



presents

DIDO AND AENEAS

BY

HENRY PURCELL

Co Boi Nguyen, conductor
Marco Schindelmann, director

Friday, April 6, 2018 - 7 p.m.
Saturday, April 7, 2018 - 7 p.m.
MEMORIAL CHAPEL

SYNOPSIS
by Suzanne Basson

PROLOGUE
(during seating)

The Birth of Venus and A New Love is Proclaimed.

ACT I

Scene I, the Palace

Dido is unhappy and cannot decide if she wants to marry Aeneas. Belinda attempts to cheer her up by reminding her of all her fortunes. Aeneas enters and after some debate Dido agrees to marry him.

ACT II

Scene I, the Cave

The Sorceress and her entourage of witches discuss a plan to ruin Dido and Carthage. She decides that her trusted elf needs to dress as Mercury and appear to Aeneas, urging him to leave for Italy immediately. This will leave Dido heartbroken and then surely she must die.

Scene II, the Grove

Dido, Aeneas, and their train are in the grove admiring its beauty when Dido realizes that a storm is coming. Everybody leaves the stage, except for Aeneas. The elf, disguised as Mercury, urges Aeneas to find a new Troy on Latin soil. Aeneas agrees immediately and leaves the stage to prepare for his departure.

ACT III

Scene I, the Harbor

The sailors are preparing for their departure to Italy. The sorceress and her witches arrive; she then claims that she is going to destroy Aeneas at sea as well.

The Palace

Dido and Belinda arrive back at the palace. Soon after Aeneas arrives and tells Dido he must leave. She expresses her disdain for his reasons, where after he says he will defy the gods and stay in Carthage. Dido rejects him anyway claiming that she could never forgive him, since he had a thought of leaving her. When Aeneas is gone Dido claims that she must die. Both Dido and the opera reach their ends slowly with her lament.

ABOUT THE OPERA

by Suzanne Basson

There is much speculation regarding the history of *Dido and Aeneas*. The original score is lost and the only known performance during Purcell's lifetime was in 1689 at Josias Priest's boarding school for girls in Chelsea (a suburb of London). Almost all scholars have found some evidence of political allegory in the opera and therefore they tend to agree that the opera was not composed for this occasion. A prevalent theory is that the premiere took place either at Charles II or James II's court. If one considers this, the political allegory could be the glorification of William and Mary and to remind William, a foreigner, that he needs to treat their queen well. The opera might also be expressing admiration towards James II's Declaration of Indulgence for Catholics and Dissenters, or to make him aware that there are bad councilors within the Catholic Church who might cause him to waste his royal power.

DIRECTOR'S NOTES

by Marco Schindelmann

My thinking about this opera began with the following lines:

Et in Arcadia ego sum:

“In Arcadia I am” (Death)

Birthered from the outlines of shadows, art veers towards resolution and profile while nature processes towards reclamation. She pines for the pastoral. He reestablishes culture. The chthonic overlap drives resurgence and ruin.

(Vilified rather than versified, the Invisible, the Enshadowed among us are heroic.)

CAST

Dido, or Elissa, Queen of Carthage:	Suzanne Basson* Tiffany Johnson+
Belinda, Dido's Sister:	Chloe Jasso* Kelsi Farnsworth+
Second Woman:	Ari Williams* Rhegan Leshner+
Aeneas, a Trojan Prince:	Jeffrey Lakatos* Raul Valdez-Perea+
Sorceress/Sorcerer:	Alexia Benson* Jacob Pohlsander+
First Witch:	Paula Cevallos-Crespo* Victoria Randall-Hallard +
Second Witch:	Xue Bai* Chloe Jasso+

Spirit: Alexia Benson*
Victoria Randall-Hallard+

Sailor Jimmy Valencia

Prologue

Phoebus: Jimmy Valencia

First Nereid: Suzanne Basson*
Tiffany Johnson+

Second Nereid: Chloe Jasso*
Kelsi Farnsworth+

Venus: Rhegan Leshar

Spring: Jacob Pohlsander*
Alexia Benson+

First Shepherdess: Paula Cevallos-Crespo*
Victoria Randall-Hallard+

Second Shepherdess: Xue Bai*
Ari Williams+

He: Jacob Pohlsander

She: Alexia Benson

The Enshadowed Raul Perez*
Kristine Llanderal+

* April 6th Performance

+ April 7th Performance

PRODUCTION AND DESIGN PERSONNEL

Director: Marco Schindelmann

Musical Director: Co Boi Nguyen

Video: MLuM

Tech: Michael Raco-Rands

Stage Manager: Cindy Snyder

Opera Workshop Graduate Assistant: Jeff Lakatos

Graduate Choral Conductors: Stephanie Shepson & Zoe Petersen

Lighting: Amara Gabriel

Spotlight Operators: Jonathan Heruty & Michelle Reygoza

OPERA CHORUS ENSEMBLE

Soprano

Stephanie Shepson
Paula Cevallos-Crespo
Rhegan Leshar
Ari Williams

Tenor

Peter Tupou
Gary Gao
Jesse Russell
Jimmy Valencia

Alto

Zoe Petersen
Liz Huang
Alexia Benson
Victoria Randall-Hallard

Bass

Philip Hoch
Connor Licharz
Jacob Pohlsander
Raul Valdez-Perea

ORCHESTRA

First Violin

Ian Kaminki, concertmaster, '19
Wren Brady, '20
Annie Zheng, '20
Maia Gordon, '18
Wenmei Bai, 21

Second Violin

Kaylene Pecora, principal, '18
Brandon Cole, '21
Marlena Ramanis, '21
Tamryn Navaez, '21
Priscilla Bracamontes, '21

Viola

Isabel Jacobs, principal, '21
Emily Graves
Ashley Wright, '18

Cello

Ricki Worth, principal '18
Anthony Schnell, '21
Gillian Espinoza, '18

Bass

Fatima Baeza, principal '21

Harpsichord

Malcolm Swan

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UPCOMING EVENTS

Guest Artists: The King's Singers

April 8
Memorial Chapel, 3 pm

General Admission \$40*, Students (w/ID) \$20*, Groups of 15 or more \$35*

* Plus applicable fees

Acclaimed for their life-affirming virtuosity and irresistible charm, The King's Singers are in global demand. Their work—synonymous with the best in vocal ensemble performance—appeals to a vast international audience. This concert is a musical adventure to celebrate their 50th birthday. It's an adventure that gives thanks for all the music that's defined their first 50 years, inspired by the unique maverick spirit that guided the original six King's Singers to keep every performance as fresh and varied as possible. They share their mission today: the future of music deserves to shine as brightly as it can. Come and join us for the ride. THIS IS GOLD. Be sure not to miss this extra-special event at the University of Redlands!

Contact for tickets:

www.redlands.edu/events/thekingssingers or arrive early and purchase them at the door.

Frederick Loewe Symposium in American Music

April 9-14, 2018

April 11: Chamber Music Concert
Frederick Loewe Performance Hall, 8 p.m.

April 12: Large Ensemble Concert
Memorial Chapel, 8 p.m.

Composer in Residence: Christopher Theofanidis

Scholar in Residence: Susan Key

Admission is free and no tickets are required to attend.

For a complete calendar of School of Music events visit

www.redlands.edu/music