

UVic Collegium presents

# DIDO AND AENEAS

BY HENRY PURCELL (1659-1695)

## PROGRAM

### ACT I

Dido's Court

### ACT 2

Scene 1: The cave of the Sorceress

Scene 2: A grove during the middle of a hunt

### ACT 3

The harbour at Carthage

The Palace

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## CAST

**Dido** Shelby Scott

**Aeneas** Carter Martin, Alex Chen\*\*

**Belinda/2nd Woman** Anika Howell, Rachael Lamothe, Celeste Lingas, Leah Cook, Maisha Klette

**Witches** Makaila Quigley, Sabrina Blaase, Olivia Smart

**Spirit** Olivia Smart

**Sailor** Justin Swanson

**Sailor's Dance** Anika Howell

## CHORUS

### SOPRANO

Anika Howell  
Rachael Lamothe  
Celeste Lingas  
Leah Cook  
Olivia Smart  
Dahlia Greeve  
Sofya Toyata  
Nadia Lurie  
Anne Grimm\*

### MEZZO-SOPRANO

Shelby Scott  
Talietha Sangha  
Makaila Quigley  
Sabrina Blaase  
Maisha Klette  
Julianna Reid  
Olivia Pryce-Digby  
Marion Newman\*

### TENOR

Carter Martin  
Justin Swanson  
Benjamin Butterfield\*

### BARITONE

Alex Chen\*\*  
David Magnusson  
Naomi Bauer  
Kyron Basu\*

\*\* Professional guest artist

\* UVic faculty member

We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wsep̓səm/Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

**Music Direction** Joanna Hood\* and Chloe Meyers\*\*

**Staging** Benjamin Butterfield\*

**Choir/soloists preparation** Benjamin Butterfield\*

**Rehearsal Accompanist** Alex Chen\*\*

### **BOMP South Orchestra**

**Baroque violin** Chloe Meyers\*\*, Anise Buelow, Theodore Latta, Tamsyn Klazek-Schryer,  
Linda Don, Sophie Hillstrom, Edgar Bridwell+, Christi Meyers\*\*

**Baroque viola** Farrah O'Shea, Joanna Hood\*

**Baroque cello** Sandra Espinola

**Baroque bassoon** Kerry Graham

**Violon** Anne Duranceau+

**Harpichord** Christina Hutton\*\*

\*\* Professional guest artist

\* UVic faculty member

+ BOMP guest

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## **SYNOPSIS**

### **ACT I**

Dido's Court – Belinda, Dido's devoted attendant, attempts to lift the spirits of her mistress Queen Dido of Carthage. The source of sorrow stems from her growing love for Aeneas, the Trojan prince. When the Prince arrives, Belinda urges both rulers to pursue their love for each other, and unite their empires through marriage.

### **ACT 2**

Scene 1: The cave of the Sorceress – In their cave, a coven of witches plot the destruction of Queen Dido. They plan to conjure a violent storm and send a "trusty spirit" disguised as the god Mercury, to convince Aeneas to abandon Dido and ensure he sets sail for Italy immediately.

Scene 2: A grove during the middle of a hunt – Dido and Aeneas are enjoying an outdoor hunt when the clouds grow dark and a storm erupts. As all head back to the palace for shelter, Aeneas is intercepted by the false Mercury who commands Aeneas leave Dido and depart from Carthage at once. Aeneas, though distraught at the thought of leaving Dido, obeys what he believes to be the Gods' orders.

### **ACT 3**

The harbour at Carthage – On the shore, Aeneas' sailors sing a drunken sailors song as they prepare to set sail for Italy. Nearby, the witches gloat, delighting in the havoc they have successfully orchestrated.

The Palace – Dido is devastated after discovering Aeneas' intentions to depart and betray her love. She confronts him, and though he vows to stay and disobey the gods' orders, Dido, unwilling to forgive, still commands him to leave. After he departs, Dido accepts that she can not live without him, and in her final moments, she asks only that she be remembered.

— Olivia Smart

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## **About BOMP South**

BOMP South is a collaboration between UVic, UBC, the Pacific Baroque Orchestra (PBO) and Early Music Vancouver (EMV). BOMP, or the Baroque Orchestra Mentorship Program is open to selected music students and members of the music community wishing to learn about period performance practice. This initiative is aimed at increasing the long-term sustainability of the local period instrument community. Students play alongside professional period instrument specialists weekly, and have the opportunity to take private lessons on their baroque instruments.

Instruments have been made available on loan to all participants through UVic School of Music, the UBC School of Music and Early Music Vancouver's instrument collections.

## **Chloe Meyers**

Baroque violinist Chloe Meyers is a regular guest leader and chamber player of early music throughout North America. She is concertmaster of the Pacific Baroque Orchestra based in Vancouver BC, and has played as soloist and worked with ensembles including Arion Baroque, Les Violons du Roy, Tafelmusik, the Montreal Symphony Orchestra, the Theatre of Early Music, Seattle Bach Festival Orchestra, to name a few. She was first violinist of many award winning recordings with sopranos Karina Gauvin and H el ene Brunet, on the ATMA Classique label. As a passionate educator, she is on the faculty at the University of British Columbia and is guest instructor at the University of Victoria School of Music, as the co-director of BOMP South. As well as her own private teaching studio, Chloe gives masterclasses and festival adjudications. Chloe is dedicated to expanding the field of early music performance practice locally, to include professional "modern" players and students.

## **Acknowledgements**

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