



UW World Series

Bringing the world's finest performers to the University of Washington

World Dance • World Music & Theatre • Internat'l Chamber Music • President's Piano

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Dear Friends of Meany Hall,

Welcome to the new and improved Meany Theater! The beautiful Jack Lenor Larsen carpet, state of the art lobby lighting system and an outstanding collection of Northwest Art are just a few of the many reasons we are calling our 1995-96 UW World Series "A Season To Turn Heads." Our World Series performances continue a tradition of bringing you stellar entertainment in dance, music and theater. This year outstanding artists and ensembles from our own country as well as France, Japan, England, Korea, Turkey, and Indonesia bring their brilliance to Meany's stage.

UW World Series events are made possible with support from many individuals, corporations, foundations and government agencies. Individual contributions are a critical component of our annual operating budget. We hope you will consider a gift in support of the UW World Series this season. Simply stop by the central lobby table and fill out a pledge card, drop it in the box provided or mail your gift in a return envelope. Your contribution is truly appreciated and important to our continued success.

We hope you enjoy tonight's performance.

Sincerely,



Matthew Krashan
Director,
Meany Hall for the Performing Arts



Lois Rathvon McCarter
President,
Meany Hall Advisory Board



Meany Hall for the Performing Arts Advisory Board

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UW World Series Calendar Fall 1995/Winter 1996

World Series Special Event

November 24, 25, 26, 1995

Mark Morris
Dance Group

World Dance

October 5, 6, 7, 1995

Compagnie Maguy Marin

November 16, 17, 18, 1995

Maria Benitez
Teatro Flamenco

February 1, 2, 3, 1996

Donald Byrd/The Group

World Music & Theatre

October 27, 28, 1995 Philp Glass' "La Belle et La Bete"

January 13, 14, 1996

Hanagumi Shibai

January 26, 27, 1996

"Les Noces" by
The Pokrovsky Ensemble

International Chamber Music

September 28, 1996

The Eroica Trio

October 25, 1995

Emerson String Quartet

January 10, 1996

Mendelssohn String Quartet

President's Piano

October 11, 1995

Hae-Jung Kim

December 1, 1995

Murray Perahia-Special Event

January 4, 1996

Alex Slobodyanik



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UW WORLD SERIES SPECIAL EVENT

DIDO AND AENEAS

By HENRY PURCELL

Libretto by NAHUM TATE

November 24 & 25, 1995 at 8:00 pm
November 26, 1995 at 2:00 pm & 7:00 pm

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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DIDO AND ÆNEAS

By HENRY PURCELL
Libretto by NAHUM TATE

Staged and Choreographed by MARK MORRIS
Conducted by LINDA DOWDELL
Set Designer ROBERT BORDO
Lighting Designer JAMES F. INGALLS
Costume Designer CHRISTINE VAN LOON

<i>Belinda</i>	RUTH DAVIDSON	JAYNE WEST, soprano
<i>Dido</i>	MARK MORRIS	LORRAINE HUNT, mezzo-soprano
<i>Second Woman</i>	RACHEL MURRAY	LINDA STRANDBERG, soprano
<i>Æneas</i>	GUILLERMO RESTO	JAMES MADDALENA, baritone
<i>Sorceress</i>	MARK MORRIS	LORRAINE HUNT, mezzo-soprano
<i>Witches</i>	TINA FEHLANDT	LINDA STRANDBERG, soprano
	WILLIAM WAGNER	SUSAN ERICKSON, soprano
<i>Sailor</i>	KRAIG PATTERSON	WILLEM TILSTRA, baritone
<i>Spirit</i>		REBECCA BJORK, soprano

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

NORTHWEST CHAMBER ORCHESTRA
with

Byron Schenkman, Harpsichord Continuo
Page Smith, Violoncello Continuo

CHORAL ARTS NORTHWEST
Richard Sparks, *Director*

Dido and Æneas

by Henry Purcell

SYNOPSIS

Scene 1. 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 2. 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 3. 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 4. 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 5. 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.

LIBRETTO by Nahum Tate

Overture

Yet would not have it guess'd.

Scene 1

(The palace, Enter Dido, Belinda and attendants)

BELINDA

Grief increases by concealing.

BELINDA

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

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has press'd.

CHORUS

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

SECOND WOMAN

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

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,

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 distresse'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 care of life beguiling.
Cupids strew your paths with flowers
Gather'd from Elysian bowers.

Dance

(Aeneas 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 not 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 prosp'rous 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 Aeneas, 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

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

(A Dance to entertain Aeneas 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 Aeneas 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 Sailor's 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
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, 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

BIOGRAPHIES

HENRY PURCELL was born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theater. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead. He was buried in Westminster Abbey on November 26, 1695.

Purcell was one of the greatest composers of the Baroque period and one of the greatest of all English composers. His earliest surviving works date from 1680 but already show a complete command of the craft of composition. They included the fantasias for viols, masterpieces of contrapuntal writing in the old style, and some at least of 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 Aeneas*, written for a girls' school at Chelsea; despite the limitations of Nahum Tate's libretto it is among the finest of seventeenth century operas.

Dramatic music includes *Dido and Aeneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c1695); 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 - 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 Aeneas*.

LINDA DOWDELL (Conductor, MMDG Musical Director) was born in New Jersey and was taught piano lessons by her father. From 1984-88 she lived in Seattle where she was active in the jazz scene, studied piano with Jerry Gray, and worked in the dance departments of Cornish College and the University of Washington. In 1988 she was invited to join the Mark Morris Dance Group in Brussels, and since then has performed steadily with the company, playing the music of Brahms, Dvorak, Foster, Gershwin, Harrison, Mozart, Poulenc, Schubert and Tcherpnin. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Gregg Smith Singers, the Banff Big Band, and Schola Cantorum of Edinburgh. She studied conducting at Mannes School of Music, and with Beatrice Affron and Pierre Boulez.

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 Montréal, 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

Canadiens's *Paukenschlag*, choreographed by Mr. Morris. His designs were adapted for the recently filmed television production of *Dido and Aeneas*. 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 *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 *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*.

DANCERS

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 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 ap-

pears 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, 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.

SHAWN GANNON 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.

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 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 from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

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, 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 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, 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.

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 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 September 1988 and teaches regularly in New York.

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

SOLOISTS

LORRAINE HUNT (*Mezzo-soprano, Dido, Sorceress*), a native of San Francisco, began her musical career as a violist. She is a consummate recitalist and concert singer and a riveting operatic performer; her repertoire ranges from the Baroque to the contemporary. On the opera stage, she has excelled in roles as diverse as *Médée* (Charpentier), *Sesto* (Mozart), *Carmen* (Bizet) and *Xerxes* (Handel). She is known as an expert interpreter of the music of Handel, as well as being an eloquent advocate of contemporary music.

Recent successes include the title role of Charpentier's *Médée* with William Christie and Les Arts Florissants in Europe and at the Brooklyn Academy of Music in New York (also a recording on the Erato label), the title role of Handel's *Ariodante* with Nicholas McGegan at the Gottingen Festival (also a

Harmonia Mundi recording), and the title role in Handel's *Xerxes* with the Los Angeles Music Center Opera.

Miss Hunt's engagements this season include the role of Irene in Handel's *Theodora* at the Glyndebourne Festival, the title role of Handel's *Xerxes* with the Boston Lyric Opera, performances of Berlioz's *Les nuits d'été* with the Philharmonia Baroque and Nicholas McGegan, and of Berlioz's *L'enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Sir Charles Mackerras. Other appearances this season include a solo recital at the 92nd Street "Y" and her participation in a series of recitals with Dawn Upshaw at the same venue, and a tour of Europe with the Australian Chamber Orchestra. Future seasons include Sesto in Handel's *Giulio Cesare* and the title role in Bizet's *Carmen* at the Opéra Bastille in Paris, and Charlotte in Massenet's *Werther* with the Opera de Lyon.

In recent seasons Lorraine Hunt performed Krasa's *Chamber Symphony* with the Boston Symphony Orchestra and Seiji Ozawa in Boston and at Carnegie Hall in New York; took part on a tour of Australia and of North America with the Australian Chamber Orchestra; and performed with the Philharmonia Baroque and Nicholas McGegan in Purcell's *Dido and Aeneas* (also a Harmonia Mundi recording), with the Orchestra of St. Luke's and Roger Norrington in Berlioz's *L'enfance du Christ*, and with the Boston Lyric Opera in the title role of *Carmen*. With the Chamber Orchestra of Europe and Roger Norrington she sang Berlioz' *Les nuits d'été* at the Théâtre des Champs Elysées.

Additional highlights of recent seasons include performances in Tokyo and a recording of Monteverdi's *Il Ritorno di Ulisse*; the roles of Nicklausse and the Muse in Houston Grand Opera's production of *Les Contes d'Hoffmann*; as Béatrice in Berlioz's *Béatrice et Bénédicte* with Boston Lyric Opera directed by Colin Graham, and appearances with the Mark Morris Dance Group at the Edinburgh Festival (UK), the Adelaide Festival (Australia) and BAM (Brooklyn Academy of Music).

Lorraine Hunt has performed with the San Francisco, Houston, Boston and Saint Louis symphonies. Her opera engagements have taken her to Paris, Vienna, Brussels, Lausanne, Aix-en-Provence, Amsterdam, Lisbon, Adelaide, Tokyo, New York, Boston, St. Louis and Houston, and she was seen nationwide on PBS and in Europe in Peter Sellars' productions of *Don Giovanni* (Donna Elvira) and *Giulio Cesare* (Sesto).

Her most recent recording is Britten's *Phaedra* with the Halle Orchestra and Ken Nagano for Erato, a label for which she has already recorded Charpentier's *Médée* with William Christie and Les Arts Florissants. On the Harmonia Mundi label she recorded Handel's *Susanna*; *Theodora*; *Clori*, *Tirsi* e

Fileno; *Messiah* and *Aria for Durastanti*, Purcell's *Fairy Queen*, and also Bach's *Anna Magdalena's Notebook*. On the Koch Classics label she has recorded a disc of Schumann Lieder.

JAYNE WEST (*Soprano, Belinda*) begins the 1995-96 season the Mark Morris Dance Group's production of Purcell's *Dido and Æneas* on the UW World Series; she will also perform with the group at the Tel Aviv Opera. Orchestral engagements include Bach's *Cantata No. 191* with Seiji Ozawa and the Boston Symphony. (Ms. West also appeared with Maestro Ozawa this summer in Tokyo at the Saito Kinen Festival's production of Stravinsky's *The Rake's Progress* as well as the "Salute to Seiji Ozawa" birthday concert with such notable artists as Frederica von Stade and Mstislav Rostropovich; the concert was broadcast on Japanese Public Television.) Other engagements include an appearance with the Detroit Symphony in Grieg's *Peer Gynt*, "Songs by Steven Foster" at the Tel Aviv Opera, Mozart's *Great Mass in C minor* with the Canterbury Choral Society, the Brahms *Requiem* with the Oratorio Society of New York, and Handel and Urio's *Te Deum* with the Baltimore Choral Arts Society.

Engagements for the 1994-95 season included *Carmina Burana* with the National Symphony in Washington, Handel's *L'Allegro, il Penseroso ed il Moderato* with both the St. Paul Chamber Orchestra and Seattle Symphony (and Mark Morris Dance Group), Mozart's *Great Mass in C minor* with Berkshire Opera and Pergolesi's *Stabat Mater* with the Da Camera Society in Houston. During the 1993-94 season, Ms. West's engagements included the solo in Mahler's *Symphony No. 4* in Boston, Bach's *Cantata No. 209* with the Orchestra of St. Luke's, an evening of Purcell and Monteverdi with Martin Pearlman and the Boston Baroque, the title role in Handel's *Acis and Galatea* with the same orchestra, *Messiah* with both the Detroit Symphony and Philadelphia Orchestra, Spohr's *German Songs* and Schubert's *Shepherd on the Rock* with the Da Camera Society in Houston, Bach's *Easter Oratorio* and *Ascension Oratorio* with the Bethlehem Bach Festival, and the First Rhinemaiden in Wagner's *Götterdämmerung* with the Boston Symphony Orchestra under the direction Bernard Haitink, a performance that was repeated during the summer at Tanglewood. She was also chosen to present a recital in the new Seiji Ozawa Chamber Music Hall at Tanglewood.

Other recent engagements have included *The Rake's Progress* (Anne Trulove) at Avery Fisher Hall with Robert Craft conducting (which was recorded on the Music Masters label), Pamina in *The Magic Flute* for Opera Festival of New Jersey, Donna Elvira in *Don Giovanni* for Berkshire Opera, the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera Omaha conducted by Hal France and her debut with the

Boston Symphony in Rossini's *Petite Messe Solennelle* and Beethoven's *Ruins of Athens* with Dennis Russell Davies conducting at Tanglewood. Ms. West sang *Messiah* with the Philadelphia Orchestra and Pergolesi's *Stabat mater* with the Da Camera Society, Mozart's *Lo Sposo Deluso* and *Vesperae di Dominica* with Boston Baroque, Poulenc's *Gloria* with the Houston Ballet, and the Brahms *Requiem* under Margaret Hillis for Arts San Antonio, as well as with Boston's Back Bay Chorale.

Versatility has served Jayne West well as she sang Julie in *Carousel* with the Nashville Opera and appeared with Houston Grand Opera in *A Midsummer Night's Dream*. She also participated in the world premiere of Robert Moran's *Desert of Roses* with the Houston Grand Opera, in Peter Sellars' production of *The Marriage of Figaro* in Barcelona, Boston, New York, Paris and Vienna (where it was filmed for "Great Performances" and broadcast over PBS), Earl Kim's *Where Grief Slumbers* with Boston Philharmonic, Mozart's *Great Mass in C minor*, with Margaret Hillis conducting the San Antonio Festival, *The Creation* with the Utah Symphony, and the Brahms *Requiem* with the Oratorio Society of New York at Carnegie Hall.

Ms. West sang the world premiere of the Mark Morris Dance Group's production of Handel's *L'Allegro, Il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels, a performance which was subsequently repeated at BAM and the Wang Center in Boston. A second world premiere followed at the Monnaie where she sang the Mark Morris Dance Group's *Dido and Æneas* by Purcell and Vivaldi's *Gloria*. She also appeared as a Blumenmädchen in *Parsifal* with the Brussels National Opera. She has since performed *Dido and Æneas* at the Kennedy Center.

In addition to *The Rake's Progress*, Ms. West has recorded *Music For Flute* by Charles Koechlin for Hyperion and *Desert of Roses: Arias and Inventions* by Robert Moran for Decca/Argo. London Records has released Peter Sellars production of *The Marriage of Figaro* on videocassette and laserdisc, and her recording of Faure's *La Bonne Chanson* with Apple Hill Chamber Players was released on Centaur Records in the Fall of 1994.

JAMES MADDALENA (Baritone). An outstanding singer and actor, baritone James Maddalena first gained international recognition for his notable 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" on PBS and won an Emmy Award, and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music and the Washington Opera. Andrew Porter in *The New Yorker*, characterized his performances as "bouyant, intelli-

gent, and believable...." Peter Davis of New York wrote that "James Maddalena's Nixon is positively eerie...a vocal performance of great beauty." Mr. Maddalena also sang the title role on the Grammy Award winning, best-selling recording on Nonesuch Records.

James Maddalena's appearances include Papageno in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *The Marriage of Figaro* in Barcelona, Handel's *L'Allegro il Penseroso ed il Moderato*, and Aeneas in *Dido and Aeneas*, at the Théâtre Royal de la Monnaie/Opera National in Brussels with Mark Morris. He recorded Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith; these productions were broadcast in the United States on "Great Performances," throughout Europe and were released by Decca/London Records on videocassette and laser disc. In keeping with his involvement in contemporary opera, Mr. Maddalena sang in the world premiere of Tippet's *New Year* at the Philharmonic and recorded it for BBC Television.

Mr. Maddalena has appeared as Don Alfonso in *Così fan tutte* at Glyndebourne, and *Nixon in China* at the Frankfurt Opera, Adelaide Festival in Australia and Paris, Capulet in *Roméo et Juliette* at Opera Pacific, and Somarone in *Beatrice and Benedict* at the Boston Lyric Opera, Hopson in the world premiere of *Midnight Angel* at the Opera Theatre of Saint Louis, *Messiah* with both the Handel & Haydn Society and Pacific Symphony. He sang the role of the Captain in the world premiere of John Adams' *The Death of Klinghoffer* at the Monnaie in Brussels and in subsequent productions at Opera de Lyon, Brooklyn Academy of Music, San Francisco Opera and the Vienna Festival; he also recorded it for Nonesuch Records with Opera Lyon conducted by Kent Nagano.

An active concert singer, his repertoire includes the Hindemith *Requiem* with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome, *Messiah*, *Solomon and Theodora*, *Christmas Oratorio*, the complete cycle of Bach cantatas, all at Emmanuel Music in Boston conducted by Craig Smith. He has also appeared in *St. John Passion*, Brahms' *German Requiem*, Mozart's *Coronation Mass*, and *Vespers* with Boston Baroque, a performance that was recorded by Harmonia Mundi USA, Harbison's *Word from Paterson* with the San Francisco Symphony, *Carmina Burana* in Seville and Palermo and *Messiah* with the London Philharmonic.

Mr. Maddalena's recent engagements include *St. John Passion* in Turin with Wolfgang Sawallisch, the title role in *Orfeo* in Venice, *Wound Dresser* conducted by John Adams with the Royal Scottish Orchestra, and recording the world premiere of Robert Moran's *The*

Dracula Diary with the Houston Grand Opera for BMG Classical's Catalyst label.

CHORAL ARTS NORTHWEST Now in its third season, Choral Arts Northwest is becoming recognized as one of the Northwest's premiere vocal ensembles. Performing a wide range of repertoire, this group of young professional singers will soon release their first CD, which explores the music of one of Seattle's most talented composers, Peter Hallock. On March 24, they will appear on the ArtsWest Concert Series at First Lutheran Church of West Seattle in a "Pre-Bach German Baroque" program with organist, David Dahl.

RICHARD SPARKS (Director) is well-known in the Northwest for his work with Seattle Pro Musica (which he founded and directed from 1973-80), his work with the Choir of the West at Pacific Lutheran University for the past 12 years, and his work with the Seattle Symphony Chorale (which he conducted for four years and which he prepared for eight recordings with the Seattle Symphony Orchestra). He has also been a frequent guest conductor, in 1990 substituting for an ailing Robert Shaw at the Anchorage Music Festival, conducting the Brahms *Requiem*. He will conduct next summer and fall in Hungary, Germany, Spain and Sweden.

CHORAL ARTS NORTHWEST

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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.

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