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MID-COLUMBIA MASTERSINGERS

AND

BATTELLE

PRESENT

DIDO AND AENEAS

an opera in three acts composed by Henry Purcell (1689) with libretto by Nahum Tate
edited by Benjamin Britten and Imogen Holst (1951, rev.1958-59)

ARTISTIC DIRECTOR

Justin Raffa

SINGERS

Renee Heitmann as Dido, Queen of Carthage
Jeremy Irland as Aeneas, a Trojan Prince
Molly Holleran as Belinda, a Lady in Waiting
Rachel Condie as Second Woman
Adrienne Fletcher as the Sorceress
Kelly Parks as the Witches
Arlo McGowan as the Spirit
Jamie Goad as the Sailor

Chorus of courtiers, witches, and sailors: Mary Dann, Talitha McCall, Laurel Adams, Tanya Knickerbocker, Kerry Lorenzo, Patrick Faulk, Tim McCall, Ted Miller, Billy Eshleman

INSTRUMENTALISTS

Lora Roosendaal, violin 1
Nina Powers, violin 2
Lisa Sorenson, viola
Bruce Walker, cello
Marella McGreal, double bass
Benjamin Walley, keyboard

TECH

Benjamin Walley, Audio Editing
Reginald Unterseher, Audio Editing
Adrienne Fletcher, Video Editing

Thank you to the Arts Center Task Force for assistance with filming and streaming

LIBRETTO

OVERTURE

ACT I

Scene I: The Palace
[enter Dido, Belinda and attendants]

BELINDA
Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing,
Pleasures flowing,
Fortune smiles and so should you.

CHORUS
Banish sorrow, banish care,
Grief should ne'er 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 would not have it guess'd.

RITORNELLE

CHORUS
When monarchs unite, how happy their state,
They triumph at once o'er their foes and their fate.

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?

DIDO
Mine with storms of care opprest
Is taught to pity the distress.
Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN
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.

[Aeneas enters with his attendants]

BELINDA

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

AENEAS
When, Royal Fair, shall I be blest
With cares of love and state distress?
Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

CHORUS
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 TRIUMPHING DANCE

Scene II: The Cave
[enter Sorceress]

PRELUDE FOR THE WITCHES

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!
[enter Witches]

CHORUS
Harm's our delight and mischief all our skill.

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

ECHO DANCE OF FURIES

LIBRETTO

ACT II

Scene: The Grove
[enter Aeneas, Dido, Belinda, and their train]

RITORNELLE

BELINDA
Thanks to these lovesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

SECOND WOMAN
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.

[a Dance to entertain Aeneas by Dido's women]

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

[the sky becomes cloudy and thunder is heard]

BELINDA
Haste, haste to town, this open field
No shelter from the storm can yield.
[exeunt Dido and Belinda and attendants]

[The Spirit of the Sorceress descends to Aeneas in the likeness of Mercury]

SPIRIT
Stay, Prince and hear great Jove's command;
He summons thee this Night away.
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.
[Exit Spirit]
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.

THE GROVES DANCE

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LIBRETTO

ACT III

Scene: The Ships
[enter the Sailors, the Sorceress, and the Witches]

PRELUDE

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.

THE SAILORS' DANCE

FIRST WITCH
Phoebe's pale deluding beams
Guiding more deceitful streams.

SECOND WITCH
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 storme her Lover on the Ocean!
From the ruin of others our pleasures we borrow,
Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS
Destruction's our delight
Delight our greatest sorrow!
Elissa bleeds tonight and Carthage flames tomorrow.

THE WITCHES' DANCE

[Enter Dido, Belinda, Aeneas, and attendants]

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

CHORUS
Great minds against themselves conspire
And shun the cure they most desire.

DIDO
[Cupids appear in the clouds o're her tomb]
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.

CHORUS
With drooping wings ye Cupids come,
And scatter roses on her tomb.
Soft and Gentle as her Heart
Keep here your watch, and never part.

BIOS

RENEE HEITMANN, DIDO



Renee Heitmann is a critically acclaimed soprano, hailed for her “clear, beautiful, angelic” sound, dramatic delivery, and ability to breathe life into the roles she takes on. She is a frequent guest of the Mid-Columbia Symphony and Mid-Columbia Mastersingers, most recently appearing in the Yakima region with a reprisal of the role of Anne Frank in James Whitbourn’s *Annelies*, a harrowing cantata based on text from Anne’s diary. She has been teaching voice privately in New York City since 2011 and has now taken her practice completely online. She has had the pleasure of artistic directing and conducting a number of choirs, finding extra joy working with seniors and the differently-abled. Renee also writes, directs, and produces musical revues, including her (almost) one woman show, *Welcome to New York*.

Renee would like to thank the Mid-Columbia Mastersingers for the opportunity to continue creating music and theatre in the midst of a pandemic where live performances are put on hold. She is very much looking forward to the day when everyone can sing in person again.

Renee holds a master of music degree from Temple University in Philadelphia, and a bachelor of music from Westminster Choir College in Princeton, New Jersey. When she is not making music, she is baking cookies for her kindness project/small business, Single Girl Cookies or empowering womxn with the collective she founded, Ladies First Astoria. She resides in New York with her pup, Oliver. www.heitmannvoicestudio.com, IG @singlegirlcookies

JEREMY IRLAND, AENEAS



Jeremy Ireland, whose voice has been praised as having “a beautifully rich consistency and clarity,” is an avid performer and recitalist. Mr. Ireland has appeared with the Seattle Symphony as Bobby in Weill’s *Mahagonny* Songspiel, Wotan in ViVace’s production of *Das Rheingold*, Leporello in Washington Idaho Symphony’s production of *Don Giovanni*, the Dutchman with the Cleveland Wagner Institute’s *Der Fliegende Holländer*, Assan in Menotti’s *The Consul* at New England Conservatory, Morales and Zuniga in Bizet’s *Carmen*, Presto in Poulenc’s *Les Mamelles de Tirésias* with Vespertine Opera, Nardo in Mozart’s *La Finta Giardiniera*, the Mother in Weill’s *Seven Deadly Sins*, Doctor Bartolo in Mozart’s *Le Nozze di Figaro* with UW Opera, and dual world premières of Michael Valenti’s one-act operas *Beau Nash* and *Story of an Hour* with both the Portland Chamber Symphony and the Walla Walla Symphony.

Equally involved with orchestral and concert work, Mr. Ireland has performed Paul Basler’s *Cantos Alegres*, Nils Lindberg’s *Christmas Cantata*, and Carl Orff’s *Carmina Burana* with the Mid Columbia Mastersingers. With the Walla Walla University Wind Symphony he was the bass soloist in Copland’s *Old American Songs*. Mr. Ireland has several popular oratorios under his belt, including the Mozart, Brahms, Verdi, and Faure *Requiems*, as well as the Rossini *Stabat Mater*.

Mr. Ireland has studied with Jane Eaglen, Carol Vaness, and Dr. Matthew James. Mr. Ireland also holds degrees from Walla Walla University (BM in music education) and the University of Washington (MM in vocal performance). He is currently quite happy to be working as an elementary music teacher in Moses Lake.

MOLLY HOLLERAN, BELINDA



Molly Holleran performs frequently throughout the Pacific Northwest as a concert soloist, as well as appearing in opera and musical theatre. She most recently performed Strauss’ *Four Last Songs* with the Mid-Columbia Symphony, and sang the title role in the West Coast premiere of Melissa Dunphy’s *Gonzalez Cantata*. Favorite solo concert performances have included Handel’s *Messiah* with the Oregon East Symphony and Walla Walla Symphony; Poulenc’s *Gloria*, Verdi’s *Requiem*, and Orff’s *Carmina Burana* with the Mid-Columbia Symphony; and Beethoven’s *Symphony No. 9* with Washington-Idaho Symphony. Molly sang the premiere performance of Reginald Unterseher’s *Hanford Songs* song cycle for soprano and string quartet. Favorite opera roles include Queen of the Night (*Die Zauberflöte*) and Cunegonda (*Candide*), and local audiences may have seen her perform with Mid-Columbia Musical Theatre as Marian in *The Music Man*, Maria in *The Sound of Music*, and Cinderella in *Into the Woods*. As a professional chorister, Molly was a founding member of both the

Chicago Chamber Choir and the Tucson Chamber Artists, now known as True Concord, and has sung with the chorus of the Oregon Bach Festival.

Molly holds undergraduate degrees in voice and theatre from Lawrence University in Wisconsin, and a master’s degree in voice from the University of Arizona. In addition to performing, she runs a full-time independent voice studio in Richland, WA, and also enjoys doing graphic design work for arts organizations, including the Mid-Columbia Mastersingers.

BIOS

RACHEL CONDIE, SECOND WOMAN



Rachel Condie has performed with the choruses of the Utah Symphony & Opera, the Toledo Opera, the Opera Grand Rapids, the Operafestival di Roma, and the Michigan State University Choral Union in well-known works such as Mozart's *Requiem*; Orff's *Carmina Burana*; Beethoven's *9th Symphony*; Duruflé's *Requiem*; Puccini's *Madame Butterfly*, *La Bohème*, *Suor Angelica*, and *Turandot*; Verdi's *Macbeth* and *La Traviata*; Mozart's *Le Nozze di Figaro*; and Bizet's *Carmen*.

As a soloist, Rachel has sung the roles of Suor Dolcina in Puccini's *Suor Angelica* (Operafestival di Roma), Senator Chuck Grassley in Melissa Dunphy's *Gonzales Cantata* (Mid-Columbia Mastersingers), and the Damsel in Rob Gardner's *The Lamb of God*.

Rachel's love of the arts extends beyond performing. She has been the Patron Relations Coordinator for the Walla Walla Symphony since she moved to Walla Walla in 2015. Prior to that, she worked as the Patron Services Manager and Development Assistant for the Toledo Opera and the Administrative Assistant for the Michigan Humanities Council.

Rachel is a native of DeWitt, Michigan. She holds a bachelor of musical arts degree in voice performance with a minor in German from Brigham Young University-Idaho (2006) and a master of arts degree in arts administration from University of Michigan-Flint. (2012).

ADRIENNE FLETCHER, SORCERESS



Adrienne Fletcher currently serves as the Music Director of the Mid-Columbia Youth Symphony Orchestras and the Assistant Conductor of the Mid-Columbia Symphony. She is a staff pianist for the Mid-Columbia Mastersingers Youth Choirs and the Resident Music Director and Office Specialist at the Academy of Children's Theatre. Fletcher has previously served as Assistant Conductor for Wenatchee Valley Symphony Orchestra, Guest Conductor for Yakima Youth Symphony Orchestra, Assistant Conductor for Central Washington University Symphony Orchestra and Opera Production, and Guest Conductor for the Kittitas Valley Youth Orchestra. She has been a Music Director and a vocal coach for Valley Musical Theatre, Warehouse Theatre, Ellensburg High School, and Central Washington University's Opera Workshop.

Fletcher remains active as a performing musician. As a harpist, she has played with several ensembles including Olympia Symphony, Tacoma Concert Band, and Tacoma Opera. She works frequently as a vocal coach and collaborative pianist in the Tri-Cities and surrounding area, and has also been seen on stage as a singer and actor throughout the region. Recent credits include Lucy Van Pelt in *You're a Good Man, Charlie Brown* and Sarah Brown in *Guys and Dolls* with Valley Musical Theatre, Alice Beineke in *The Addams Family* with Warehouse Theatre, and The Queen of the Night in *The Magic Flute* with CWU Opera Workshop.

Fletcher holds a master of music degree in orchestral conducting and vocal performance/pedagogy from Central Washington University and a bachelor of musical arts degree in harp performance from Pacific Lutheran University. A native of Forest Grove, Oregon, Adrienne Fletcher currently resides in Richland, Washington with her two cats, Sadie and Optimus.

KELLY NOELLE PARKS, WITCHES



Tri-Cities' own Kelly Noelle Parks received rigorous performance training from Columbia Basin College, earned a bachelor of music degree in vocal jazz performance at Seattle's Cornish College of the Arts, and is a Graduate of Eastern Washington University, earning a master's degree in music and teacher certification. While at Eastern, she was involved in all four choirs, directing a beginning vocal jazz class, as well as studied classical voice with Spokane's Susan Windham.

Her performance experience is broad in both classical and jazz realms. She has studied and performed classically with Tri-Cities' own Carissa Simpson and performed jazz at various wineries. While in Seattle, she took part in many jazz jam sessions throughout the city and within Cornish College of the Arts, mingling with working musicians. This has given Kelly hands-on experience in performing with other professionals in "on-the-spot" situations that is part of the true tradition of a jazz experience. While studying at Eastern Washington University, she performed in two mass choir performances with the Spokane Symphony Chorale at the Fox Theatre, including Verdi's *Requiem*, and Vaughan Williams' *Serenade to Music*. Kelly was also accepted to participate in a master class with famed American opera singer Thomas Hampson, from whom she received invaluable training.

Kelly has been a member of Mid-Columbia Mastersingers since September 2019. She is currently the choir director at Ochoa Middle School in Pasco, WA. She enjoys teaching and sharing her expertise with students and showing them their full potential in music education.

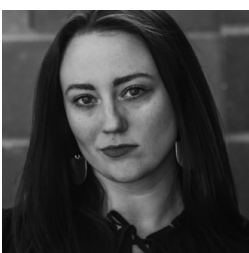
BIOS

ARLO MCGOWAN, SPIRIT



Arlo McGowan has performed with the Mastersingers many times, making his debut in *The Little Sweep* in 2018. Arlo recently appeared in the chorus of *Brave Hearts For Broadway*, a virtual show that featured Harvey Fierstein, Billy Porter, Lea Salonga, Kristen Chenoweth, and Bernadette Peters, among others. Arlo additionally has performed in several productions at Mid-Columbia Musical Theatre, the Academy of Children's Theatre, Hanford High, and regional theatre in Spokane. Theatre credits include: *13*, *Sweeney Todd*, *My Favorite Year*, *Les Miserables*, *The First Nowell*, *Miracle On 34th Street*, and the original casts of *Fake News*, and *A Lesson In Musical Theatre*. He most recently appeared on stage at Hanford High in the role of Signor Pirelli in *Sweeney Todd*. Arlo was cast in productions of *25th Annual Putnam County Spelling Bee* and a regional production of *Legally Blonde*, both cancelled by the pandemic. Arlo is currently rehearsing a production of *Oedipus Rex*.

JAMIE GOAD, SAILOR



Jamie Goad has been singing with Mid-Columbia Mastersingers since August 2017 and is serving the second year of her three-year term as Treasurer on MCM's Board of Directors. Jamie holds both a BA in international business and an MBA from Washington State University (Go Cougs!), relocated from the Seattle area to Tri-Cities in March of 2012, and currently works as a Financial Analyst. Jamie has had a profound interest and appreciation for music and the arts for most of her life; she took piano lessons for three years and played clarinet for four as a child, was cast in her first "real" musical in 9th grade, and had a brief church-choir stint around that same time (they needed more sopranos!). Theatre and singing are her primary creative outlets, and her favorite live-theatre experiences thus far have been *Matilda the Musical* with the Academy of Children's Theatre, *Sister Act* with CBC Summer Showcase, and *Midsummer Night's Dream* with Rude Mechanicals.

Her favorite MCM projects thus far have been *The Gonzales Cantata* and *American DREAMers*.

Outside of work and MCM, Jamie enjoys partaking in local community theatre projects, studies vocal technique (and most recently, ukulele!) under Molly Holleran, and enjoys spending time with her husband Mark, their chihuahua, Baxter, and their two Bengal cats, Aslan and Leo. Jamie is incredibly grateful to have had the opportunity to help bring *Dido & Aeneas* to fruition and is excited to share this virtual rendition thereof with you! Thank you for your support!

JUSTIN RAFFA, ARTISTIC DIRECTOR



Justin Raffa serves as a megaphone for the arts in eastern Washington. He is a conductor, singer, educator, and above all, a passionate arts advocate.

He is the Artistic Director of the Mid-Columbia Mastersingers in Tri-Cities, WA, and also Chorusmaster for the Yakima Symphony Orchestra Chorus. He has served as chorusmaster or music director with many regional organizations, including Oregon East Symphony, Mid-Columbia Musical Theatre, Columbia Basin College, Washington-Idaho Symphony.

As a professional singer, he performs with the Oregon Bach Festival, True Concord Voices and Orchestra, Male Ensemble Northwest and Chor Anno. He has served as an adjudicator for festivals and competitions throughout the Northwest, and regularly visits local music classes and choirs as a visiting artist.

Throughout his career, Justin has received numerous awards and recognition for his efforts to give the arts a place of prominence in his community. He currently serves as an arts mouthpiece on the boards of Visit Tri-Cities and Leadership Tri-Cities, as a member of Richland Rotary, and as a frequent emcee for charitable events across the community.

Justin has been on the Washington State Arts Commission since 2016, and also serves on the Northwest ACDA board as Repertoire & Resources Chair for Community Choirs.

Originally from South Jersey, Justin is a proud graduate of Westminster Choir College. He started his choral career and arts advocacy work in the remote border town of Bisbee, AZ. He then received his master of music degree in choral conducting from the University of Arizona and headed off to Tri-Cities, WA, where he now lives with his partner, Molly, and their long-haired dachshund Coda.

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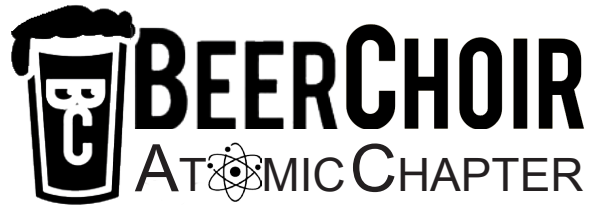
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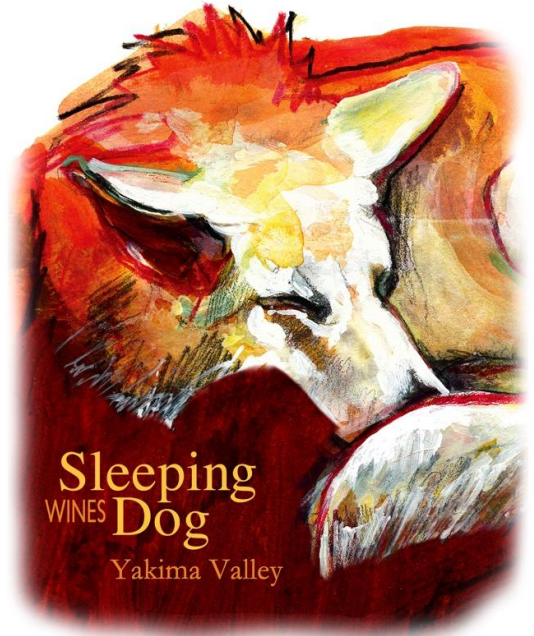
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