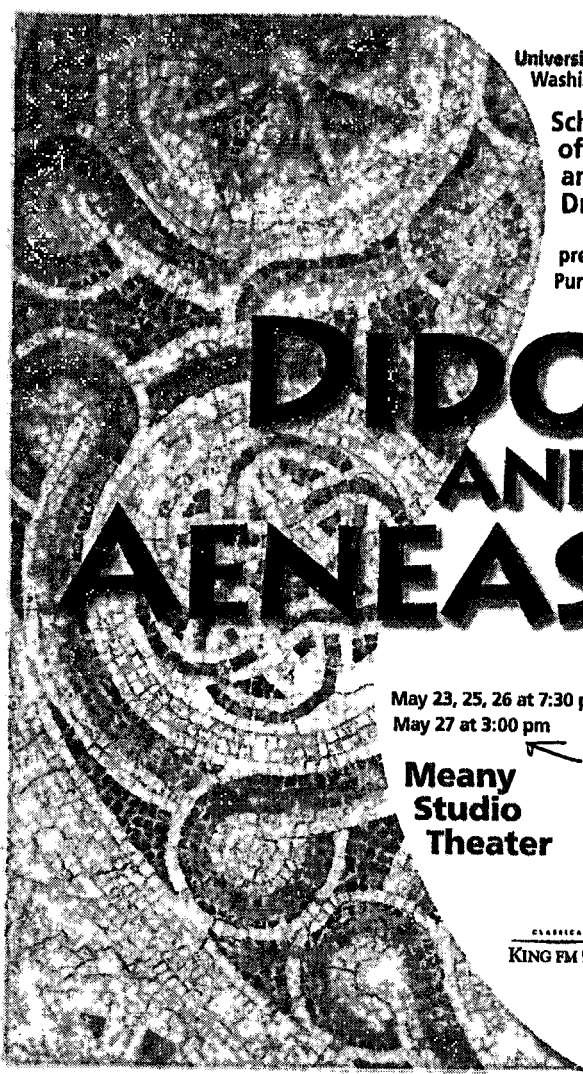


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Schools  
of Music  
and  
Drama

present  
Purcell's

# DIDO AND AENEAS

May 23, 25, 26 at 7:30 pm  
May 27 at 3:00 pm

2007

SUN.

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CLASSICAL  
KING FM 98.1

# DIDO AND AENEAS

Henry Purcell (1659-1695)

Nahum Tate, *libretto*

*is jointly produced by the*

SCHOOL OF MUSIC  
Robin McCabe, *director*

*and the*

SCHOOL OF DRAMA  
Sarah Nash Gates, *director*

DIRECTOR..... CLAUDIA ZAHN  
CONDUCTOR ..... PHILIP TSCHOPP  
CHOREOGRAPHER..... BETSY COOPER  
REPETITEUR ..... RHONDA KLINE  
SET DESIGN ..... CHRISTINE TSCHIRGI  
COSTUME DESIGN ..... DEBORAH TROUT  
LIGHTING DESIGN ..... EVAN RITTER  
SOUND AND MONITOR DESIGN ..... DOUG MEIER  
TECHNICAL DIRECTOR ..... ALEX DANILCHIK  
STAGE MANAGER..... TIFFANY DRIVER

Henry Purcell's *Dido and Aeneas*, written before 1689, is usually cited as the first English opera, widely performed and admired for centuries. Yet its origins, its hidden messages, and its intended audience are the subject of ongoing arguments among scholars of Restoration music.

Like the Italian composers who created opera in the early 1600s, British composers of musical drama mined the rich repository of ancient myth to create an authoritative cultural aura. *Dido and Aeneas* is clearly modeled on the mythic musical masques of the Restoration, taking the Fourth Book of Virgil's *Aeneid* as a general framework for its plot. The librettist, Nahum Tate, borrowed only the most basic elements of the tragic story of Dido and Aeneas, leaving behind the plot complexities of the *Aeneid* and creating far more emphasis on the plight of the passionate and ultimately abandoned Dido. Tate also introduced a popular stage element not found in the *Aeneid*: witches and a Sorceress, echoing the three witches of Shakespeare's *Macbeth* (very popular in this period) and numerous other dramas that included witches as symbols of the persistent threat of the possible return of Catholicism in Anglican England.

The symbolism of the witches, of Aeneas, and of Dido, are part of the layers of meaning of this opera. For centuries, the only known performance of *Dido and Aeneas* during Purcell's lifetime was at a girls boarding school in Chelsea in 1689. But recent research has provided evidence that the opera was composed earlier for the court of King William and Queen Mary – the opera originally contained an extensive Prologue (the music has not survived) with obvious references to the royal couple, and with action that required the extensive stage machinery of a court theater. Other court dramas also had been adapted for this school, and *Dido and Aeneas* appears to be part of that tradition.

At the girls boarding school, the opera was an obvious moral fable of the pitfalls of accepting the advances of charming men. But at the royal court, the opera was an object lesson in the tension between royal duty and passion, with the destiny of Aeneas almost derailed by illicit passion. The stark tragic ending of the opera is unusual, as most operas would evade outright nihilism through some plot twist or a "deus ex machina" that would extricate the characters. But this opera closes with the death of Queen Dido and the departure of Aeneas, just as in the *Aeneid*. Her closing aria, "When I am laid in earth," sung over a plaintive repeating, descending ostinato bass line, remains one of the most affecting moments in the history of music.

notes by JoAnn Taricani  
Associate Professor  
Music History

## DIDO AND AENEAS SYNOPSIS

TOTAL TIME ~ 1 HR

## CAST

*DIDO, Queen of Carthage* ..... TESS ALTIVEROS (May 23, 26)  
 LUCY WEBER (May 25, 27)

*BELINDA, Dido's confidant* ..... HAYLEY BAUDRAU

*SECOND WOMAN* ..... MADELINE BIDDLE

*AENEAS, a Trojan Prince* ..... RYAN BEDE

*SORCERESS* ..... JULIA BENZINGER, *guest artist*

*FIRST WITCH* ..... SAVANNAH KRAVITZ

*SECOND WITCH* ..... RACHEL ROUTSON

*SAILOR* ..... BRYAN ALMOND

*SPIRIT* ..... JULIA BENZINGER, *guest artist*

*DANCERS* ..... CHELSEA RENEE WILLIAMS,  
 LISA T. REINBOLD

*BELINDA/SECOND WOMAN UNDERSTUDY* ..... ELIZABETH SCOTT

*AENEAS UNDERSTUDY* ..... MARTIN ROTHWELL

*SAILOR UNDERSTUDY* ..... JUSTIN BEAL

## ORCHESTRA

Philip Tshopp, *conductor*  
 Nathan Whittaker, *orchestra manager*

*VIOLIN I*  
 Olga Hauptman  
 Laurie Wells

*VIOLA*  
 Ruth Sereque

*VIOLIN II*  
 Courtney Kuroda  
 James Garlick

*VIOLONCELLO*  
 Nathan Whittaker

*HARPSICHORD*  
 Françoise Papillon

## CHORUS

Julie Anne Parsons, *choir master*

| <i>SOPRANO</i>   | <i>ALTO</i>      | <i>TENOR</i> | <i>BASS</i>     |
|------------------|------------------|--------------|-----------------|
| Kaitlin Ehlers   | Jessica Johnston | Justin Beal  | Drew Dresdner   |
| Cecile Farmer    | George Moua      | Deryl Harter | Martin Rothwell |
| Vanessa Williams | Tally Thomson    | Levi Lindsey | Ken Sabalza     |

## SCENE 1: THE PALACE

Dido, the widowed Queen of Carthage, has fallen in love with the Trojan Prince Aeneas. He has been shipwrecked on his way to Italy, where his destiny is to found Rome. Although she is afraid to give in to her feelings, Dido is finally convinced by her confidant Belinda's coaxing and Aeneas' protestations of love. The court celebrates their love.

## SCENE 2: THE CAVE

The Sorceress plots Dido's destruction and with her witches she hatches a plan to trick Aeneas into leaving Dido. By assuming the voice of the god Mercury, she will remind Aeneas of his duty to leave Carthage and fulfill his destiny.

## SCENE 3: THE GROVE

The lovers, embarked upon a hunt, pause to rest and are entertained by Dido's women. A storm, conjured by the Sorceress, interrupts their idyll and sends the women hurrying back to the palace. Aeneas is stopped by the voice of the false Mercury, who tells him he must leave Dido and sail for Italy. Aeneas laments his fate.

## SCENE 4: THE HARBOR

The sailors make ready to leave. The Sorceress and her witches celebrate their victory and plot their final revenge.

## SCENE 5: THE PALACE

Dido fears that Aeneas will abandon her. Aeneas, torn, seeks to defy the gods and stay. Dido is furious and forces him to leave. Once he has gone, however, she kills herself rather than live without him.

CREW

|               |                |                 |
|---------------|----------------|-----------------|
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| Mike Jones    | Colae Johnson  | Ken Leung       |
| Ali Standley  | Jason Wonacott | Yaki Margulies  |
| Jenna Ulrich  | Laura Samorano | Ryan Lam        |
| Emilija Nakas | Haley Guffy    | Emily Fairbrook |
| Megan McKelvy |                | Elyse Michaels  |

PRODUCTION STAFF

GENERAL MANAGER FOR PRODUCTION.....Anne Stewart  
 ASSISTANT STAGE MANAGER..... Thanh Tang  
 ASSISTANT SET DESIGN ..... Stephen Dobay  
 MASTER CARPENTER..... Tres Tracy Ballon  
 CHARGE SCENIC ARTIST ..... Jordan Baker  
 MASTER ELECTRICIAN ..... Charlie Pennebaker  
 PROPERTIES .....Deanna Zibello  
 COSTUME SHOP MANAGER..... Josie Gardner  
 WOMEN'S DRAPER ..... Valerie Mayse  
 TAILOR ..... Deb Skorstad  
 CARPENTERS ..... Andrea Bush, Czerton Lim  
 SCENIC ARTISTS..... Ruth Gilmore, Arianna Kinsella  
 STITCHERS..... Laura Giradot, Christine Smith,  
 Rebecca Quist, Janet English,  
 Christine Tschirgi, Evan Ritter  
 WIGMASTER..... Joyce Degendfelder  
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 Yoshiko Naoe, Stephanie Raines,  
 Robyn O'Neil, Jessica Strauss  
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 SOUND TECHNICIAN .....Matt Davis  
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