

Symposium CAPHE-Communities and Artistic Participation in Hybrid Environment

European Union Program Horizon Action Marie Curie

2023

Joint Case Study Performance







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Joint Case Study Performance
Wednesday 15 February 2023 18.00
Kenyatta University International Languages Cultural Center

Music & Dance

Opera Network Firenze
Conservatorio Puccini La Spezia
Kenyatta University Music & Dance Department Nairobi
Almasi Chorale Nairobi
drn75crew Dance Raid Nation Nairobi

with the participation of Ghetto Classics
in collaboration with Ensemble San Felice Firenze

Digital Applied Technologies

Kenyatta University School of Creative and Performing Arts, Film and
Media Studies
Narratologies
NKUA-National and Kapodistrian University of Athens
Jagiellonian University
FBAUL-Faculty of Fine Arts of Lisbon

Orpheus, Lwanda and the khthónios journey

The Soul in spiritual and hybrid traditions

Kenyan Traditional Music & Dance - L'Orfeo by Claudio Monteverdi

Concept by **Carla Zanin**

Program by **Elijah Adongo, Federico Bardazzi, Priscilla Gitonga,**
Alessandra Montali, Carla Zanin
Layout **Tiago Mindrico**



Carla Zanin Director
Elijah Adongo Composer, Choir Conductor, Arrangements
Federico Bardazzi Conductor, Arrangements
Priscilla Gitonga, Duncan Amuyoga Choreographer
Aliki Iovita, Natasha Papathoma Curators of Lwanda Video Projections
Christos Lougiakis VR design
Eunice Onderi Lwanda *Soprano*
Leonardo De Lisi Orfeo Tenor
Joe Anyika *percussions*
Andrea Bareggi *Midi Keyboard*
Frederick Lameck *violin*
Alessandra Montali *Midi Keyboard*
Andrea Nicoli *Midi Keyboard*
Julius Ochieng *violin*
Caroline Njoki *percussions*

Almasi Chorale

Sopranos 1 Sally Adhiambo, Melody Nancy, Gloria Agwata, Janice Lyayuka, Joy Wairimu, Faith Kariru
Sopranos 2 Whitney Mwihaki, Cynthia Bandi, Maureen Wambui, Clara Wangechi, Maldrine Wangechi, Caroline Njoki, Lydia Jill
Altos 1 Winnie Chelagat, Salome Nyanduko, Amwai Tracey, Truphena Melvine, Leah Nyamwaro
Altos 2 Celine Nyanchama, Maureen Wanja, Lilian Mutuku, Emmaculate Amboye
Tenors Andrew Kizito, Newton Njogu, Chege Parmenas, Peter Wandera
Basses Washosh Maina, Muringe Mugoya, Anthony Ndeya, John Ndungu

Dancers **Duncan Amuyoga, Harriet Kalekye, Cynthia Obiero, Hiram Kiragu, Susan Njihia, Anthony Muchiri**

Video editing **Celine Onditi, Keith Victor, Tracy Khayeli, Kigen Victor, Salome Inyange, Amaziah Chacha, Elmore Junior, Monari B. Magoto, Ray Kiprop**
Supervision of Lecturer Kihima Clinton

with the Virtual Participation of

Ensemble San Felice Firenze *Conductor Federico Bardazzi*
Juvenes Cantores della Cattedrale di Sarzana *Conductor Alessandra Montali*



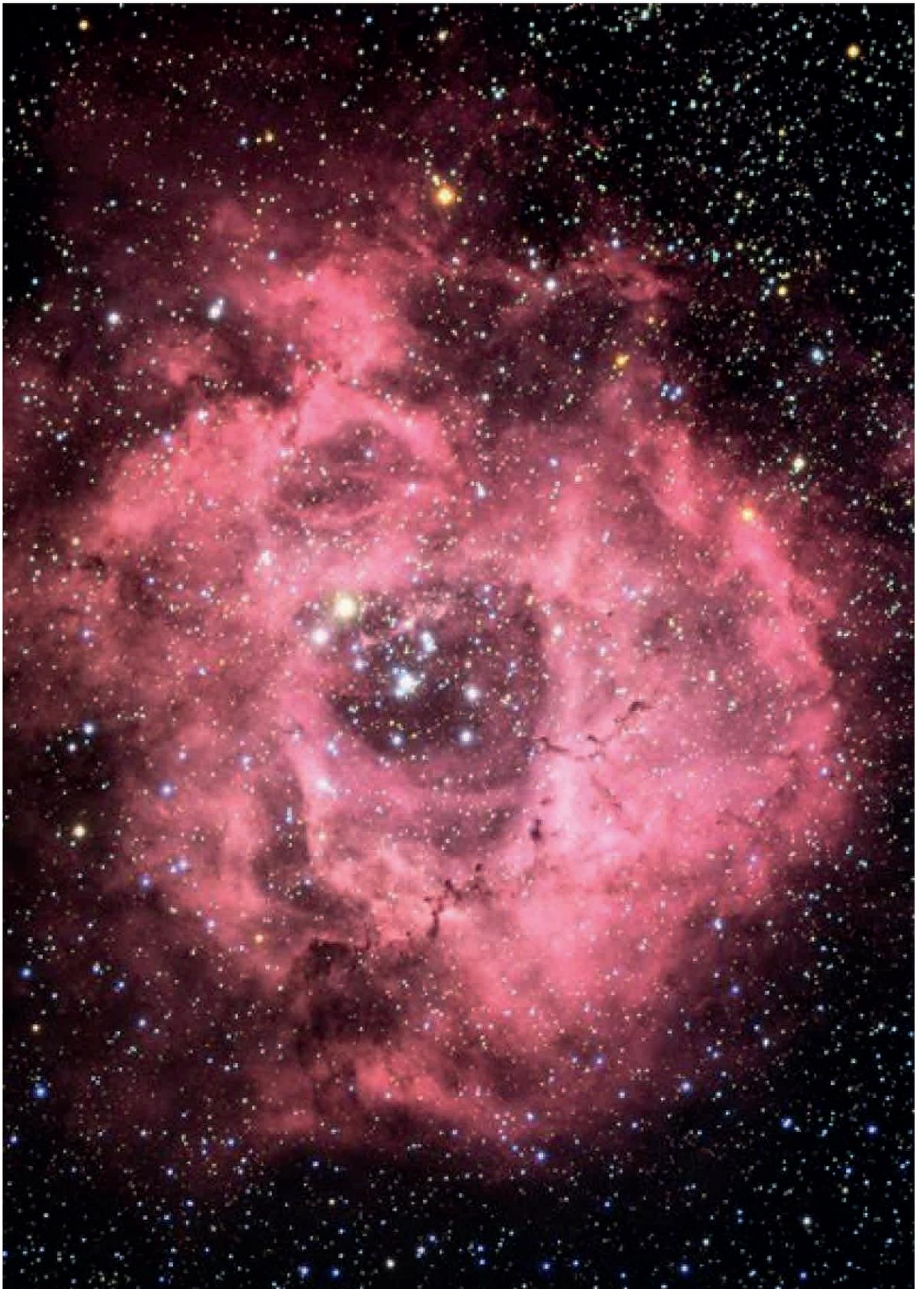
CONSERVATORIO DI MUSICA
"G. PUCCINI"
LA SPEZIA

Ministero dell'Università, dell'Università e della Ricerca
Atti di Formazione Artistica - Musicale e Culturale



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Program

Claudio Monteverdi *L'Orfeo* ATTO I
Rosa del ciel Orfeo Tenor, Continuo, Dance

In this aria Orfeo is referring to the god of the sun and light (Apollo who is also his father) and tells about his joy and gratitude to be in love with his beloved Euridice. He remembers the first time he saw Euridice and they exchange the promise of love. So, this aria celebrates the love between humans and also the love between humans and gods.

Vieni Imeneo Chorus, Dance

This chorus is an invocation to all nymphs e shepherds to come and celebrate with dances and songs the upcoming marriage between Orfeo and Euridice, and this is also an invocation to the god of marriage (Imeneo) to bless the spouses. It is a bucolic context and the scene takes place in the nature where also the stars, the sun and moon are dancing for such a nice day.

Elijah Adongo Lwanda Magere
Grandmother

the Grandmother warns Lwanda of the woman he has fallen in love with, appearance hides her cynicism.



Claudio Monteverdi L'Orfeo ATTO II
Tu se' morta Orfeo Tenor, Continuo

In this aria Orfeo learns that Euridice is died, due to snake bite. He is shocked by this terrible news and sings a lament song; at the same time he decides to descend to the Kingdom of Shadows (Souls) and try to soften the heart of the King of Shadows (Orfeo is a musician and a singer, so he wants to use his music to soften the heart of the King) in order to bring back Euridice.

Ahi! Caso acerbo *Chorus, Dance*

This chorus reverberates the lament of Orfeo

Kenyan Dance



Claudio Monteverdi L'Orfeo ATTO III
Possente spirto Orfeo Tenor, Continuo, Dance

Orfeo sings a hypnotic and heartfelt prayer to convince the guardian of the Shadows Kingdom to let him in. The guardian is so sweetened by this song that he falls asleep.

Nulla impresa Chorus, Dance

This chorus celebrates the great and impressive feat of Orfeo who was able to enter the underworld.

Misawa contrafactum of Vaida traditional Kenyan song

in this song Lwanda's call is affirmed not only for physical duels and hatred of violence



Claudio Monteverdi *L'Orfeo* ATTO IV
Qual honor di te sia degno Orfeo Tenor, Continuo

Orfeo is incredible joyful because thanks to his powerful lyre and his singing, he was able to win the Kingdom of shadows and he's walking ahead to Euridice, as he promised to the Shadows God that he will look at her ONLY out of the Kingdom. But he broke his promise, as he doubted and momentarily lost faith along the way: suddenly he decides to have a look to her and she disappears, coming back to the Shadows Kingdom.

E' la virtute un raggio Chorus, Dance

This chorus reverberates the previous scene

Kenyan Reloaded



Claudio Monteverdi *L'Orfeo* ATTO V
Vanne Orfeo Chorus, Dance

This is the final chorus, where Apollo (the God of the Sun and Orfeo's father) appears and invites Orfeo to join him in heaven, where he will be able to see his beloved Euridice again, shining in the stars.

Be isewinjio contrafactum of Dudu traditional Kenyan song
this chant celebrates Lwanda and its essence and relationship with the unseen world

This case study comes from Virtual Stage concept, a research started 3 years ago during the pandemic and is still ongoing. Thanks to a series of experimentations in different opera staging (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 the project is to try to find out a cultural bridge between the myth of Orpheus and African legends and traditions.

This joint case study takes in account the most representative pieces of Monteverdi's opera "L'Orfeo", one of the first form of "melodrama", the closest one we know today.

The program foresees intersections among singers, instrumentalists, dancers and video projections, avatar 2D, and focuses on the integration between Monteverdian harmonies and sounds of Kenyan musical traditions. The performance tells the stories of two heroes, archetypal figures of Western and African myths, Orfeo and Lwanda Magere and it is structured in five pictures developing in a continuous flow where the dancers act as a "catalyst", accompanying the two legends.

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 energy and new inspiration. So, in this case study, the singer who plays Orpheus represents the physical journey, while the video projection avatar 2D represents and reverberates the path within himself, in the world of emotions and images.

In the geographical area of Kenya and neighboring countries, animism and tribal ancient shamanic traditions coexist integrated with new form of spirituality and they are well connected in the social and religious fabric. Despite the official religions, African animist beliefs persevere. Orpheus is the psychopomp and his archetype could be well connected to the animism tradition, as he makes the shaman travel between the physical and spiritual realms, becoming an intermediary between visible and invisible world as shamans do.

Sampled sounds of original western baroque instruments and traditional African instruments will be played by midi keyboards. Some physical instruments will integrate the performance. Some partial prerecorded playbacks (chorus, brasses, percussions) will interact with live musicians. The performance can be held in an unconventional venue.

The dancers will contribute to a deeper visual and expressive emotion in a continuous exchange with the different music genres.

Carla Zanin

Lwanda Magere the Great Warrior of the Luo

No Luo warrior has had a more profound effect on the community than Luanda Magere, son of the Sidho clan. His name means "fierce rock", or the rock that he builds and this shows how mighty this warrior once was.

Stories are told of his supernatural powers and stony skin. It is said that he was indestructible and that spears, arrows and maces simply bounced off his body. His uncanny ability to tear apart entire armies is still celebrated today. The Nandi were the traditional enemies of the Luo and were extremely good at fighting especially at night. On the other hand, Luanda Magere and her tribesmen fought better during the day. While the people fought, Luanda was seen at home smoking tobacco, but if he felt that the Nandi were threatening his people, he demanded that the shield and spear be brought to him immediately.

The ensuing battles would result in Luanda taking down so many Nandi Warriors at once that the rest would have no choice but to flee. The Nandi were so afraid of mighty Luanda that whenever they heard that he too was on the battlefield, they all ran back to their lands. Luanda Magere sometimes even followed them into their homes and took their livestock, their most prized possessions. It finally reached a point where the Nandi gave up fighting Luanda Magere as they didn't know what to do to defeat him. They left him alone, deciding that it was indeed God's miracle.

Luanda's downfall, however, came in the form of his wife, Nandi. The Nandi had given him

their most beautiful girl to appease him and make him leave their cattle alone.

It so happened that one day Luanda fell ill and his first wife was not there to take care of him. He chose to call his wife Nandi to bring him medicine. He instructed his wife Nandi to cut her shadow with a knife to administer her medicine. Can you imagine her shock when she saw the shadow bleed!

That same night, cunning wife Nandi sneaked back to her people and told them the secret of Luanda and they attacked the same night using the element of surprise. Caught unprepared, Luanda and the Luos fought bravely and defeated the Nandi.

It was nearly dawn when the cowardly attackers retreated in defeat. And then a Nandi warrior remembered that Luanda's shadow was bleeding. He stopped at the top of a hill and speared the emerging shadow of Luanda. Alas!

Suddenly, strong winds blew over the land of the Nandi and Kano, the land of the Luanda people. And then, two years of drought followed the death of Luanda Magere. Luanda appeared to the Luo elders in a dream and told them where he had died.

to this day, the place where he died is revered and people come from all over the world to conduct rituals and prayers on the stone. Even today the story of Luanda Magere is handed down from generation to generation.

Lyrics

Orfeo

Rosa del ciel, vita del mondo, e degna
Prole di lui che l'Universo affrena,
Sol, ch'l tutto circondi e'l tutto miri,
da gli stellanti giri,
dimmi: vedestù mai
Di me più lieto e fortunato amante?
Fu ben felice il giorno,
Mio ben, che pria ti vidi,
E più felice l'hora
Che per te sospirai,
Poi ch'al mio sospirar tu sospirasti:
Felicissimo il punto
Che la candida mano
Pegno di pura fede à me porgesti,
Se tanti cori havessi
Quant'occh'ha il ciel eterno, e quante chiomè
Han questo colli ameni il verde maggio,
Tutti colmi sarieno e traboccanti
Di quel piacere ch'oggi mi fà contento.

Orpheus

*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*

Coro di Ninfe e Pastori

Vieni Imeneo, deh vieni,
E la tua face ardente
Sia quasi un Sol nascente
Ch'apporti à questi amanti i dì sereni
E lunge omai disgombrè
De gl'affanni e del duol gl'orrori e l'ombre

Chorus of Nymphs and Shepherds

*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.*

GrandmotherMy

My son Lwanda no one ever was so strong
I know your love for this land
your commitment to the struggle is known
watch out son her beauty's beyond reproach
and all men would lust for her but,
like a chalice that is poisoned,
is she her heart is full of evil flee from her
a bird may fall in love with his lover the fish
where will they build a home will it be on land or the sea...

Orfeo

Rosa del ciel, vita del mondo, e degna
Prole di lui che l'Universo affrena,
Sol, ch'l tutto circondi e'l tutto miri,
da gli stellanti giri,
dimmi: vedestù mai
Di me più lieto e fortunato amante?
Fu ben felice il giorno,
Mio ben, che pria ti vidi,
E più felice l'ora
Che per te sospirai,
Poi ch'al mio sospirar tu sospirasti:
Felicissimo il punto
Che la candida mano
Pegno di pura fede à me porgesti,
Se tanti cori havessi
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Di quel piacere ch'oggi mi fà contento.

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With that pleasure that today makes me content*

Coro di Ninfe e Pastori

Ahi caso acerbo, ahì fat'empio e crudele,
ahi Stelle ingiuriose, ahì Cielo avaro.
Non si fidi huom mortale
Di ben caduco e frale,
Che tosto fugge, e spesso
A gran salita il precipizio è presso.

Orfeo

Possente spirito e formidabil nume,
senza cui far passaggio à l'altra riva
Alma da corpo sciolta invan presume,
Non vivo io nò, che poi di vita è priva
Mia cara sposa, il cor non è più meco,
E senza cor com'esser può ch'io viva?

A lei volt'ho il cammin per l'aer cieco,
A l'Inferno non già, ch'ovunque stassi
Tanta bellezza il paradiso hà seco.

Orfeo, son io che d'Euridice i passi
Seguo per queste tenebrose arene,
ove già mai per huom mortal non vassi.
O dele luci mie luci serene;
S'un vostro sguardo può tornarmi in vita,
Ahi, chi nega il conforto à le mie pene?

Coro di Spiriti Infernali

Nulla impresa per huom si tenta invano,
né contro a lui più sà natura armarse,
Ei de l'instabil piano
Arò gli ondosi campi, e 'l seme sparse
Di sue fatiche, ond'aurea messe accolse.
Quinci perché memoria
Vivesse di sua gloria,
La fama à dir di lui sua lingua sciolse,
ch'ei pose freno al Mar con fragil Legno,
che sprezzò d'austr'e d'aquilon lo sdegno.

Chorus of Nymphs and Shepherds

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

Orpheus

*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?*

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.*

Misawa contrafactum of Vaida

[The battle becomes fierce, the music becomes intense, more rapid notes]

[Luo chief appears, followed by Gor Mahia]

Misawa, idhi nade, in gi wach mane kawuono?

Ingeyo....,ingeyo ni ok ahero lweny

Lweny maya ga kwe

Ka ok mana, to dadhi e paw lweny gi ojende moko.

Koro, lwong mara opogre, luong mara en mar juogi,

kendo ok en mar lweny mar ywaruok

Orfeo

Qual honor di te fia degno,

Mia cetra onnipotente,

S'hai nel Tartareo Regno

Piegar potuto ogn'indurata mente?

Luogo havrai fra le più belle

Immagini celesti

Ond'al tuo suon le stelle

Danzeranno co' gir'hor tard'hor presti.

Io, per te felice à pieno,

Vedrò l'amato volto,

E nel candido seno

De la mia donn'oggi sarò raccolto.

Ma mentre io canto (ohimè) chi m'assicura

Ch'ella mi segua? Ohimè, chi mi nasconde

De l'amate pupille il dolce lume?

Forse d'invidia punte

Le Deità d'Averno

Perch'io non sia qua giù felice à pieno

Mi tolgono il mirarvi

Luci beate e liete

Che sol col sguardo altrui bear potete?

Ma che temi, mio core?

Ciò che vieta Pluton comanda Amore.

A nume più possente

Che vince uomini e Dei,

Ben ubbidir dovrei.

Ma che odo, ohimè lasso?

S'arman forse à miei danni

Con tal furor le furie innamorate

Per rapirmi il mio bene, ed io 'l consento?

O dolcissimi lumi, iopur vi veggio,

Io pur... ma qual eclissi ohimè v'oscura?

Misawa contrafactum of Vaida

Hey young man, how are you, what are you up to today?

You know..., you know I hate the sword.

It makes me lose my peace.

Otherwise, I could have joined the other vibrant young men in the battlefield.

However, my portion is different, my call is of the gods, and that call is not for physical duels.

Orpheus

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?

Coro di Spiriti Infernali

È la virtute un raggio
Di celeste bellezza,
Pregio dell'alma ond'ella sol s'apprezza:
Questa di temp'oltraggio
non teme, anzi maggiore
Nell'huom rendono g'anni il suo splendore.
Orfeo vinse l'Inferno e vinto poi
Fù dagl'affetti suoi.
Degno d'eterna gloria
Fia sol colui ch'avrà di sé vittoria.

Chorus

Vanne Orfeo felice a pieno,
A goder celeste honore,
La ve ben non mai vien meno,
La ve mai non fu dolore,
Mentr'altari, incensi e voti
noit'offriamlieti e devoti.
Così va chi non s'arresta
Al chiamar di nume eterno,
Così grazia in ciel impetra
Chi qua giù provò l'inferno,
E chi semina fra doglie
D'ogni grazia il frutto coglie.

Be isewinjio contrafactum of Dudu

Be isewinjo wach mar Lwanda
ehheeeee
Wuod chief manosenindo
Ang'o matimore?
Giwacho ni en juogi
Ing'eyo, ni mano ok en adier

Chorus of Infernal 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.
Orpheus conquered Hades and then was
conquered By his emotions.
Worthy of eternal glory
Is the one who will have victory over himself.*

Chorus

*Go, Orpheus, 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*

*Have you heard of Lwanda,
ehheee
The late chief's son.
What happened?
They say he is a ghost
You know that is not true*



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Partners

Jagiellonian University (Poland) – Project Lead
Conservatorio Puccini La Spezia (Italy)
Faculdade de Belas-Artes da Universidade de Lisboa (Portugal)
Miastopracownia (Poland) Narratologies (Greece)
National and Kapodistrian University of Athens, Greece & Athena Research & Innovation Center (Greece)
Opera Network Firenze (Italy)
Polish Association of Aesthetics (Poland)

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