



DANCE UMBRELLA

Jeremy Alliger, Director

Presents

MONNAIE DANCE GROUP

MARK MORRIS

and

Emmanuel Music Group

in

Henry Purcell's

DIDO AND AENEAS

Text by Nahum Tate

June 6 - 10

Emerson Majestic Theatre

Sponsored by the Lila Wallace-Reader's Digest Fund

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Dance Umbrella is supported by the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts.

DIDO AND AENEAS

Choreography: Mark Morris
Set Design: Robert Bordo
Costumes: Christine Van Loon
Lighting Design: James F. Ingalls

Theatre Royal de la Monnaie

Gerard Mortier, Director

Monnaie Dance Group/Mark Morris Dancers:

Alyce Bochette - Ruth Davidson - Tina Fehlandt - Susan Hadley
Penny Hutchinson - Dan Joyce - David Landis - Olivia Maridjan-Koop
Clarice Marshall - Erin Matthiessen - Jon Mensinger - Donald Mouton
Rachel Murray - June Omura - Kraig Patterson - Guillermo Resto - Keith Sabado
Joachim Schlömer - Pier Voulkos - William Wagner - Jean-Guillaume Weis
Teri Weksler - Holly Williams - Megan Williams

Artistic Director: Mark Morris
General Manager: Barry Alterman
Managing Director: Nancy Umanoff

Emmanuel Music Group

Artistic Director: Craig Smith

SOPRANO:
Roberta Anderson
Lorraine Hunt
Margaret Johnson
Susan Larson
Jaylyn Olivo
Lynn Torgove
Jayne West

ALTO:
Elizabeth Anker
Pamela Dellal
Gloria Raymond
Mary Westbrook-Geha

VIOLIN:
Danielle Maddon, concertmistress
Julie Leven
Jennifer Moreau
Etsuko Sakakeeny
Dorothy Han

VIOLA:
Emily Bruell
Barbara Wright

TENOR:
William Cotten
William Hite
Mark Kagan
Frank Kelley

BASS:
Ed Candidus
Herman Hildebrand
James Maddalena
Mark Saint Laurent
Don Wilkinson

CELLO:
Shannon Snapp Natale

BASS:
Thomas Coleman

HARPSICHORD:
Suzanne Cleverdon

DIDO AND AENEAS

(Performed without intermission)

Dancers

Belinda:	Penny Hutchinson
Dido:	Mark Morris
Second Woman:	Susan Hadley
Aeneas:	Guillermo Resto
Sorceress:	Mark Morris
Witches:	Ruth Davidson, Jon Mensinger
Sailor:	Teri Weksler (6, 9, 10 eve), Jean-Guillaume Weis (7, 8, 10 mat)

Courtiers, Witches, Spirits, Sailors, Conscience:

(6, 9, 10 eve)	(7, 8, 10 mat)
Ruth Davidson	Alyce Bochette
Susan Hadley	Ruth Davidson
Penny Hutchinson	Tina Fehlandt
Olivia Maridjan-Koop	Susan Hadley
Clarice Marshall	Penny Hutchinson
Jon Mensinger	Jon Mensinger
Rachel Murray	Joachim Schlömer
Kraig Patterson	William Wagner
Keith Sabado	Jean-Guillaume Weis
Teri Weksler	Megan Williams

Emmanuel Music Group

Conductor: Craig Smith

Belinda:	Jayne West (6, 8, 10 eve) Susan Larson (7, 9, 10 mat)
Dido:	Lorraine Hunt (6, 8, 10 eve) Mary Westbrook-Geha (7, 9, 10 mat)
Second Woman:	Lynn Torgove
Aeneas:	James Maddalena
Sorceress:	Frank Kelley (6, 8, 10 eve) William Hite (7, 9, 10 mat)
First Witch:	Roberta Anderson (6, 8, 10 eve) Margaret Johnson (7, 9, 10 mat)
Second Witch:	Gloria Raymond (6, 8, 10 eve) Pamela Dellal (7, 9, 10 mat)
Sailor:	Mark Kagan (6, 7, 10 mat) William Cotten (8, 9, 10 eve)
Spirit:	Herman Hildebrand

Monnaie Dance Group Staff:

Technical Director:	Johan Henckens
Stage Manager:	Franky Arras
Technical Stage Manager:	Francois Decarpentries
Master Electrician:	Philippe Geerts
Electrician:	Dominique Sournac
Master Carpenter:	Yves De Bruyckere
Wardrobe:	Christine Van Loon
Sound Technician:	Patrice Blancke
Pianist:	Linda Dowdell
Kinesiotherapist:	Tineke Klumper
Secretary:	Marina Pint

Monnaie Dance Group gives thanks to Maxine Morris and god.

Dido and Aeneas could not have been realized without the dedication, improvisation and fantastical imagination of the dancers involved. Thank you.

SABENA is the official airline of the Monnaie Dance Group/Mark Morris

For information contact:

Monnaie Dance Group/Mark Morris
103 rue Bara
1070 Brussels, Belgium
32.2.524.29.85

Dance Umbrella Technical Crew:

Production Manager:	Jacob Handelman
Master Electrician:	Ted Colburn
Master Flyman:	Jack Sevou
Master Carpenter:	Richard Wood
Crew:	Jose Rojas, Colin Brown, Amy Linker, Stephen Buck, Jim Joel, Tom Locke, Annie LaCourt, Sarath Karathunara, Erica French, Andy Lipnick, Mark Buchanan, Tim Buck

Executive Committee of Emmanuel Music:

Mary Westbrook-Geha, Pamela Dellal, Leonard Matczynski, Shannon Snapp Natale
Herman Hildebrand, Danielle Maddon, Martha Moor

Emmanuel Music
15 Newbury Street, Boston, MA 02116
536-3356

SYNOPSIS

Scene 1. The Palace.

The Trojan war is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante Belinda and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

Scene 2. The Cave.

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

Scene 3. The Grove.

Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: Leave Carthage Now. He accepts his orders, then wonders how to break the news to Dido. He is worried.

Scene 4. The Ships.

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5. The Palace.

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

LIBRETTO

AN OPERA

Perform'd at
Mr. JOSIAS PRIEST's Boarding-School at
CHELSEY.
By Young Gentlewomen.
The Words Made by Mr. NAT. TATE.
The Musick Composed by Mr. Henry Purcell.

ACT the First,
Scene the Palace

Enter *Dido* and *Belinda*, and *Train*.

- Bel.* Shake the Cloud from off your Brow,
Fate your wishes do Allow.
Empire Growing,
Pleasures Flowing,
Fortune Smiles and so should you,
Shake the Cloud from off your Brow,
- Cbo.* Banish Sorrow, Banish Care,
Grief should ne're approach the Fair.
- Dido,* Ah! *Belinda* I am prest,
With Torment not to be Confest.
Peace and I are Strangers grown,
I Languish till my Grief is known,
Yet wou'd not have it Guest.
- Bel.* Grief Encreasing, by Concealing,
Dido Mine admits of no Revealing.
- Bel.* Then let me Speak the *Trojan* guest,
Into your tender Thoughts has prest.
- 2 Women,* The greatest blessing Fate can give,
Our *Carthage* to secure, and *Troy* revive.
- Cbo.* VVhen Monarchs unite how happy their State,
They Triumph at once on their Foes and their Fate.
- Dido,* VVhence could so much Virtue Spring,
VVhat Stormes, what Battels did he Sing.
Anchises Valour mixt with *Venus's* Charms,
How soft in Peace, and yet how fierce in Armes.
- Bel.* A Tale so strong and full of wo,
Might melt the Rocks as well as you.
- 2 Women,* VVhat stubborn Heart unmoved could see,
Such Distress, such pity.
- Dido,* Mine with Stormes of Care oppress,
Is Taught to pity the Distrest.
Mean wretches grief can Touch,
So soft so sensible my Brest,
But Ah! I fear, I pity his too much.
- Bel.* Fear no danger to Enfue,

- 2 Women,* The *Hero* Loves as well as you.
- Cbo.* Ever Gentle, ever Smiling,
And the Cares of Life beguiling.
Cupid Strew your path with Flowers,
Gathered from *Elizian* Bowers.

Dance this Cho. The Baske.

Aeneas Enters with his *Train*.

- Bel.* See your Royal Guest appears,
How God like is the Form he bears.
- Aen.* VVhen Royal Fan shall I be blest,
VVith cares of Love, and State distrest.
- Dido.* Fate forbids what you Enfue,
Aeneas has no Fate but, you.
Let *Dido* Smile, and I'll desic,
The Feeble stroke of Destiny.
- Cho.* *Cupid* ony throws the Dart.
That's dreadful to a Warriour's Heart.
And she that VVounds can only cure the Smart.
- Aen.* If not for mine, for Empire's sake,
Some pity on your Lover take.
Ah! make not in a hopeles Fire, x
A *Hero* fall, and *Troy* once more Empire.
- Bel.* Pursue thy Conquest, Love—her Eyes,
Confess the Flame her Tongue Denyes.
- Cho.* *A Dance Guitars Chacony*
To the Hills and the Vales, to the Rocks and the Mountains
To the Musical Groves, and the cool Shady Fountains.
Let the Triumphs of Love and of Beauty be Shown,
Go Revel ye *Cupids*, the day is your own.
- The Triumphant Dance.*
- ACT the Second,
Scene the Cave.
Enter *Sorcerefs*.
- Sorc.* W Eward Sisters you that Fright,
The Lonely Traveller by Night.
VVho like dismal Ravens Crying,
Beat the VVindowes of the Dying.
Appear at my call, and share in the Fame,
Of a Mischief shall make all *Carthage* to Flame.
Enter Inchanteresses.
- Incha.* Say *Beldam* what's thy will,
Harms our Delight and Mischief all our Skill,
- Sorc.* The Queen of *Carthage* whom we hate,
As we do all in prosperous State.
E're Sun set shall most wretched prove,
Deprived of Fame, of Life and Love.
- Cho.* Ho, ho, ho, ho, ho, ho, &c.
- Incha.* Ruin'd e're the Set of Sun,
Tell us how shall this be done.
- Sorc.* The *Trojan* Prince you know is bound
By Fate to seek *Italian* Ground,
The Queen and He are now in Chafe,
Hark, how the cry comes on apace.
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 to Night with all his Fleet away.
Ho, Ho, ho, ho, &c. [*Enter 2 Drunken Saylor's, a Dance*

HENRY PURCELL was born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theatre. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead: he was buried in Westminster Abbey on 26 November 1695

Purcell was one of the greatest composers of the Baroque period and one of the greatest of all English composers. His earliest surviving works date from 1680 but already show a complete command of the craft of composition. They included the fantasias for viols, masterpieces of contrapuntal writing in the old style, and some at least of more modern sonatas for violins, which reveal some acquaintance with Italian models. In time Purcell became increasingly in demand as a composer, and his theatre music in particular made his name familiar to many who knew nothing of his church music or the odes and welcome songs he wrote for the court. Much of the theatre music consists of songs and instrumental pieces for spoken plays, but during the last five years of his life Purcell collaborated on five 'semi-operas' in which the music has a large share, with 'divertissements', songs, choral numbers and dances. His only true opera (i.e. with music throughout) was *Dido and Aeneas*, written for a girl's school at Chelsea: despite the limitations of Nahum Tate's libretto it is among the finest of 17th-century operas.

Dramatic music includes *Dido and Aeneas* (1689) and semi-operas: *Diodesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (1695); songs and incidental music for over 40 plays.

Sacred music: 65 anthems, *Other vocal music*: 24 odes and welcome songs, court songs, *Instrumental music*: 13 fantasias for viols, 2 In nomines for viols, Chacony, 22 sonatas, 8 suites, 5 organ voluntaries.

MARK MORRIS was born and raised in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and Koleda Balkan Dance Ensemble. Since 1980, in addition to choreographing over 50 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet and American Ballet Theatre, among others. Mr. Morris has also worked extensively in opera and in 1987 choreographed the production of John Adam's *Nixon in China*. In 1988 he was named Director of Dance at the Théâtre Royal de la Monnaie in Brussels.

MONNAIE DANCE GROUP/MARK MORRIS was formed in 1980 as the Mark Morris Dance Group and gave its first concert in New York City that year. In addition to touring widely, the Group was the subject of a PBS/Danmarks Radio *Dance in America* television special, and was one of thirteen companies which participated in the 1987 "Dancing for life" AIDS benefit in New York City. Since 1988, it has been the resident dance group of the Théâtre Royal de la Monnaie in Brussels.

CRAIG SMITH conducted Peter Sellars' much acclaimed production of *Giulio Cesare*, which was performed last season at the Monnaie. He has conducted a great number of opera-productions produced by Peter Sellars, a.o. *The Mikado* (Chicaco Lyric Opera), *Hang on Me* (Gershwin musical for the Guthrie Theatre). *Saul and Orlando* for the ART. *Così fan Tutte*, *Don Giovanni*, *Le Nozze di Figaro* and *Giulio Cesare* at Summerfare/Purchase New York. Since 1970, he has been musical director of the orchestra of Emmanuel Music, Boston. With this ensemble he performed the complete Bach-*Cantatas* and the American premières of Handel's *Atlanta* and Regers' *Serenade*. He also conducted the world première of Harbison's *Violin Concerto*. Craig Smith is a regular guest-artist at the Castle Hill Music Festival and, for this season, conductor for the performances of the Monnaie Dance Group/Mark Morris: the new productions *L'Allegro* and *Gloria & other works*.

THE EMMANUEL MUSIC ENSEMBLE was formed in 1970 by music director Craig Smith to perform the complete cycle of sacred cantatas by J.S. Bach in the liturgical context for which they were written. Since that time the ensemble has not only completed the cycle but has expanded its repertoire to include Handel operas and oratorios, Schutz choral works and the yearly Mozart Birthday concerts — all to much critical acclaim. Two chamber groups springing from the Emmanuel ensemble won the coveted Naumburg Award for excellence in chamber music in successive years; the Emmanuel Wind Quintet and the vocal group Liederreis. Smith's meeting with Peter Sellars in 1980 gave rise to collaborations in music theatre involving Emmanuel Music performers; a production of Handel's *Orlando* at the American Repertory Theatre and a staged version of Handel's *Saul* with the Cantata Singers of Boston. Emmanuel Musicians made up the ensemble for Sellars and Smith's *Così fan Tutte*, a production which won acclaim and awards at the Theater de Welt Festival in Stuttgart in 1986, and were prominently featured in the Opera Company of Boston production of Handel's *Giulio Cesare*. The ensemble made its European debut at the Theatre Royal de la Monnaie in Brussels March 1989 in the production of *Dido and Aeneas* with the Monnaie Dance Group/Mark Morris and was the subject of a CBS Sunday Morning television special with Charles Kuralt. Emmanuel Music has been active in performing many concerts for social causes in support of such organizations as the Council for a Nuclear Weapons Freeze, Women's Action for Nuclear Disarmament and the AIDS Action Committee. The connection with the church has supported Emmanuel Music in many ways, not the least of which is in its audiences. The center of Emmanuel Music's rapidly expanding musical life remains the Bach Cantatas, which are still offered every Sunday as an integral part of the liturgy.

ROBERT BORDO, a painter, first worked with Mark Morris on the set of *Death of Socrates* at Dance Theater Workshop in New York City in 1983. In 1986 he designed the sets for the Mark Morris Dance Group PBS/Danmarks Radio television program, as well as the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's Next Wave Festival. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. Mr. Bordo is on the faculty of the New York Studio School. He is represented by Brook Alexander, Inc. in New York City.

CHRISTINE VAN LOON was born in Hoellaart and is responsible for the costumes of the Monnaie Dance Group/Mark Morris. She has studied publicity, costume and set design. In Italy, she assisted in the restoration of historic buildings after the earthquake of 1981.

At the Monnaie, she worked as an assistant in the set and costume department. For 3 years, she worked with the Ballet of the 20th Century and afterwards again at the set department for state properties.

JAMES F. INGALLS (Lighting Designer) returns to the Théâtre Royal de la Monnaie where he designed the lighting for the Monnaie Dance Group's production of *L'Allegro, il Penseroso ed il Moderato*. He has also designed the National Opera productions of *Giulio Cesare* and *Ajax*, for Peter Sellars. He has designed *Dancing for an Hour or So* for Sara Rudner, *An Evening of Dance* for Leslie Dillingham, and *Nixon in China* with choreography by Mark Morris. Mr. Ingalls is currently Lighting Supervisor for Dance Theatre of Harlem.

DANCERS

ALYCE BOCHETTE, a native Floridian, has been dancing and involved in the theatre since she was a child. Since graduating from New York University Tisch School of the Arts she has worked with the Companies of May O'Donnell, Rachel Lampert and Douge Varone. She is happy to be here in Brussels working with Mark Morris and wishes to thank her husband, Jim, for his support.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase she began her professional career with the Hannah Kahn Dance Co. Ms. Davidson later joined the Don Redlich Dance Co. where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a recent biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT has danced with Mark Morris since 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, the Boston Ballet, New York University Tisch School of the Arts, and assisted him on his recent work with American Ballet Theatre. Ms. Fehlandt studied in New York with Cindi Green, Ruth Currier, and Deborah Lessen and has also taught both ballet and modern dance.

SUSAN HADLEY was raised in Columbus, Ohio, received her M. A. in dance from Ohio State University. She danced in Senta Driver's *Harry* for four years and performed with Meredith Monk in New York City. For her own choreography, in collaboration with composer Bradley Sowash, she has received fellowships from the New York Foundation for the Arts and the National Endowment for the Arts.

PENNY HUTCHINSON is from Seattle, where she first met and performed with Mark Morris in 1971. An alumnus of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. Ms. Hutchinson has taught dance in Seattle, Jacob's Pillow Dance Festival and New York City.

OLIVIA MARIDJAN-KOOP was born and went to school in Brussels, where she also studied classical dancing with Jacques Sausin for one year. She then left Belgium for the Folkwang Hochschule in Essen, Germany. There she studied classical dance, modern dance (under Jean C bron), flamenco, folkloric dance, historical dance and composition. During these four years she worked on her own choreography and of their students, and she danced *Le Sacre du Printemps* by Pina Bausch.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others and acted in the work of the Wooster Group.

JON MENSINGER was born in Cleveland, Ohio. He attended Ohio State University and New York University, and has danced with Maggie Patton, Jim Self, Douglas Dunn and the American Dance Machine. He first danced with the Mark Morris Dance Group in 1982.

RACHEL MURRAY has danced with Betty Jones' Dances We Dance Co. in Honolulu, Hawaii and Senta Drivers' *Harry* in New York City.

KRAIG PATTERSON of Trenton, New Jersey was inspired to dance in high school musicals under the direction of the Bryan family. His formal training includes The Princeton Ballet Society, The Alvin Ailey and Martha Graham Schools, and the Juilliard School where he received his B.F.A. in 1986. He has performed with Glenn/Lund/Dance, Ohad Naharin, Rondo Dance Theater and Neta Pulvermacher's *Off the Wall*, among others and was a featured dancer in the T.V. performance of *Juilliard at 80*.

He began dancing with the Mark Morris Dance Group in the fall of 1987.

GUILLERMO RESTO, recipient of a 1986 New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, has danced with the Mark Morris Dance Group since 1984 and previously performed in New York City with the Companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman. He is the recipient of a 1988 New York Dance and Performance "Bessie" Award.

JOACHIM SCHL MER, who is 26, was born and educated in Germany. He studied architecture in D sseldorf for one year and then began to study dance at the Folkwang Hochschule. From 1984 to 1988 he received training there in classical, modern, folk and flamenco dancing, and also performed his own choreography, led by Jean C bron. He accompanied the Wupperthaler Tanz Theater during a tour of *Le Sacre du Printemps* by Pina Bausch. He is currently a member of the Monnaie Dance Group/Mark Morris.

WILLIAM WAGNER is from Larchmont, New York. He has held scholarships at the Juilliard School and the Martha Graham School of Dance, Mr. Wagner is a 1986 honors graduate in Literature from the State University of New York at Purchase. He has performed with the Martha Graham Dance Company in their 1987 season, and also with the Martha Graham Ensemble, Judith Gray and Dancers and the Anthony Morgan Dance Co. Recently he has studied with Risa Steinberg and Jocelyn Lorenz in New York. He would like to express special thanks to Bob Stein and Diane Gray for their avid support and encouragement.

JEAN-GUILLAUME WEIS was born in Luxemburg where he studied classical and modern dance. He then continued his studies at the school of the Ballet Contemporain de Bruxelles. He danced with this company for two years. In 1988 he joined the Monnaie Dance Group/Mark Morris.

TERI WEKSLER was born in Baltimore and graduated from the Juilliard School. She danced with Daniel Lewis Repertory, Hannah Kahn Dance Company and Jim Self. She appeared in the Rome section of Robert Wilson's *The Civil Wars* and in Jim Self and Frank Moore's film *Beehive*. Ms. Weksler is a recipient of a New York Dance and Performance Award (Bessie).

MEGAN WILLIAMS was born in Southern California, but later moved to Toronto, Canada where dancing began with musical theater in high school. She graduated with a B.F.A. from the Juilliard School in 1984 where she performed with the Juilliard Dance Ensemble and was recipient of the Jose Limon Memorial Scholarship and the Rockettes Alumnae Award. She has since danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers.

SINGERS

Mezzo-soprano **Mary Westbrook-Geha (Dido)**, a regular member of the Emmanuel Music Group, is a singing actress known for her portrayal of Cornelia in the now-legendary Peter Sellars production of Handel's *Giulio Cesare*, which she sang at the 1985 PepsiCo Summerfare and at the Opera Company of Boston, and will repeat next January in Paris. She also performed the leading role in the national tour of the Medieval Mystery drama *Ordo Virtutum* of Hildegard von Bingen. Miss Westbrook-Geha's operatic debut was made with the Des Moines Metro Opera in *The Ballad of Baby Doe*. She has also appeared in the Opera Company of Boston production of *The Markopoulos Case*. She has had roles in *The Magic Flute*, *La Clemenza Di Tito*, *Idomeneo*, *The Rape of Lucrecia*, *Die Fleidermaus*, and *Amahl and the Night Visitors*. She has performed Stravinsky's *Requiem Canticles*, and has appeared in John Harbison's opera, *Winter's Tale*. Standard works in her repertoire include Verdi's *Requiem*, Mendelssohn's *Elijah*, masses of Schubert, Mozart, Haydn, Beethoven, concert arias of Mozart and Beethoven, and songs of Mahler, Brahms, Faure and Ravel. Her Handelian repertoire includes roles in such lesser-known works as *Theodora*, *Alexander Balus*, *Hercules*, *Brockes Passion* and *L'Allegro, Il Penseroso, Ed Il Moderato*. As a soloist with Emmanuel Music, she performs a Bach Cantata every Sunday morning. She recently sang Bach's *Christmas Oratorio* and his *St. Matthew Passion*. She has performed and taught with the Bach Aria Group and was featured in their production of *The Contest Between Phoebus and Pan*. She has performed with Clarion Concerts, Banchetto Musicale (in her Carnegie Hall debut), The Tanglewood Festival Chorus, The John Oliver Chorale, and NuClassix. She has appeared with the Boston Symphony Orchestra under the direction of Seiji Ozawa and Kurt Masur. The Marlboro Music Festival has featured her in many of its chamber music concerts, and she has also appeared with the Apple Hill Chamber Players. She studied for two summers at the Tanglewood Music Center, where she worked with Leonard Bernstein, Phyllis Curtin, Gunther Schuller, and Seiji Ozawa. She holds music degrees from Central Missouri State University and New England Conservatory of Music. She has recorded for Arabesque Records.

Baritone **James Maddalena (Aeneas)**, a regular member of the Emmanuel Music Group, first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* at the Houston Grand Opera and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music and the Washington Opera. Mr. Maddalena also sang the title role on the Grammy Award winning, best-selling recording on Nonesuch Records. Among the other roles in his repertoire are Achilles in *Giulio Cesare*, Publius in *La Clemenza de Tito* and the title role in *Don Giovanni*, directed by Peter Sellars. He also sang the Count in Sellars' productions of *The Marriage of Figaro* and Guglielmo in *Così fan Tutte*, both at PepsiCo Summerfare. This season, James Maddalena's performances include Bobby in Weill's *Das Klein Mahogany* at B.A.M., Handel's *L'Allegro, Il Penseroso ed il Moderato*, and revivals of *The Marriage of Figaro* and *Così fan Tutte* at PepsiCo Summerfare. Mr. Maddalena is scheduled to sing in the world premiere of Tippett's *The New Year* next season at the Houston Grand Opera and the following production at Glyndebourne in 1990. He will also sing Papageno in *The Magic Flute* at Glyndebourne. An active concert singer, he has sung in the complete cycles of Bach Cantatas at Emmanuel Music, Handel's *Messiah*, *Solomon and Theodora*, Bach's *Christmas Oratorio*, Brahms' *Requiem* and in Purcell's *The Fairy Queen* and *The Creation* with Banchetto Musicale. James Maddalena is a native of Lynn, Massachusetts, and studied at the New England Conservatory of Music and at Wolf Trap.

Lorraine Hunt (Dido), a regular member of the Emmanuel Music Group, has performed with the Monnaie Dance Group/Mark Morris in *New Love Song Waltzes*, *L'Allegro*, *Gloria* and *Mythologies*. Ms. Hunt has performed and recorded "Melisande's Song" as part of the incidental music to *Pelleas and Melisande* by Faure with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon. She has also appeared with the BSO under Guisepppe Sinopoli and at Tanglewood in Mozarts' *C minor Mass* under Charles Dutoit. Operatic appearances have included: Sesto in the Smith/Sellars *Giulio Cesare* in New York, Boston, Brussels, and to be revived in Paris this January; Zerlina in the Cambreling/Herrman *Don Giovanni* in Lausanne; Donna Elvira in the Smith/Sellars *Don Giovanni* to be revived this July at the PepsiCo Summerfare and in Vienna this August. She recently appeared in concert performances of *Idomeneo* in the role of Idamante conducted by Roger Norrington. Upcoming Mozart roles include Cherubino with Opera Theater of Saint Louis and Sesto in *Clemenza di Tito* for Houston Grand Opera. She can be heard on the forthcoming Nonesuch CD of the Weill/Brecht Mahogany songspiel.

Soprano **Jayne West (Belinda)**, a regular member of the Emmanuel Music Group, has recently returned home to Boston from a five month contract with the Brussels National Opera, where she performed in Handel's *L'Allegro*, Vivaldi's *Gloria*, and Purcell's *Dido and Aeneas* with the Mark Morris Dance Group. Also with Brussels Opera she made her European operatic debut as a Blumenmadchen in *Parsifal*. She finished the successful tour singing with Emmanuel Music's Bach Cantata Concert Series in Brussels. She will return to Belgium next fall for repeat performances of *L'Allegro* with Brussels Opera and the role of Echo in *Ariadne auf Naxos* with Flanders Opera.

This summer Miss West will repeat her role of the Countess in Peter Sellars' production of *Le Nozze di Figaro* at the PepsiCo Summerfare. In September the production will travel to Vienna to be filmed for television.

Miss West is known in the Boston area for her extensive work in oratorio, having been heard in Bach's *B minor Mass* and *St. Matthew Passion*; the *Requiem* of Brahms, Mozart, and Faure; Handel's *Messiah*, *Alexander's Feast*, *Samson*, and *Saul*; and Haydn's *Creation* and *Lord Nelson Mass*. She has appeared with the Boston Symphony Orchestra, New Jersey Symphony, Handel and Haydn Society, and virtually every major orchestra and chorus in the New England area.

Susan Larson (Belinda) is a regular member of the Emmanuel Music Group. Her name is a familiar one to New England Concert-goers, who use it for minor oaths and to frighten fractious children. She has appeared with Emmanuel Music since 1971, singing Bach, Mozart, Handel, songs of all nations, standards, and medieval music. Her work with Peter Sellars has brought her critical notices like "not bad", and her immediate family always lets her sing at Thanksgiving and Christmas. On her most recent triumphal tour of Europe she sang the role of Belinda for the Monnaie Group/Mark Morris, walked into a glass door breaking her nose, and contracted la grippe from a man from Ostende. Ms. Larson lives in the suburbs and never drives her car in the city.

Tenor **Frank Kelley (Sorceress)** a regular member of the Emmanuel Music Group sings a wide variety of music throughout North America and Europe. He has spent four seasons with the San Francisco Opera Company, has appeared with the Cincinnati Opera Company, the Glimmerglass Opera Theatre, and has been directed by Peter Sellars in his productions of *Così fan tutte*, *Le Nozze di Figaro*, and *Das Kleine Mahagony*. He has sung with the Cleveland Orchestra, the National Symphony, the New Jersey Symphony, and the Mark Morris Dance Company. Mr. Kelley has performed medieval and renaissance music with the Boston Camerata, Sequentia, and the Waverly Consort and he performs baroque music with Banchetto Musicale, the Bach Ensemble, Concert Royal, and the Boston Museum Trio. He has participated in the Marlboro Music Festival, PepsiCo Summerfare, the E. Nakamichi Festival, the New England Bach Festival, and the Boston Early Music Festival. Mr. Kelley has recorded for Decca, Erato, and Arabesque.

Tenor **William Hite (Sorceress)** a regular member of the Emmanuel Music Group and a native of Pennsylvania, bases his active solo career out of Boston. He has performed throughout the Northeast in repertoire ranging from monody to minimalism. His operatic roles include Ferrando in *Così fan tutte*, Tamino in *Die Zauberflöte*, and the leading role of Roderick in the world premiere of the Phillip Glass opera *The Fall of the House of Usher*, co-produced by The American Repertory Theater in Cambridge, MA and The Kentucky Opera. Mr. Hite has toured the US and Europe extensively as soloist with the Boston Camerata, and with the medieval ensemble Sequentia. In the 1988-89 season he will appear in Rocky Mount, NC in Purcell's *Ode to St. Cecilia's Day*; in Mozart's *Mass in C Minor* with The City Musick in Chicago; and as soloist in the Gilles *Requiem* with the Boston Camerata in France. Mr. Hite has recorded with Erato.

Soprano **Lynn Torgove (Second Lady)**, a regular member of the Emmanuel Music Group has appeared as a soloist with many Boston and New England Orchestras and choral groups. She is a regular soloist with Emmanuel Music and has appeared with the Boston Lyric Opera, the Cantata Singers and Ensemble, Banchetto Musicale, the Boston Camerata, the Boston Concert Opera, the Handel and Haydn Society and the American Music Theater Festival in Philadelphia. Ms. Torgove was a member of the American Repertory Theater for two seasons, performing in the world premiere of the Philip Glass/Robert Moran opera, *The Juniper Tree* and in Robert Wilson's *The Civil Wars* (Cologne section). Ms. Torgove sang the role of the Second Woman with the Mark Morris Dance Group in Brussels. This summer Ms. Torgove will be appearing at the PepsiCo Summerfare Festival in *The Marriage of Figaro*, conducted by Craig Smith and directed by Peter Sellars.

THE TRAGIC HEROINE AND THE UN-HERO

WILFRID MELLERS

Wilfrid Mellers' analysis of *Dido and Aeneas* places the opera against the back-ground of seventeenth-century English heroic drama, which, in spite of repeated and extravagant attempts to be tragic, was unable to achieve the level of intensity that Purcell and Tate reached as if by accident. Meller's writings on music span the gamut from François Couperin to Bob Dylan, and nearly all of them, including the following essay, discuss the fusion of words and music as a social, not merely an artistic, phenomenon.

In Louis XIV's France, heroic opera was closely associated with heroic tragedy; in early seventeenth-century England our failure to produce the one was consequent on our failure to produce the other. In his two tragedies Ben Jonson had attempted the heroic, seeking an art "high and aloof," involving "truth of argument, dignity of persons, gravity and height of elocution, fullness and frequency of sentence." But *Sejanus* and *Catiline* had little success and no successors; and theatrical enterprise was disrupted by the Civil War and during the Protectorate. After the Restoration values had changed. The new society was middle-class and mercantile; and though it had grandiose ambitions, it had no grandeur of spirit. Both the moral core and the sense of stylization were lacking, and when dramatists attempted the heroic, it was from disillusioned wishful-thinking, rather than from conviction. If we are not in truth heroic, we can put up a show of heroism: so the Tragic Hero will evoke admiration, not compassion. Even the conflict between Love and Duty was less important than the display of simulated emotion it could give rise to. From this point of view Restoration tragedy was essentially a public art, meaningless apart from its audience. The dramatic and literary stylizations — the multiplicity of "crises," the heightened diction, the paradoxes, antitheses, rhetorical questions and other devices — existed to exaggerate the display, not (as in Racine) to control the intensity of feeling in the interests of civilization. Restoration comedy is also nothing if not a public act in so far as it is not, like Molière's comedy (which the English dramatists emulated), a comedy of manners and morals, but of manners only, and mostly of manners at that. We are invited to admire Millamant and Mirabelle for the face they present to the world. Indeed, they illustrate "the way of the world" because they function effectively in it — without being taken in by it. A comedy of simulated feeling may be tolerable because there is inevitably an element of disillusion in the comic approach; a tragedy of simulation is, however, a contradiction in terms.

The book of *Dido and Aeneas* was a rewriting, for music, of a full-scale heroic tragedy by Nahum Tate, called *Brutus of Alba*. The idea of translating it into an opera book was probably prompted by Blow's *Venus and Adonis*; but whereas Blow's work was conceived as a court masque and turned into an opera almost fortuitously, *Dido* was conceived as a drama which, in being transformed into an opera, became more, not less, dramatic. In part the improvement was technical. Since Restoration tragedy is an art of inflation, almost any example of the genre would be improved by having the words reduced by two-thirds, as was necessary if the piece was to be sung — especially at the end of term school concert. (We can afford to sacrifice the kind of language in which Brutus-Aeneas decides to leave the Queen:

Give notice to the Fleet we sail to Night.
Said I to Night! Forsake the Queen to Night!
Forsake! oh Fate! the Queen! to Night Forsake her!)

None the less, there was more involved than a technical improvement; for although the opera still accepts the traditional heroic theme, it subtly modifies it in the light of contemporary English experience. The masque opposition of love-destruction, order-disorder, is still present in Tate's libretto; but private and public order no longer become synonymous in an act of homage to Hymen. Although there is conflict between love and duty, the two forces are no longer equally weighted. In Tate's middle-class world, public duty becomes the destructive force; and the only reality is now personal experience — Dido's love for Aeneas. From this point of view Tate makes a significant modification to the classical myth. In Virgil's story Aeneas is called back to duty by the gods. In Tate's libretto he is called away by a witch *masquerading* as a god. This is indeed the ultimate inversion: for the antimasque witches now "stand for" the values of the masque. Thus it is dramatically important that Aeneas should appear a poor thing. The point is that he prefers to accept a sham (conventional) duty rather than reality (or love).

This duality is already present in the overture. The slow opening section takes us immediately into the world of Dido's suffering: the stabbing dissonant suspensions, the lamenting chromatics, anticipate her arioso though they are ennobled, depersonalized, by the sustained lyricism, the grave movement, the pedal notes. The quick section, in sprightly quavers, is dance music, as we would expect. But it is not the conventional, triple-rhythmed round and is curiously unimposing if it is supposed to represent public glory. Indeed, it sounds suspiciously like the witches' music and prepares us for the identification of opposites that is to come later.

The action opens with Belinda and the chorus, both representing public or social values, trying to cheer Dido up. Belinda sings in dance movement, of course; in the jaunty Restoration dotted rhythm that was a cruder version of the *notes inégales* in French ceremonial music. "Shake the cloud from off your brow," she says. After all, Empire's growing, pleasures are flowing, fortune smiles and so should you; we can enjoy the best of every world, with public glory and personal satisfaction working together. The minor key, the slightly dissonant texture of the choral parts, the physical action in Belinda's ornamentation intimate, perhaps, that life isn't as easy as all that. Anyway, when the chorus is interrupted by the lamenting Dido we know at once that hers is a deeper and richer reality. She creates herself before our eyes and ears — like Blow's *Venus* in Act III, or Purcell's *Blessed Virgin*. Her arioso line, broken in rhythm by her sighs, tense with Lombard sobs, weeping appoggiaturas and languishing chromatic, creates within us the "torment" that cannot be confessed" so that we enter, momentarily, into her being. At the same time, her emotional arioso is poised over a ground bass, so that it remotely presages her final lament. When she takes over the ground theme and sings it in canon with the bass, to the words "Peace and I are strangers grown," she is at once a suffering woman and a queen. The "ceremonial" chaconne succours personal distress; we already know that Dido is the true tragic heroine, because she will suffer all, sacrifice all, for the integrity of her love.

Belinda, still belonging to the practical world, then suggests that Dido is getting worked up gratuitously. Why shouldn't she tell her love? Why shouldn't she and Aeneas marry and live happily ever after? Private love need not necessarily be in conflict with public duty; on the contrary, monarchs *uniting* ought to create order and peace. This is taken up by the chorus in rigid, rather insensitive dance homophony. Dido cuts them short, however, and breaks into still more impassioned arioso. She vividly invokes Aeneas both in his public, war-like valor (trumpet figurations) and in potential amatory bliss (softly caressing suspensions). This time her passion finds no resolution in aria: we begin to suspect that she is so upset because the realities of love are so disturbing (her shooting scales on the words "What storms" significantly anticipate the storm which the witches will unleash). She knows, like any classical heroine, that you cannot have both Honor and Love at the same time: but not so much because (like a classical heroine) she believes in Honor as because she doubts whether Aeneas' love is as honest as hers. Belinda is so moved that she turns from the social world and, sympathizing with Dido, sings her mistress' kind of arioso. But Belinda perhaps regards this as a weakness; for she turns abruptly back to her social role and, in duet with an anonymous Woman, representative of Society, sings the jaunty "Fear no danger to ensue." Don't worry, they say with the infuriating helpfulness of the unimaginative, it may never happen; we're *sure* the hero loves as well as you do. We return, of course, to bouncy, self-confident dance meter, reinforced by the syncopated rhythm and the perpetual parallel thirds. The deliberate unreality of this is suggested by the first appearance of the major key and perhaps by the perky rhythm which makes hay of the verbal accents. In arioso Purcell's accentuation is always meticulous, growing inevitably from the way in which the character would speak in passion. Here, if the false accents are not deliberate, they are a kind of accident that happens only to genius. They make the "ever gently ever smiling" hero seem slightly fatuous. There is the briefest hint of minor tonality when the chorus invites Cupids to strew the lover's path with flowers. This is a most delicate piece of irony: for when Cupids do in fact strew flowers at the end they do so on Dido's dead body, in an elegy on the care-free care-less paradise that Belinda, the Woman, and the Chorus sing of in this dance-song. Ironically too, Aeneas appears immediately on the conclusion of the fatuous ditty. Belinda — a public figure — describes him as god-like. But his first arioso, thought serious enough, contains a hint of melodrama, of rhetorical self-dramatization, especially in the descending diminished seventh on the words "no fate but you." (The interval is common in Handel, of course, but sufficiently rare in the music of Purcell's time to call attention to itself). There may also be a suggestion of self-indulgence in the tritonal arabesque he signs on the word "feeble".

The love match is symbolized, as Cupid "throws the dart that's dreadful," in a bit of traditional counterpoint — a canon two in one (!) that creates, within its unity and its regular dance meter, a rather painfully dissonant texture. Aeneas's famous remark "If not for mine, for Empire's sake, Some pity on your lover take" puts the situation pretty accurately so far as he is concerned. The material benefits of the match, he hints, are not to be sniffed at: how would it look to the World if she were to turn down a Hero! So it is appropriate that Belinda should follow with a deliberately conventional pursuit aria that deflates the love-experience of the truth Dido has put into it. Belinda's song is in the major, of course: a love-chase with virtually no dissonance, and with "echoes" between voice and bass, to suggest illusion. The echoes, here, are part of the game; but when the chorus rounds off the scene with a ceremonial dance-chorus in triple rhythm, with lilting dotted movement, the echoes (on the significant words "cool shady fountains") bring in a sudden, disturbing modulation to the minor of the dominant, followed by a false relation. So here they hint at illusion in another and deeper sense, highly characteristic of seventeenth-century echoes; at the *other* reality, the world beyond this ostensible material triumph. Perhaps this is why the final triumph dance, though still in the major, has become a little uneasy, with sharply accented dissonant passing notes that hint that all may not, after all, be for the best in the best of all possible worlds.

In any case we move from the Triumph directly to the second scene — and the Witches' Cave. The Sorceress was Nahum Tate's invention, and is a fundamentally serious creation. Her music — in the sub-dominant minor, the traditional key for *chants lugubres* — contains excruciating suspended minor seconds, angular leaps and chromaticisms; yet it is spacious and noble, in the same style as the opening of the overture, and is directly comparable with Dido's arioso in both intensity and span. On no account should the Sorceress be treated grotesquely. She must have a Circe-like grandeur, because the destructive force is a reality, like love. Both, indeed, are within Dido, which is why she is a tragic character. Few people are capable of "real" experience, true love. Rather than face up to the creative and destructive principles within us, we prefer to substitute something easier, such as Aeneas' "Empire."

Whereas Belinda had justly pointed out that the fulfillment of private love might lead to public prosperity, the Sorceress announces — in an exact inversion of heroic convention — that she intends to destroy Dido as an individual and at the same time bring ruin to the State through the anarchy of War. Moreover, she will do this by means of an assertion of public duty! From the standpoint of convention, her attitude will be absolutely "correct." This is why her rout of witches sing music that is identical in style with the ceremonial dance choruses except that it is quicker, more perfunctory. The anti-masque is now on the side of order, because order is presented as destructive of human integrity. The relationship of the witches to the Sorceress is similar to the relationship of his rout to Comus. Unlike the Sorceress they are funny: their quick music is based on the kind of music Lully composed for his *comic* operas and ballets. None the less they are also horrid, because incapable of apprehending the realities of passion. In a way they are naturalistic and contemporary: not so much supernatural as a gang of middle-class female gossips whose mentality is neatly characterized in their notorious couplet: "Our plot has took, the Queen's forsook." Their ha-ha-ha's are horrifying only because they are grossly inane.

The witches do not always depart so radically from heroic convention. Sometimes they thing straight ceremonial music, like a masque chorus, the irony being in the situation, not the music. Two witches invoke the storm in a canon two in one, there being a kind of blasphemy in this destructive use of "doctrinal" counterpoint. There is certainly a blasphemy in the echo chorus "In our deep vaulted cell," the blasphemy being inherent in the singing of such nobly ceremonial masque-music by such low types. The echoes split up the words, literally destroy meaning: so this time the seventeenth-century echoes are illusion in a discreditable sense. The masque chorus is followed by another echo piece, a dance of furies, in which the texture is riddled with *false* relations and the echoes are a deceit. This illusory quality is the more pointed because the Sorceress's dark F minor has changed to a pastoral F major. Moreover, the echo-ritual and dance of furies are most cunningly placed. They immediately precede the idyll wherein Dido and Aeneas consummate their love and so hint at the element of illusion within the idyll itself.

Act II [scene ii, the hunt] takes place away from the public world. As Belinda says, it is only "thanks to these lonesome vales" that Dido and Aeneas can be brought together. Belinda sings with a chorus of attendants in D minor, a key that is related to that pastoral dream of F major, but "real" because their love, or at least Dido's love, is real. The chorus sings a "pursuit" canon but in gently valedictory lyricism, with a number of sighing dissonances. An anonymous woman sings an aria on a ground bass which, recounting the Actaeon myth, offers an objective commentary on the human situation, suggesting how Dido's experience parallels the Actaeon story, since she is harried to death by the force of her own passion, as he was killed by his own hounds. Despite the level, impersonal movement of the bass, the aria grows impassioned in melodic contour, rising to its climax on a high F sharp and G. Then the vocal line stops and the instrumental ritornello takes over, once more distancing the emotion as the attendants perform a graceful, ritualized dance. This extra-personal aria on a ground bass occurs halfway through the opera; it looks backwards to her first words, forwards to her last — both of which are arias over a ground.

This moment outside Time is interrupted by the storm, which the lovers regard as a perturbation of Nature, and so it is. But we know it is within their love, and an instrument of fate. The pastoral idyll, "the open field," is indeed "no shelter from this storm." Belinda and the chorus switch us brusquely back to the everyday world with the rising arpeggios of "Hast, hast to town". Significantly, they go back to town, not to the heroic world of the court. Though the music is superficially agitated, it is jaunty, without interior dissonance, as unthinking and unfeeling as Belinda's earlier "pursuit" aria which, indeed, it reverses.

When they have gone cosily "out of the storm," the [elf of the] Sorceress appears, disguised as the god Mercury, and delivers the fateful message to Aeneas. His slithering "ah's" on hearing this are very different in effect from Dido's heartrent wailings. The first thing he thinks of is "what language can I try/My injured Queen to pacify?" A deflated hero indeed, he not only gives in to a God, which is what a real Hero ought to do after a struggle, but he gives in to a god that is a fake, and the first emotion he feels is fear of what Dido may think, feel, may be do. Yet there is an element of pathos in his position as unheroic hero. This comes out in his final pushing of the blame on to someone else ("Yours" — high E — "be the blame, ye gods"); in his submission (chord of the augmented fifth); and in his expressed preference for death, which he significantly thinks might be *easier* than facing Dido (declining phrases, broken by silences, but without much dissonance). We are meant to find this moving (Aeneas isn't the only weak man among us!) yet at the same time, as an end to the act, bathetic. And it isn't Aeneas who dies, but Dido.

The last act opens with a different kind of reference to the World. This time it is Low, not High Life, perhaps because the witches have revealed to us that the values of high life are really low, or not values at all. Though we begin with a triple-rhythmed dance, in rudimentary fugato, it is not ceremonial, but a sailors' dance, brisk, popular in idiom. The song the sailor sings is again an ironic commentary on the sublime. All the sailors, he says, will be taking a "boozy short leave of their nymphs on the shore"; and the classical allusion to nymphs is a euphuism if ever there was one. Of course, all the sailors will give "vows of returning to silence their mourning" (mock chromatics descend through the dance lilt) but they know, and the nymphs know, they'll not be intending to visit them more. They couldn't, as we say today, care less, and when you come down to brass tacks their situation is just the same as that of Dido and Aeneas; so why all the pother?

The witches rejoice at this triumph of unfeeling triviality; and the Sorceress foretells the destruction of Carthage in an aria in ceremonial dotted rhythm! Then they all sing a rigid, fierce dance-song, "Destruction's our delight." Played *maestoso*, this would be imposing in its massive homophony, for rhythm, harmony and modulatory scheme are clear and simple. Played and hissed as fast as possible it becomes the more sinister for being a positive inverted. The witches and sailors significantly dance *together*, for the evil is that the World cannot comprehend the realities of passion.

Then follows the final interview between Dido and "lost Aeneas," which returns to the here-and-now of *arioso*. Dido begins by saying that no human agency can help her, so she must appeal to "earth and heaven" (high G). But she immediately rounds on herself and says, in effect, that heaven doesn't exist; all she can do is to accept what fate has in store for her. Aeneas enters to make his broken confession of "the gods' decree" (which is really the devil's, of course). His *arioso*, with its sharpened third in the ascent, flattened third in the descent, is genuinely pathetic, and we are probably meant to feel sorry for him when, after his voice has literally broken before the words "we must part," Dido turns on him in fury. She calls him a "deceitful crocodile," the worse because he isn't man enough to be honest but makes "heaven and gods" (which she knows don't exist) an excuse for his own defection. This is a very English, antitraditional version of heroism, for she is implying that the only real heroism lies in truth to one's own feelings. It's no use his breaking in to exclaim "By all that's good" because all that's good he has forsworn. It's enough that he should have had the *thought* of deserting her; the unfaith has been committed in his mind, and what's done cannot be undone, certainly not by protestations in perfunctory arpeggios which she parodies in mocking imitations. You have lost love, she says, irrevocably, so you may as well take yourself off to your promised "Empire". Her descending arpeggios to the word "Away" are brusquely ferocious, guillotining Aeneas' rising arpeggios in which he says he'll "stay and love obey". But when she turns to herself and says that she will fly to death, Aeneas abruptly takes himself off. Perhaps he realizes that she, unlike himself, means it, and he is afraid of death because he is afraid of love. There is a kind of savage farce about the scene, but as soon as Aeneas has stumped off, Dido recovers tragic stature. Alone, she says that he had to go (because he betrayed love) and that now he has gone, Death must take her. She "cannot live without him," and the cliché is strictly true in the sense that her realization that his love is not the same as hers kills her. Practically speaking, she could — even if she were not willing, as in real heroic opera, to give him up for Duty — have waited for him to save the State and return to her. But she doesn't want to wait for him because she has discovered that in her sense he is no hero at all, but a sham. It is literally true that Dido is too heroic to live.

So when the chorus sings in solemn ceremonial homophony that "Great minds against themselves conspire" we say, yes, that is so, and is what the opera is about. But when they add "and shun the cure they most desire" we know this is not true, for Aeneas would be no cure for Dido's suffering nor, perhaps, would any mortal man. Aeneas is the traditional man-god gone seedy, as he certainly had in Restoration England: Dido's heroism consists in her being a woman who can still be, emotionally and imaginatively, a queen. The conditions of temporal mortality would seem to be such that private passion can never be completely fulfilled: so the only "cure"

for Dido is death. The darkness closes around her as her arioso slowly droops through sobbing Neapolitan chromaticisms and she welcomes death, her only true lover, in her final aria on a ground bass. Here the bass descends chromatically in the ceremonial rhythm of the chaconne which, in the court masque, was a marriage dance. The apparently eternal repetition of the balanced cadences lifts her sorrow beyond the personal. Though her vocal line is as anguished in its sobbing tritones and yearning chromatics as her most fiery passages of arioso, she grows fully to the tragic queen who was presaged in her first song. Her melody describes a grand, slowly arching contour, rising chromatically, falling in relaxed daitonicism, but when she invites us to "remember" her, her melody stays still on repeated D's, and then on high g's. It is significant that she asks us to remember her—as a woman—but to "forget her fate." Unlike Aeneas, she has no self-pity and she blames no one for the wrongs she suffers. What we have to remember is the reality of human passion — perhaps the ulimate reality. We certainly don't forget it as after she has stabbed herself or died of a broken heart, a dissolving chromatic descent spreads through the whole orchestra.

What happens then is interesting for it suggests that against our expectations after Dido's lament, the "ultimate" reality may not be human passion after all. In a sense Purcell takes us back, in the final chorus, to the point he started from in this early string fancies. It is as though, in the orchestral ritornello that concludes the lament, sensuous chromatic passion — the essence of Dido herself — melts away, to be succeeded by strict vocal polyphony, a four-part canon moving diatonically, mainly by step, sung by a chorus of Cupids. They are, of course, gods of love and also the plump fruits of love that a paradise of sensuality was liable to leave around, and they scatter the sexual rose upon Dido, as Belinda had said they would in her "Fear no danger" song. But Dido is dead and Aeneas is absent so the Cupids become also baroque cherubs on a tomb who sing like Christian angels of the old world. This is quite different from anything in Blow's elegiacs; again Purcell ends with a nostalgic reference to a world outside the present. Human passion, and in the most literal sense sexual love, is the point we start from, but we end with the admission that the craving of the heart and sense is inappeasable. So we wish we were innocent angels before the Fall, and on the words "never part" the regular dance rhythm (the only survival in this chorus of the humanist ritual of the masque) breaks into sighs and silence.

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