
UNIVERSITY MUSICAL SOCIETY

of the University of Michigan • Ann Arbor



The 1996 Winter Season



UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

1996 Winter Season

Event Program Book
Thursday, April 18, 1996
through
Wednesday, April 24, 1996

117th Annual
Choral Union Series
Hill Auditorium

33rd Annual
Chamber Arts Series
Rackham Auditorium

25th Annual
Choice Events Series

ISRAEL PHILHARMONIC ORCHESTRA

Thursday, April 18, 1996, 8:00pm
Hill Auditorium

3

DIDO AND ÆNEAS BY HENRY PURCELL

MARK MORRIS DANCE GROUP

BOSTON BAROQUE ORCHESTRA AND CHORUS

Friday, April 19, 1996, 8:00pm
Saturday, April 20, 1996, 8:00pm
Sunday, April 21, 1996, 4:00pm
The Michigan Theater

12

ENSEMBLE MODERN

Wednesday, April 24, 1996, 8:00pm
Hill Auditorium
(Please note change of date and venue.)

25

General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of ages.

While in the Auditorium

Starting Time

Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 769-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.



UNIVERSITY
MUSICAL
SOCIETY

presents

DIDO AND ÆNEAS

by HENRY PURCELL

Libretto by NAHUM TATE

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

BOSTON BAROQUE ORCHESTRA AND CHORUS

Martin Pearlman, *music director*

PROGRAM

*Friday Evening,
April 19, 1996
at 8:00*

*Saturday Evening,
April 20, 1996
at 8:00*

*Sunday Afternoon,
April 21, 1996
at 4:00*

*The Michigan Theater
Ann Arbor, Michigan*

Staged and Choreographed by *Mark Morris*

Conducted by *Martin Pearlman*

Set Designer *Robert Bordo*

Lighting Designer *James F. Ingalls*

Costume Designer *Christine Van Loon*

Role	Dancer	Vocal Soloist
Belinda	Ruth Davidson	Dana Hanchard, <i>soprano</i>
Dido	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
Second Woman	Rachel Murray	Christine Brandes, <i>soprano</i>
Æneas	Guillermo Resto	James Maddalena, <i>baritone</i>
Sorceress	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
Witches	Tina Fehlandt	Dana Hanchard, <i>soprano</i>
	William Wagner	Christine Brandes, <i>soprano</i>
Sailor	Kraig Patterson	James Maddalena, <i>baritone</i>
Spirit		Christine Brandes, <i>soprano</i>

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

This performance is without intermission.

Thank you to Steven Moore Whiting, Assistant Professor of Musicology, University of Michigan, speaker for Friday evening's Philips Educational Presentation.

Thank you to Thomas Ciul, Instrument Builder, Smith Creek, Michigan, for the harpsichord used in these performances.

MARK MORRIS DANCE GROUP

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.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program - a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

*Fifty-eighth, fifty-ninth
and sixtieth concerts of the
117th season*

*117th Annual
Choral Union Series
25th Annual Choice Events*

The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

Large print programs are available upon request from an usher.

DIDO AND ÆNEAS

Henry Purcell

Born 1659 in London

Died November 21, 1695 in Dean's Yard,

Westminster

Libretto by Nahum Tate

Date of composition: 1689

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 Æneas*, 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 Æneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c. 1695); and songs and incidental music for over forty plays. Sacred music: sixty-five anthems. Other vocal music: twenty-four odes and welcome songs, court songs. Instrumental music: thirteen fantasias for viols, two in nomines for viols, Chacony, twenty-two sonatas, eight suites, five organ voluntaries.

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.

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 seventy 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 and is the subject of a recent biography by Joan Acocella (Farrar, Straus & Giroux).

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*.

These performances mark the second, third and fourth appearances of Mark Morris and the Mark Morris Dance Group under UMS auspices.



17

Boston Baroque, founded in 1973 as "Banchetto Musicale," was the first permanent Baroque orchestra in North America. The ensemble presents an annual subscription concert series in Boston, where it has been a centerpiece of musical life for more than two decades, and it can also be heard on tour and on classical radio stations throughout the country.

Boston Baroque is now reaching an international audience with a critically acclaimed series of recordings on the Telarc label, including Handel's *Concerti grossi, Op. 6, Nos. 1-6*, Handel's *Messiah* (1992 Grammy nominee), Bach's *Brandenburg Concertos*, and the first period-instruments recording of a celebrated new completion of the Mozart *Requiem* by Robert Levin. The ensemble's latest recording, of Purcell's *Dido and Æneas*, will be released this summer.

Martin Pearlman, Boston Baroque's founder and music director, made his Kennedy Center debut last season, conducting The Washington Opera in twelve performances of Handel's *Scenale*. Over the past twenty years, Mr. Pearlman has conducted critically acclaimed performances of orchestral and choral repertoire from Monteverdi to Beethoven. Highlights of his work in opera include Monteverdi's

Coronation of Poppea (for which he created a new performing edition), Rameau's *Zoroastre* and Mozart's *Don Giovanni*, broadcast nationally on public radio.

In addition to his work with period instruments, Mr. Pearlman conducts modern orchestras and choruses. Recent engagements include the Minnesota Orchestra's subscription performances of *Messiah* and the music directorship of the Northwest Bach Festival. In 1993, Mr. Pearlman became the first conductor from the early-instrument

field invited to perform live on the internationally televised Grammy Awards show.



MARTIN PEARLMAN

Martin Pearlman is also active as a composer. Following a concert of his recent works, the Boston Globe commented, "If fans of Boston

Baroque wonder why Pearlman's conducting is so insightful, it's because he knows, as only a composer can, how music goes."

These performances mark the Boston Baroque Orchestra and Maestro Pearlman's debut appearances under UMS auspices.

Mezzo-soprano **Jennifer Lane** is recognized internationally for her stunning interpretations of Baroque music. In addition to her concert and recording activities Ms. Lane enjoys an active operatic career, singing principal roles with the New York City Opera, l'Opéra Français de New York, Opera Ensemble of New York, Opera Monte Carlo, the Santa Fe Opera, Utah Opera, Opera Omaha and Milwaukee's Skylight Opera. Her symphonic appearances include the Minnesota Orchestra, the St. Louis Symphony, the San Francisco Symphony, the Handel and Haydn Society, Portland Baroque,



JENNIFER LANE

American Bach Soloists and the Atlanta Symphony, singing repertoire as varied as Mahler's *Symphonies Nos. 2 & 3*, Falla's *El Amor Brujo*, and Britten's *Spring Symphony*.

Ms. Lane has sung Handel's

Messiah, under conductors Robert Shaw, Andrew Parrott and Nicholas McGegan. Her interpretations of Bach and Handel have taken her to such prestigious festivals as the Oregon Bach Festival, the Bethlehem Bach Festival, the Connecticut Early Music Festival, the Caramoor Festival, the Göttingen Handel Festival, the Berkeley Festival and the Regensburg Festival Tage Alte Musik, and performances with Les Musiciens du Louvre, directed by Marc Minkowski, and Les Arts Florissants.

Ms. Lane's 1995-96 season includes Handel's *Messiah* at the National Arts Centre in Ottawa, at Carnegie Hall, and with Tafelmusik Baroque Orchestra at the North York Recital Hall. Her NAC performance

will be broadcast nationally on Christmas Day. She sings Mendelssohn's *Elijah* with the Harrisburg Symphony, Bach's *Mass in b minor* with the St. Thomas Choir, Bach's *St. John Passion* with the Vancouver Chamber Choir, and Handel's *Tolomeo* at the Opernhaus Halle in Germany. Her versatility is again demonstrated in her 1997 season when she appears in Britten's *Turn of the Screw* and Handel's *Judas Maccabeus*. Highlights of Ms. Lane's recent engagements include a Vivaldi program with Tafelmusik, Monteverdi's *L'Orfeo* with the Artek Ensemble, Handel's *Ariodante* with the Freiburger Barockorchester, a recital for Festival d'Aix en Provence, a European tour of Hasse's *Cleofidene* with Les Arts Florissants, Handel's *Giustino* at the Göttingen Festival, and the Mozart *Requiem* and Handel's *Solomon*, with Musica Sacra at Carnegie Hall. Ms. Lane premiered Augusta Read Thomas' opera *Ligeia* at the 1994 Rencontres Musicales d'Evian with Mstislav Rostropovich conducting.

These performances mark Ms. Lane's debut appearances under UMS auspices.

Soprano **Dana Hanchard** has received acclaim in the United States and abroad for her performances of repertoire ranging from early baroque music to works of today's composers. Highlights in her opera career include: the role of Tigrane in Handel's opera *Radamisto* at the Göttingen Handel Festival with conductor Nicholas McGegan (recorded for Harmonia Mundi); the role of Nerone in John Eliot Gardiner's recording of *L'Incoronazione de Poppea* (DG/Archiv); the role of Poppea in director Jonathan Miller's production of the same for Glimmerglass Opera, with Jane Glover conducting; the role of Asteria in Handel's opera *Tamerlano*, also for Glimmerglass



DANA HANCHARD

Opera, with Mr. Miller directing and Ms. Glover conducting. In January, Ms. Hanchard reprised the role of Poppea at the Brooklyn Academy of Music. Also in 1996, Ms. Hanchard will sing the role of Euridice in Gluck's

Orfeo in a production by Mark Morris with Christopher Hogwood conducting. Ms. Hanchard's work in contemporary opera includes the role of Gwen St. Clair in the Houston Grand Opera's production of Meredith Monk's *Atlas* (recorded for ECM), in which she appeared in repeated performances both in the United States and Europe.

In addition to her work in opera, Ms. Hanchard enjoys a concert career, having appeared with numerous orchestras and ensembles. She has performed with such groups as the Houston Symphony, the National Arts Centre of Ottawa, the Philharmonia Baroque Orchestra of San Francisco, Les Musiciens du Louvre, the New York Choral Society, The Boston Camerata, and The Waverly Consort. Her recital engagements last season included her critically acclaimed New York debut at Merkin Hall. Also last season, Ms. Hanchard was awarded the Jan De Gaetani prize of the 1994 Walter Naumburg competition.

These performances mark Ms. Hanchard's debut appearances under UMS auspices.

Soprano **Christine Brandes** enjoys an active career in North America and abroad, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

Ms. Brandes has gained critical acclaim for her roles in operas by Handel and Rameau. With Les Arts Florissants, she appeared in Charpentier's *Medée* at the Paris Opera Comique as well as touring the United States, China and Australia in a program of chamber operas.

Ms. Brandes has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Ensemble Vocale European of La Chapelle Royale, Bach Ensemble, Smithsonian Chamber Players, Bach Choir of Bethlehem and the Illinois Chamber Orchestra.

In the past season, Ms. Brandes sang with the Newberry Consort in *Three Ladies of Ferrara* and a concert of Handel arias and duets. She also made her debut with the Arcadian Academy in a tour of the music of Purcell, and later with Tafelmusik in Purcell's *Dioclesian*. With Ensemble Vocale European, she performed in Lisbon and Paris, and she appeared in recital with the Four Nations Ensemble Chamber Concerts and with John Gibbons at the Cleveland Museum. She also appeared at the Bethlehem Bach Festival in the *St. John Passion*, the Berkeley Early Music Festival in recital and in Scarlatti's opera *Aldimiroi*, the Mostly Mozart Festival in Avery Fisher Hall, the Boston Early Music Festival in *King Arthur*, and at Musikfest in Orff's *Carmina Burana*.

This season, Ms. Brandes will perform with San Francisco's Philharmonia Baroque

in *Dido and Æneas*, which she will later perform with the National Arts Centre Orchestra. She will also appear in a twenty-concert North American tour of Gluck's *Orfeo ed Euridice* the Handel and Haydn Society, conducted by



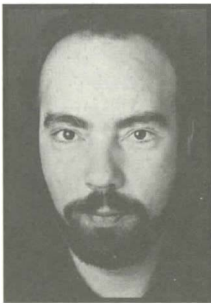
CHRISTINE BRANDES

Christopher Hogwood and directed by Mark Morris. Other appearances include Rigatti's *Vespers* with the Vancouver Cantata Singers, and Purcell's *King Arthur* with Les Violins du Roy. She was also awarded a recital at New York's Metropolitan Museum of Art, in their "Introduction Series."

These performances mark Ms. Brandes' debut appearances under UMS auspices.

20

An outstanding singer and actor, baritone **James Maddalena** first gained international recognition for his notable portrayal of Richard Nixon in the world première 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



JAMES MADDALENA

the Washington Opera. Andrew Porter in *The New Yorker*, characterized his performances as "buoyant, intelligent, 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 of 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 Æneas in *Dido and Æneas*, 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 première of Tippet's *New Year* at the Philharmonia 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 Samarone in *Beatrice and Benedict* at the Boston Lyric Opera, Hopson in the world première of *Midnight Angel* at the Opera Theatre of Saint Louis, *Messiah* with both the Handel and Haydn Society and Pacific Symphony. He sang the role of the Captain in the world première 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 perfor-

mance 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 première of Robert Moran's *The Dracula Diary* with the Houston Grand Opera for BMG Classical's Catalyt label.

These performances mark Mr. Maddalena's debut appearances under UMS auspices.

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 Æneas*. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. He is represented by Alexander and Bonin in New York City.

James F. Ingalls (lighting designer) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *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*.

21

THE MARK MORRIS DANCE GROUP

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 appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

Tina Fehlandt grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, 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 then moved to 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. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

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

**MARK MORRIS
DANCE GROUP
STAFF**

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

Technical Director

Johan Henckens

Development Director

Michael Osso

Executive Administrator

Eva Nichols

Fiscal Administrator

Lynn Wichern

Lighting Supervisor

Michael Chybowski

Musical Director

Linda Dowdell

Wardrobe

Pat White

Administrative Assistant

Lesley Berson

Legal Counsel

*Mark Selinger (Kaye, Scholer,
Fierman, Hays & Handler)*

Orthopaedist

David S. Weiss, M.D.

Accountant

Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

Dido and Æneas could not have been realized without the dedication, improvisation and fantastical imagination of the dancers involved. Thank you.

**BOSTON BAROQUE
ORCHESTRA AND CHORUS**

Martin Pearlman, *Music Director*

ORCHESTRA

Violin

Marilyn McDonald,

Concertmaster

Danielle Maddon

Etsuko Ishizuka

James Johnston

Clayton Hoener

Lena Wong,

Principal Second

Mark Beaulieu

Julia McKenzie

Viola

Laura Jeppesen

Barbara Wright

Scott Woolweaver

Cello

Karen Kaderavek

Adrienne Hartzell

Violone

Anne Trout

Harpsichord

Peter Sykes

*The orchestra is performing
on period instruments.*

CHORUS

Soprano

Gail Abbey

Dale Edwards

Janice Giampa

Denise Konicek

Martha Warren

Alto

Karen Bell

Susan Byers

Eleanor Kelley

Anne Riesenfeld

Tenor

Andrew Alexander

Henry Lussier

Randy McGee

David McSweeney

Bass

Peter Gibson

Brett Johnson

Herman Hildebrand

John Holyoke

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
 24 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 oth-
 ers. She has been a member of the
 Mark Morris Dance Group since
 September 1988 and teaches regular-
 ly 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.

DIDO AND ÆNEAS

An opera perform'd at Mr. Josias Priest's
Boarding School at Chelsey by Young
Gentlewomen.

The words made by Mr. Nahum Tate.
The music composed by Mr. Henry Purcell.

DRAMATIS PERSONAE

Dido

Belinda

Two women

Æneas

Sorceress

Enchantresses

Spirit of the Sorceress (Mercury)

Dido's train, Æneas' train, Fairies, Sailors

Overture

ACT THE FIRST

Scene: The Palace

[enter Dido, Belinda and train]

Belinda

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

Chorus

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

Dido

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

Belinda

Grief increases by concealing,

Dido

Mine admits of no revealing.

Belinda

Then let me speak; the Trojan guest
Into your tender thoughts has prest;
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' valour mixt with Venus' charms
How soft in peace, and yet how fierce in arms!

Belinda

A tale so strong and full of woe
Might melt the rocks as well as you.
What stubborn heart unmov'd could see
Such distress, such piety?

Dido

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

Belinda and Second Woman

[Repeated by Chorus]

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

Dance This Chorus

The Baske [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 blest
With cares of love and state distress?

Dido

Fate forbids what you pursue.

Æneas

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

Chorus

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

Æneas

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

Belinda

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

A dance. Gittars chacony.

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 Triumphing Dance

ACT THE SECOND

Scene [I]: The Cave

[enter Sorceress]

[Prelude for the Witches]

Sorceress

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

[enter Enchantresses]

First Witch

Say, Beldam, say what's thy will.

Chorus

Harm's our delight and mischief all our skill.

Sorceress

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

Chorus

Ho, ho, ho, ho, ho, ho! [etc.]

Two Witches

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

Sorceress

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

First Witch

Hark! Hark! the cry comes on apace.

Sorceress

But, when they've done, my trusty Elf
In form of Mercury himself
As sent from Jove shall chide his stay,
And charge him sail tonight with all
his fleet away.

Chorus

Ho, ho, ho, ho, ho, ho! [etc.]

[Enter a Drunken Sailor; a dance]

Two Witches

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

Chorus [in the manner of an echo.]

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

Echo Dance [Enchantresses and Fairies]

Scene [II]: The Grove

[enter Æneas, Dido, Belinda, and their train]

Ritornelle [Orchestra]

Belinda [Repeated by Chorus]

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

Gitter Ground a Dance

Second Woman

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

[A Dance to entertain Æneas by Dido's women]

Æneas

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

Dido

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

Belinda [Repeated by Chorus]

Haste, haste to town, this open field
No shelter from the storm can yield.
[exeunt Dido and Belinda and train]

[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 ruined Troy restore.

Æneas

Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.
[Exit Spirit.]
But ah! what language can I try
My injur'd Queen to Pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.

Yours be the blame, ye gods! For I
Obey your will, but with more ease could die.

The Sorceress and her Enchantresses (Chorus)

Then since our Charms have sped,
A Merry Dance be led
By the Nymphs of Carthage to please us.
They shall all Dance to ease us,
A Dance that shall make the Spheres to wonder,
Rending those fair Groves asunder.

The Groves Dance

ACT THE THIRD

Scene: The Ships

[enter the Sailors, the Sorceress, and her
Enchantresses]

Prelude

First Sailor [Repeated by Chorus]

Come away, fellow sailors, your anchors
be weighing.
Time and tide will admit no delaying.
Take a bouzy 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

Sorceress

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

First Witch

Phoebe's pale deluding beams
Guilting more deceitful streams.

Second Witch

Our plot has took,
The Queen's forsook.

Two Witches

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

Sorceress

Our next Motion
Must be to storne 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.

*[Jack of the Lanthorn leads the Spaniards out of
their way among the Enchantresses.]*

A Dance [Enter Dido, Belinda and train]

Dido

Your counsel all is urged in vain
To Earth and Heav'n I will complain!
To Earth and Heav'n why do I call?
Earth and Heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

Belinda

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

Æneas

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

Dido

Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of the Fact.

Æneas

By all that's good . . .

Dido

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

Æneas

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

Dido

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

Æneas

Let Jove say what he will: I'll stay!

Dido

Away, away! No, no, away!

Æneas

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

Dido

To Death I'll fly
If longer you delay;
Away, away! . . .
[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

[Cupids appear in the clouds o're her tomb]
Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
When I am laid in earth, May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.

Chorus

With drooping wings you Cupids come,
To scatter roses on her tomb.
Soft and Gentle as her Heart
Keep here your watch, and never part.

Cupids Dance

FINIS

Endnote

The text of the Prologue is here omitted, as music has not survived for it. Music is missing also for some of the parts of the opera proper, but some attempts have been made to reconstruct them in some productions. The text here does not guarantee faithfulness to any given spelling convention or any particular version of the text, except perhaps the original 1689 print.