

Video disc  
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SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

## OPERA WORKSHOP

# Dido & Aeneas

**Co-directors Stephen Stubbs and Cyndia Sieden**

**Staging and Choreography:** Anna Mansbridge

**Musical Direction:** Stephen Stubbs

**Vocal Coaching:** Cyndia Sieden, Rhonda Kline

**Chorus preparation:** Geoffrey Boers

**Sunday, April 9, 2017**

**2pm - Meany Theater**

UW MUSIC  
2016-17 SEASON

## PROGRAM

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### **Prologue from Fairy Queen - Scene of the Drunken Poet:**

Drunken Poet - baritone: Nic Varela

First Fairy - soprano: Krissy Terwilliger

Second Fairy - soprano: Arrienne Noland

### **Dido & Aeneas:**

Dido: Suzanna Mizell (*acting*)

Aeneas: Joshua Lutman

Belinda: Gemma Balinbin

Second Woman: Yun Hye Kim

Sorceress: Dakota Miller

*sung by Deanne Meek*

First Witch: Yoojeong Cho, Inna Tsygankova

Second Witch: Addison Francis, Erika Meyer

Spirit: Christine Oshiki

Sailor: Jacob Caspe

The Boar: Trevor Ainge

### **Epilogue from Fairy Queen:**

See, even night - Night: Christine Oshiki

One charming Night - Secrecy: Trevor Ainge

The Plaint: Katie Kelley

### **Dancers:**

Morgan Houghton, Rosemary Adams, Julia Tran, Warren Woo

### **Onstage Chorus:** (*a selected group from UW Chamber Singers: director, Geoffrey Boers*)

Arrienne Noland, Christine Oshiki, Erika Meyer, Katie Kelley, Sadie Quinsaas, Miriam Anderson,

Sarah Riskind, Alice Carli, Jocelyn Beausire, Monica Berndt, Luke Wanitthananon, Kyle Ueland,

Nicholas Varela, Steve Danielson, Jeremy Morada, Shane Wilson, Eric Mullen, Jacob Caspe, Trevor Ainge

### **Orchestra:**

Corentin Pokorney: 1st violin

Jonathan Kuehn: 2nd violin

Mario Alejandro Torres Perdomo: viola

Chris Young: cello

Wyatt Smith: harpsichord

Stephen Stubbs: lute and baroque guitar

***Program subject to change***

# SYNOPSIS

DVD #17,730

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chpt 1

INTRO - STUBBS

## PROLOGUE

Fairy Queen - part I

6:12

From the prologue to Purcell's Fairy Queen we have taken the scene of the Drunken Poet to serve for the missing prologue to Dido. Two Fairies and their entourage torment him for being drunk and for being a "scurvy poet". At the end of their torments he falls into a drunken slumber. He may be a scurvy poet, but one with a classical education: no wonder then that he dreams of Virgil's classic tale of Dido and Aeneas.

## DIDO AND AENEAS - Part I

The Palace

17:09

2

We first see Dido, Queen of Carthage, in great distress. Her handmaiden Belinda guesses the cause: Dido has fallen in love with the handsome Trojan Prince, Aeneas, who has found refuge at her court after the fall of Troy. Belinda and the "Second Woman" lead the court in encouraging Dido to "Fear no danger" and allow herself to love. Shortly thereafter Aeneas declares his love to Dido. The Queen warns that fate is against their love, but Aeneas wants to defy it. Belinda reveals that Dido's eyes reveal her love. The court rejoices and celebrating the triumph of love and beauty they depart for a royal hunting party.

The Cave

6:31

3

The Sorceress and her witches plot the downfall of the queen and the destruction of Carthage. During the hunt, the Sorceress will send her elf, masquerading as Mercury, messenger of the gods, to bring Jove's order that Aeneas must pursue his fate by leaving Carthage immediately to go to Italy and found Rome. Against his will, Aeneas must forsake Dido. To hasten this moment, the witches cause a storm to ruin the hunting party. They all gloat over their demonic plan.

4

**DIDO AND AENEAS - Part II**  
**The Grove**

9:18

Dido, Aeneas, and their entourage are taking a break in a grove during their hunt. One of the queen's ladies-in-waiting tells the tale of Actaeon, who died here, pursued by his own hounds, after he was turned into a stag as punishment for having seen the goddess Diana bathing in a fountain. Aeneas and his fellow hunters arrive chasing a wild boar. Dido suddenly hears thunder and sees dark, threatening skies. They all hasten back to Carthage. Last to depart, Aeneas is stopped by the Sorceress's elf, disguised as Mercury. Pretending to speak for Jupiter, the spirit orders him to leave Carthage and fulfill his destiny. Aeneas is torn between what he believes is the god's will of creating a new Empire in Italy and his love for Dido, but resolves to obey Jupiter.

5

The Ships

15:38

The departure of Aeneas's fleet is imminent. A Trojan sailor tells his companions to say goodbye to their Carthaginian girls. The witches rejoice over Dido's misfortune, and the Sorceress plots the death of Aeneas in a storm she will create during his sea voyage. Dido has divined Aeneas's change of plans, and her fears are soon confirmed: Aeneas tells her the gods have decreed he must depart at once and achieve his fated destiny. Outraged that Aeneas has thought of leaving her, Dido orders her deceiver to leave. Alone, the queen is overcome and dies. The Carthaginians mourn their beloved queen and call for cupids to scatter roses on her tomb.

**EPILOGUE**

6

**Fairy Queen - part II**

9:09

Three arias from Fairy Queen serve as our epilogue. These arias represent Dido's fitful "sleep of death" which allowed Anna Mansbridge to choreograph Dido's dreams in close collaboration with the dancers Rosemary Adams and Warren Woo. First the allegorical figure of Night sings of nightfall and pleasant dreams. The figure of Secresy then sings of "One charming night, which gives more delight than a hundred lucky days". Here we see Dido and Aeneas in happier times. Finally, there is the lament "O let me weep", the plaint of the abandoned woman: "He's gone, and I shall never see him more".

## BIOGRAPHIES

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### **Stephen Stubbs, co-director**

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handels' *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii and Handel's *Agrippina* and *Semele* for Opera Omaha. He has conducted Handel's *Messiah* with the Seattle, Edmonton and Birmingham Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at [stephenstubbs.com](http://stephenstubbs.com), many of which have received international acclaim and awards.

In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music.

Stephen is represented by Schwalbe and Partners ([schwalbeandpartners.com](http://schwalbeandpartners.com)).

### **Cyndia Sieden, co-director**

American soprano Cyndia Sieden moves easily among the Baroque, classical, romantic and contemporary repertoires to worldwide acclaim. In addition, her performances and recordings of his works affirm her status as one of the sovereign Mozart interpreters of the present day.

Sieden has starred at most of the world's great opera houses, including the Munich Bayerische Staatsoper, the New York Met, Paris's Opéra Bastille, the Wiener Staatsoper, Barcelona's Gran Teatre de Liceu, Brussels's La Monnaie, and London's Covent Garden and English National, as well as in Beijing and Australia. Her highly-praised Metropolitan Opera debut was as Berg's *Lulu*, and her success quickly led to reengagement in 2008 for *Die Zauberflöte's* Queen of the Night, one of her signature roles.

Born in California, USA, Sieden received her first vocal instruction there. The significant milestone in her studies was work with Elisabeth Schwarzkopf in master classes in Carmel Valley, CA in 1982. Schwarzkopf then invited Sieden to become her private student, and to work with her in master classes at the 1983 Salzburg Mozarteum. Sieden sang in the culminating concert/competition and won first place, the springboard for her first professional engagements.

An artist-in-residence at the University of Washington, she works with students in the Voice program at the School of Music both in one-on-one settings and in larger ensemble and operatic productions, including regularly presented UW Opera Workshops and collaborations with Seattle's Pacific MusicWorks.

### **Anna Mansbridge, staging and choreography**

Anna Mansbridge, choreographer, dancer and educator, is originally from Australia and the UK and now resides in Seattle. She holds a First-Class Honors Degree in Dance and Education from Bedford College, UK, and an MFA in Choreography and Performance from Mills College, CA. She has been on the faculty at the Creative Dance Center, Seattle, since the Fall of 1999 teaching all ages. In 2014, she took over the directorship of Kaleidoscope Dance Company upon Founder Anne Green Gilbert's retirement. Anna is also the Founder (in 2000) and Artistic Director of Seattle Early Dance, a company dedicated to recreating dances from the Renaissance and Baroque periods. Her directing/choreographing credits include *Rappresentazione di Anima et di Corpo* by Emilio De' Cavalieri (1600), *The Indian Queen* by Henry Purcell (1695), *La liberazione di Ruggiero dall'isola d'Alcina* (1625), and *Wayward Sisters*, an evening of dance and song from seventeenth century Italy. Most recently Anna was the choreographer for Christoph Gluck's *Orphée et Eurydice* (1774) presented by UW School of Music and Pacific MusicWorks. A review in the Seattle Times described her work as "effective and beautiful." In addition, Anna has directed a DVD titled *Baroque Basics: An Introduction to the Dance and the Music of the Baroque Period*. Anna has been an adjunct instructor at Cornish College of the Arts and the University of Washington, and she has taught on many prestigious early music workshops. Last summer she traveled to Tainan, Taiwan, to teach a series of workshops at Tainan University of Technology.

A native of Houston, Texas, soprano **Katie Kelley** now attends the University of Washington, where she has appeared in such roles as Suor Infermiera in Suor Angelica, and Orphee in Orphee et Eurydice. Recent professional appearances include premiering the role of Judith in Red Lake, a production of Deseret Experimental Opera Company in Salt Lake City, and singing in the chorus of *Così fan Tutte* with

City Opera Ballet in Bellevue. Katie Kelley is a student of Tom Harper and will complete the Master of Music in Voice Performance degree this June.

**Addison Francis** is a senior at the University of Washington majoring in vocal performance and communication disorders. During her musical endeavors, Addison has had the privilege of studying with Dr. Kari Ragan. In Fall 2017, Addison will be attending graduate school to pursue Speech Language Pathology.

**Yun Hye Kim** is in her first year of Doctoral Studies, pursuing her DMA in Vocal Performance. She recently appeared in scenes from *Die Entführung aus dem Serail* as Costanze and *Die Zauberflöte* as the Second Spirit in the UW's Opera Workshop. She studies voice in the studio of Dr. Kari Ragan.

Hailing from Olympia, Washington, **Christine Oshiki** is a student of Thomas Harper who graduates with her Bachelors of Music in Voice in the spring 2017. While at the UW she has performed many roles through the Opera Theater program: Papagena in *Die Zauberflöte*, Giove and Diana in *La Calisto*, and in the ensemble of last year's *Orphée et Eurydice*. She will also be performing as the Second Lady and Second Spirit in the Toronto Summer Opera Workshop production of *Die Zauberflöte*.

**Jacob Caspe** is a second-year at the University of Washington where he studies Classical Voice Performance under the instruction of the renowned coloratura soprano, Cyndia Sieden. Through his musical career, Caspe has performed in numerous musical productions and with an array of talented ensembles, both vocal and symphonic.

**Dakota Miller** is currently pursuing her DMA in voice at University of Washington. She received a Master's Degree in Voice from UW and a Bachelor's Degree in Vocal Performance from University of Indianapolis. Prior roles at UW include Ino in Handel's *Semele*, Zita in Gianni Schicchi by Puccini, Third Lady in *The Magic Flute*, Giunone in Cavalli's *La Calisto*, and Principessa in Puccini's *Suor Angelica*. As a soloist she has performed Wagner's *Liebeshod* from *Tristan und Isolde* with the Puget Sound Symphony Orchestra. She studies with Tomas Harper.

Soprano **Arrienne Noland** graduated from Utah Valley University in 2015 with a BM in Vocal Performance. She is in her first year of her Masters in Vocal Performance studying under the direction of world famous soprano Cyndia Sieden. Ms. Noland performed in a production of *Suor Angelica* with the Utah Valley University opera performing the roles of *Suor Genevieve* and *Suor Osmina*, under the

direction of Dr. Marc Reynolds. Arriane was a studio artist with Utah Lyric Opera performing in a production of Die Zauberflöte as Pamina, and Fiametta in The Gondoliers, working with known conductors and artists Maestro Giusti and Anthony Laciura.

**Trevor Ainge** is in his second year of the vocal performance program at the University of Washington. He began the study of voice in the private studio of Dr. Kari Ragan in 2014. Having joined UW in 2015, he has since continued his studies with her there. He has had the opportunity to sing the role of Linfea in the University of Washington Orpheus Ensemble's production of La Calisto, and has also served as a chorus member in Pacific MusicWorks' production of Orphée et Eurydice. In addition to his musical endeavors, Trevor is pursuing studies in speech and hearing sciences.

**Joshua Lutman** made his operatic debut in 2016 as Mercurio in La Calisto. A current scholarship recipient at the University of Washington School of Music, Joshua is in his second year of a Masters of Music in Vocal Performance and a student of Thomas Harper.

Soprano **Erika Meyer** is in her second year at the UW School of Music's Vocal Performance program, in addition to fulfilling a Climate Science minor through the UW's College of the Environment. As a third year member of University Chorale, this is her first time working and appearing in a UW Opera production. Erika is a student of Dr. Kari Ragan.

Soprano **Yoojeong Cho** recently graduated from University of Washington with double degrees in Vocal Performance (BM) and Italian (BA). Yoojeong's past performances with UW Opera include Satirino in La Calisto and Zerlina in Don Giovanni. Starting this fall, she will be pursuing her Master's degree in Vocal Arts at University of Southern California Thornton School of Music. Yoojeong Cho is a student of Dr. Kari Ragan.

**Nic Varela** is in his fourth year at the UW, studying opera performance with Tom Harper. He has served as chorus member for Pacific MusicWorks' productions of Semele, Die Zauberflöte, and Orphée et Eurydice, as well as Bellevue City Opera's production of Le Nozze di Figaro. This summer, he will be performing as Monostatos and the Tenor Priest in Toronto Summer Opera Workshop's Die Zauberflöte.