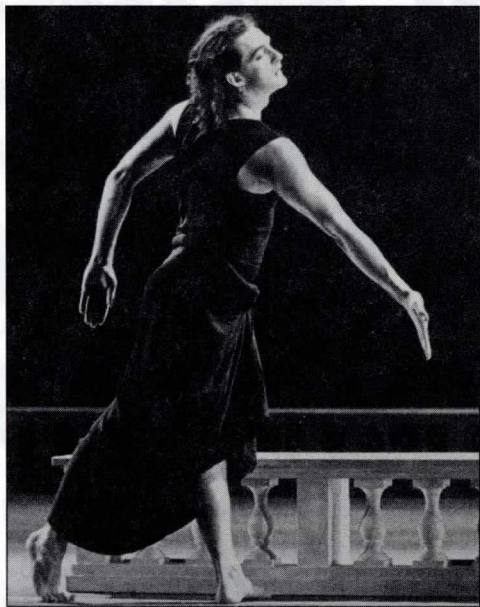


# MARK MORRIS DANCE GROUP

## *DIDO AND ÆNEAS*



SUNDAY, SEPTEMBER 24, 1995, 3:00 P.M.

EMERSON MAJESTIC THEATRE, BOSTON

# H&H

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Dear Patrons,

I am really disappointed that a rival musical engagement in Italy keeps me away from today's performance; I am certainly here in spirit and (as you can hear) in letter, and I most heartily would like to wish all of you the very best of afternoons.

This performance is special in a number of ways; all this year we have been commemorating the Tercentenary of the death of Henry Purcell in November 1695, and of all his stage pieces, surely none is more popular or more telling than the story of Dido and Æneas. But this production by Mark Morris and his dance group is also very special to us, because it was as a result of seeing work such as this that several years ago I started to plot and plan ways and means for H&H to collaborate with Mark on a major theatrical project for this coming season.

We picked Gluck's setting of the legend of Orpheus and Euridice, one of the most significant (and beautiful) pieces in the operatic canon, and we will be unveiling our version in Mark's production in April next year here in Boston. We have found the ways to make this happen, and you are our colleagues in helping to provide the means.

We are all very appreciative of your support both for the Gluck and the Purcell ventures; you could not be connected with two greater opera composers, and we feel that there could not be a better team than H&H and MMDG.

I hope the performance is as enjoyable for you as it is for us.

A handwritten signature in cursive script that reads "Chris Hogwood".

# H&H

We would like to recognize the following individuals, corporations, and foundations for their generous support of the Handel & Haydn Society/ Mark Morris Dance Group production of *Orfeo ed Euridice*. This listing includes contributions designated specifically for the project, which were received by September 20, 1995.



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Drs. John & Elizabeth Serrage  
Mr. & Mrs. Stephen A. Shaughnessy

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We would like to pay particular tribute to the following artists,  
all of whom donated their services for this benefit performance  
of *Dido and Æneas*.

Handel & Haydn Society Orchestra and Chorus  
Mark Morris Dance Group  
Craig Smith and Emmanuel Music  
Mary Westbrook-Geha, James Maddalena, and Jayne West  
Emerson Majestic Theatre



Special thanks to the following who have contributed to *Dido/Orfeo*:

Boston Lyric Opera, Janice Mancini Del Sesto, Managing Director  
Karen Campbell  
Chanticleer, Louis Botto, Artistic Director  
Dance Umbrella, Jeremy Alliger, Artistic Director/Producer  
Johan Henckens  
Rosann & Anil Madan  
John McGee/Mamma Maria  
Brian Richardson  
Swissôtel Boston



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Dr. Lucy Lee  
Karen S. Levy  
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Ellen Zetcher



The H&H/MMDG production of Gluck's *Orfeo ed Euridice*, directed and choreographed by Mark Morris and conducted by Christopher Hogwood, premieres on April 8, 1996 in Iowa City; it will be performed in Boston April 12, 13, and 14, and then travels to Chicago, Ann Arbor, Costa Mesa, CA, Los Angeles, Berkeley, and New York.  
For information or tickets, call H&H at (617) 266-3605.



September 24, 1995

Dear Friends,

In 1986, Christopher Hogwood and Mark Morris met for the first time to discuss a possible collaboration. Drawn together by their love of Baroque music as they were, it seemed inevitable to me at that first meeting that they would indeed work together. Little did I realize that it would take nine years to come to fruition!

But what a project we have in the works! Next April we will present a fully-staged production of Christoph Willibald Gluck's opera, *Orfeo ed Euridice* with Mark as Director and Choreographer and Christopher as Conductor, and with nearly 100 dancers, singers, and instrumentalists. *Orfeo* will be seen not only in Boston, but also in seven other cities around the country, from Ann Arbor, Michigan to Berkeley, California.

We often say at H&H that we relish the challenge of putting on the music—it's raising the money to make it happen that's the hard part. A project like *Orfeo* requires an extraordinary amount of work on the artistic side, with an equally Herculean effort to raise the substantial sums of money to make it all possible.

Mark Morris and his company generously offered to perform this *Dido and Aeneas* to help raise funds for our collaborative production of *Orfeo*, and other artists joined in immediately: Craig Smith and Emmanuel Music, the three vocal soloists, H&H's own orchestra and chorus, and the staff at the Emerson Majestic Theater.

None of this would be possible, of course, without you, the donors who have purchased tickets to help make *Orfeo* a reality. To realize our true artistic potential at H&H, we must stretch our boundaries. For enabling us to do that, you have our heartfelt gratitude.

With warmest regards,

Mary Deissler

Mary Deissler  
Handel & Haydn Society Executive Director

# MARK MORRIS DANCE GROUP

Joe Bowie    Charlton Boyd    Ruth Davidson    Tina Fehlandt  
Shawn Gannon    Dan Joyce    Victoria Lundell  
Marianne Moore    Rachel Murray    June Omura  
Kraig Patterson    Mireille Radwan-Dana    Guillermo Resto  
William Wagner    Megan Williams    Julie Worden

*Artistic Director*  
Mark Morris

*General Director*  
Barry Alterman

*Managing Director*  
Nancy Umanoff

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

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Emerson Majestic Theater  
Sunday, September 24, 1995, 3:00 p.m.

Mark Morris Dance Group  
Handel & Haydn Society

# DIDO AND ÆNEAS

BY HENRY PURCELL

*LIBRETTO BY NAHUM TATE*

*Staged and Choreographed by* MARK MORRIS

*Conducted by* CRAIG SMITH

*Set Designer* ROBERT BORDO

*Lighting Designer* JAMES F. INGALLS

*Costume Designer* CHRISTINE VAN LOON

<i>Belinda</i>	RUTH DAVIDSON JAYNE WEST, <i>soprano</i>
<i>Dido and Sorceress</i>	MARK MORRIS MARY WESTBROOK-GEHA, <i>mezzo-soprano</i>
<i>Second Woman</i>	RACHEL MURRAY ELEANOR KELLEY, <i>alto</i>
<i>Æneas</i>	GUILLERMO RESTO JAMES MADDALENA, <i>baritone</i>
<i>Witches</i>	TINA FEHLANDT, WILLIAM WAGNER GAIL ABBEY, <i>soprano</i> MARY ANN VALAITIS, <i>alto</i>
<i>Sailor</i>	KRAIG PATTERSON MARTIN KELLEY, <i>tenor</i>
<i>Spirit</i>	JEAN DANTON, <i>soprano</i>

*Courtiers, Witches, Spirits, Sailors, Conscience*  
Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,  
Rachel Murray, June Omura, Kraig Patterson,  
Mireille Radwan-Dana, William Wagner, Megan Williams

HANDEL & HAYDN SOCIETY ORCHESTRA AND CHORUS

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## DIDO AND ÆNEAS: SYNOPSIS

### Scene I. The Palace

The Trojan War is over. Æneas 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. Æneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Æneas leave together. Love triumphs.

### Scene II. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Æneas' 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 Æneas 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 III. The Grove

Dido and Æneas make love. Another triumph for the hero. The royal party enters and tells a story for Æneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Æneas 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 IV. The Ships

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

### Scene V. The Palace

Dido sees the Trojans preparing their ships. Æneas 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.

*The performance runs 60 minutes, without intermission.*

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# LIBRETTO

## ACT I

### *The Palace*

BELINDA

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

CHORUS

Banish sorrow, banish care,  
Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am prest  
With torment not to be Confest,  
Peace and I are strangers grown.  
I languish till my grief is known,  
Yet would not have it guess'd.

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak the Trojan guest  
Into your tender thoughts has prest;

SECOND WOMAN

The greatest blessing Fate can give,  
Our Carthage to secure and Troy  
revive.

CHORUS

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

DIDO

Whence could so much virtue spring?  
What storms, what battles did he sing?  
Anchises' valor mixt with Venus'  
charms,  
How soft in peace, and yet how fierce  
in arms.

BELINDA

A tale so strong and full of woe  
Might melt the rocks as well as you.

SECOND WOMAN

What stubborn heart unmov'd  
could see  
Such distress, such piety?

DIDO

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

BELINDA AND SECOND  
WOMAN

Fear no danger to ensue,  
The Hero Loves as well as you,  
Ever gentle, ever smiling,  
And the cares of life beguiling,  
Cupid strew your path with flowers,  
Gather'd from Elysian bowers.

BELINDA

See, your Royal Guest appears;  
How godlike is the form he bears.

ÆNEAS

When, Royal Fair, shall I be blest,  
With cares of love and state distress?

DIDO

Fate forbids what you pursue.

ÆNEAS

Æneas has no fate but you!  
Let Dido smile and I'll defy  
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart  
That's dreadful to a warrior's heart,  
And she that wounds can only cure  
the smart.

ÆNEAS

If not for mine, for Empire's sake  
Some pity on your lover take;  
Ah! make not, in a hopeless fire  
A hero fall, and Troy once more  
expire.

BELINDA

Pursue thy conquest, Love; her eyes  
Confess the flame her tongue denies.

CHORUS

To the hills and the vales, to the  
rocks and the mountains,  
To the musical groves and the cool  
shady fountains,  
Let the triumphs of love and of  
beauty be shown.  
Go revel, ye Cupids, the day is  
your own.

ACT II

*Scene I: The Cave*

SORCERESS

Wayward sisters, you that fright  
The lonely traveller by night,  
Who, like dismal ravens crying,  
Beat the windows of the dying,  
Appear! Appear at my call,  
and share in the fame  
Of a mischief shall make all  
Carthage flame.  
Appear!

FIRST WITCH

Say, Beldam, say what's thy will.

CHORUS

Harm's our delight and mischief all  
our skill.

SORCERESS

The Queen of Carthage, whom  
we hate,  
As we do all in prosp'rous state,  
Ere sunset, shall most wretched prove,  
Depriv'd of fame, of life and love!

CHORUS

Ho ho ho, ho ho ho!

TWO WITCHES

Ruin'd ere the set of sun?  
Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know,  
is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

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 tonight with all  
his fleet away.

CHORUS

Ho ho ho, ho ho ho!

TWO WITCHES

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

CHORUS

In our deep vaulted cell the charm  
we'll prepare,  
Too dreadful a practice for this  
open air.

*Scene II: The Grove*

BELINDA

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

SECOND WOMAN

Of she visits this lov'd mountain,  
Of she bathes here in this fountain;  
Here Actæon met his fate,  
Pursued by his own hounds,  
And after mortal wounds discover'd  
too late.

ÆNEAS

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

DIDO

The skies are clouded, hark!  
how thunder  
Rends the mountain oaks asunder.

DIDO

Haste, haste to town, this open field  
No shelter from the storm can yield.

SPIRIT

Stay, Prince and hear great Jove's  
command;  
He summons thee this Night away.

ÆNEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,  
The Angry God will brook no  
longer stay.  
Jove commands thee, waste no more  
In Love's delights, those precious  
hours,  
Allow'd by th' Almighty Powers,  
To gain th' Hesperian shore  
And ruined Troy restore.

ÆNEAS

Jove's commands shall be obey'd,  
Tonight our anchors shall be weigh'd.  
But ah! what language can I try  
My injur'd Queen to pacify:  
No sooner she resigns her heart,  
But from her arms I'm forc'd to part.  
How can so hard a fate be took?  
One night enjoy'd, the next forsook.  
Yours be the blame, ye gods! For I  
Obey your will, but with more ease  
could die.

---

ACT III

*Scene I: The Ships*

FIRST SAILOR

Come away, fellow sailors, your  
anchors be weighing,  
Time and tide will admit no delaying,  
Take a boozy short leave of your  
nymphs on the shore,  
And silence their mourning  
With vows of returning  
But never intending to visit them more.

SORCERESS

See the flags and streamers curling,  
Anchors weighing, sails unfurling.

FIRST WITCH

Phoebe's pale deluding beams  
Gliding o'er deceitful streams.

SECOND WITCH

Our plot has took,  
The Queen's forsook.

TWO WITCHES

Elissa's ruin'd, ho, ho!  
Our plot has took,  
The Queen's forsook, ho, ho!

SORCERESS

Our next Motion  
Must be to storm her Lover on the  
Ocean!  
From the ruin of others our pleasures  
we borrow;  
Elissa bleeds tonight, and Carthage  
flames tomorrow.

CHORUS

Destruction's our delight,  
Delight our greatest sorrow!  
Elissa dies tonight,  
And Carthage flames tomorrow.  
Ho, ho!

*Scene II: The Palace*

DIDO

Your counsel all is urged 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.  
To Fate I sue, of other means bereft,  
The only refuge for the wretched  
left.

BELINDA

See Madam, see where the Prince  
appears;  
Such Sorrow in his looks he bears,  
As would convince you still he's true.

ÆNEAS

What shall lost Æneas do?  
How, Royal Fair, shall I impart  
The God's decree, and tell you we  
must part?

DIDO

Thus on the fatal Banks of Nile,  
Weeps the deceitful crocodile;  
Thus hypocrites, that murder act,  
Make Heav'n and Gods the Authors  
of the Fact.

ÆNEAS

By all that's good—

DIDO

By all that's good, no more!  
All that's good you have forswore.  
To your promis'd empire fly.  
And let forsaken Dido die.

ÆNEAS

In spite of Jove's command, I'll stay.  
Offend the Gods, and Love obey.

DIDO

No, faithless man, thy course pursue;  
I'm now resolv'd as well as you,  
No repentance shall reclaim  
The injur'd Dido's slighted flame,  
For 'tis enough, whate'er you now  
decree,  
That you had once thought of leaving  
me.

ÆNEAS

Let Jove say  
What he please, I'll stay!

DIDO

Away, away! No, no, away!

ÆNEAS

No, no I'll stay, and Love obey!

DIDO

To Death I'll fly  
If longer you delay;  
Away, away! . . .  
But Death, alas! I cannot shun;  
Death must come when he is gone.

CHORUS

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

DIDO

Thy hand, Belinda, darkness shades  
me,  
On thy bosom let me rest,  
More I would, but Death invades me;  
Death is now a welcome guest.

When I am laid in earth,  
May my wrongs create  
No trouble in thy breast;  
Remember me, but ah! forget my  
fate.

CHORUS

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

*FINIS*



**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 both 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 of the 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 Æneas*; despite the limitations of Nahum Tate's libretto, it is among the finest of seventeenth-century operas.

*Dramatic music:* Includes *Dido and Æneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairie Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c. 1695); and songs and incidental music for over 40 plays. *Sacred music:* 65 anthems. *Other vocal music:* 24 odes and welcome songs, court songs. *Instrumental music:* 13 fantasias for viols, two *in nomines* for viols, Chacony, 22 sonatas, 8 suites, 5 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 creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

**MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS' *Dance in America* series and London Weekend Television's "South Bank Show." From 1988 through 1991, the Dance Group was the resident company of the Théâtre de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's *Third Suite for Unaccompanied Cello*, and a film version of Henry Purcell's *Dido and Æneas*.

**CRAIG SMITH** is the founder and artistic director of Emmanuel Music in Boston, and from 1988 to 1991 was Permanent Guest Conductor of the Théâtre de la Monnaie/Opera National in Brussels. He has gained renown from his collaborations with director Peter Sellars and choreographer Mark Morris. His productions with Peter Sellars include *Giulio Cesare*, *The Mikado*, Handel's *Orlando*, Gershwin's *Hang on to Me*, and Brecht/Weill's *Das Kleine Mahagonny*. Their productions of *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni* have been performed throughout the United States and Europe, televised on PBS' *Great Performances* and in Europe, and released on video and compact disc by Decca. Mr. Smith has collaborated with Mark Morris in Handel's *L'Allegro, il Penseroso, ed il Moderato*, Purcell's *Dido and Æneas*, and Vivaldi's *Gloria* in Brussels and in Boston. He has also conducted Haydn's *Seasons* with the Handel & Haydn Society. Active in both Baroque and contemporary music with Emmanuel Music, Mr. Smith has conducted a weekly cycle of Bach cantatas in their correct liturgical order at Emmanuel Church since 1970, the American premieres of Handel's *Atalanta*, Max Reger's *Serenade for Orchestra*, and the world premiere of John Harbison's Violin Concerto. Recent projects with Emmanuel Music include the completion in 1994 of *The Brahms Series*, a three-year chamber series presenting the complete vocal, piano, and chamber works of Johannes Brahms. Future projects include *L'Allegro* in Tel Aviv and Handel's *Xerxes* with the Boston Lyric Opera.



THE HANDEL & HAYDN SOCIETY is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically-Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed for an authentic sound and concert experience. Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to its Symphony Series at Boston's Symphony Hall, H&H offers a Chamber Series with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge.

**ROBERT BORDO** (set designer), a painter, first worked with Mark Morris on the set of *The Death of Socrates* at Dance Theater Workshop in New York City in 1983. A native of Montreal, he has designed the sets for Mark Morris Dance Group PBS/Danmarks Radio 1986 television program, and the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. He designed sets and costumes for Les Grands Ballets Canadien's *Paukenschlag*, choreographed by Mr. Morris. His designs were adapted for the recently filmed television production of *Dido and Æneas*. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. He is represented by Alexander and Bonin in New York City.

**JAMES F. INGALLS** (lighting designer) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Muelstrom* and *Pacific* at the San Francisco Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many Peter Sellars productions including the current work *I Was Looking at the Ceiling and Then I Saw the Sky*.

**CHRISTINE VAN LOON** (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's 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*.



**JOE BOWIE**, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**CHARLTON BOYD** was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

**RUTH DAVIDSON**, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya: Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

**TINA FEHLANDT** grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota and assisted him on his work with Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

**SHAWN GANNON** is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Weiner Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**DAN JOYCE**, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**VICTORIA LUNDELL** is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Metr6polis-Utopia Dance theatre in Mexico City and in 1989 received her BFA. in dance from the University of Michigan. From 1990 through 1993



she danced with The Parsons Dance Company and has set David Parsons' works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase and Feld Ballet School.

**MARIANNE MOORE** was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

**RACHEL MURRAY** began her dance training in Vancouver, BC at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City. She joined Mark Morris Dance Group in 1988.

**JUNE OMURA** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

**KRAIG PATTERSON**, from Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

**MIREILLE RADWAN-DANA** — The six grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the grandfathers of the world. (Black Elk)

**GUILLERMO RESTO** dances with Mark Morris.

**WILLIAM WAGNER** is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

**MEGAN WILLIAMS** hails from Los Angeles, California, and Toronto, Canada. She is a BFA graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

**JULIE WORDEN**, a graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.



MARY WESTBROOK-GEHA (Dido/Sorceress) has a distinguished career performing repertoire from the twelfth to the twentieth century. She won international acclaim for her portrayal of Cornelia in the Peter Sellars production of Handel's *Julius Caesar*; her operatic repertoire also includes roles in *Dido and Æneas*, *Così fan tutte*, *Idomeneo*, *The Rape of Lucretia*, *Das Kleine Mahagonny*, and *The Ballad of Baby Doe*. Perhaps best known for her strong connection to Baroque music, Ms. Westbrook-Geha has been a soloist with Emmanuel Music in their renowned cycle of Bach Cantatas since 1978. She frequently appears with the New England Bach Festival, and has performed and taught with the Bach Aria Group; she is also known for her extensive Handelian repertoire. Ms. Westbrook-Geha appeared with the Boston Symphony Orchestra last season under Roger Norrington in Beethoven's *Missa Solemnis*; she has also appeared with H&H, the Dresden Staatskapelle, the Belgian National Opera, San Francisco Symphony, the Orchestra of St. Luke's, and festivals at Tanglewood, Caramoor, and Marlboro. She has recorded for Arabesque, Denon, Music Masters, and Marlboro Recording Society.

JAMES MADDALENA (*Æneas*) first gained international recognition for his portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* at the Houston Grand Opera, which was broadcast on *Great Performances* and won an Emmy Award. His operatic appearances include leading roles in *The Magic Flute*, *Das Kleine Mahagonny*, *The Marriage of Figaro*, Handel's *L'Allegro, il Penseroso ed il Moderato* and Purcell's *Dido and Æneas* with Mark Morris at the Théâtre Royal de la Monnaie in Brussels. He sang in the acclaimed Peter Sellars/Craig Smith productions of *The Marriage of Figaro* and *Così fan tutte*, which were broadcast in the United States and throughout Europe. Mr. Maddalena sang in the world premiere of Tippet's *New Year*, which was also recorded for BBC Television, and performed the role of the Captain in the world premiere in Brussels of John Adams' *The Death of Klinghoffer*, and on the Nonesuch recording with Opera de Lyon. Mr. Maddalena sang *Messiah* with H&H in 1993; other recent engagements include *St. John Passion* in Turin with Wolfgang Sawallisch, the title role in *Orfeo* in Venice, and *Wound Dresser* with John Adams and the Royal Scottish Orchestra.

JAYNE WEST (Belinda) in recent seasons has sung Bach cantatas with the Orchestra of St. Luke's, Mahler's Fourth Symphony in Boston, the title role in Handel's *Acis and Galatea* with Boston Baroque, *Messiah* with the Detroit Symphony and Philadelphia Orchestra, Spohr's *German Songs* and Schubert's *Shepherd on the Rock* in Houston, and the First Rhinemaiden in Wagner's *Gotterdammerung* with the Boston Symphony Orchestra under Bernard Haitink. A longtime member of Emmanuel Music, Ms. West has collaborated with the Mark Morris Dance Group in the world premieres of *L'Allegro, il Penseroso ed il Moderato* and *Dido and Æneas*. Her performance in Stravinsky's *The Rake's Progress* at Avery Fisher Hall under Robert Craft is soon to be released on the Music Masters label. Ms. West can also be heard on Hyperion, Decca/Argo, and on London Records in Peter Sellars' production of *The Marriage of Figaro*.



## H&H ORCHESTRA

### VIOLIN I

Daniel Stepner,  
*concertmaster*  
Julie Leven  
Anne Black  
Clayton Hoener

### VIOLIN II

Jane Starkman,  
*principal*  
Kinloch Earle  
Judith Eissenberg

### CELLO

Phoebe Carrai

### BASS

Anne Trout

### VIOLA

Laura Jeppesen,  
*principal*  
Scott Woolweaver

### HARPSICHORD

John Finney

## H&H CHORUS

### SOPRANO

Gail Abbey  
Jean Danton  
Janice Giampa  
Sharon Kelley  
Carol Millard

### ALTO

Eleanor Kelley  
Marjorie McDermott  
Kamala Soparkar  
Mary Ann Valaitis

### TENOR

William Cutter  
Martin Kelly  
Arthur Rishi  
Mark Sprinkle

### BASS

Herman Hildebrand  
John Holyoke  
David McSweeney  
Vincent Stringer



## H&H ADMINISTRATION

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## MARK MORRIS DANCE GROUP STAFF

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Development Director	Michael Osso
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Fiscal Administrator	Lynn Wichern
Lighting Supervisor	Michael Chybowski
Musical Director	Linda Dowdell
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Orthopaedist	David S. Weiss, M.D.
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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:

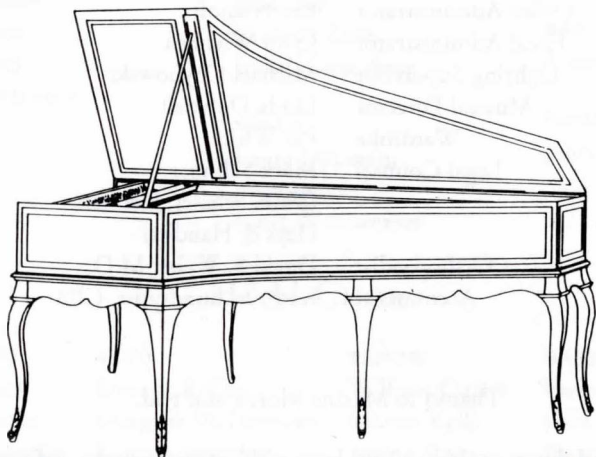
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