DEPARTMENT OF MUSIC FACULTY

Gerard Aloisio, DMA – General Music Education, Low Brass
Steven Boehlke, MM – Concert Choir
Karen Boubel, Ph.D – Chairperson, Music Theory, Aural Skills, Composition
David Dickau, DMA – Director of Choral Activities, Conducting
(L春ming sabbatical)
Linda Duckett, DMus. – Music Theory, Music History, Class Piano, Organ, Harpsichord
Warren Friesen, MM – Violin
Dale Haefner, MS – Performance Series Director, Music Industry Studies
Kimm Julian, DMA – Voice, Director of Opera
John Lindberg, Ph.D – Music History, Aural Skills, Bassoon
Martha Lindberg, MM – Music Theory, Oboe
James McGuire, MM – Guitar
Richard Meitin, JD – Music Industry Studies
Diana Moxness, DMA – Voice, Pedagogy, Diction, Music Education
Paul Moxness, DMA – Music Education, Saxophone
Rick Orpen, Ph.D – Percussion
Joseph Rodgers, DMA – Director of Orchestral Activities, Music Fundamentals, Low Strings
Amy K. Roisum Foley, Ph.D – Director of Bands, Conducting, Clarinet
Emily Sapa, MM – Flute
Doug Snapp, DMA – Director of Jazz Studies, Brass, Music Industry
Rodney Urtel, MM – University Chorale
David Viscoli, DMA – Private Piano, Piano Pedagogy and Literature, Accompanying
Sharon Wetzel – Business & Office Manager

MINNESOTA STATE UNIVERSITY, MANKATO
DEPARTMENT OF MUSIC

Saturday, April 30, 7:30 P.M.
Sunday, May 1, 3:00 P.M.
Halling Recital Hall
Dido and Aeneas

Dido and Aeneas was written by composer Henry Purcell and librettist Nahum Tate. It is still unclear when this three act opera was first performed. It might have been composed as early as 1680 though it is usually attributed with the date 1689. This places Purcell in his late teens or early twenties at the time of composition, the age of many of the performers in this production. Dido and Aeneas is one of the oldest English operas. The work was lost for almost two centuries before being rediscovered in the early 1900’s. Echoing Purcell’s original string orchestration, this performance will be accompanied by a harpsichord instead of a piano. The opera itself contains no spoken dialogue and was written in English. Though the production was originally performed at Josias Priest’s girls’ school with a female heavy cast, this production has altered several of the roles to become men. Minnesota State Mankato’s production of this seventeenth-century work also has dancers to aid in the story telling. As with any good tragedy, there are still plenty of lighter scenes to enjoy.

Dido and Aeneas is based on Virgil’s classic work, the Aeneid. This work was highly popular at the time so many crucial details were left out of the libretto. Set in Carthage, the Queen, Dido is already visibly upset at the opening of the show. Dido’s confidant, Belinda implies that her misery stems from her love of the Trojan Prince, Aeneas. Belinda suggests Dido’s happiness would be restored if she admitted her love to Aeneas. Having fled the Trojan War, Aeneas arrives and proclaims his love for Dido. Winning her heart, the court celebrates in this union. However, there are Witches who conspire against Dido and want to ruin Carthage. The celebration of Dido and Aeneas’ love continues until the witches interrupt it by conjuring up a storm. During the storm, the witches, by way of a messenger in the form of Mercury, tell Aeneas he must leave and return to battle. Aeneas laments his fate but the sailors make ready to leave. Dido discovers that Aeneas is leaving and feels abandoned. Aeneas is torn between following the God’s commands and staying to show his love to Dido. In a fit of rage, Dido forces Aeneas to leave. The fact that he even thought of leaving her is enough to show a flaw in his love. After he leaves, Dido laments her loss and dies of grief.