



DIDO
&
AENEAS

VXVMMXXII



Sunday, May 15, 2022
Hilda and Douglas Goodwin Recital Hall
8:00 pm

 **JOHNS HOPKINS**
PEABODY PREPARATORY

PEABODY PREPARATORY VOICE DEPARTMENT

presents

DIDO AND AENEAS

An opera by Henry Purcell
Libretto by Nahum Tate, after Virgil

Andrew Stewart, *Music Director and Piano*

Madeleine Gray, *Director, Voice Performance Academy*

Zoë Johnstone Stewart, *Director, Guitar Performance Academy*

CAST (ORDER OF APPEARANCE)

Belinda, a Courtier. Isabel Marcus
Dido, Queen of Carthage. Lulu Hassanein
Aeneas, a Trojan Hero . . . Christopher Kirby-Saunders
Courtiers. Lillian Hoehl
Samantha Lewis
Sorceress. Croix Ellison
First Witch. Samantha Lewis
Second Witch. Lillian Hoehl
Sailor. Christopher Kirby-Saunders

GUITAR PERFORMANCE ACADEMY

Edward Kan
Matthew Kuczajda
Harris Levy
Ayan Makode
Genevieve Matanoski
Mara O'Reilly
Luke Schroeder

ABOUT THIS PERFORMANCE

Vocal Performance Academy was never intended as a production class. However, at the first session this year it occurred to me that we had exactly the right voices to present a concert performance of *Dido and Aeneas* and, with the support of students' teachers, departmental faculty, and the blessing of Preparatory Director Maria Mathieson, we decided to make this work the focus of VPA for the year, while continuing to fulfill VPA's mission of enrichment classes for advanced teen singers. Since January, all classes have directly supported students in learning and preparing these operatic roles, including masterclasses to enhance their understanding of historical performance and dramatic expression. Meeting only once a month for classes or rehearsals, their professionalism and commitment have made this evening's performance possible.

— Madeleine Gray, Director, Voice Performance Academy

In addition to creating a guitar arrangement for the instrumental ritornelli originally for strings and continuo, the students in Guitar Performance Academy had a unique opportunity to learn about baroque performance practice and to compose some original material. For the Chaconne arrangement, students started with a spare four measure sketch found in the back of the 1974 Novello edition. Working with lutenist and Preparatory lute instructor Cole Manel, students learned about conventions of baroque ornamentation in a special workshop, then each composed their own ornamented version of the melody with an additional coaching session. The individual ornamented excerpts were then arranged together to create the cohesive movement we will premiere tonight.

— Zoë Johnstone Stewart, Director, Guitar Performance Academy

PROGRAM NOTE

Many consider *Dido and Aeneas* to be Purcell's finest work; it is certainly one of his most regularly performed. The first known performance of *Dido and Aeneas* took place at a "School for Young Gentlewomen" in London in 1689, but it was almost certainly performed at Court before this. What has survived is presumed to be a cut-down version for the school: when compared to the text, at least ten minutes of music appears to be missing from the first act, and much of the accompaniment for the dialog would have been improvised by the guitarists who are known to have played at the first performance. Today, our guitarists will play selections of the ritornellos – interludes – between vocal sections, as well as incorporate other guitar music believed to have been included in performances of the composer's time.

There is no question that Purcell lavishes some of his best music on Dido herself. Her first-act aria "Ah, Belinda" is a glorious example of a ground-bass aria, in which the bass line consists of a short phrase that repeats over and over while the melody develops above it; her swan song, "When I am laid in earth," surpasses it as the supreme masterpiece of this difficult form, and one of Britain's greatest musical treasures. It is played every year at the annual commemoration of the nation's war dead on Remembrance Sunday.

The story is taken, very loosely indeed, from Virgil's epic poem *The Aeneid*, in which the Trojan prince Aeneas wanders the Mediterranean after escaping the fall of Troy. In this section (Book IV) Venus and Juno manipulate an intense love affair with Dido, Queen of Carthage, in an attempt to curtail his travels; Jove has other plans, however, and ensures that Aeneas sails for Italy to fulfil his destiny and establish Rome. Purcell's Dido dies of a broken heart; Virgil's dies of rage, and his tale of Dido is the origin story of the Rome-Carthage conflict.

Tate's libretto distills key elements of the Roman classic into a more straightforward love story. In his version, the widowed Queen Dido falls in love with visiting hero Prince Aeneas - when he is duped to leave Carthage and continue his voyage, Dido dies, alone and bereft. Tate replaces the Gods with a meddling Sorceress and two minion Witches who deliver the prophecy that prompts him to leave (many believe the Sorceress represents the Catholic Church, still widely portrayed as a destructive villain in Purcell's time more than 100 years after Henry VIII); he also inexplicably replaces Dido's sister Anna with court confidante Belinda. "Light relief" is provided in the form of the two Witches as they revel in their assignment to separate the lovers with a thunderstorm, and also in the Sailor's song, a selection which seems more like a tavern song, and which is both musically and textually markedly different from the courtly and more elevated style of the rest of the opera.

Henry Purcell died age 35, and lies near Handel in a prime corner of Westminster Abbey, where he had once been the organist. Nahum Tate, the Poet Laureate, is mostly now remembered as the librettist for *Dido and Aeneas*, but is also (unwittingly) commemorated every Christmas with his carol "While shepherds watched their flocks by night."

Today's performance was prepared using the 1974 Novello edition, edited by Thurston Dart and Margaret Laurie. Guitar transcriptions were devised and scribed by Guitar Department Chair Zoë Johnstone Stewart and Music Director Andrew Stewart. While we have omitted choruses for this performance, occasional lines have been included to clarify the story or allow greater musical continuity.

— William Scanlan Murphy and Madeleine Gray

We offer our indebted thanks to the many who have helped make today's performance possible:

Maria Mathieson, Director of the Preparatory

Victoria Ritter, Preparatory Education Manager

Carol Cavey-Miles, Alina Kozinska, and Lori Sen, Voice Faculty

Cole Manel, Lute Faculty

James Keretses, Guitar Faculty

Elissa Edwards and Catrin Davies, Guest Teachers

Christopher Correlli, Alexander Kostadinov, Coach/Pianists

Parents of students for their unflagging support.

SINGER BIOGRAPHIES (IN ORDER OF APPEARANCE)

Isabel Marcus, Belinda

Isabel Marcus is a junior at River Hill High School in Clarksville, Maryland. She has been studying voice at Peabody Preparatory for four years and been part of Peabody Children's Chorus for six years. Recent roles include Ms. Honey in *Matilda*, Sarah Bernhardt in *The Complete History of Theatre: Abridged*, and she was a featured performer in Maryland Opera's "First Fridays" series as an alumna of the Maryland Opera Camp for High School singers. She received Honors in the 2022 National Association of Teachers of Singing auditions MDDC District, and was passed on to Regionals. Marcus is also an accomplished pianist and rock climber.

Lulu Hassanein, Dido

Lulu Hassanein is a graduating senior at Wilde Lake High School in Howard County, Maryland. Recent performances include Donna (*Mamma Mia*) and Wadsworth (*Clue*) at Wilde Lake. She is a regular performer in departmental recitals at Peabody Preparatory, where she has studied Voice and Violin for four and eight years respectively. She recently competed in the NATS auditions under the category, Upper High School Treble, placing 2nd in the MDDC Chapter auditions, and 3rd at the regional level. Additionally, she received Honors in the Upper High School Musical Theatre Treble category. Hassanein is also member of Peabody Children's Chorus and will travel with them this summer on their tour of Italy. Hassanein is also an actor, Jazz performer, Maryland All State Musician, President of her school Choir and Orchestra Departments, Student Director with her school Theatre Company, and violinist with Howard County's annual benefit concert event, WBAL Concert for Kids. She looks forward to continuing her studies in college, as she pursues a dual degree in Music Performance and Music Education.

Christopher Kirby-Saunders, Aeneas; Sailor

Christopher Kirby-Saunders is a high school senior from Williamsburg, Virginia. His list of credits includes many performances as a dancer throughout the region with the Institute of Dance, Williamsburg Dancing with the Stars and others, and he is currently a member of the pre-professional program with The Movement Dance Company. He has been studying classical voice for four years, and as a singer has performed as a featured soloist with the Williamsburg Symphony Orchestra, the "2nd Sundays" concert series in Colonial Williamsburg, the Jamestown Settlement, Yorktown Revolutionary War Museum, Petersburg Civil War Museum, Burton Parrish Church and Williamsburg Music Club; recently he sang to raise money for Williamsburg Youth Music Education and danced to raise money for the organization Big Brothers, Big Sisters. He will be attending Peabody Conservatory for Vocal Performance in Fall 2022.

Lillian Hoehl, Courtier; Witch 2

Lillian Hoehl is a High School junior in the Laurel Springs distance learning program. In 2021 she sang Annina in Center Stage Opera's production of Verdi's *La Traviata*, and was in the first post-COVID theater production of the Victorian Lyric Opera Company (VLOC), *From Paris to Vienna*, in which she sang Clo Clo in an excerpt from Franz Lehar's *The Merry Widow*; she also played the speaking role of Ida in VLOC's first ever Zoom production, *A Gilbert and Sullivan Drawing Room*. She has sung in the chorus for seven other VLOC stage productions. Hoehl studies voice with Alina Kozinska, dramatic presentation with Gregory Stuart, and piano with Sue McElroy. When not singing, she competes in figure skating.

Samantha Lewis, Courtier; Witch 1

Samantha Lewis is a junior at Southern High School in Harwood, Maryland. She has participated in All-County Middle School Chorus and the Chesapeake Youth Orchestra, in which she plays violin. While this is her first year of classical vocal study, she received Honors in the 2022 National Association of Teachers of Singing auditions MDDC District in March; she plans to continue her musical studies at the university level. Lewis is on her school's cross country and track teams, has performed regularly as a dancer with Ballet Theater of Maryland, and is also a rider.

Croix Ellison, Sorceress

Croix Ellison is a junior at The George Washington University Online High School, and Science Editor for the GW Chronicle. She is a National Guild-certified classical pianist and studies voice at Peabody Preparatory. In the 2020 and 2021 MDDC District National Association of Teachers of Singing auditions, she advanced to Regional level in both classical and Musical Theater categories; she has also given both piano and voice performances at a number of public venues in Washington, DC, suburban Maryland, Baltimore and Pennsylvania. She was among the leading on-stage roles performing in the award-winning live musical *Uncut Coming of Christ* from 2016 to 2018. Ellison is a policy research intern for the Council of State Governments Eastern Regional Conference and has been published in *ecoWURD*, *theBEnote* and *The Philadelphia Citizen*. In addition to her love for music, Ellison has a growing interest in environmental policy and urban planning, with an emphasis on how to address and eliminate the impact of climate crisis. She is a second degree Black Belt in Tae Kwon Do.

Andrew Stewart, Music Director/Pianist

Hailed as "a singer's dream" by *Gramophone Magazine*, pianist Andrew Stewart has performed across the United States and in Italy, including several world premieres and frequent collaborations with notable singers and instrumentalists. He is on the faculty at Goucher College and Peabody Preparatory, and is a longstanding accompanist for Maryland Opera and Baltimore Musicales. He has also served as the musical director for upwards of 50 productions. Stewart is featured on the albums *Katherine Keem Sings Songs and Arias* by Garth Baxter (Centaur Records, 2014), *Ask the Moon* (Navona, 2018) and *Resistance* (Navona, 2019). He lives in Maryland with his family.

LIBERETTO

ACT I - The Palace

Belinda

Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing,
Pleasures flowing,
Fortune smiles and so should you.
Banish sorrow, banish care,
Grief should ne'er approach the fair.

Dido

Ah! Belinda, I am pressed
With torment not to be confessed
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guessed.

Belinda

Grief increases by concealing,

Dido

Mine admits of no revealing.

Belinda

Then let me speak; the Trojan guest
Into your tender thoughts has pressed;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

Dido

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mixt with Venus' charms
How soft in peace, and yet how fierce in arms!

Belinda

A tale so strong and full of woe
Might melt the rocks as well as you.
What stubborn heart unmov'd could see
Such distress, such piety?

Courtiers

Fear no danger to ensue,
The Hero loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupid strew your path with flowers
Gather'd from Elysian bowers.

Belinda

See, your Royal Guest appears,
How Godlike is the form he bears!

Aeneas

When, Royal Fair, shall I be blessed
With cares of love and state distressed?

Dido

Fate forbids what you pursue.

Aeneas

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.
If not for mine, for Empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

Belinda

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

ACT II, Scene 1 – The Cave

Sorceress

Wayward sisters, you that fright
The lonely traveller by night
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.
Appear! Appear!

First Witch

Say, Beldam, say what's thy will.

Witches

Ho, ho, ho, ho, ho, ho! [etc.]

Sorceress

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset, shall most wretched prove,
Depriv'd of fame, of life and love!

Two Witches

Ruin'd ere the set of sun?
Tell us, how shall this be done?

Sorceress

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

First Witch

Hark! Hark! the cry comes on apace.

Sorceress

But, when they've done, my trusty Elf
In form of Mercury himself
As sent from Jove shall chide his stay,
And charge him sail tonight with all his fleet away.

Witches

Ho, ho, ho, ho, ho, ho! [etc.]

Two Witches

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport
And drive 'em back to court.

ACT II, Scene 2 – The Grove

Belinda

Oft she visits this lov'd mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.

Aeneas

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear.

Dido

The skies are clouded, hark! how thunder
Rends the mountain oaks assunder

Belinda

Haste, haste to town..... haste haste to town!

ACT II, Scene 3 [The Spirit of the Sorceress descends to Aeneas]

Spirit

Stay, Prince and hear great Jove's command;
He summons thee this Night away.

Aeneas

Tonight?

Spirit

Tonight thou must forsake this land,
The Angry God will brook no longer stay.
Jove commands thee, waste no more
In Love's delights, those precious hours,
Allow'd by th'Almighty Powers
To gain th' Hesperian shore
And ruined Troy restore.

Aeneas

Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.
But ah! what language can I try
My injur'd Queen to Pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more ease could die.

Act III, Scene 1 – The Ships

Sorceress

See the flags and streamers curling
Anchors weighing, sails unfurling.

First Witch

Phoebe's pale deluding beams
Gilding more deceitful streams.

Second

Our plot has took,
The Queen's forsook.

Two Witches

Elissa's ruin'd, ho, ho!
Our plot has took,
The Queen's forsook, ho, ho!

Sorceress

Our next Motion
Must be to storm her Lover on the Ocean!
From the ruin of others our pleasures we borrow,
Elissa bleeds tonight, and Carthage flames tomorrow.

First Sailor

Come away, fellow sailors, your anchors be weighing.
Time and tide will admit no delaying.
Take a bouzy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning
But never intending to visit them more.

Act III, Scene 2 – The Palace

Dido

Your counsel all is urged in vain
To Earth and Heav'n I will complain!
To Earth and Heav'n why do I call?
Earth and Heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

Belinda

See, Madam, see where the Prince appears;
Such Sorrow in his looks he bear
As would convince you still he's true.

Aeneas

What shall lost Aeneas do?
How, Royal Fair, shall I impart
The God's decree, and tell you we must part?

Dido

Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of the Fact.

Aeneas

By all that's good...

Dido

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly
And let forsaken Dido die.

Aeneas

In spite of Jove's command, I'll stay.
Offend the Gods, and Love obey.

Dido

No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.

Aeneas

Let Jove say what he will: I'll stay!

Dido

Away, away! No, no, away!

Aeneas

No, no, I'll stay, and Love obey!

Dido

To Death I'll fly
If longer you delay;
Away, away!.....[Exit Aeneas]

Dido

But Death, alas! I cannot shun;
Death must come when he is gone.

Dido

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
When I am laid in earth, May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.