

A Matter of Husbands  
Confession & From Deep Within (Scenes)  
The Kiss

## Dido and Aeneas

August 14 - 15, 2009  
Midvale, UT



“He who sings, scares away his woes.”

- Miguel de Cervantes

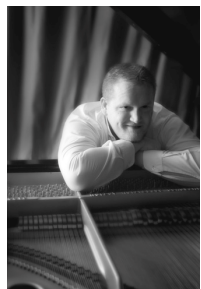
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A Simple Song:  
An Evening with Leonard Bernstein  
~


9th Annual Vocal Recital  
Joey Calkins, Tenor  
Sean Rogers, Piano

August 15 & 20, 2009  
Orem, UT ~ Nampa, ID



★ *Support* ★

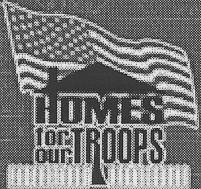
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## Upcoming Performances - 2009/2010 Season\*

Christmas - *The Other Wise Man*  
by M. Ryan Taylor

February - *A Hand of Bridge*  
by Samuel Barber and opera scenes.

Easter Sunday - *The Garden* by Michael McLean and Bryce Neubert.

### Highlights from the 2010/2011 Season\*

August - *Trial by Jury* by Gilbert and Sullivan.  
Also the World Premiere of *Help Me!* by Joey Calkins.

October - *Twelve Angry Men*

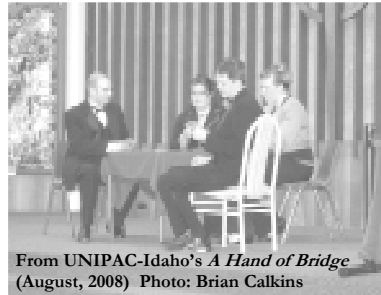
May - Shakespeare Scenes

To schedule an audition contact Joey at  
801.566.3426 or  
email: unipac150@gmail.com

\* Repertoire and dates subject to change



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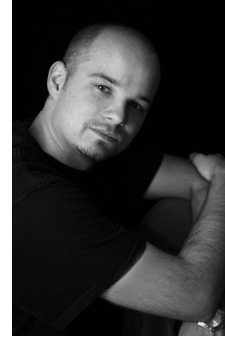
From UNIPAC-Idaho's *A Hand of Bridge*  
(August, 2008) Photo: Brian Calkins

~ Welcome ~

3

Dear friends,

On behalf of the Utah/Idaho Performing Arts Company, I would like to welcome you to our inaugural season as we present Henry Purcell's *Dido and Aeneas*. This company started out as a dream some ten years ago and now, it has grown and developed into a reality.



Joey Calkins  
Founder and  
General Director

In 2000 I attended three performances of the Utah Festival Opera Company in Logan, Utah with my mom and grandma. We saw *Giulio Cesare* (*Julius Caesar*), *Carmen*, and *The Mikado*. Also that year I began taking voice lessons from Cindy Horton of Nampa, Idaho. From these experiences my love of art song and opera began to grow. A short time later, I decided I wanted to have my own performing arts company, a way to bring more of this art form I was beginning to fall "in love" with, to more people. As time went on and I started doing vocal recitals, my love affair grew into a full-blown romance. I laid my dream of a performing arts company on hold as I, at the time, did not have the means to begin such a venture.

About 18 months after I moved to the Salt Lake area, this dream that I had tucked nicely away (in the closet, so to speak), began to poke its head out of the door and sneak back into my life. I was developing my skills as a performer, as a poet, and especially, as a playwright. I needed (or dare I say, wanted?) a medium to present my material to the general public and a performing arts company seemed to be the right course of action. Such was the beginning of the Utah/Idaho Performing Arts Company. Of course, my love of opera took over (music is a harsh and jealous mistress).

This process has been a difficult journey, like anything that is worth doing. When we started preparing for *Dido and Aeneas* (and the other plays), as I began to question my sanity (who would start an opera company in the middle of a recession? And more to the point, who in their right mind would do a vocal recital at the same time?), I received great words of support from friends and family. I would like to take a moment and thank those whose support and words of encouragement have helped me to brave the storm. Of course, my parents, Brian and Pauline Calkins, are at the top of the list. They have indulged me in my musical "career" for ten years now despite the stress that it has put on my life and as a result, their lives. Sean Rogers, my accompanist and more so my collaborative artist (we must be politically correct after all ☺) and most importantly, friend. Mark Walters, my friend, for his impeccable timing of encouraging words. (I don't believe in coincidences.) And finally to my Savior, even the Lord Jesus Christ. I hope that this "simple song" is one that He can and will accept.

A handwritten signature in dark ink, which appears to read 'Joey Calkins'.

1 Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.

2 Praise him for his mighty acts: praise him according to his excellent greatness.

3 Praise him with the sound of the trumpet: praise him with the psaltery and harp.

4 Praise him with the timbrel and dance: praise him with stringed instruments and organs.

5 Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

6 Let every thing that hath breath praise the Lord. Praise ye the Lord.

- Psalms 150 (The musician's Psalm)

~ *UNIPAC Staff* ~

Joey Calkins  
Founder/General Director

~

Sean Rogers  
General Music Director/Resident Conductor

~

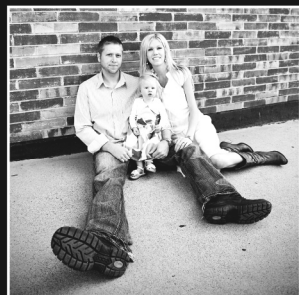
Danica Yates  
General Production Director/AUP

Staff 2009

House Manager.....	Amber Taylor
Stage Manager/Lighting Designer.....	Danica Yates
Set Designer.....	Joey Calkins
Costume Designer.....	Cinda Morris
Assistant Stage Manager/Props Master.....	Kryssi Rees

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~ *Artist Profiles* ~

Anne from Shakespeare's *Richard the Third*, Mistress Quickly from Shakespeare's *Henry the Fourth*, Ruthanne Barnes in *An Evening of Culture*, and a Variety of characters in *Monty Python and the Holy Grail*. Her musical performances include *Smokey Joe's Café*, *Rizzo* in *Grease* and *Ruth Sherwood* in *Wonderful Town*. She has experience behind the curtain as stage manager and make-up artist for *Prey*. She competed two years at the Utah Shakespeare Festival and is an accomplished writer/poet.

**Kolby Yates** (Roland, *The Kiss*) works at a party retail and rental business and in his spare time ventures to work as a back-



ground extra whenever the Utah Film Commission brings on a film project. Kolby has had one year experience in film, signing on to Tru Talent Management and taking acting classes. He has, so far, worked in films such as, *High School Musical 3* and the upcoming *National Lampoon's 301: The Legend of Awesomest Maximus*. Kolby loves film and hopes to further his career as an actor or writer.

## *A Matter of Husbands*

By Ferenc Molnar

Translated by Benjamin Glazer

~

## *Confession & From Deep Within (Scenes)*

By Joey Calkins

~

*The Kiss*

By Alex Brown

~

*Dido and Aeneas*

By Henry Purcell

~

9th Annual Vocal Recital

## *A Simple Song:*

An Evening with Leonard Bernstein

Joey Calkins, Tenor and Sean Rogers, Piano

She and her husband enjoy spending time with their two daughters. She currently teaches flute lessons from her home in Eagle Mountain, Utah, while continuing to perform for various ensembles and special events in the surrounding communities.

**Andrea da Silva** (Dido, *Dido and Aeneas*), is proud to make her first opera debut with UNIPAC, as Dido. She attended the San Francisco Conservatory of Music and San Jose State University for Opera Performance. Andrea has

played Maria in *Magdalena*, an operetta by Villa-Lobos, Melissa Frake in *State Fair*, and other musicals including *West Side Story*, *Pirates of Penzance*, *Little Shop of Horrors*, and *Music Man*. She has been a featured classical soloist for many organizations, sung with professional choirs, and given recitals. Recently, Andrea placed second in the National Association of Teachers of Singers (NATS) Competition in classical voice, advanced division. Andrea is married to a wonderful husband, Roberto, of 3 years, and has one child, Robert, 1 1/2 years old.

**Nahum Tate** (1652-1715) (Libretto, *Dido and Aeneas*) born in Dublin, was the son of Faithful Teate, an Irish clergyman. He graduated from Trinity College, Dublin with a BA in 1672, and by 1676 he had moved to London and was writing for a living. The following year he had adopted the spelling *Tate*, which would remain until his death. Tate's name is chiefly connected with several plays including *Brutus of Alba*, or *The Enchanted Lovers* (1678), a tragedy dealing with Dido and Aeneas, later adapted to the libretto for Henry Purcell's opera *Dido and Aeneas* (1689). In 1696 he collaborated with Nicholas Brady with the famous *New Version of the Psalms of David*. Tate wrote the words to a number of

hymns, of which the most famous is the Christmas carol "Song of the Angels at the Nativity of our Blessed Saviour," more famously known by its opening line "While shepherds watched their flocks by night."

**Chad Taylor** (Kent, *The Kiss*; Aeneas, *Dido and Aeneas*) has been



singing since the age of three and began acting while in junior high. Since discovering the stage, his passion for it has grown. Chad has performed with The Grand Theater and

Northwoods Theater Company (both in Salt Lake City), The Idaho Falls Arts Council, and The Mountain River Ranch in Ririe, Idaho. Performing mostly in musical theater, this will be Chad's very first opera. Past shows include: *Jane Eyre* (St. John Rivers), *Murder Most Fowled Up* (Jason), *Seven Brides for Seven Brothers* (Gideon), *The Merchant of Venice* (Lorenzo), *Brigadoon* (Stuart Dalrymple), and *Bye, Bye, Birdie* (Hugo). Chad has also received formal training from classical voice coach, Jill Sparks of Salt Lake City. He is very excited to be in these shows, and would like to thank his family (especially his parents) for always being there to support and encourage him.

**Danica Ann Yates** (General Production



Director/AUP - UNIPAC; Director and Lighting Designer, *The Kiss* and *From Deep Within (Scene)*; Lighting Designer, *Confession*; Stage Manager and Lighting Designer, *Dido and Aeneas*) has been

involved in the theatrical arts since early childhood. She has performed in many school and community productions some of which include Jem in *The Whipping Boy*, Anne Sullivan in *The Miracle Worker*, Lady

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Please silence all cell phones, pagers,  
and other noise making devices.

Repertoire subject to change without notice.

## A Matter of Husbands

By Ferenc Molnar

Translated by Benjamin Glazer

Famous Actress - Cheri Christensen

Earnest Young Woman - Kayleena Richins

Directed by Joey Calkins

Time: The Present

Setting: The FA's dressing room

The EYW accuses the FA of having an affair with her husband, Alfred. The FA explains that sometimes men will fake an affair in order to bring some excitement back into their marriage.

## Confession & From Deep Within (Scenes)

By Joey Calkins

Cole - Joey Calkins

Toni - Jacquelyn Mouritsen

Directed by

Joey Calkins (*Confession*)

Danica Yates (*From Deep Within*)

Please see page 9 for more information.

## The Kiss

By Alex Broun

Kent - Chad Taylor

Emma - Jenny Pierce

Roland - Kolby Yates

Angela - Elizabeth Carpenter

Directed by Danica Yates

Time: Morning

Setting: A cafe

"PDAs." Public Displays of Affection. They can drive you nuts. Well Kent has had just about enough - and he isn't going to take it anymore. A comedy about a meeting of lips.

There will be a 20 minute intermission  
between *The Kiss* & *Dido and Aeneas*

repertory; his one true opera. *Dido and Aeneas*, is an enduring masterpiece, and his other dramatic works (sometimes called operas) are full of musical riches. And, most especially, Purcell's songs themselves would be sufficient to insure his immortality. His sensitivity to his texts has been matched by few masters in musical history; when he had worthy poetry to set, he could hardly fail to produce a masterpiece. (Quoted from <http://www.baroquemusic.org/bqxpurcell.html>.)

**Dell Ragone** (Secundis, *Dido and Aeneas*)

**Kayleena Richins** (Earnest Young Woman, *A Matter of Husbands*)

**Raveny Richins** (Music Director, *Dido and Aeneas*) graduated from Brigham Young University with a Music Education degree. She has been a part of Women's Chorus and a chorus member in the opera, *The Gondoliers*. She currently teaches music to elementary students.

**Sean Rogers** (General Music Director/Resident Conductor - UNIPAC; Conductor/Keyboardist, *Dido and Aeneas*; Pianist, *A Simple Song*) is currently the Director of Choral Activities at the College of Idaho and Music Minister at the First United Presbyterian Church in

Nampa, Idaho. He also serves on the Board of Directors at the Idaho CoOPERative, on the Board of Directors for Boise Music Week, and as Chairman for the Egyptian Theater Organ Concerts, as well as being the past Executive Director/President of The Center for the Arts in Caldwell, Idaho. Mr. Rogers has been the music director for

over 80 musicals and operas as well as keyboardist for many. Mr. Rogers works as a music coach and accompanist for opera singers and instrumentalists while teaching jazz and classical organ and piano. As a concert artist, Sean has performed piano and organ concertos with numerous orchestras in the Pacific Northwest. His solo career has taken him throughout the United States as well as concert engagements in eight other countries on the organ. Currently Sean is embarking on two solo tours along with five tours with other musicians during the 2009-2010 season. Mr. Rogers holds four Bachelor Degrees from College of Idaho in Organ Performance, Piano Performance, Religion, and Sacred Music. [www.seanrogers.org](http://www.seanrogers.org)

**Nicholas Rupp** (Baritone, *A Simple Song-Utah*) is a Financial Analyst for Zions Bancorporation. He graduated from Utah State University Magna Cum Laude with degrees in Finance and Accounting.

**Mary Rutledge's** (Flute, *A Simple Song-Utah*) love of music was instilled at a young age while listening to her father's favorite classical records. At the age of nine, to her great joy, she was given a flute and has loved playing it ever since. While attending the University of Utah, she was the principle flutist for both the Wind Symphony and the Utah Philharmonia. She participated in many solo competitions, receiving the highest awards and was principle flutist for many special ensembles and performing groups. Mary graduated from the U with a Bachelors Degree in flute performance in 2001.





scale undertaking. Currently most of her time is divided between being a mortgage broker, an artist, doing permanent makeup, wedding planning, painting windows and working at IKEA. Her favorite saying is "you can sleep when your dead," although her favorite thing to do is sleep.

**Pam Mortensen** (Flute, *A Simple Song-Idabo*)

**Jacquelyn Mouritsen** (Toni, *From Deep Within (Scene)*; Corinna, *Dido and Aeneas*) is from Kaysville, Utah and is currently a senior in the Communication Disorders Program at Brigham Young University. Recent credits include *Suor Angelica* at BYU and Valdes in

*Dr. Faustus* at BYU-Idaho. Roles in opera scenes at the Crittenden Opera Workshop include Hansel in *Hansel and Gretel*, Dora-bella from *Così fan Tutte*, and Fourth Friend in *Ballad of Baby Doe*. Jacquelyn won 2<sup>nd</sup> place in monologues at the English Quest competition and received superior ratings with a monologue at the Southern Utah University Shakespeare Competition where she also took 3<sup>rd</sup> place in ensemble scenes.

**Brooke Nielsen** (Mezzo-Soprano, *A Simple Song-Utah*) is an avid lover of music and anything to do with theater. She has performed in 14 musical productions and is currently working on number 15. Some of her most recent roles have included Anita in *West Side Story*, Cosette in *Les Misérables*, and Tigerlily

in *Peter Pan*. *Once on This Island*, *Annie*, and *Seussical* have also been some of her favorite shows to perform in. Along with her affection for singing, Brooke loves to express herself through dance. She started ballet at the age of 3 and has been dancing ever since. Brooke is currently finishing her last year of high school and hopes to major in Musical Dance Theatre at college.

**Jenny Pierce** (Emma, *The Kiss*; Syntyche and the Spirit, *Dido and Aeneas*) is a Utah native and currently resides in Salt Lake City. She attended College of Eastern Utah and Weber State University and graduated from Mount Olive College in North Carolina with a Bachelor's

degree in Vocal Performance. She has enjoyed performing in various styles, including: opera, art song, musical theater, jazz, and religious. Jenny teaches voice lessons and is a member of the National Association of Teachers of Singing. For her day job, she is an Administrative Assistant at the University of Utah. In addition to singing, Jenny enjoys spending time with her husband, jogging, reading, and attending rock concerts.

**Henry Purcell** (1659-1695) (Composer, *Dido and Aeneas*) There is hardly a department of music, as known in his day, to which Purcell did not contribute with true distinction. His anthems were long since accorded their place in the great music of the church; there are

enough fine orchestral movements in his works for the theatre to establish him in this field; his fantasies and sonatas entitle him to honor in the history of chamber music; his keyboard works, if less significant in themselves, hold their place in the



# Dido and Aeneas

By Henry Purcell

Libretto by Nahum Tate

Based on *The Aeneid* by Virgil

Premiered in 1689 at Mr. Josias Priest's Boarding School at Chelsey by Young Gentlemen

## Cast

in order of appearance

Fate	<b>Himself</b>
Anna	<b>Clara Hurtado Lee</b>
Dido	<b>Andrea da Silva</b>
Sophia	<b>Josie Angerhofer</b>
Aeneas	<b>Chad Taylor</b>
Ascanius*	<b>Parker Field</b>
Beldame	<b>Valaura Arnold</b>
Syntyche/Spirit	<b>Jenny Pierce</b>
Enyo	<b>Cheri Christensen</b>
Corinna	<b>Jacquelyn Mouritsen</b>
Helen	<b>Emily Cannon</b>
Secundis	<b>Dell Ragone</b>
Bion	<b>Nick Gilbert</b>
Cupid*†	<b>Amber Forsyth</b>
Iris*†	<b>Serena Webb</b>
Juno*	<b>Cheri Christensen</b>
Hades*	<b>Christopher Wettstein</b>
Acerbas*	<b>Roberto da Silva</b>

\* Denotes a non-singing role

† Lead Dancer

## Artistic

Conductor/Keyboardist	<b>Sean Rogers</b>
Stage Director	<b>Joey Calkins</b>
Music Director	<b>Raveny Richens</b>
Choreographer	<b>Jeanna Cunningham</b>
Rehearsal Pianist	<b>Marchelle Morley</b>



Orchestra

1st Violin  
1st Violin  
2nd Violin  
Viola  
Cello

**Jenn Stevens\***  
**Lisa Thurman**  
**Bronwyn Erasmus**  
**Darrin Frank**  
**Valerie Robinson**  
\* Concert Mistress



August 14 - 15, 2009

**Midvale Performing Arts Center**

Midvale, Utah

~ Program ~

# A Simple Song: An Evening with Leonard Bernstein

Joey Calkins, Tenor  
Sean Rogers, Piano

With special guests: Danielle Belnap, Soprano \*, Meagan Belnap, Mezzo-Soprano \*, Blake Echols, Tenor \*, Ben Francis, Baritone \*, Brindy Francis, Soprano \*, Clara Hurtado Lee, Soprano †, Pam Mortensen, Flute \*, Brooke Nielson, Mezzo-Soprano †, Nick Rupp, Baritone †, Mary Rutledge, Flute †

Saturday, August 15th - Orem, Utah ~ Thursday, August 20th - Nampa, Idaho

1600 Pennsylvania Avenue  
Take Care of This House

~\*~\*

Mass

*A Simple Song* (Flute: Ms. Rutledge †, Ms. Mortensen \*)

*Things Get Broken*

*Secret Songs* (Ensemble with Flute)

~\*~\*

West Side Story

Maria

*Tonight (Balcony Scene)* (Duet with Ms. Hurtado Lee †, Ms. D. Belnap \*)

*A Boy Like That and I Have a Love*

(Duet: Ms. Hurtado Lee & Ms. Nielson †, Ms. D. Belnap & Ms. M. Belnap \*)

*One Hand, One Heart (Wedding Scene)*

(Duet with Ms. Hurtado Lee †, Ms. D. Belnap \*)

~\*~\*

Candide

*Make Our Garden Grow* (Ensemble)

† Orem Recital (August 15th)  
\* Nampa Recital (August 20th)

Credit: Paul de Heuck, courtesy The Leonard Bernstein Office, Inc

~ Artist Profiles ~



able to sing in the choirs for *Joseph Smith, the Prophet, He is Jesus Christ*, and *The Tree of Life: Redemption*. In theatre Brindy has played in *Anything Goes* (chorus), *The Mikado* (chorus), *Pirates of Penzance* (daughter), and an

opera scenes performance set (various roles). Brindy loves adding music to her repertoire and looks forward to this opportunity to share her love of music.

**Nick Gilbert** (Bion, *Dido and Aeneas*)



**Melissa Jones** (Angela, *The Kiss*) has been acting since she was in junior high. Melissa has been in many plays such as *The Women, Beauty and the Beast*, and *Little Women*, playing leading and supporting roles. She also dabbles in film once in awhile. Her favorite being the independent film *Hanna* directed by Danny James. Melissa lives in Kaysville with her wonderful husband and three boys. She would like to thank them for being her biggest supporters and letting her, "go play".

**Clara Hurtado Lee** (Anna, *Dido and Aeneas*; Soprano, *A Simple Song-Utah*) earned Bachelor and Master degrees in Vocal Performance from the University of Utah. While in school, she was the recipient of vocal department scholarships and a study abroad scholarship. Clara spent two summers in Italy singing in La Musica Lirica, an



opera training program. Recently, Clara won 2nd place for the entire Cal-Western region in the prestigious NATS Artist Award Competition. Clara's opera roles include; Susanna in *The Marriage of Figaro*, Pamina in *The Magic Flute*, Sophie in *Der Rosenkavalier*, Micaela in *Carmen*, Anne in *Merry Wives of Windsor*, Cupid in *Orpheus in the Underworld*, Gianetta in *The Gondoliers*, and Suor Genovieffa in *Suor Angelica*. In addition to her operatic experience, she is a frequent recitalist and concert soloist. Clara has a vocal studio in Sandy, Utah.

**Ferenc Molnar** (1878-1952) (Playwright, *A Matter of Husbands*) began



work as a journalist at the age of eighteen. He also dabbled in short fiction and, by the age of twenty-two, had published his first novel, *The Hungry City* (1900). His plays include *Liliom* (1909)

which was the basis for the Rodgers and Hammerstein musical *Carousel*, *The Guardsman* (1910) which was adapted into a film of the same name, *The Swan* (1920) also adapted into a film which happened to be Grace Kelly's last movie, and *The Play's the Thing* (1926) which is reminiscent of Pirandello in its exploration of the themes of reality and illusion. Altogether, Molnar wrote about forty plays which are known for their sophisticated dialogue, sentimental pathos, and unique fusion of realism and romanticism.

**Cinda Morris** (Costumer, *Dido and Aeneas*) comes from a family of artists; and so learned to be creative at an early age. She began with painting and has since become involved with cake decorating, flower arranging, picture framing, costuming, and anything else creative. This is her first large

*Within*, and *Help Me!* In concert, Mr. Calkins has been a soloist with the Lehi City Chorale and the Boise LDS Institute of Religion. With the Boise Institute he sang the role of David Whitmer in their 2005 production of *Joseph Smith, the Prophet* and has also sung the role of John the Baptist in their annual Easter presentation of *He is Jesus Christ*, both by Rob Gardner. Mr. Calkins currently sings with the Timpanogos Chorale. This year marks his debut as a stage director with *A Matter of Husbands* and *Dido and Aeneas*. Upcoming engagements; Bill in *A Hand of Bridge* (UNIPAC-Utah 2009/2010) and director *Twelve Angry Men* (UNIPAC-Utah 2010/2011).

**Emily Cannon** (Helen, *Dido and Aeneas*) has enjoyed performing, whether with voice or piano, her entire life. She has been involved with many musical groups, choirs, and a variety of stage productions. Most recently she performed as the pianist for Desert Star's "Miracle on 42nd street". This is her first performance in an opera. While music is her first love, she also enjoys helping people with her career as a diabetic educator at St. Mark's Hospital.

**Cheri Christensen** (Famous Actress, *A Matter of Husbands*; Enyo/Juno, *Dido and Aeneas*) has performed recently in *West Side Story* and *All I Really Need to Know I Learned in Kindergarten*, both in Lehi, Utah. She has participated in various choirs for more than 20 years, and has been with the Timpanogos Chorale for the past 7 years. This is her first foray into the world of opera, and she is very excited to be part of *Dido and Aeneas*. "I am so thrilled to be working with such talented people!

Everyone has such beautiful voices!"

**Jeanna Cunningham** (Choreographer, *Dido and Aeneas*)

**Blake Echols** (Tenor, *A Simple Song-Idaho*)



**Amber Forsyth** (Cupid/Dancer, *Dido and Aeneas*)

**Ben Francis** (Baritone, *A Simple Song-Idaho*)



Like his sister (Brindy), Ben grew up in a family full of music. At a very young age, he could often be found plunking around on the piano exploring things and playing by ear. He took piano lessons for several years, and learned to sing in weekly family gatherings at home as well as at church. Ben began singing academically in choirs at Vallivue Middle School in 8th grade, and continued into his undergraduate study at BYU-Idaho. He has participated in men's choirs, mixed choirs, and madrigal/a capella choirs. In addition, Ben has participated in a few theatrical and other major productions, such as *The Music Man* in high school and *The Tree of Life: Redemption* at BYU-Idaho.

**Brindy Francis** (Soprano, *A Simple Song-Idaho*) grew up with music all around her and especially grew to love singing when she was in high school. She received her Bachelor's degree in music with her emphasis in voice. Brindy's choral experiences include BYU-Idaho's Chamber Choir and Collegiate Singers and she has also been

## Confession & From Deep Within (Scenes)

*Confession* and *From Deep Within* are from a three-part series of plays titled, *From Deep Within*. *Confession* (Part 1) is about Cole Garrett a Latter-day Saint (Mormon) man in his twenties. He is deeply in love with his girlfriend, Toni, and wants to ask her to be his wife. However, there is a problem. He is not sure he can or should because of things he has done in his past. Throughout the play the audience hears, from his point of view, about the incidents that led him to this point in his life. On an even deeper level, *Confession* is about finding hope that only Christ can give. The scene presented this evening is vastly introspective and deals with Cole's deep feelings of depression, guilt, loneliness, and ultimately, suicide.

*From Deep Within* (Part 2) takes place nine years earlier while Cole and Toni are in high school. Two of their friends are in an accident. There is a death. They (and the survivor) are left behind to deal with their own thoughts and feelings about this tragedy. The selected scene for this evening is about Toni. She and her cancer-stricken father had had a fight earlier in the week. She goes to the hospital to apologize.

## Dido and Aeneas

A commentary by Joey Calkins

The events leading up to the story of Dido and Aeneas are even more complicated than the opera itself. It all started when Jove (Jupiter or Zeus depending on your nationality...) decides he wants to replace his daughter, Hebe, as the cup bearer of the gods with Ganymede, a Trojan prince. Ganymede was abducted by Jove and then made his lover. (This was common practice among the ancient Greeks. It was part of "coming of age." It actually had nothing to do with sex, well, at least openly. But that's another story.) This whole incident made Juno (Hera), Jove's wife and Hebe's mother mad, and, of course, jealous. But since she couldn't do anything to Jove (the head god), she instead hated the Trojans. Which was one of the

events leading to the fall of Troy. The second thing that really ticked Juno off was King Priam's son, Paris (or Alexander), was asked to choose the loveliest among Juno, Venus, and Athena. (Something about an apple...) His choice of Venus (who, coincidentally, is the goddess of love and beauty) really made Juno mad. So, in addition to her daughter being replaced by the Trojan prince Ganymede as the gods' cup-bearer, another Trojan Prince, Paris, chose another as the "loveliest." What woman wouldn't be upset about that? So she cursed the Trojans, which eventually led to the fall of Troy (remember the Trojan Horse?), where King Priam, who was king of Troy at the time, was killed, and presumably, so was Paris. Hell hath no wrath as a woman scorned.



Aeneas carrying his father, Anchises, out of Troy as the city burns. Detail from a painting by Raphael

ruled by Queen Dido (also known as Elissa).

Dido allows them to take refuge there; she being a refugee herself. She fled her homeland of Tyre several years earlier when Phygmalion, her brother, killed her husband to get his gold. You see, when Phy and Dido's father died he decided to leave the rule of Tyre a joint rule between the two of them. But the people decided they didn't like that and accepted Phy as their king; though he was yet still a boy. Phy was told that Acerbas, Dido's husband, who was also her uncle and priest of Melqart (Hercules) and therefore second in power to King Pygmalion, had a large amount of treasure, so Acerbas was killed. Later,

Acerbas appeared to Dido in a dream; telling her who killed him and where the gold really was. It turned out to be sacks of sand which Dido had dropped in the ocean; presumably as an offering to the spirit of Acerbas. But whatever floats...or sinks your boat, I guess. Dido and her followers (which included her sisters, Anna and Thais, and several friends) left and came to the shores of modern North Africa and founded Carthage. Dido swore to be faithful to her dead husband and vowed to live a chaste life. That didn't last long! After Aeneas came, things were much different. Aeneas and Dido fell in love, which leads us to the beginning of the opera.

**ACT I:** Anna tries to comfort Dido by telling her to, "shake the clouds from off [her] brow...." Dido admits that she is "pressed with torment, not to be confessed." The court tries to cheer her up, saying that maybe an arrangement of marriage between their queen and the Trojan prince would be a good thing; "When monarchs unit, how happy their fate...." (What, like getting married will make you instantly happy? Please!) But wait a second. What happened to Dido's vow to remain faithful to her dead husband? Good question.



Pierre-Narcisse Guérin—  
1815  
*Dido and Aeneas*

are ambiguous as to what that, or those, gifts might be. For all we know it was a bag of sand with 'gold' written on the side.) Dido falls in (motherly) love with "Ascanius" and as a result falls in love with Aeneas. (Two for the price of one?) Juno, who still doesn't like the Trojans (but loves the Carthians), does not want Aeneas to fulfill his destiny of restoring Troy on the "Hesperian shore" (Italy). So she strikes up a deal with Venus with the intention of distracting him from his fate. (But even Jove is subject to Fate, I guess she forgot that.)

Eventually, Aeneas enters the scene. (Finally, we've only been hearing about him for fifteen minutes!) Anna announces his arrival. "See, see, your royal guest appears; how god-like is the form he bears!" Aeneas offers a proposal of marriage. But he couldn't just say, "Will you marry me?" Oh no, he has to go on and on about how "Aeneas has no fate but you!" And, naturally, the chorus has to assist. Then Aeneas continues, "If not for mine, for empire's sake..." In other words, "If you don't marry me for me (ie., because I love you) than at least marry me for the sake of our empires." Then he says, "If you don't marry me, I'll die!" Okay, not really, but what he says is really close to that. "Ah! Make not in a hopeless fire a hero fall and Troy once more expire." (Oh, please!)

Anna encourages Dido to "pursue [her] conquest, Love." She then exclaims, "Her eyes confess the flame her tongue denies." The eyes ARE the window to the soul after all. Then the chorus comes in (again!) and tells Dido THE EXACT SAME THING! Only with different words. Dido accepts his proposal and takes up the sword he offers. That sword must've had diamonds in the hilt or else no woman would've accepted it as an engagement ring. Then the chorus does the first of many "happy" dances.

**ACT II:** What opera would be complete without some type of nemesis? The witches come into play and plot the fall of Carthage. Among them are Syntyche and Thais. Yes, Dido's sister. The head witch, lovingly referred to as Beldame\*, proclaims, "The Queen of Carthage whom we hate, as we do all in prosperous state..." So they plot to kill Dido. But actually, they are not going to merely kill her; they want to destroy her. They want her to die a slow and painful death. (Finally, the story is starting to get good.) They plan to "conjure [up] a storm" which will drive their (Dido and Aeneas')



dreds of these performances. His books and the televised *Young People's Concerts* with the New York Philharmonic established him as a leading educator. His compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias and Barcarolles*, *Concerto for Orchestra* and *A Quiet Place*. Bernstein composed for the Broadway musical stage, including *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, *Fancy Free*, *Facsimile* and *Dybbuk*. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Award, the Lifetime Achievement Grammy Award and the Kennedy Center Honors. Photo and Biography © The Leonard Bernstein Office, Inc. Used with permission. Photo by Paul de Hueck.

[www.leonardbernstein.com](http://www.leonardbernstein.com)

**Alex Broun** (Playwright, *The Kiss*) born in Sydney, Australia, has enjoyed considerable success in theatre, TV and film as a writer, actor and director. As a writer he has had many plays performed in the USA, South Africa, the UK, Europe, England

and Australia. Among his performed full length plays are *Vicious Streaks*, *Blind City*, *Pick Ups*, *Desire*, *Scenes From An Affair*, *Just Once*, *Potential for Violence*, *The Critic*, *The Jacaranda Tree*, and *The Prince of Brunswick East*. A specialist in short plays, in recent years he has had over 30 ten minute plays produced in nearly 100 productions in Australia, Singapore, the UK, Europe and the USA. Mr. Broun is the Artistic Coordinator of Short & Sweet, the largest ten

minute play festival in the world, a position he has held since 2003. Mr. Broun has also worked extensively as a journalist/broadcaster in rugby union and in 2001 served as Media Liaison for the British and Irish Lions on their tour of Australia and acted as Media Liaison for the Springbok rugby team from 1996 to 2000.

[www.alexbroun.com](http://www.alexbroun.com)

**Maria Burnham** (Soprano, *A Simple Song—Utah*) was born and raised in Canada in a home where music was always a priority. Throughout high-school, she studied voice with the Royal Conservatory of Toronto and then continued on to earn a Bachelor of Arts in Vocal Performance from Brigham Young University Hawaii. She has performed in concert with the Honolulu Symphony and was a featured soloist on the BYUH Concert Choir's tour of Japan and Korea. Maria is currently earning a Master of Science in Speech Language Pathology, however music remains her first love and greatest passion.

**Joey Calkins** (Founder and General Director - UNIPAC; Playwright and Cole, *Confession* and *From Deep Within*; Director, *A Matter of Husbands*, *Confession*, and *Dido and Aeneas*; *A Simple Song*) is a local singer, composer, poet, and playwright. He has performed for various occasions in the Boise, Idaho and Orem, Utah areas, including nine vocal recitals since 2000. Theatre credits include Bill in *A Hand of Bridge* (UNIPAC-Idaho), Herr Zeller in *The Sound of Music* (Lehi City Arts), and Sir Evelyn Oakleigh in *Anything Goes* (Music Theatre of Idaho). Among his plays are; *Who is this Christ?*, *Confession*, *From Deep*





**Josie Angerhofer** (Sophia, *Dido and Aeneas*)



(Sophia, *Dido and Aeneas*) is currently a Vocal Performance Major at Brigham Young University where she recently sang the role of the Mistress of the Novices in *Suor Angelica*. She has participated in Scene Studies at BYU and has had roles such as Alice

Ford from *Falstaff*, Rosina from *The Ghosts of Versailles*, and Mercedes from *Carmen*. She has also participated in the chorus for BYU Full Opera productions.

**Valaura Arnold** (Beldame, *Dido and Aeneas*)



is thrilled to be taking part in the UNIPAC production of *Dido and Aeneas*, especially since she has the opportunity to play the “bad guy.” Her most recent appearance this summer was as Marian in *The Music Man*.

Other credits include: Elsie in *Yeoman of the Guard*, Nancy in *Oliver*, Julie in *Carousel*, Golde in *Fiddler on the Roof* and Contessa from *Le Nozze di Figaro* in the University of Utah opera scenes concert. An established vocal teacher in the Salt Lake Valley, she enjoys being on both sides of the curtain. (Okay, actually, the onstage side is the best.) Valaura would like to thank her fabulous husband and children for all of their love, support, and encouragement.

**Danielle Belnap-Holjeson** (Soprano, *A*



*Simple Song-Idaho*) lives in Caldwell, Idaho. She graduated in December of 2007 from BYU-Idaho with a Bachelor of Arts in Psychology, and practices in Nampa, Idaho as a Psycho-Social Rehabilitation Specialist. Danielle had formal vocal lessons for approximately four

months as a teenager living in Las Vegas. In spite of the brevity of her training, she still enjoys singing and performing, which she frequently does in a church setting. She often turns to music to entertain, calm, or improve her mood. She is a self-taught crocheter; you can frequently find her hooking away with gusto. She also enjoys reading, writing, listening to music, watching (and quoting) movies, spending time with family and friends, and laughing. She is also typing this little bit extra so that she and her sister Meagan don't have the same amount of words in their respective biographies.

**Meagan Belnap** (Mezzo-Soprano, *A Simple Song-Idaho*) lives in Caldwell, Idaho and is a full-time student at the College of Western Idaho, where she is majoring in Liberal Arts. She attended BYU-Idaho for one year as a Music Education major, where she thoroughly enjoyed



participating in concerts, recitals, and other stage productions. In her spare time, she enjoys writing poetry and short stories, reading, playing the piano, listening to her favorite bands, and eating. (Who doesn't love to eat, right?) Ever since she was a little girl, she has always enjoyed music and how it has affected the world around her. She hopes that someday the music she performs can have a positive influence on other people as well.

**Leonard Bernstein** (August 25, 1918 - October 14, 1990)



(Composer, *A Simple Song*) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras recording hun-

ting party back to court. At which time, Beldame's “trusty elf, in [the] form of Mercury himself, as sent from Jove...” will appear to Aeneas and “chide” his stay in Carthage and tell him he must fulfill his Fate and continue on to “seek Italian ground.” The chorus of witches sings, “In a deep vaulted cell,” which is commonly referred to as the “Echo Chorus.” (That might have something to do with the fact that they're in a cave. Just a thought.) They dance, run off and fool around in the dark. This is after all a mixed chorus.

The hunting party with Dido, Aeneas, Anna, Sophia, Ascanius and others are out and about in the woods. Dido goes to her tent to be alone while Aeneas goes off in search of his prey. (I thought he just had it a moment ago.) Anna sings of Diana, the goddess of chastity. (Dido could've learned a thing or two from Diana.) Diana was a virgin (duh!) huntress. Sophia, a woman of the court, tells the tale of Actaeon. Actaeon was a hunter who was hunting (no, really?) and came upon Diana and several Nymphs bathing. Diana didn't like that, so she turned him into a stag and set his own hounds after him. The hounds tore him apart. Than the chorus does a happy dance. (The idea of a peeping-tom being turned into a stag and then being torn apart by a bunch of dogs excites them, I guess.)

And speaking of bleeding animals...Aeneas comes back as Dido exits her tent. (She's finally done washing her hair.) “Behold, upon my bending spear a monster's head stands bleeding. With tushes far exceeding those did Venus' huntsman tear!” And he holds out a bleeding head. (If I were a woman, I'd be more likely to take the sword as a love offering over the bleeding carcass. But that's just me.) And then, you'll never guess what happens next! Okay maybe you will if you've ever been associated with a soprano...She doesn't even acknowledge him! Typical. The tenor does everything he knows how to do, to woe the soprano and she's only got eyes for the baritone! However, in this case, there is no baritone...hmm. Anyway, she exclaims, “The skies are clouded; Hark! Hark! How thunder rends the mountain oaks asunder!” Translation, “There's a storm comin' boy and you're

standing between me and my castle.” (Remember the ‘deep vaulted cell?’ Remember the witches? “Just you wait ‘enry ‘iggen. Just you wait!” Oops, wrong show.)

Anna notices the storm as well and she makes the biggest understatement of the year when she sings, “...this open field no shelter from the storm can yield.” Then she tells everyone, “...[h]aste to town...” And naturally, the chorus must repeat EXACTLY what she just said. So when they've finally exhausted themselves and run for cover, (can you guess who was at the head of the ‘mob?’) Aeneas finally realizes what's going on (tenors aren't exactly the brightest crayons in the box) and he starts to head back to town with “haste.”

But alas, Mercury (well it's not really Mercury, it's actually an elf disguised as Mercury. You know elves, the big pointy ears. Beldame mentioned having one.), appears and says, “Stay, Prince, and hear great Jove's command.” (“The trickiest little [elf].”) He (don't let the fact that he sounds a lot like a ‘she’ confuse you) convinces Aeneas that he must leave Carthage (presumably forever). And FINALLY Aeneas gets to sing an aria. It's a rather short aria, but it gets the job done. The gist of it is, he blames the gods for having to leave Dido, he doesn't know what to say to “pacify” his “injured Queen,” and then he says, “[but] I obey your will; but with more ease could die.” Aeneas! Where do I begin? First off, that wasn't one of the gods! It was an evil elf pretending to be a god. You obviously weren't paying attention in Sunday School when they talked about how to tell the difference between a god and an impersonator!

Aeneas then rushes off in search of Secundus, his right hand man, to have him gather the crew. “We sail for Italia.” Of course he didn't



G.B. Tiepolo - 1757  
*Mercury Appearing to Aeneas*

specify as to when...Idiot. They also need to pack enough food so they can stop off at Sicily and dig up Anchises before they head to Italy. Sounds a bit reminiscent of Dracula, doesn't it?

**ACT III:** Early the next morning Secundis finds the Trojans on the dock lounging around when he comes in and tells them, "Come away fellow sailors. Your anchors be weighing... Take a boozy short leave of your nymphs (not the nymphs that hang out with Diana) of the shore. And silence their mourning with vows of returning, but never intending to visit them more." And once again, the chorus repeats it. (What? Is the chorus incapable of learning new words? Apparently Nahum Tate thought so.) They do a happy dance and then they leave to make their preparations.

Beldame appears with her minions. They rejoice over the departure of Aeneas and his crew. She then proclaims, "Our next motion must be to storm [Dido's] lover on the ocean...Elissa bleeds tonight and Carthage flames tomorrow!" Enter chorus singing (you guessed it) the same thing that Beldame just finished singing. (Of course, this time there is a minor difference, but it's so small it's not worth mentioning.) Then they dance another happy dance.

Dido and Anna are walking along the docks. Dido says to Anna, "Get thee to a nunnery." (Okay, that was Hamlet...) Dido says, "Your counsel all is urg'd 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." Anna sees Aeneas approaching and tells Dido. Aeneas asks, "how can I obey 'the god's decree and tell you we must part?'"

Dido calls him a "deceitful crocodile." Aeneas announces, "In spite of Jove's command I'll stay [with you], Offend the gods and Love obey." She basically tells him to "drop dead."

Then they argue. You'd think he'd know, having been married once before, he even has a son as a result, that you don't argue with a woman, they're always right. But like I mentioned before, tenors aren't the brightest crayons in the box. So he finally gets the picture and leaves. But just before he does, while they're arguing, Dido says "To Death I'll fly if longer you delay." So, what she's saying is, if he (Aeneas) sticks around any longer, she's going to die, because he's there. Then Aeneas leaves, she got her wish, he's gone for good. Then just like a woman, "But Death, alas! I cannot shun; Death must come when he is gone." ARGH! I wish Dido would make up her mind! Now, because he's gone, she's going to die? "Damned if you do; damned if you don't." Or in this case, "dead if you don't; dead if you do."



The chorus, as if from Olympus and not repeating something someone previously sang (a first, it seems), tries to comfort Dido. Dido calls for her sister, Anna. "...darkness shades me. On thy bosom let me rest; More I would but Death invades me; Death is now a welcome guest." Then one of the most famous soprano arias... "When I am laid in earth...let my wrongs create no trouble...Remember me, but...forget my fate." (aka Dido's Lament). The members of the court prepare a pyre so that all of Aeneas' abandoned belongings may be burned. (He left in a hurry. I can just hear him when they get out to sea, "Secundis have you seen my toothbrush?" "No sir. Did you leave it next to Dido's bathroom sink?") The sword (engagement ring) is brought last. Dido takes it (all the while singing) up to the pyre herself. At the conclusion of the singing, she stabs herself. Anna and the crowd let out a gasp. - What you weren't expecting it? She'd only been talking about dying for the last ten minutes! - Anna holds her dying sister until the orchestra's conclusion of the aria.

stein...God What a Heavenly sound awaits us mere mortals." - posted by mwp2paris (*Emphasis added.*)

"When first I heard of Jerry Hadley's fatal act I said that his performance of "Make our Gardens Grow" would reduce me to a mess. He was a wonderful artist who I enjoyed experiencing on stage here in Chicago, and, having met him, he was a charming and wonderful person. I cannot fathom the dark demons who stalked him, but I will treasure my memory of him as performer a very funny person. Pace, pace--you were and will always be treasured dear Jerry." - posted by gunnisonguy



Candide, Leonard Bernstein  
© Arthur Umboh  
Deutsche Grammophon

"The tragedy in the interpretation of music of the past lies in the fact that it is confined to concert halls, congresses of musicology, or conservatory classes. Music needs air, sunlight and liberty to be alive."

— Wanda Landowska (1877-1959)

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asks him to stop a fight between their two "worlds" that is planned for that night. He agrees. Tony tries to stop it, but in the scuffle, Tony's friend, Riff, is killed by Bernardo (Maria's brother and Anita's boyfriend), whereupon Tony kills Bernardo.

Maria is at home with several friends dreaming of her future life with Tony. Chino, one of the men in the gang and a witness to the fight, informs them that Bernardo is dead and that Tony did it. Maria flees to her bedroom to be alone. Tony arrives to see Maria and she, in a fit of rage, hits him repeatedly. He finally calms her down and they plan to run away together. Tony and Maria are together when "a grieving Anita" arrives. Tony exits through the window, telling Maria to meet him at Docs (the local hang out). Anita, knowing that Tony was there, questions Maria as to how she can love him after he killed her brother. (A BOY LIKE THAT). Maria explains, "I HAVE A LOVE" and Anita understands that Maria loves Tony as much as she had loved Bernardo. Anita tells her that Chino is looking for Tony, to kill him. Maria is about to leave and warn Tony when a policeman arrives to question Maria. Anita reluctantly agrees to go to Doc's to tell Tony to wait.

At Doc's, the Jets (Tony's "side") taunt Anita, which turns into physical abuse. Doc arrives just in time. Anita, in her anger, tells the Jets that Bernardo was right about them, and she tells them that Chino has killed Maria. Doc relates the news to Tony. Feeling that he has nothing left to live for, Tony leaves in search of Chino, begging for Chino to "kill me too." Just as Tony sees Maria, alive, Chino shows up and shoots Tony. As Tony dies in Maria's arms, the Jets and Sharks (the Puerto Rican gang) flock around the lovers. Maria takes up Chino's gun and tells everyone that hatred is what killed Tony and the others, and she can kill, because she hates, too. But she is unable to bring herself to fire the gun and collapses in her grief, ending the cycle of violence. Gradually, all the members of both gangs assemble on either side of Tony's body, suggesting that the feud is over. The Jets and Sharks form a procession, and together they carry Tony away.

### CANDIDE

(Lyrics by John Latouche, Richard Wilbur, and Stephen Sondheim. Based on the book by Voltaire)

This song is dedicated to the memory of Jerry Hadley (1952-2007)



**Excerpt from a paper written by mecsings** (screen name from youtube.com. Used by permission.)

"...His disillusionment throughout the opera leads not to devastation, but to determination. The finale encourages us to just live as best as we can with what we have. We should live without fear, or disappointment, or the feeling that we are inadequate and imperfect. We are, of course, imperfect, and we will all experience things that disappoint and hurt us. But since we cannot change that, we should just continue to live, to work, to love, and "make our garden grow." taken from <http://www.youtube.com/watch?v=tgXMxhMhYm4>

**After the news reports of Jerry Hadley's suicide, several posts were made on various videos found on youtube.com, among them were these:**

"Jerry planted a garden. He would be happy to know how well it grows. We should all do so well." - posted by JaredPaul54

"Can someone please post the aria *Candide* sings just before the finale...Nothing More Than This...Jerry is amazing...it is heartbreaking and just soars...the trumpet line at the end!...and to think of Jerry, at that final moment, gun to head..."*nothing more than this?*"...No Jerry...there was so much more and your talent is sorely missed. I hope you found peace...and know your garden grows. Thank you for this performance. You and Bern-

The crowd approaches, singing (not repeated, they ARE smart after all) "With drooping wings ye Cupids come and scatter roses on her tomb. Soft and gentle as her heart; Keep here your watch and never, never part." Throughout the singing, the men gently pick Dido up and carry her to the interior of the palace. The rest of the crowd gathers

Aeneas' abandoned belongings (I guess they're going to burn them later...?) Cupid, Aeneas's half-brother and god of love, comes and scatters roses everywhere. Iris, goddess of the rainbow, is sent by Juno to release Dido's spirit from her body. Hades, the god of the underworld and Juno (aka the one who started this whole bloody mess), await the arrival of Dido, Queen of Carthage. Cupid joins them; the roses all scattered. Dido arrives, escorted by Iris. Iris joins Hades, Juno, and Cupid looking down on the scene. Aeneas has made his passage to the underworld to talk to Dido. (I thought she was quite clear earlier myself, but some men just can't take 'no' for an answer.) She rejects him (again!) and sees Acerbas, her husband, and goes to him. They embrace and enter into Hades, followed by Hades himself. Juno, Cupid, and Iris return to Mount Olympus, leaving Aeneas all alone.

\* Beldame, according to wiktionary.org, means "an old woman, particularly an ugly one." It comes from late Middle English (1400-1450) *bel* (fine) + *dam* (mother). How they get "old woman" out of "fine mother" I'll never know.



### *A Simple Song: An Evening with Leonard Bernstein*

#### 1600 PENNSYLVANIA AVENUE

*1600 Pennsylvania Avenue* examined the establishment of the White House and its occupants from 1800 to 1900. Throughout the show, the leading actors performed multiple roles.

The show was originally intended to be performed as a play-within-a-play, with the show's actors stepping out of character to comment on the plot and debate race relations from a modern standpoint. But this concept was almost entirely removed during the show's out-of-town tryouts in Philadelphia and Washington, D.C. By the time the show opened on Broadway on May 4, 1976, little of the metatheatrical concept remained, aside from certain scenic and costume elements and a few musical references (most notably, the opening number "Rehearse!").

Discouraged by the critical and public response to the work—and angry that during the tryouts much of his music had been condensed and edited without his consent—Bernstein refused to allow a cast recording of the musical.

#### MASS

*MASS* was created for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. It was directed by Gordon Davidson with additional texts by Leonard Bernstein and Stephen Schwartz, sets by Oliver Smith, costumes by Frank Thompson, and choreography by Alvin Ailey.

*MASS*'s exploration of a crisis of faith, along with the connection to President Kennedy, echoes Bernstein's Third Symphony, *Kaddish*. In 1963, Bernstein was in the throes of orchestrating the final movement of *Kaddish*, when the news came of Kennedy's assass-





