth from that dear face, and in that night, which shamed the envious day with the light of her sun-bright eyes, each beholding soul was made her servant. No stroke she gave then that did not wound, nor raised an eyebrow that did not cure, wound; nor was there any heart that would escape its not one of the wounded wished to heal, nor was any healed that did not languish, and not one languished that at the last did not love her.

~~~~~

He is not noble-hearted who does not burn with love; but you, the soul of my heart, and who happily rejoices in the fire of love, you have a heart as noble as any, since you burn with love. Therefore, he is not noble-hearted who does not burn with love.

~~~~~

~~~~~

Oh Theseus, my Theseus!

Yes, I call you mine, for you are still mine,

even though, cruel one, you flee from my sight.

Come back, my Theseus,

Come back, Theseus, oh god!

Turn around and look upon the woman

who left her country and kingdom for you,

and who on these very shores

must leave her bare bones

as food for wild beasts.

Oh Theseus, oh my Theseus,

if you knew, oh god,

if you only knew, alas, how distressed

Poor Ariadne is,

perhaps, perhaps repentant

you would turn your prow towards the shore.

But in the gentle breeze you sail happily away,

while I am left weeping here;

For you Athens is preparing

proud and mighty celebrations, but I remain,

food for animals on the deserted shore.

Your aged father

you will happily embrace, but I

shall never see you again, oh my mother and father.

Music

Dr. Susan A. Cole, President
 Daniel Gurskis, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances presents:

ARTEK

Director **Gwendolyn Toth**

I'll Never See the Stars Again *An Evening of Love and Betrayal*

Music by **Claudio Monteverdi**
 Conceived by **Gwendolyn Toth, Martin L. Platt,** and
Eric Cornwell

Stage Director **Paul Peers**
 Production Manager and Lighting Design **Gayle Jeffery**
 Costume Design **Carol Sherry**
 Technical Assistance **Dongsok Shin**

CAST

Sarah Chalfy, soprano
Barbara Hollinshead,
 mezzo-soprano
Ryland Angel, countertenor
Philip Anderson, tenor
Michael Brown, tenor
Peter Becker, bass-baritone

Vita Wallace, violin
Motomi Igarashi, viola da gamba
 and lirone
Christa Patton, harp and
 recorder
Daniel Swenberg, theorbo
Charles Weaver, lute, guitar,
 and theorbo
Gwendolyn Toth, harpsichord
 and Arianna

PROGRAM

Prelude Toccatas, sonatas, madrigal intabulations, and dances from
 16th- and 17th-century Italy

1. **Arrival** "Lamento d'Arianna: Lasciatemi morire"
2. **Love at First Sight** "Una donna fra l'altre"
3. **Once Upon a Mattress** "Non è di gentil core"
4. **Betrayal I** "Lamento d'Arianna: O Teseo"
5. **Call Waiting** "Interrotte speranze"
6. **Good-bye** "A Dio, Florida"
7. **Chains of Gold** "Lettera Amorosa: Se i languidi miei sguardi"
8. **Party!** "Chiome d'oro"

~~Intermission~~

9. **Betrayal II** "Lamento d'Arianna: Dov'è la fede"
10. **Sweet Torment** "Si dolce è'l tormento"
11. **Last Call** "Non vedrò mai le stelle"
12. **Fire and Ice** "Lamento della ninfa: Non havea Febo—
 Amor, dov'è la fé—Si tra sdegnosi"
13. **Once Upon a Mattress—The Sequel** "Eccomi pronta"
14. **Betrayal III** "Lamento d'Arianna: Ahi che non pur risponde"
15. **Departure** Reprise, "Lamento d'Arianna: Lasciatemi morire"

Duration: 1 hour 20 minutes, including one 15-minute intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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featuring Jan Vogler, cello

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L.A. DANCE PROJECT

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Alexander Kasser Theater

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Peak Performances

12/13
 SEASON



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ARTEK

I'll Never See the Stars Again

October 20, 2012 • 8:00pm

Alexander Kasser Theater

Montclair State University