



bronze: Chappuis and Hagen, our two leading ladies. In this line of art, swapping the gender of a character is usually either a winning bet or a bold risk. The way we see it, the choice to cast Chappuis as Orpheus did not improve, nor damage the play. Perhaps seeing how normal it felt was, in itself, a victory, but if there was any additional idea, symbolism or message, we do not believe it materialized. Apart from one or two moments when the orchestra sounded louder than her singing, Chappuis delivered a wonderful rendition with a great deal of heartfelt emotion. Hagen's role had far less stage time, which is a shame because her performance was remarkable. Some of the strongest direction choices also happened around her character, which in no way diminishes her achievements, but certainly amplifies them. The waves of darkness produced behind her body during the climax of the story made her sorrowful singing, as well as her frozen and ghostly whiteness hit very, very deep.

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