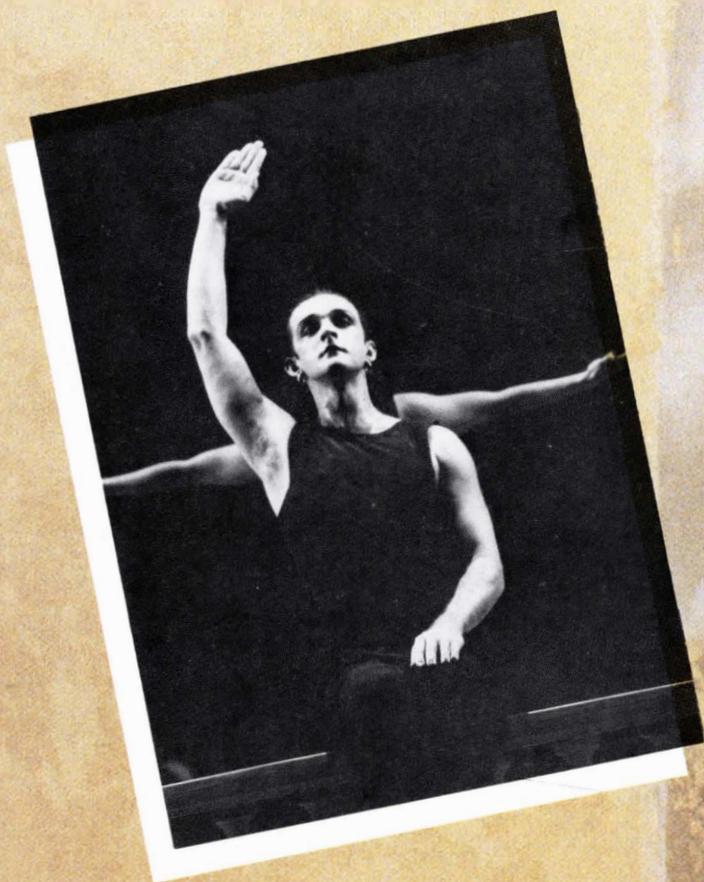


Brooklyn Academy of Music

DIDO AND AENEAS



BROOKLYN ACADEMY OF MUSIC
Harvey Lichtenstein, *President and Executive Producer*

BAM Majestic Theater
June 20, 21, 22, 23, 1990

presents

DIDO AND AENEAS

By HENRY PURCELL

Libretto by NAHUM TATE

Conducted by NICHOLAS McGEGAN
Staged and Choreographed by MARK MORRIS
with MONNAIE DANCE GROUP/MARK MORRIS
and MEMBERS OF THE PHILHARMONIA BAROQUE ORCHESTRA
and CONCERT CHORALE OF NEW YORK

DANA HANCHARD, *Soprano*
JUDITH MALAFRONTE, *Mezzo-Soprano*
RICHARD STILWELL, *Baritone*

Set Designer ROBERT BORDO
Lighting Designer JAMES F. INGALLS
Costume Designer CHRISTINE VAN LOON

This presentation is made possible, in part, by The Harkness Foundations for Dance.
Lila Wallace-Reader's Digest Fund is the sponsor of the summer U.S. tour of the
Monnaie Dance Group/Mark Morris.

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The National Endowment for the Arts Dance Program.
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Diane J. Malecki, *Producing Director, BAM Opera*

DIDO AND AENEAS

MONNAIE DANCE GROUP/MARK MORRIS

<i>Belinda</i>	PENNY HUTCHINSON
<i>Dido</i>	MARK MORRIS
<i>Second Woman</i>	CLARICE MARSHALL
<i>Aeneas</i>	GUILLERMO RESTO
<i>Sorceress</i>	MARK MORRIS
<i>Witches</i>	RUTH DAVIDSON, JON MENSINGER
<i>Sailor</i>	JEAN-GUILLAUME WEIS

Courtiers, Witches, Spirits, Sailors, Conscience

(20, 21, 23 Matinee)	(22, 23 Evening)
ALYCE BOCHETTE	RUTH DAVIDSON
RUTH DAVIDSON	TINA FEHLANDT
TINA FEHLANDT	PENNY HUTCHINSON
PENNY HUTCHINSON	OLIVIA MARIDJAN-KOOP
CLARICE MARSHALL	CLARICE MARSHALL
JON MENSINGER	JON MENSINGER
KEITH SABADO	RACHEL MURRAY
JOACHIM SCHLÖMER	KRAIG PATTERSON
JEAN-GUILLAUME WEIS	WILLIAM WAGNER
MEGAN WILLIAMS	JEAN-GUILLAUME WEIS

SINGERS

<i>Belinda and a Witch</i>	DANA HANCHARD
<i>Dido and the Sorceress</i>	JUDITH MALAFRONTÉ
<i>Aeneas</i>	RICHARD STILWELL

PHILHARMONIA BAROQUE ORCHESTRA

NICHOLAS McGEGAN, *Music Director*

Violin
REBECCA MUIR,
Concertmaster
DIANE BRUCE
RONA GOLDENSHER
KARL KAWAHARA
CARLA MOORE
KATE ROBINSON

Viola
ELLIE NISHI
ANDREA ANDROS

Violoncello
DAVID BOWLES
ALYSSA PAVA

Bass
MICHAEL WILLENS

Archlute
DAVID TAYLER

Harpichord
NICHOLAS McGEGAN

CONCERT CHORALE OF NEW YORK

featuring

RODNE BROWN	<i>Sailor</i>
SUSANNE PECK	<i>Second Woman and a Witch</i>
KATHRYN WELD	<i>a Spirit</i>

DIDO AND AENEAS

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 stir up 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 Compos'd 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 Gueft.

Bel. Grief Encreasing, by Concealing,

Dido Mine admits of no Revealing.

Bel. Then let me Speak the *Trojan* gueft,
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* Charmes,
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'd,
Is Taught to pity the Distrest.
Mean wretches grief can Touch,
So soft so sensible my Breast,
But Ah! I fear, I pity his too much.

Bel. Fear no danger to Enfue,
2 Women, The *Hero* Loves as well as you.
Cho. 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.

Æneas Enters with his Train.

Bel. See your Royal Guest appears,
How God like is the Form he bears.
Æn. VVhen Royal Fan shall I be blest,
VVith cares of Love, and State distrest.
Dido. Fate forbids what you Enfue,
Æneas has no Fate but, you.
Let *Dido* Smile, and I'll defie,
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.

Æn. If not for mine, for Empire's sake,
Some pity on your Lover take.
Ah! make not in a hopeles Fire, ×
A *Hero* fall, and *Troy* once more Empire.

Bel. Pursue thy Conquest, Love—her Eyes,
Confess the Flame her Tongue Denyes.

A Dance Guitars Chacony

Cho. 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**Eyward Sifters 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 Mischiefe shall make all *Cartbage* 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 Saylorſ, a Dance*
- Sorc.* But e're we, we this perform.
We'l Conjure for a Storm
To Mar their Hunting Sport,
And drive 'em back to Court.
- Cho.* In our deep-Vaulted Cell the Charm wee'l prepare,
Too dreadful a Practice for this open Air,
Eccho Dance.
Inchantereſſes and Fairees.
Enter Æneas, Dido and Belinda, and their Train.
Scene the Grove.
- Bel.* Thanks to theſe Loveſome Vailles,
Cho. Theſe deſert Hills and Dales.
So fair the Game, ſo rich the Sport,
Diana's ſelf might to theſe Woods Refort.
Gitter Ground a Dance.
- 2d. Wom.* Oft ſhe Viſits this Loved Mountain,
Oft ſhe bathes her in this Fountain.
Here *Acteon* met his Fate,
Purſued by his own Hounds,
And after Mortal Wounds.
Diſcovered, diſcovered too late.
A Dance to Entertain Æneas, by Dido Vemon.
- Æneas,* Behold upon my bending Spear,
A Monſters Head ſtands bleeding.
VVith Tuſhes far exceeding,
Theſe did *Venus* Huntſmen Tear.
- Dido.* The Skies are Clouded, heark how Thunder
Rends the Mountain Oaks aſunder.
Haſt, haſt, to Town this open Field,
No Shelter from the Storm can yield. [Exit.

} *The Spirit of the Sorcerers descends*
} *to Æneas in likeness of Mercury.*

- Spir.* Stay Prince and hear great *Joves* Command,
He summons thee this Night away.
- Æn.* To Night.
- Spir.* To Night thou must forsake this Land,
The Angry God will brook no longer stay,
Joves Commands thee waft no more,
In Loves delights those precious Hours,
Allowed by the Almighty Powers.
To gain th' *Hesperian* Shore,
And Ruined *Troy* restore.
- Æn.* *Joves* Commands shall be Obey'd,
To Night our Anchors shall be weigh'd,
But ah! what Language can I try,
My Injured Queen to pacify.
No sooner she resigns her Heart,
But from her Armes I'm forc't to part.
How can so hard a Fate be took,
One Night enjoy'd, the next forsook.
Your be the blame, ye Gods, for I
Obey your will-but with more Ease cou'd dye.

ACT the Third,
Scene the Ships.

Enter the Saylor.

The Sorcerers and her Inchanterers.

- Cho.* **C**OME away, fellow Saylor your Anchors be
Time and Tide will admit no delaying. (weighing,
Take a Bouze short leave of your Nymphs on the Shore,
And Silence their Morning,
VVith Vows of returning.
But never intending to Visit them more.
The Saylor's Dance.

- Sorc.* See the Flags and Streamers Curling,
Anchors weighing, Sails unfurling.
Phebus pale deluding Beames,
Guilding more deceitful Streams.
Our Plot has took,
The Queen forsook, ho, ho, ho.
Elisas ruin'd, ho, ho, ho, next Motion,
Must be to storme her Lover on the Ocean.
From the Ruines of others our pleasure we borrow,
Elisas bleeds to Night, and *Carthage* Flames tomorrow.

- Cho.* Destruction our delight, delight our greatest Sorrow,
Elisas dyes to Night, and *Carthage* Flames to Morrow.
} *Jack of the Lanthorn leads the Spaniards*
} *out of their way among the Inchanteresses.*
A Dance.

Enter Dido, Belinda, and Train.

- Dido* Your Council all is urged in vain,
To Earth and Heaven I will Complain.
To Earth and Heaven why do I call,
Earth and Heaven conspire my Fall.
To Fate I Sue, of other means bereft,
The only refuge for the wretched left.
- Bel.* See Madam where the Prince appears,
Such Sorrow in his Looks he bears, [*Aeneas Enters*
- Æn.* As wou'd convince you still he's true,
What shall lost *Aeneas* do.
How Royal fair shall I impart,
The Gods 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.
- Æn.* By all that's good,
Dido By all that's good no more,
All that's good you have Forsworn.
To your promised Empire fly,
And let forsaken *Dido* dye.
- Æn.* In spite of *Joves* Command I stay,
●ffend the Gods, and Love obey.
- Dido* No faithless Man thy course pursue,
I'm now resolved as well as you.
No Repentance shall reclaim,
The Injured *Dido* slighted Flame.
For 'tis enough what e're you now decree,
That you had once a thought of leaving me.
- Æn.* Let *Jove* say what he will I'll stay.
Dido. Away [*Exit Æn.*
To Death I'll fly, if longer you delay.
But Death, alas? I cannot Shun,
Death must come when he is gone.
- Cho.* Great minds against themselves Conspire,
And shun the Cure they most desire.
- Dido.* Thy Hand *Belinda*, - darkness shades me,
{ *Cupids* appear in the
Clouds o're her Tomb.
On thy Bosom let me rest,
More I wou'd but Death invades me.
Death is now a Welcom Guest,
When I am laid in Earth my wrongs Create.
No trouble in thy Breast,
Remember me, but ah! forget my Fate.
- Cho.* With drooping Wings you *Cupids* come,
To scatter Roses on her Tomb.
Soft and Gentle as her Heart,
Keep here your Watch and never part.
[*Cupids Dance.*

FINIS.

Libretto Facsimile of original text by Nahum Tate

DIDO AND AENEAS

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 theater. 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 November 26, 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 theater 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 theater 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 seventeenth 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); and songs and incidental music for over 40 plays. Sacred music includes 65 anthems. Other vocal music includes twenty-four odes and welcome songs, court songs. Instrumental music includes thirteen fantasias for viols, two *in nomine*s for viols, chacony, twenty-two sonatas, suites, and five organ voluntaries.

MARK MORRIS was born and raised in Seattle, Washington 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 the 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 Joffrey Ballet, American Ballet Theatre and the Paris Opera Ballet, among others. Mr. Morris has also worked extensively in opera. 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 has been the subject of television specials for the PBS "Dance in America" series and London Weekend Television's "South Bank Show." Since 1988, it has been the resident company of the Théâtre Royal de la Monnaie in Brussels.

NICHOLAS MCGEGAN (*Conductor*), Philharmonia Baroque Orchestra's first music director, has led the orchestra since 1985. Born in England and trained at Cambridge and Oxford Universities as a musicologist and performer, Mr. McGegan has lived and worked in

the U.S. for over ten years.

Mr. McGegan's work in opera has been extensive. In the summer of 1986, he appeared for the first time with the Santa Fe Opera, conducting Handel's *Ariodante*. He has directed Monteverdi's *L'incoronazione di Poppea* and Stravinsky's *The Rake's Progress* with the Washington Opera, and Offenbach's *The Tales of Hoffman*, Mozart's *The Abduction from the Seraglio* and Monteverdi's *Il ritorno d'Ulisse* at the Long Beach Opera. He has also conducted the Budapest State Opera and at Versailles. In addition to conducting, Mr. McGegan has stage-directed many Baroque operas including Handel's *Orlando and Teseo*, and Landi's *Il Sant' Alessio*.

In June of 1988 he served as Music Director for the Ojai Festival where he conducted Philharmonia in Purcell's *King Arthur* and in a program of Bach and Handel. Mr. McGegan also conducted the Festival Orchestra in Stravinsky's *Petrouchka* and *L'histoire du soldat*. Mr. McGegan has led both the San Francisco and Saint Louis Symphonies in performances of Handel's *Messiah*. He has appeared regularly at the Maryland Handel Festival, Chicago's Grant Park, and in Germany with the Göttingen Handel Festival of which he is Music Director-designate. Mr. McGegan made his Lincoln Center debut in the spring of 1987. In the current season, as well as conducting and recording with Philharmonia Baroque Orchestra, Mr. McGegan is conducting the Detroit Symphony, the San Francisco Symphony, the New York Chamber Symphony, and the Los Angeles Chamber Orchestra. He was recently named Baroque Artistic Consultant for the Santa Fe Chamber Music Festival.

Mr. McGegan has made numerous recordings as both conductor and performer for Erato, Decca, Hungaroton and, with Philharmonia, for Harmonia Mundi. With Philharmonia, McGegan has recorded Handel's cantata *Apollo e Dafne*, *Arias for Senesino* with countertenor Drew Minter, Vivaldi Flute Concertos with Janet See, Handel's complete *Water Musick*, Mozart's four Horn Concertos with Lowell Greer, the first six of the Corelli Opus 6 Concerti Grossi, and *Arias for Montagnana* with bass David Thomas. Mr. McGegan has recorded three Rameau operas for Erato. On the Hungaroton label he has made numerous recordings, including operas by Handel and Telemann and oratorios by Handel, Vivaldi, and Alessandro Scarlatti.

PHILHARMONIA BAROQUE ORCHESTRA, since its founding in 1981, has become renowned as an ensemble for Baroque music on authentic instruments. Under the leadership of Nicholas McGegan, the San Francisco-based Philharmonia performs music from both the Baroque and Classical eras in a Bay Area subscription season and on tour nationwide. Philharmonia frequently collaborates with other major ensembles. In 1987, the orchestra was featured in the Los Angeles Music Center Opera's production of Handel's *Alcina*, and last season it appeared with the Long Beach Opera in Monteverdi's *Il ritorno d'Ulisse* and in *Il Sant' Alessio* by Stefano Landi at UCLA's Nakamichi Festival. In June 1989, Philharmonia collaborated with the San Francisco Opera Center in the American premiere of Handel's *Giustino* and also performed for the American Symphony Orchestra League's national convention

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ROBERT BORDO (*Set Designer*), a painter, first worked with Mark Morris on the set of *Death of Socrates* at Dance Theatre 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 BAM 1986 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 Brooke Alexander, Inc. in New York City.

JAMES F. INGALLS (*Lighting Designer*) most recently designed Mark Morris' *Ein Herz* for the Paris Opera Ballet, Joachim Schlömer's *Shoulder to Shoulder* in London, and *The Magic Flute* at Glyndebourne Festival for Peter Sellars. He returns to BAM where he designed *Nixon in China*, *Zangezi* and *Mahagonny Songspiel*. For the Monnaie Dance Group/Mark Morris he has designed *L'Allegro, il Penseroso ed il Moderato*, *Wonderland*, *Love Song Waltzes* and other works.

CHRISTINE VAN LOON (*Costume Designer*) was born in Hoeilaart, Belgium and is responsible for the costumes of the Monnaie Dance Group/Mark Morris. She has studied publicity, costume and set design. At the Monnaie, she has worked in both the set and costume departments. She also worked for three years with the Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *L'Allegro, il Penseroso ed il Moderato*.

ALYCE BOCHETTE (*Dancer*), a native of Florida, has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts she has worked with the companies of May O'Donnell, Rachel Lampert and Doug Varone. She began working with Mark Morris in 1988.

RUTH DAVIDSON (*Dancer*), 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 biographic film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT (*Dancer*) 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.

PENNY HUTCHINSON (*Dancer*) is from Seattle, Washington, 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 (*Dancer*) was born in Brussels. She studied for four years at the Folkwang Hochschule in Germany. In October 1987 she danced with Pina Bausch in her *Sacre du Printemps*. She has danced with Mark Morris since September 1988.

CLARICE MARSHALL (*Dancer*) 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, Ruby Shang, among others and acted in the work of the Wooster Group and Mabou Mines. Her own work has been performed in the U.S. and Europe and filmed for PBS' "Alive from Off Center." She was on the faculty of New York University Tisch School of the Arts for many years.

JON MENSINGER (*Dancer*) first danced with the Mark Morris Dance Group in 1982.

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

KRAIG PATTERSON (*Dancer*) 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 TV performance of "Juilliard at 80." He began dancing with the Mark Morris Dance Group in the fall of 1987.

GUILLELMO RESTO (*Dancer*), a recipient of a New York Dance and Performance Award ("Bessie"), has danced with Mark Morris since 1985.

KEITH SABADO (*Dancer*), 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 SCHLÖMER (*Dancer*), who is 26, was born and educated in Germany. He studied architecture in Düsseldorf for one year and then began to study dance at the Folkwang Hochschule. From 1984 to 1988 he received training there in classical, modern, folkloric and flamenco dancing, and also performed his own choreography, led by Jean Cèbron. He accompanied the Wuppertaler 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 (*Dancer*) is from Larchmont, New York. He studied at the Martha Graham School of Dance. He is a 1986 honors graduate in Literature from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers and the Anthony Morgan Dance Co. He would like to express special thanks to Martha Barylick, Dick Caples

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and Yuriko for their avid support and encouragement.

JEAN-GUILLAUME WEIS (*Dancer*) 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.

MEGAN WILLIAMS (*Dancer*) was born in Southern California and later moved to Toronto, Canada where she began studying dance and musical theater. She graduated with a B.F.A. from the Juilliard School in 1987 where she was the recipient of the José Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Monnaie Dance Group/Mark Morris in September, 1988.

DANA HANCHARD (*Soprano*) holds Bachelors and Masters degrees from the Manhattan School of Music and the Juilliard School respectively. She performs frequently in recital as well as in opera and concert and is particularly active in the areas of early and contemporary music. She has appeared with such groups as the Waverly Consort, Art of the Early Keyboard (ARTEK), the Fairfield Chamber Orchestra and Essential Music contemporary ensemble. Ms. Hanchard has performed at the Maplewood Early Music Festival as well as at the Aspen Music Festival in Colorado where she was awarded a fellowship in vocal chamber music. Other honors include awards from the New York State Singing Teachers' Assoc. and the National Assoc. of Negro Musicians. Ms. Hanchard is presently a member of Vineyard Musicke, the resident early music performance group of the Vineyard Theater in New York City.

JUDITH MALAFRONTÉ (*Mezzo-Soprano*) enjoys increasing acclaim in the U.S. and abroad, as an interpreter of Baroque music, ever since her highly successful appearances in the title role of Handel's *Ariodante* at the Spoleto Festival and in New York City.

Recent engagements included Mozart's *Idomeneo* with Emmanuel Music in Boston, Handel's *Israel in Egypt* and Bach Cantatas with the

Winter Park Bach Festival, Handel's *Hercules* with Music of the Baroque in Chicago, Beethoven's Ninth Symphony with the Baltimore Symphony and the title role in Rossini's *L'Italiana in Algeri* on tour throughout Israel.

Ms. Malafronté has sung with numerous orchestras and oratorio societies including Musica Sacra, the Basically Bach Festival at Lincoln Center, Concert Royal, Oregon Bach Festival, Bethlehem Bach Festival and the St. Louis and Jacksonville Symphonies.

She has also taken part in many interesting projects in Europe, including a tour of France with Jean-Claude Malgoire, recitals in Paris and Rome, leading roles at the Opera de Lyon with John Elliott Gardiner and at the Opera de Wallonie in Liege. She has made several recordings for BBC Radio, ranging from opera (Salieri's *Prima la Musica*) to lieder and chamber music.

In 1983 Ms. Malafronté won the Grand Prize at the International Vocal Competition in Hertogenbosch, Holland and First Prize in the vocal competition in Cento, Italy. She has won several other top awards in Italy, Spain, Belgium and the U.S.

She holds degrees from Vassar College and Stanford University and has studied at the Eastman School of Music in Paris with Mille. Nadia Boulanger and in Milan with Giulietta Simionato as a Fulbright scholar.

RICHARD STILWELL (*Baritone*) has an international reputation as one of America's finest singers. He appears regularly with the major opera companies of the U.S. and Europe in productions including Monteverdi's *Orfeo*, *L'incoronazione di Poppea* and *Il ritorno d'Ulisse*, and Mozart's *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*, Rossini's *Il barbiere di Siviglia*, Tchaikovsky's *Eugene Onegin*, Verdi's *Falstaff* and *Don Carols*, Britten's *Billy Budd*, Debussy's *Pelléas et Mélisande* and Pasatieri's *The Seagull* and *Ines de Castro*.

Mr. Stilwell regularly appears as soloist with leading orchestras including those of Boston, Chicago, Cleveland, Washington, Pittsburgh, San Francisco, Los Angeles, Indianapolis, Atlanta, St. Louis and Toronto.

This season, Mr. Stilwell creates the role of The Lodger in Dallas Opera's world premiere of Dominick Argento's *The Aspern Papers* opposite Frederica von Stade and Elisabeth Söderström. This production will be taped for television broadcast on the PBS "Great Perform-

ances" series. In Europe he appears at the Chalet as Ottone in *L'incoronazione di Poppea*, and for Dutch Radio he sings performances of *Les Pecheurs de Perles*. In concert with orchestra, Mr. Stilwell joins the Minnesota Orchestra as soloist in Brahms' Requiem, under Edo de Waart.

Last season, Mr. Stilwell performed as Albert in *Werther* opposite Frederica von Stade and Alfredo Kraus. With both the Edmonton Opera and the Calgary Opera he portrayed the title role of *Don Giovanni*, and performed Danilo in *The Merry Widow* for the Canadian Opera, and The Doctor in *Vanessa* for the Opera Theatre of St. Louis. In addition, he made his debut with the Fest Internacional de Barcelona in Beethoven's *Missa Solemnis*, and appeared with the Columbus Symphony in an evening of Viennese favorites.

Mr. Stilwell can be heard on the recently released EMI recording of *Le nozze di Figaro*, with the Glyndebourne cast and Bernard Haitink conducting. In addition, his recorded repertoire includes *Il ritorno d'Ulisse* for CBS opposite Frederica von Stade under Raymond Leppard, and both the *Messiah* and the Brahms Requiem for Telearc with the Atlanta Symphony and Robert Shaw. He also appears on the Unitel film of *Falstaff* with Sir Georg Solti conducting the Vienna Philharmonic under the stage direction of Götz Friedrich.

Born in St. Louis, Mr. Stilwell came to New York in 1965 to pursue a career on Broadway. That year he won the Fisher Foundation Award of the Metropolitan Opera Auditions. With the prize money he was able to continue his vocal studies. When he finally auditioned for the New York City Opera, he was immediately hired, making his sensational debut as Pelleas.

STAFF FOR MONNAIE DANCE GROUP MARK MORRIS

Technical Director JOHAN HENCKENS
Stage Manager FRANCKY ARRAS
Technical Stage Manager
FRANÇOIS DE CARPENTRIES
Master Electrician PHILIPPE GEERTS
Electrician DOMINIQUE SOURNAC
Master Carpenter YVES DE BRUYCKERE
Wardrobe CHRISTINE VAN LOON
Sound Technician PATRICE BLANCKE
Pianist LINDA DOWDELL
Physical Therapist TINEKE KLUMPER
Administrative Assistant TOM GEYER
Secretary MARINA PINT

SPECIAL THANKS

Monnaie Dance Group/Mark Morris 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.

For information contact: Monnaie Dance Group/
Mark Morris
103 Rue Bara
1070 Brussels, Belgium
(tel) 32.2.523.9808
(fax) 32.2.521.9434

STAFF FOR CONCERT CHORALE OF NEW YORK

Chorus Manager JACQUELINE PIERCE
Chorus Preparation by LEO WARBINGTON

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