

OPERA DEPARTMENT OF THE
JULLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1941-42



"IPHIGENIA IN TAURIS"

By

C. VON GLUCK



ALBERT STOESSEL.....Director

ALFREDO VALENTI.....Stage Direction

FREDERICK J. KIESLER.....Scenic Direction



PERFORMANCES

Wednesday evening - - - February 25, at 8.30

Thursday evening - - - February 26, at 8.30

Friday evening - - - February 27, at 8.30

Saturday evening - - - February 28, at 8.30

CAST

IPHIGENIA

Estelle Hoffman.....Wednesday and Friday
Derna De Pamphilis.....Thursday and Saturday

DIANA

Betty Myers.....Wednesday and Friday
Mary Jane Cooke.....Thursday and Saturday

FIRST PRIESTESS

Muriel Eliowitz.....All performances

SECOND PRIESTESS

Leah Weismann.....All performances

A GREEK WOMAN

Rita Doubet.....All performances

PYLADES

Monas Harlan.....Wednesday and Thursday
Delbert Sterrett.....Friday and Saturday

ORESTES

Clifford Harvuot.....Wednesday and Friday
Hugh Thompson.....Thursday and Saturday

KING THOAS

Robert Bernauer.....Wednesday and Thursday
Francis Rogier.....Friday and Saturday

A SCYTHIAN

Orcenith Smith.....Wednesday and Friday
Franklin Neil.....Thursday and Saturday

A GUARD

Russel Skitch.....Wednesday and Friday
James Cosmos.....Thursday and Saturday

ACT I

An open space before the Temple

ACT II

A hall of the Temple

ACT III

Scene 1. A room in the Temple

Scene 2. The Temple of Diana



CHORUS OF THE OPERA DEPARTMENT

Misses Bible, Blake, Cooperman, Copeland, Eliowitz, George, Harris, Kara, Kaeppler,
King, Klingenberg, Krummel, Radin, Starr, Taylor, Van Oss, Westbrook

Messrs. Bailey, Barber, Bartlett, Battaille, Cosmos, Fein, Gore, Hesse, Hieber, Joy,
McKinley, Myers, Salus

GREGORY ASHMAN, Chorus Master



Settings designed by Frederick J. Kiesler

Executed from stock material

in the workshop of the Juilliard School of Music

Men's costumes from Brooks Costume Company, New York

Women's costumes from Tams, New York

Make-up by Zauder Brothers, New York



OPERA COACHES

Gregory Ashman

Madeleine Marshall (Diction)

Ethelyn Dryden

Viola Peters



OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

Steinway Piano

STORY

Gluck's "Iphigenia in Tauris" was first produced in Paris on May 18, 1778. It is the last of his great stage works and was followed only by the not too successful "Echo et Narcisse." Ernest Newman in his book "Gluck and the Opera" says: "In 'Iphigenia in Tauris,' Gluck's imagination and technical craft are at their highest maturity; he seems to have struck a balance between the two moods that were always in him, and that found expression on the one side in 'Orfeo,' 'Paris and Helen,' and 'Armida,' on the other in 'Alceste' and 'Iphigenia in Aulis.' "

The plot of Gluck's "Iphigenia in Tauris" follows the classical story quite consistently. Iphigenia was the daughter of Agamemnon and Clytemnestra. In consequence of Agamemnon having once killed a hart in the grove of Diana, the Goddess in anger produced a calm which prevented the Greek fleet, in Aulis, from sailing against Troy. Upon the advice of the seer Calchas, Agamemnon proceeded to sacrifice Iphigenia in order to appease the Goddess; but Diana put a hart in Iphigenia's place and carried her to Tauris, where she became the priestess of the Goddess.

The opera begins with storm music that is symbolic of the wrath of the gods. Iphigenia and the other priestesses of Diana offer prayers to appease the gods. Although the storm subsides, Iphigenia is troubled with forebodings of greater evil. She tells of a dream in which she beheld the destruction of her father's palace and how Clytemnestra forced her to murder her brother Orestes. The scene is interrupted by Thoas, the Taurian King who attributes his own woes to the fact that Iphigenia is only half hearted in carrying out the law of the Scythians that all strangers be sacrificed at the altar of Diana. At that moment Orestes, her brother, and his friend Pylades have landed in Tauris to carry away the statue of Diana. They are captured and brought into the presence of Iphigenia who fails to recognize her brother. King Thoas urges their immediate sacrifice and the first act ends.

The second act portrays Orestes as stricken with remorse at having brought his friend Pylades to his doom, and by the pangs of conscience over his own misdeeds. He is tormented by the furies and a vision of

his mother Clytemnestra whom he has murdered to avenge his father. Iphigenia discovers Orestes in this state of dejection and learns from him the fate of her parents. Orestes leads her to believe that he too was killed and the grief-stricken Iphigenia orders funeral rites for her brother.

In the third act Iphigenia offers to spare the life of one of the strangers if he will carry a letter to her sister Electra. The two friends contend as to which of them shall be spared, each wishing to be the sacrifice so that his companion may escape. Orestes insists that Pylades be given his freedom. Pylades vows to save Orestes. As the sacrificial knife is about to fall an expression from Orestes causes Iphigenia to recognize him as her brother. Their joy at being united is interrupted by a Greek woman who gives the alarm of King Thoas's approach and of his anger over the escape of Pylades. Thoas commands Iphigenia to carry out the sacrifice but Pylades comes to the rescue with a band of Greeks and engages the Scythians in combat. Diana herself intervenes and Thoas is killed. The Goddess bids Iphigenia return to Greece with Orestes and Pylades and the opera ends in a mood of jubilation, with the Greeks carrying off the statue of Diana.

Some years ago "Iphigenia in Tauris" was given at the Metropolitan Opera in a revised version by Richard Strauss. The composer of "Salome" retouched the orchestration of Gluck considerably and provided a new ending for the opera in the form of a trio sung by Iphigenia, Diana and Orestes. In the current performances the opera is presented in its original form and orchestration. A few minor cuts have been made eliminating a Scythian dance and one of Iphigenia's arias, and shortening some of the recitatives. The English version is based on that of J. Troutbeck.