

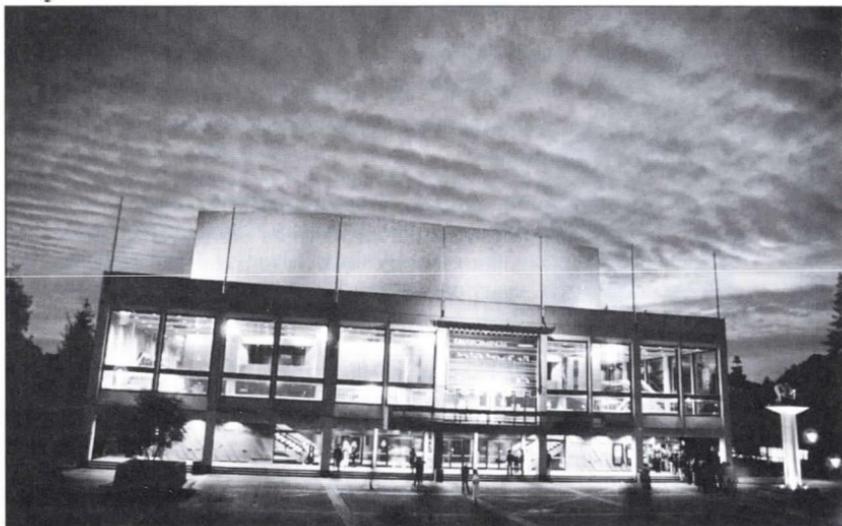
# CAL PERFORMANCES



*Stagebill*  
Oct. 1995

# Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY



**OCTOBER 1995**

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# Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY

P R E S E N T S

## MARK MORRIS DANCE GROUP

October 18-29, 1995



Joe Bowie  
Shawn Gannon  
Rachel Murray  
Guillermo Resto

Charlton Boyd  
Dan Joyce  
June Omura  
William Wagner

Ruth Davidson  
Victoria Lundell  
Kraig Patterson  
Megan Williams

Tina Fehlandt  
Marianne Moore  
Miricille Radwan-Dana  
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.*

*Cal Performances is supported, in part, by the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and by the California Arts Council, a state agency.*

*Additional support is provided by Dance on Tour, a program of the Western States Arts Federation and the National Endowment for the Arts.*

above: Mark Morris in *Dido and Aeneas*

Wednesday through Sunday, October 18-22, 1995  
Zellerbach Playhouse

*Dido and Æneas*  
(West Coast premiere)

By Henry Purcell  
Libretto by Nahum Tate

Staged and Choreographed by Mark Morris  
Conducted by Nicholas McGegan  
Set Designer — Robert Bordo  
Lighting Designer — James F. Ingalls  
Costume Designer — Christine Van Loon

<i>Belinda</i>	Ruth Davidson	Lisa Saffer, <i>soprano</i>
<i>Dido</i>	Mark Morris	Judith Malafronte, <i>mezzo-soprano</i>
<i>Second Woman</i>	Rachel Murray	Christine Brandes, <i>soprano</i>
<i>Æneas</i>	Guillermo Resto	Dean Ely, <i>bass-baritone</i>
<i>Sorceress</i>	Mark Morris	Judith Malafronte, <i>mezzo-soprano</i>
<i>Witches</i>	Tina Fehlandt	Lisa Saffer, <i>soprano</i>
	William Wagner	Christine Brandes, <i>soprano</i>
<i>Sailor</i>	Kraig Patterson	Neal Rogers, <i>tenor</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

Philharmonia Baroque Orchestra  
Nicholas McGegan, *music director*

University of California Chamber Chorus  
Marika Kuzma, *director*

*A roster of Orchestra and Chorus members will be found on pp. 34-34A.*

*The libretto for Dido and Æneas will be found on pp. 35-36A.*

*This performance will last approximately 60 minutes, without intermission*

## SYNOPSIS



Mork Morris  
and group  
members in  
*Dido and Aeneas*

### ***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 make big 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.

BY RICHARD E. RODDA

## *Dido and Æneas* Henry Purcell (1659-1695)

HENRY PURCELL'S *DIDO AND ÆNEAS* OF 1689 IS ONE OF MUSIC HISTORY'S GREATEST AND most masterful anomalies. It was the only through-composed opera that Purcell wrote, being preceded in England in type (but certainly not in quality) only by John Blow's 1682 *Venus and Adonis*; there was not to be another English opera of equal accomplishment until Britten's *Peter Grimes* of 1945. In an age of theatrical spectacles that completely filled many a long evening, *Dido* lasted barely an hour, and required only a small cast and modest stage accommodations. Rather than the usual Restoration patchwork of song, dance, and spoken verse, *Dido* was a work in which text and music were thoroughly integrated. Purcell was able to circumvent many of London's contemporary theatrical conventions because *Dido* was produced not for the professionals of the Theatre Royal and London's sophisticated paying audiences, but for a boarding school for "young gentlewomen" in Chelsea run by one Josias Priest, who was also known as one of the city's most accomplished dancers and choreographers. (Priest later created the dances for Purcell's dramatic operas *Dio-clesian*, *King Arthur* and *The Fairy Queen*.) Purcell and Priest chose for their school opera the subject of Dido and Æneas, from the fourth book of Virgil's *Æneid*, and commissioned Nahum Tate, a minor playwright and tireless adapter of Shakespeare who was named Poet Laureate in 1692, to devise the libretto. Tate borrowed long passages of dialogue from his earlier play *Brutus of Alba*, changed the characters' names, and delivered to Purcell a compact book that, despite flaws, suited the purpose at hand admirably well.

Documentary evidence concerning the composition and first performance of *Dido and Æneas* is almost nonexistent. It was first given at Priest's school in (apparently) April 1689, with the girls filling the minor roles and participating in the dances, and (probably) experienced singers taking the leads. The work seems to have been a success at least in solidifying Purcell's position in the London theater, since he wrote the music for 35 plays and five dramatic operas in the next six years, compared with just seven plays in the nine years before. Such an unusual piece as *Dido*, however, was destined for a dearth of performances. It was not seen again until 1700, five years after the composer's death, when it was broken up and inserted into a production of Shakespeare's *Measure for Measure* as "A Mask in Four Entertainments." It was mounted in 1704, and then not revived until concert performances by the Academy of Ancient Music in 1774 and 1787. *Dido and Æneas* was occasionally heard during the 19th century, mostly in concert form, and came generally to be regarded as one of the most exquisite things in all of British music. In a review of an amateur performance in 1889, George Bernard Shaw (writing under his *nom de plume* as music critic "Corno di Bassetto"), stated, "Henry Purcell was a great composer: a very great composer indeed; and even this little boarding-school opera is full of his spirit, his freshness, his dramatic expression, and his unapproached art of setting English speech to music." In 1928 Gustav Holst declared that *Dido and Æneas* is "the only perfect English opera ever written."

In the story of the opera, Prince Æneas, having escaped from Troy, is charged to found a great new city on the banks of the Tiber. He is blown off course during his journey, and seeks shelter at Carthage, where he meets and falls in love with Queen Dido. Æneas tarries in Carthage, but his fate calls him north to Italy. He leaves Dido, who dies of a broken heart (altered by Tate from a suicide in Virgil's original).

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Friday through Sunday, October 27-29, 1995  
Zellerbach Hall

## *Dances to American Music*

*Choreography by Mark Morris*

### *World Power* (*World premiere*)

Music by Lou Harrison:

"Homage to Pacifica"

*(In Honor of the Divine Mr. Handel/In Honor of Mr. Mark Twain)*

(please see text on pp. 36A)

"Bubaran Robert"

Lighting by Michael Chybowski      Costumes by Susan Ruddle

Gamelan Si Betty: Trish Neilsen, *director*

Henry Spiller, *harp*: Patricia Grima, *trumpet*

University of California Jazz Choir & Chorale: William Garcia Ganz, *director*

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

*A roster of gamelan members will be found on p. 34.*

*Commissioned, in part, by Cal Performances, University of California at Berkeley.*

INTERMISSION

### *Home* (*West Coast premiere*)

Music by Michelle Shocked and Rob Wasserman

Lighting by Michael Chybowski      Costumes by Susan Ruddle

Michelle Shocked, *vocals, guitar, and mandolin*

Rob Wasserman, *upright basses and fiddle*

Ruth Davidson, Tina Fehlandt, Victoria Lundell, Marianne Moore,

Mark Morris, Rachel Murray, June Omura, Kraig Patterson,

Mireille Radwan-Dana, Guillermo Resto, Megan Williams, Julie Worden

INTERMISSION

### *Grand Duo*

Music by Lou Harrison:

Grand Duo for Violin & Piano

(Prelude—Stampede—A Round—Polka)

Lighting by Michael Chybowski      Costumes by Susan Ruddle

Sarah Roth, *violin*; Linda Dowdell, *piano*

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

## ABOUT THE ARTISTS

**MARK MORRIS** (*artistic director and choreographer*) 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 1988-1991 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 1988-1991, the Dance Group was the resident company of the Théâtre Royal 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*.

**ROBERT BORDO** (*set designer—Dido and Æneas*), 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 Montréal, he has designed the sets for Mark Morris Dance Group's 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 Canadiens' *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.

**JOE BOWIE** (*dancer*), 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 and Ulysses Dove. He danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**CHARLTON BOYD** (*dancer*) 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.

**CHRISTINE BRANDES** (*Second Woman and Witch in Dido and Æneas*) pursues an active career both in the United States and abroad, performing in many of the most distinguished festivals and concert series in programs ranging from recitals and chamber music to oratorio and opera. As a frequent guest artist with Concert Royal, Ms. Brandes has gained critical acclaim for her roles in operas by Handel and Rameau. She has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Ensemble Vocale Européen of La Chapelle Royale, the Bach Ensemble, Smithsonian Chamber Players, and the Illinois Chamber Orchestra. With Les Arts Florissants, Ms. Brandes appeared in Charpentier's *Médée* at the Paris Opéra Comique as well as touring the United States, China, and Australia in a program of chamber operas. She recently made her debut with the Newberry Consort. Ms. Brandes has recorded for Harmonia Mundi and Koch International. Her most recently released CD, *With Charming Notes*, was recorded with the Arcadian Academy under Nicholas McGegan, and includes songs and instrumental music by Purcell and Blow.

**MICHAEL CHYBOWSKI** (*lighting designer—World Power, Home, and Grand Duo*) has recently lit Laurie Anderson's *The Nerve Bible* international tour, *The Beaux Stratagem* for Berkeley Repertory Theater, *Wonderful Tennessee* for the McCarter Theater, and *Somebody's Coming to See Me Tonight* for the Mark Morris Dance Group. Upcoming projects include *Orfeo ed Euridice* with the Dance Group, Laurie Anderson's new show at the American Music Theater Festival, and a new

## ABOUT THE ARTISTS (continued)

piece with the Music-Theater Group in New York.

**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 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.

**LINDA DOWDELL** (*piano—Grand Duo, Mark Morris Dance Group musical director*) made her debut with the Mark Morris Dance Group in 1987 in Vienna, and has worked closely with the company ever since, performing the music of Brahms, Dvorák, Foster, Gershwin, Harrison, Mozart, Poulenc, Schubert, and Tchernin. In 1990-91 she was the original pianist and music director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Gregg Smith Singers, Banff Big Band, and Schola Cantorum of Edinburgh.

**DEAN ELY** (*Æneas in Dido and Æneas*) has appeared internationally in both concert repertoire and opera. He is a regularly featured performer at the Göttingen Handel Festival, where he has performed in *Agrippina*, *Ottone*, *Radamisto* and *Giustino*. He performed and recorded the role of *Æneas* in *Dido and Æneas* with Philharmonia and Nicholas McGegan (until 1994 Mr. Ely performed and recorded under the name Michael Dean). He recently performed in *Semele* at Milwaukee's Skylight Opera, and *Messiah* with The Virgin Consort in New York, and with Apollo's Fire in Cleveland. In other operas, his roles include Leporello in *Don Giovanni*, Guglielmo in *Così fan tutte*, Colline in *La Bohème*, Figaro in *Le Nozze di Figaro*, and Raimondo in *Lucia di Lammermoor*. Mr. Ely's recordings with Harmonia Mundi include *Agrippina*, *Ottone*, *Radamisto* and *Giustino*. Upcoming engagements include *Don Giovanni* and *Il Trittico* with the Linz Opera, a return to

Skylight Opera for Handel's *Partenope*, and performances of *Dido and Æneas* with the Folger Institute in Washington, D.C.

**TINA FEHLANDT** (*dancer*) 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 San Francisco Ballet, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

**GAMELAN SI BETTY** (*World Power*) has appeared in many performances throughout California and has been featured at the Cabrillo Music Festival, Saratoga Springs Music Festival, the Ravinia Music Festival, and the International Gamelan Festival sponsored by the Indonesian government at the 1986 World Exposition in Vancouver, Canada. The ensemble can be heard on the recording *Lou Harrison: Gamelan Music* (Music Masters Classics). Its repertoire includes both traditional Central Javanese-style pieces and contemporary works for gamelan by such composers as Lou Harrison, Mantle Hood, Virgil Thomson, and others. The members of Gamelan Si Betty represent a cross-section of many of the gamelan ensembles of the Bay Area, including the directors of five major local gamelans. Gamelan Si Betty has been resident at San Jose State University since the instruments were built by Lou Harrison and William Colvig in 1979. The ensemble is directed by Trish Neilsen, who has also been the director of the gamelan program at SJSU since 1981. Ms. Neilsen has studied the gamelan music of Indonesia with several distinguished teachers, including Lou Harrison, Undang Sumarna, and Widiyanto S. Putro.

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

**JAMES F. INGALLS** (*lighting designer—Dido and Æneas*) 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 *Maelstrom 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 productions for Peter Sellars, including the current *I Was Looking at the Ceiling and Then I Saw the Sky*.

**DAN JOYCE** (*dancer*), 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 with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**MARIKA KUZMA** (*director*, University of California Chamber Chorus) directs both the University Chamber Chorus and the large University Chorus at UC Berkeley. Her recent choral performances at the University have included Bach's *St. Matthew Passion*, Rachmaninoff's *Vespers*, and Stravinsky's *Les Noces*. Her work as an orchestra conductor has included guest appearances with the Berkeley Symphony and Earplay. Ms. Kuzma received her musical training in voice, violin, and conducting at the Hartt School of Music, University of North Carolina, Vienna Hochschule für Musik, Stanford University, and Indiana University. At Indiana, she worked with the Early Music Institute's Pro Arte Singers, coaching choruses for Thomas Binkley and Paul Elliot. She has a particular affinity for Slavic choral music, and her research on the 18th-century choral concertos of Dmitry Bortniansky has gained recognition from American and Eastern European scholars.

**VICTORIA LUNDELL** (*dancer*) was born in Berkeley, California, but ended up in Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance at the University of Michigan in 1989. She danced with The Parsons Dance Company for four years, joining the Mark Morris Dance Group in 1994.

**JUDITH MALAFRONTÉ** (*Dido and Sorceress in Dido and Aeneas*) has a repertoire ranging from the 11th to the 20th century, em-

bracing opera, oratorio, and chamber music. Her operatic performances have included *Dido and Aeneas* with the Mark Morris Dance Group, singing both Dido and the Sorceress, Penelope in Monteverdi's *Ritorno d'Ulisse* for Milwaukee Skylight Opera, and the title role in Handel's *Ariodante* at the Spoleto Festival and in New York City. Ms. Malafronte has sung with numerous orchestras and oratorio societies including the New Jersey, St. Louis, and Baltimore symphonies, Musica Sacra of New York, the Handel and Haydn Society, the Smithsonian Chamber Players, and the Taverner Consort. She has recorded for CBS, EMI, and Harmonia Mundi USA, among others, in a wide range of repertoire. In 1983 Ms. Malafronte won the grand prize, the opera prize, and the Dutch Radio Award at the International Vocal Competition in 's-Hertogenbosch, Holland, and first prize in the vocal competition in Cento, Italy. She holds degrees from Vassar College and Stanford University, and also studied at the Eastman School of Music, in Paris with Nadia Boulanger, and in Milan with Giulietta Simononi as a Fulbright Scholar.

**NICHOLAS MCGEGAN** (*conductor—Dido and Aeneas*) was born in England, trained at Cambridge and Oxford universities, and has been music director of Philharmonia since 1985. In 1990 he assumed artistic directorship of the Göttingen Handel Festival in Germany. He is Principal Guest Conductor of the Scottish Opera, and since 1993 he has been Principal Conductor of the Drottningholm Court Theatre in Stockholm, Sweden. He is also the founder, director, and harpsichordist of the Arcadian Academy, an ensemble comprised of players from Philharmonia. In the 1995-96 season Mr. McGegan will be seen conducting *Don Giovanni* and *Alceste* at Scottish Opera and *Riccardo Primo* at the Magdeburg Telemann Festival, and will direct a Baroque Music Festival with the New World Symphony and Chamber Orchestras in Florida. He will lead the Jerusalem Symphony in Handel's *Judas Maccabaeus*, and will be on the podium of the Academy of St.-Martin-in-the-Fields, the St. Louis Symphony, the Hallé Orchestra, the Royal Scottish National Orchestra, and the BBC Wales Symphony Orchestra, among others. In 1994-95 Harmonia Mundi released recordings with Mr. McGegan conducting Philharmonia in Orchestral Suites by Rameau and the 1993 Göttingen performance of *Radamisto*. Also released were the Arcadian

## ABOUT THE ARTISTS (continued)

Academy's *La Bergamasca* and *With Charming Notes*—Music by Purcell and Blow.

**MARIANNE MOORE** (*dancer*) 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** (*dancer*) began her dance training in Vancouver, B.C., 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 the Mark Morris Dance Group in 1988.

**JUNE OMURA** (*dancer*) 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** (*dancer*), Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

**PHILHARMONIA BAROQUE ORCHESTRA**, since its founding in 1981, has become "an ensemble for early music on authentic instruments as fine as any in the world today" (Alan Rich, *Los Angeles Herald Examiner*). Under the leadership of Nicholas McGegan, its music director since 1985, San Francisco-based Philharmonia performs music from the Baroque and Classical eras both during a Bay Area subscription season and on tour throughout California and nationwide. As "the country's leading early-music orchestra" (*New York Times*), Philharmonia frequently collaborates with other major ensembles. Most recently, the orchestra was featured in performances of French Baroque music under the direction of Jordi Savall at the Berkeley Festival in June of 1994 and in collaboration with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato* at Zellerbach Hall in the fall of 1994.

Philharmonia records exclusively for Harmonia Mundi and has made 20 recordings for that label. The orchestra's live recording of Handel's *Susanna* received a Grammy nomination in 1990 and a *Gramophone* magazine award for best Baroque vocal recording in 1991. Purcell's *Dido and Aeneas* was released

in September 1994 and an album of instrumental suites from Rameau's *Nais* and *Le Temple de la gloire* was released in March 1995. A recording of Mozart Piano Concertos with Melvyn Tan will be released in 1996. Nicholas McGegan conducts Philharmonia on all of its recordings.

**MIREILLE RADWAN-DANA** (*dancer*). 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)

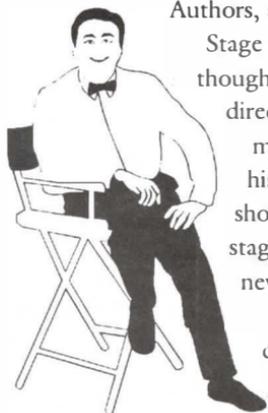
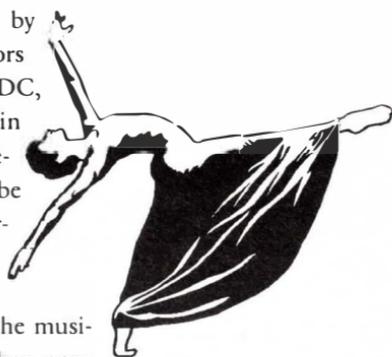
**GUILLERMO RESTO** (*dancer*) dances with Mark Morris.

**NEAL ROGERS** (*Sailor in Dido and Aeneas*) is a native of San Francisco and specializes in the performance of early music. In the 1990 Berkeley Festival he played the role of Adam as well as numerous other solo parts in Thomas Binkley's staged production of music from the 13th century *Carmina Burana* manuscript. He made his east coast debut as Testa in Monteverdi's *Il Combattimento di Tancredi e Clorinda* at the 1984 Connecticut Early Music Festival. For ten years Mr. Rogers was a member of Chanticleer, with which he performed over 1,000 concerts in the United States and Europe. In the Bay Area, he is a regular performer with American Bach Soloists, the San Francisco Bach Choir, Magnificat Baroque Orchestra, and Paul Hillier's Theatre of Voices. He has also been a soloist with Ensemble Alcatraz and recorded with Philharmonia. He has performed a number of solo recitals, highlighting the masters of the lute song with lutenist Franklin Lei. In recent years he has expanded his vocal range to include the haute-contre and countertenor tessituras.

**SARAH ROTH** (*violin—Grand Duo*) is a freelance violinist in Boston, where she performs with Emmanuel Music. She is a graduate of the New England Conservatory of Music, and was a fellow at the Tanglewood Music Center. Currently, she is concertmaster of the Vermont Symphony Orchestra.

**SUSAN RUDDIE** (*costume designer—World Power, Home, and Grand Duo*) has designed  
*continued on page 33*

Directors are represented by the Society of Stage Directors and Choreographers, or SSDC, the youngest union, founded in 1959. Basically, its members decide how the work should be presented and how the performers will move on stage. Choreographers create dances for musicals, of course, and the musicians who accompany their choreography are members of the American Federation of Musicians, which will be 100 next year. The composers and lyricists whose music they play belong to the American Society of Composers, Authors, and Publishers, or ASCAP, founded in 1919.



Stage managers are members of Equity rather than SSDC, though their jobs are actually much closer to that of surrogate directors rather than actors. During rehearsals, the stage manager works closely with the director to understand his or her take on the piece and how every moment should look and play. After the show has opened, the stage manager maintains the director's intent, rehearses new performers, and runs the show.

The designers who create the lighting, scenery, and costumes for the show are represented by the United Scenic Artists union, which is celebrating its centennial year in 1995.

Who's responsible for what on every production are issues clarified by union rules, though some of those rules might seem strange. A bouquet carried by a bride is part of a costume, and is the costume designer's responsibility, but a bouquet sitting in a vase is a prop (short for property), and that's the prop master's department. A scarf is part of a costume, of course, but what about when it's a murder weapon? Then it's a prop.

Props people, who are represented by the International Alliance of Theatrical Stage Employees, or IATSE, are responsible



for taking out insurance policies on firearms and keeping them under lock and key. They're in charge of small arms, but when you get to explosives, you need a pyrotechnician—an IATSE employee licensed by the fire department to handle flash powder and flash paper.



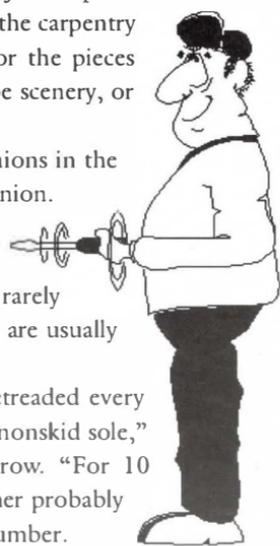
Once a show's designs are completed, the visual elements become the responsibility of another set of IATSE workers. Costumes are turned over to a wardrobe supervisor. The carpenters maintain the scenery; the electricians maintain the focus and color of the lights.

Founded in 1893, IATSE also includes ticket sellers, makeup artists, ushers, doormen, and flymen. Flymen? "Flymen are in charge of anything that moves in

the air—all the flying scenery," says Tom Bartlett, production stage manager of *The Phantom of the Opera* on Broadway. "The flyman is part of the carpentry department and is responsible for the pieces that fly in and out. They could be scenery, or they could be lights."

Despite the long history of unions in the theater, a few jobs remain non-union. When you see a credit for a shoe shopper, for instance, don't snicker. The poor shoe shoppers rarely have time to cool their heels and are usually not represented by a union.

"Dancers' shoes usually get retreaded every week with new dance rubber—a nonskid sole," says costume designer Laura Crow. "For 10 numbers in a show, each performer probably has different shoes for each number. There can be 300 pairs of shoes."



If the shoe stopper starts at the bottom (literally), the star's assistant is just the opposite. A star is allowed one personal non-union assistant, a spot that is usually filled today by a hairdresser. The exception dates from Broadway's heyday, when great stars swept into town with their personal maids or valets.

*Plus ça change. . .*

*In the last quarter century, gay theater has become not only a genre in its own right, it is a major force in our cultural dialogue. PETER CIEPLY reports.*

**T**wenty-six years ago, late on a Saturday night, undercover police raided the Stonewall Inn, a gay bar in New York City's Greenwich Village. Raids of gay establishments were routine at the time, but this one turned out to be much more significant than anyone could have anticipated. As William Hoffman recounts in the introduction to his anthology of



**Roy Cohn (Peter Zapp, left) attempts to terrorize Belize (Gregory Wallace) in ACT's 1994 production of *Angels in America, Part Two: Perestroika***

gay theater, "The Stonewall riots of 1969 might be viewed as gay street theater. Led by tough, effeminate young men and tireless lesbians, who offered themselves as shock troops against waves of policemen . . . , and backed by a motley cast of more ordinary gays and Greenwich Village housewives, homosexuals took command of the central section of one of New York's largest gay ghettos." That piece of "street theater" was the birth of

the contemporary gay liberation movement.

We've come a long way since then: Last spring, Edward Albee became the second consecutive openly gay playwright to win the Pulitzer Prize for Drama for a play which included gay themes (Albee's incisive memory play, *Three Tall Women*, is still running

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# Pride *and* Prejudice

off-Broadway). Tony Kushner's "Gay Fantasia on National Themes," *Angels in America* (last year's Pulitzer winner) was a major Broadway hit and is enjoying successful runs around the country, including an unprecedented eight-month engagement at San Francisco's American Conservatory Theater. This year's Tony Award-winning Best Play focuses on the intertwining lives of eight gay men: Terrence McNally's *Love! Valour! Compassion!* takes gay theater another major step towards the mainstream.

Gay characters are seen regularly on television, and there's been a gay movie boom over the past two years, with the screen adaptation of Paul Rudnick's hit play *Jeffrey, Priscilla, Queen of the Desert*, and *To Wong Foo, Thanks for Everything, Julie Newmar* (featuring straight heartthrobs Patrick Swayze and Wesley Snipes in drag) all in nationwide release.

We've seen "lesbian chic" trumpeted on the cover of *New York* magazine, and movies such as *Go Fish* and *The Incredibly True Adventures of 2 Girls in Love* marketed as hip, romantic films about lesbian heroines. Even that archetypal American teen Marcia Brady had a young lesbian admirer in *The Brady Bunch Movie*. The Love That Dare Not Speak Its Name is being heard loud and clear, and despite the efforts of many to tell that love to Just Shut Up, Please, gay men and lesbians are now more widely accepted than at any other time in our history.

William Hoffman is a natural choice as a guide to the course of gay theater. He is not only the author of the ground-breaking AIDS play *As Is*, but the editor of the 1979 anthology *Gay Plays* (the first such anthology ever published). In his remarkably prescient introduction to the collection, Hoffman gave a thoughtful and thorough summation of gay theater history to that date, and speculated about its future. He seemed cautious of being opti-

mistic, and warned that the growth of gay theater might yet be reversed by bigotry and hatred. But should it progress, he listed some things he expected to happen. Today, all of the changes he outlined have taken place. Quietly, without fanfare and almost without notice, huge barriers have fallen.

Before Stonewall, gays and lesbians in theater and film, if seen at all, were most often stock characters, pathetic pansies and beefy bull-dykes, or characters shrouded in mystery and innuendo, fighting off accusations of abnormality. Of course, most of these characters were written by heterosexuals. After Stonewall, with the force of the gay rights movement behind them, gay theater artists began to speak for themselves, telling their own stories, and eroding the stereotypes of the past. They began creating new, specifically gay theater, and found ways to introduce complex and human gay characters into "straight" theater. Though this had been going on at least since Stonewall, it wasn't until the late 1970s that we began to see beyond the stereotypes. As more positive images of homosexuals appeared on stage, they began to find their way into mainstream society—often through film and television versions of stage plays.

One of the problems Hoffman had pointed out was the lack of support for gay theater (theater specifically created for gay audiences). In 1979 Hoffman wrote, "Gays rarely support their own theaters and do not come to gay plays in mainstream theaters in the numbers that [other minorities] do for material concerning them." These days, theaters in San Francisco such as Theater Rhinoceros, Josie's Cabaret, and Juice Bar, and Bay Area companies like Sassymouth and Sick and Twisted Players have had great success with gay and lesbian program-

ming, meeting the community's need for affirmation and confirmation, as well as communicating with society at large.

"I look at gay theater as a form of ethnic theater," Hoffman told *Stagebill* in a phone interview. "It's aimed at gay audiences, but straight people can also enjoy it. It's a sort of folk art, and that's fun." In other cities, theaters like Bailiwick Rep in Chicago, Alice B. in Seattle, and the Ridiculous Theatrical Company in New York have found loyal audiences. Gay theater has helped give gay people a forum for talking about who they are, forming their own self-images, and sharing those images with the rest of society.

Another area addressed by Hoffman was the need to see more gay characters in "straight" plays. In 1979 Hoffman cited *A Chorus Line*, *The Shadow Box*, and *The Fifth of July*, but they were only the beginning of the wave of plays which included gay characters in non-gay stories. Today, plays like *Six Degrees of Separation* and *The Sisters Rosensweig* (not to mention numerous films and TV shows) include homosexual characters without making their sexuality an issue. "That's probably the most avant-garde thing you can do," says Hoffman, "to make [being] gay incidental to the plot. Because the thing that's really extraordinary and interesting about [being] gay is how extraordinary and interesting people *think* it is, when really it's just another fact of life. When we see sexuality as just another facet of being human, it goes a long way in making [being] gay more boringly normal."

Hoffman made another uncanny prediction in his 1979 introduction: He envisioned "the appearance on a major stage in a major play of a gay super-hero or -heroine." Gay heroes such as Ned Weeks, the vociferous crusader of Larry Kramer's *The Normal Heart*, and the trag-

ic Max in Martin Sherman's *Bent* have been appearing on major stages for years now. But in *Angels in America's* Prior Walter, we finally have a gay character of mythic proportions whose struggle transcends mere sexuality or stereotype; his journey literally raises him up, creating a super-normal archetype in a play which will stand as one of the great works of theater literature.

Asked what made these advances possible, Hoffman responded, "Ultimately, it's all happened because gays and lesbians were sick of lying about their lives. It's part of the growth of freedom in America. Notice it didn't happen in other countries first: we had the platform to launch into an expansion of freedom. This could only have happened in America." On a somber note, he also acknowledged the effect that AIDS has had on making gay people more visible and, ironically, more accepted. "The sacrifice of flesh and blood has given an urgency to the expansion of freedom. When so many people have died, it gives your minority more credence."

All the hoopla two years ago surrounding the film *Philadelphia* made it seem as if it were a ground-breaking event in the societal acceptance of gays. In fact the ground was broken long ago, and many people have struggled mightily to help win the right of gay people to be viewed with equanimity and understanding. Many of the seeds of societal acceptance of gays and lesbians were first sown in theater. *The Boys in the Band*, *A Chorus Line*, *Torch Song Trilogy*, *La Cage aux Folles*, and *Angels in America* all chipped away at clichés. Finding universal truths in the individual stories of lesbians and gay men, we realize that it is not sexuality that makes people extraordinary or interesting. It is the tales they have to tell us.

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*Peter Cieply is Stagebill's managing editor in San Francisco.*

continued from page 16C

for theaters in New York including Theatre of the New City, Hospital Audiences, The Mesopotamian Opera Company, and Gina Gibney Dance, as well as creating fashion accessories for Perry Ellis and WilliWear. As an assistant, she contributed to Mark Morris' *The Hard Nut* and *Wonderland*, and Baryshnikov's White Oak Dance Project.

**LISA SAFFER** (*Belinda* and *Witch* in *Dido and Æneas*) has sung many roles with Philharmonia, including: the Angel in Handel's *La Resurrezione* in the 1990 Berkeley Festival, the Israelitish Woman in *Judas Maccabæus* in November of 1992; and *Belinda* in *Dido and Æneas* in 1994. Since winning the Anna Case Mackay Award at the Santa Fe Opera in 1986, she has pursued an active career with opera companies across the United States and in Europe. This season she will appear with the Glimmerglass Opera at the Brooklyn Academy of Music as *Drusilla* in Monteverdi's *The Coronation of Poppea*, directed by Jonathan Miller. She will also make her Opera Company of Philadelphia debut as *Despina* in Mozart's *Così fan tutte*, and her Holland Festival debut in Klaas de Vries' *A King, Riding*. Ms. Saffer will also appear in a chamber concert with Dawn Upshaw at New York's 92nd Street Y. Her discography includes *La Resurrezione*, *Judas Maccabæus*, *Dido and Æneas*, and a recital album, *Arias for Cuzzoni* with Philharmonia; and Handel's *Ottone* and *Radamisto* with Nicholas McGegan at the Göttingen Handel Festival.

**MICHELLE SHOCKED** (*vocals, guitar and mandolin—Home*). In the years since the unauthorized release of what she now refers to as "The Texas Campfire Thefts," Michelle Shocked has been joined on her adventures by an astonishing list of bands and musicians, including Doc Watson, Pops Staples, Hothouse Flowers, Gatemouth Brown, Jimmy Driftwood, and Taj Mahal. Widely recognized as one of the most powerful of solo performers, she has been backed by Tower of Power, MDC, Bad Livers, the Mekons, the Dwight Yoakum band, Australia's Messengers, and even her own father and brother. The songs that comprise her recent album, *Kind Hearted Woman*, are recorded using a single microphone for electric guitar, amplifier, and voice; this set of songs first began when Shocked collaborated with Mark Morris

for his piece entitled *Home*, which debuted at the Brooklyn Academy of Music in 1993.

**THE UNIVERSITY OF CALIFORNIA CHAMBER CHORUS** is an ensemble comprised of both undergraduate and graduate students at UC Berkeley, as well as singers from the Bay Area community. The Chorus has earned a fine reputation, particularly for its readings of both "early" and 20th-century music. It sings regularly with Philharmonia Baroque Orchestra, last year performing Handel's *L'Allegro* with the Mark Morris Dance Group. In May, the Chorus toured the East Coast with a concert of early Slavic music. Its Washington, D.C. concert was later broadcast by the Voice of America in Eastern Europe, and the *Washington Post* praised the chorus for its rich vocal sonority and clarity of articulation. The Chamber Chorus recording of Elinor Armer and Ursula LeGuin's *Eating with the Hoi* will be released on the Koch International label this fall.

**CHRISTINE VAN LOON** (*costume designer—Dido and Æneas*) 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*.

**WILLIAM WAGNER** (*dancer*) 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.

**ROB WASSERMAN** (*upright basses and fiddle—Home*) is a bassist, composer, and producer of a musical trilogy that began in 1983 with *Solo*, an album of original solo bass compositions. Following, in 1988, was the Grammy-winning *Duets*—a collection of voice and bass collaborations—and *Trios*, released in 1994. Artists featured with Wasserman on *Duets* and *Trios* include: Aaron Neville, Neil Young, Jerry Garcia, Bobby McFerrin, Branford Marsalis, Bob Weir, Bruce Hornsby, and Willie Dixon, among others. In addition, Wasserman has toured and recorded with Lou Reed, Van Morrison, Rickie Lee Jones, Stephane Grappelli, and Elvis Costello. Since 1988, he

## ABOUT THE ARTISTS *(continued)*

has toured as an acoustic duo with Grateful Dead singer/guitarist Bob Weir. In 1995, they expanded and formed a new band called Ratdog.

**MEGAN WILLIAMS** (*dancer*) hails from Los Angeles, California, and Toronto, Canada. She is a B.F.A. 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 1988 and teaches regularly in New York.

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

### COMPANY CREDITS

#### Mark Morris Dance Group Staff

Johan Henckens, *technical director*

Michael Osso, *development director*

Eva Nichols, *executive administrator*

Lynn Wichern, *fiscal administrator*

Michael Chybowski, *lighting supervisor*

Linda Dowdell, *musical director*

Pat White, *wardrobe*

Mark Selinger (Kaye, Scholer, Fierman,

Hays & Handler), *legal counsel*

David S. Weiss, M.D., *orthopaedist*

Kathryn Lundquist, CPA, *accountant*

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.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

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### ARTIST ROSTERS

#### University of California Chamber Chorus

Marika Kuzma, *director*

#### Soprano

Caren Anderson

Jennifer Ashworth

Erica Barton

Corey Carleton

Tami Chuang

Lorelei Ellison

Debbie Golata

Ayana Haviv

Kristin Morgenstern

#### Tenor

Mickey Butts

Michael Eisenberg

Philip Flavin

Ian Kirk

Jim McCusker

Jonathan Nadel

Jude Navari\*

Jamie Pommersheim

\*Assistant conductors

#### Alto

Ann Chen

Julie Jeffrey

Hyesoon Kang

Kim Rankin\*

Laura Stanfield

Helle Ulrich

Lindasusan Ulrich

Sonya Wiedenhaupt

Katharine Ziemann

#### Bass

John Bailey

Darren Chase

Jong Chul Chung

Lee Escandera

Victor Gavenda

Joel Slotkin

Tom Swartz

Gerard Wiener

#### Gamelan Si Betty

Sasha Bogdanowitsch

Mickey Helms

Daniel Kelley

Santosa

Rae Ann Stahl

Burhan Sukarma

Linda Wegner

Colleen Donovan

Peter Huboi

Trish Neilsen

Henry Spiller

Michael Strunk

George Tredick

# Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

## THE PLAYERS AND THEIR INSTRUMENTS

### Violin

Elizabeth Blumenstock, *concertmaster*

Georg Klotz, Mittenwald, 1754

Julianne von Einem

Rowland Ross, Portsmouth, England, 1990; after Stradivarius

Jorie Garrigue

House of Goulding, London, c. 1790

Lisa Grodin

Lauarantius Storioni, Cremona, Italy, c. 1796

Katherine Kyme

Joseph Gaffino, Paris, c. 1769

Anthony Martin

Desiderio Queretani, Parma, Italy, 1993; after Stradivarius

Carla Moore

Johann Georg Thir, Vienna, Austria, 1754

Sandra Schwarz

Rowland Ross, Portsmouth, England, 1987; after Stradivarius

George Thomson

Anonymous, Mittenwald School, 18th century

Lisa Weiss

Rowland Ross, Portsmouth, England, 1989; after Amati

### Viola

David Daniel Bowes

Richard Duke, London, England, c. 1780

Maria Caswell

Anonymous, Cremona, Italy, 19th century; after Stradivarius, 1742

Ellie Nishi

Aegidius Klotz, Mittenwald, Germany, 1796

### Violoncello

Elisabeth Le Guin

Giovanni Grancino, Milan, Italy, 1725

Sarah Freiberg

Joseph Klotz, Mittenwald, Germany, 1794

Paul Hale

Joseph Grubaugh & Sigrun Seifert, Petaluma, CA, 1988; after Antonio Stradivarius

### Bass

Michelle Burr

Joseph Wrent, Rotterdam, Holland, 1648

### Harpsichord

John Butt

Kevin Fryer, San Francisco, 1988; after early 18th century Italian

### Archlute

David Tayler

Andreas Holst, Mitterretzbach, Austria, 1986; after Magno Tieffenbruchar, Venice, 1607

# *Dido and Æneas*

## *Overture*

### **Scene 1**

*(The Palace. Enter Dido, Belinda and attendants)*

#### BELINDA

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

#### CHORUS

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

#### DIDO

Ah! Belinda, I am press'd  
With torment not to be confess'd.  
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 press'd.

#### 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 mix'd 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 oppress'd  
Is taught to pity the distress'd;  
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.  
Cupids strew your paths with flowers  
Gather'd from Elysian bowers.

#### CHORUS

Fear no danger to ensue,  
The hero loves as well as you.  
Ever gentle, ever smiling,  
And the cares of life beguiling.  
Cupids strew your paths with flowers  
Gather'd from Elysian bowers.

## *Dance*

*(Æneas enters with his train)*

#### BELINDA

See, your royal guest appears;  
How godlike is the form he bears!

#### ÆNEAS

When, royal fair, shall I be bless'd,  
With cares of love and state distress'd?

#### 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.

#### *The Triumphant Dance*

### Scene 2

*(The Cave. Enter Sorceress)*

#### *Prelude for the Witches*

#### SORCERESS

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

*(Enter Witches)*

#### FIRST WITCH

Beldame, 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 prosperous state,  
Ere sunset shall most wretched prove,  
Depriv'd of fame, of life and love.

#### CHORUS

Ho, ho, ho, etc.

#### FIRST and SECOND 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, etc.

#### FIRST and SECOND 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.

#### *Echo Dance of Furies*

### Scene 3

#### *Ritornelle*

*(The Grove. Enter Æneas, Dido, Belinda and their train)*

#### 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.

#### CHORUS

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 lone mountain,  
Of she bathes her in this fountain,  
Here, Actæon met his fate,  
Pursued by his own hounds;  
And after mortal wounds,  
Discover'd too late  
Here Actæon met his fate.

*(A Dance to entertain Æneas by Dido's women)*

#### ÆNEAS

Behold, upon my bending spear  
A monster's head stands bleeding

With tushes [tusks] far exceeding  
Those did Venus' huntsman tear.

DIDO

The skies are clouded:  
Hark! how thunder  
Rends the mountain oaks asunder!

BELINDA

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

CHORUS

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

*(The Spirit of the Sorceress descends to Æneas  
in the likeness of Mercury)*

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 ruin'd 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 shall be the blame, ye gods! for I  
Obey your will; but with more ease could die.

#### Scene 4

*(The Ships)*

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.

CHORUS

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.

*The Sailors' Dance*

*(Enter Sorceress and Witches)*

SORCERESS

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

FIRST and SECOND WITCHES

Phoebe's pale deluding beams  
Gilding o'er deceitful streams.  
Our plot has took,  
The Queen's forsook!  
Elissa's ruin'd, ho, ho, ho, etc.

SORCERESS

Our next motion  
Must be to storm her lover on the ocean.  
From the ruin of others our pleasures we bor-  
row;  
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, ho, etc.

*The Witches' Dance*

*(Jack O'lantern leads the Sailors out of their  
way among the Witches)*

*(Enter Dido, Belinda and women)*

DIDO

Your counsel all is urg'd 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.

BELINDA

See, madam, see where the Prince appears!

Such sorrow in his look he bears  
As would convince you still he's true.

ÆNEAS

What shall lost Æneas 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 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 commands I'll stay,  
Offend 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 injur'd Dido's slighted flame;  
For 'tis enough, what e'er you now decree,  
That you had once a thought of leaving me.

ÆNEAS

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

DIDO

Away, away!

ÆNEAS

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

DIDO

No, no, away, away,  
To Death I'll fly  
If longer you delay.  
Away, away!

*(Exit Æneas)*

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.

*(Cupids appear in the clouds o'er her tomb)*

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.

*(Cupids' Dance)*

FINIS

### **Text from *Homage to Pacifica:***

*Mark Twain on the Philippine War:*

We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots; subjugated the remaining ten millions by Benevolent Assimilation, which is the pious name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag.

And so, by these Providences of God—and the phrase is the government's, not mine—we are a World Power.

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