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presents

MEDIUM
and
DIDO AND ÆNEAS



MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON DAN JOYCE DAVID LEVENTHAL
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO WILLIAM WAGNER
MEGAN WILLIAMS JULIE WORDEN MICHELLE YARD*

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
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Technical Director, Johan Henckens
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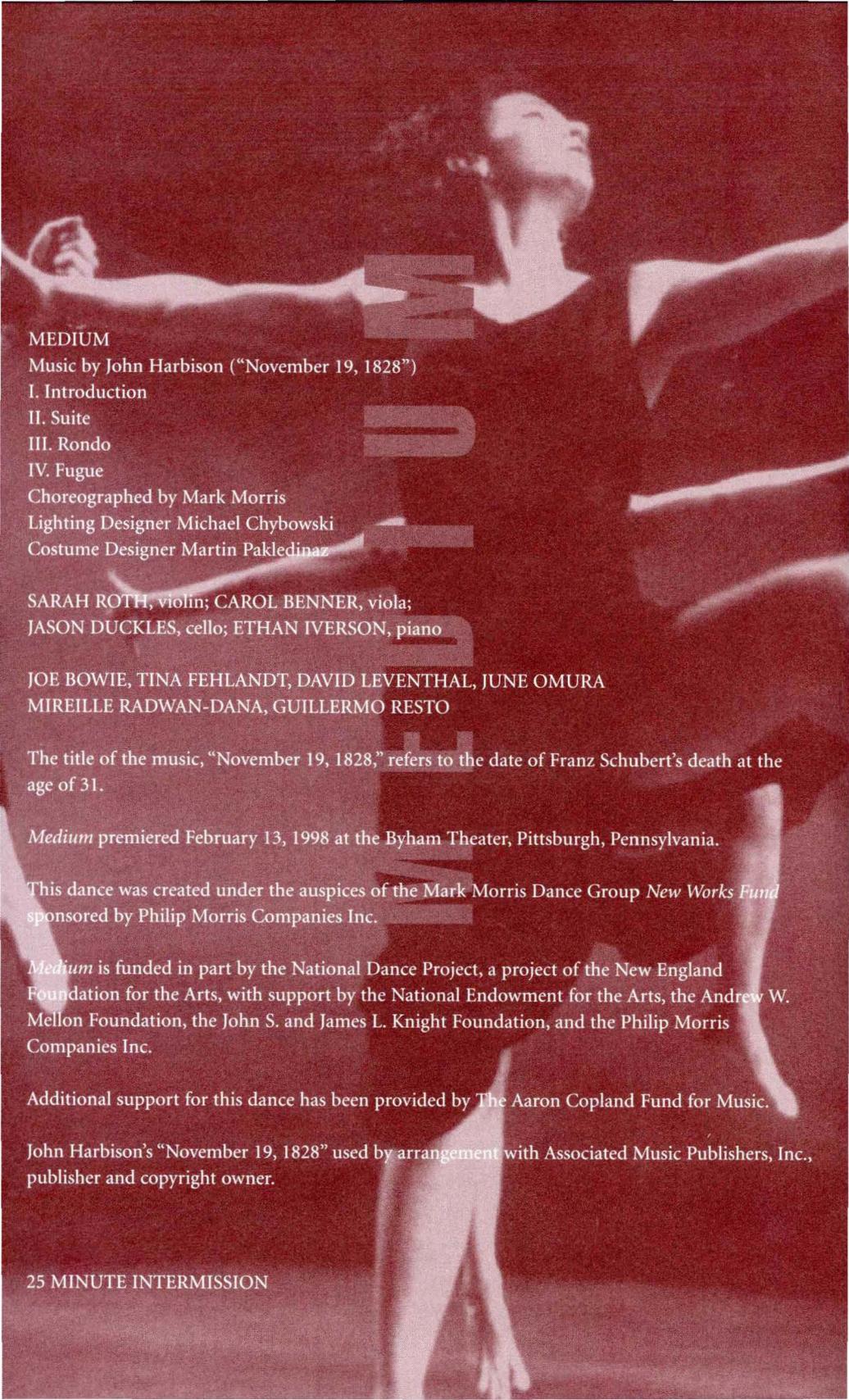
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Mark Morris Dance Group *New Works Fund* is sponsored by Philip Morris Companies Inc.





MEDIUM

Music by John Harbison ("November 19, 1828")

I. Introduction

II. Suite

III. Rondo

IV. Fugue

Choreographed by Mark Morris

Lighting Designer Michael Chybowski

Costume Designer Martin Pakledinaz

SARAH ROTH, violin; CAROL BENNER, viola;
JASON DUCKLES, cello; ETHAN IVERSON, piano

JOE BOWIE, TINA FEHLANDT, DAVID LEVENTHAL, JUNE OMURA
MIREILLE RADWAN-DANA, GUILLERMO RESTO

The title of the music, "November 19, 1828," refers to the date of Franz Schubert's death at the age of 31.

Medium premiered February 13, 1998 at the Byham Theater, Pittsburgh, Pennsylvania.

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund* sponsored by Philip Morris Companies Inc.

Medium is funded in part by the National Dance Project, a project of the New England Foundation for the Arts, with support by the National Endowment for the Arts, the Andrew W. Mellon Foundation, the John S. and James L. Knight Foundation, and the Philip Morris Companies Inc.

Additional support for this dance has been provided by The Aaron Copland Fund for Music.

John Harbison's "November 19, 1828" used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner.

25 MINUTE INTERMISSION

DIDO AND ÆNEAS

Music by Henry Purcell

Libretto by Nahum Tate

Staged and Choreographed by Mark Morris

Conducted by Kraig Snodgrass

Set Designer Robert Bordo

Lighting Designer James F. Ingalls

Costume Designer Christine Van Loon

Belinda	RUTH DAVIDSON	CHRISTINE BRANDES, soprano
Dido	MARK MORRIS	STEPHANIE NOVACEK, mezzo-soprano
Second Woman	RACHEL MURRAY	EILEEN CLARK REISNER, soprano
Æneas	GUILLERMO RESTO	JAMES MADDALENA, baritone
Sorceress	MARK MORRIS	STEPHANIE NOVACEK, mezzo-soprano
Witches	TINA FEHLANDT	CHRISTINE BRANDES, soprano
	WILLIAM WAGNER	EILEEN CLARK REISNER, soprano
Sailor	KRAIG PATTERSON	PHILIP ANDERSON, tenor

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

THE NEW YORK COLLEGIUM ORCHESTRA AND CHORUS

This production of *Dido and Æneas* premiered March 11, 1989 at the
Théâtre Varia, Brussels, Belgium.

THE NEW YORK COLLEGIUM ORCHESTRA

Violin

Stanley Ritchie
Amy Kauffman
Lisa Rautenberg
Arnie Roosevelt
Karl Kawahara
Linda Quan
Mayuki Fukuhara
Nancy Wilson
Leah Nelson

Viola

David Miller
Andrea Andros
Peter Kupfer

Violoncello

Myron Lutzke
Joanna Blendulf

Violone

Jay Elfenbein

Harpichord

Edward Brewer

Archlute

Richard Stone

THE NEW YORK COLLEGIUM CHORUS

Soprano

Marion Beckenstein
Judith Cope
Margery Daley
Katherine Galvin
Maureen Haley
Jacqueline Horner
Joan Peterson
Cynthia Richards Wallace

Alto

Ory Brown
Karen Krueger
Phyllis Kubey
Elsa Larsson
Martha Mechalakos
Mary Runyan Marathe

Tenor

Philip Anderson
James Fredericks
Gregory Hostetler
Stephen Rosser
Daniel Smith
Archie Worley

Bass

Gregory Purnhagen
Alan Rasmussen
Walter Richardson
Curtis Streetman
Jon Szabo
Lewis White

SYNOPSIS: DIDO AND ÆNEAS

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

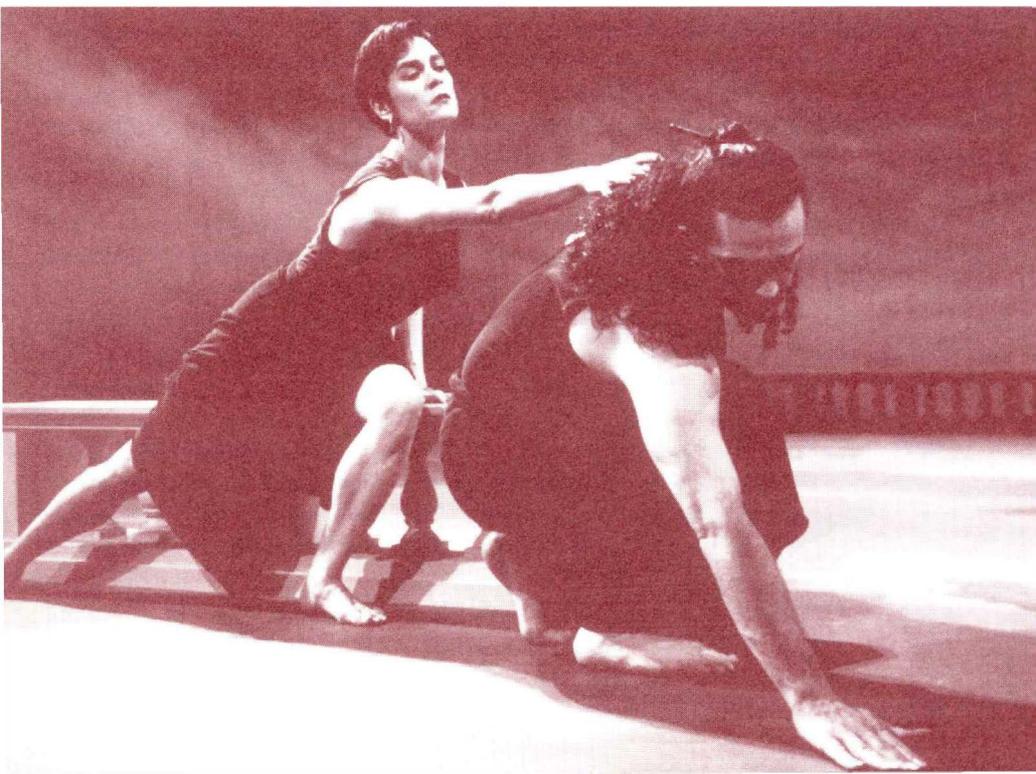
Dido and Æneas make love. Another triumph for the hero. The royal party enters and tells a story for Æneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Æneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts 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 on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegra, il Penseroso ed il Moderato*; and *Dido and Æneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions." He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).



MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS Dance in America series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three-years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s South Bank Show. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world - audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Æneas*, both scheduled to air around the world in 1998. The company's British premiere performances of *L'Allegra, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

CRAIG SMITH (conductor) attended Washington State University and later the New England Conservatory of Music in Boston. He has been artistic director of Emmanuel Music in Boston since 1970. At the same time, he has collaborated with stage director Peter Sellars to produce several extremely successful opera productions which have toured the UK and Europe. These include the three Mozart/da Ponte operas, *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni*, which were also filmed for European and American television and recorded on video compact disc. As principal guest conductor of the Monnaie Theatre, Craig Smith collaborated with Mark Morris for two seasons, and has since toured with these productions to Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel and New Zealand. He has conducted the Vienna Symphony, the Dresden Staatskapelle, the Northern Sinfonia, and the Hong Kong Philharmonic. He made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music, on the Koch International label, he has recorded three highly acclaimed CD's of a capella music by Heinrich Schütz, and a recently completed CD which features works by Pulitzer Prize-winning composer John Harbison. Mr. Smith has taught at The Juilliard School, MIT and is currently on the faculty of the New England Conservatory of Music.



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* (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.

JOHN HARBISON is one of America's most prominent composers. Among his principal works are three string quartets, two operas and a cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987. Other awards include the Kennedy Center Friedheim First Prize in 1980 (for his Piano Concerto) and a MacArthur Fellowship in 1989. Harbison has been Composer-in-Residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, Aspen, Ojai, and Santa Fe Festivals, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, and 35 of his pieces have been recorded on the Nonesuch, Northeastern, Harmonia Mundi, New World, Deutsche Grammophon, Decca, Koch and CRI labels. Recent projects include a Flute Concerto for Ransom Wilson, *Olympic Dances* for the dance company Pilobolus, and a sonata for Saxophone and Piano, commissioned by 100 saxophonists. Harbison was one of 12 international composers invited to compose a section of a Requiem commemorating the victims of World War II, performed on the 50th anniversary of VE Day, August 1995 by the Stuttgart Bachchor and the Israel Philharmonic, conducted by Helmut Rilling. Harbison is presently composing an opera, *The Great Gatsby*, for the Metropolitan Opera Company.

PHILIP ANDERSON (tenor) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's Ensemble for Early Music. He recently debuted in Europe singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. In New York he has been frequent collaborator with many groups including Sacred Music in a Sacred Space, Clarion Music Society, and My Lord Chamberlain's Consort. With Mark Morris Dance Group, he has provided music of Monteverdi for *I Don't Want to Love*. On CD he can be heard singing British parlour songs on *Jane's Hand - The Jane Austen Songbooks* on the VOX label.



CAROL BENNER (viola - *Medium*) is an active freelance violist in the New York area. She has a special interest in new music and has premiered several works for chamber ensemble and for solo viola with the New York Art Ensemble and the Algonquin String Quartet. Other activities include serving as principal violist with the New York City Opera National Company and performing with the Long Island Philharmonic and the New Jersey Symphony Orchestra. Ms. Benner studied viola and literature at Oberlin and received MM and DMA degrees from The Juilliard School.

ROBERT BORDO (set designer - *Dido and Aeneas*), 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 on the faculty at The Cooper Union School of Art. He is represented by Alexander and Bonin in New York City.

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 in 1989.



RUTH DAVIDSON, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.



JASON DUCKLES (cello - *Medium*) originally from Vancouver, Canada, has just completed his DMA at SUNY Stonybrook where he was a student of Timothy Eddy. Last summer he was a member of the Aspen Contemporary Ensemble and has participated in the Tanglewood and Taos Music Festivals.

TINA FEHLANDT grew up in Wilmington, Delaware, where she began her dance training at age five. 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 American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.



MARJORIE FOLKMAN graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.



SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.



JAMES F. INGALLS (lighting designer - *Dido and Aeneas*) 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, *Maelstrom* and *Pacific* at the San Francisco Ballet and *Platée* for the Royal Opera House/Covent Garden. His other work in opera includes *Wozzeck* at The Metropolitan Opera, *Theodora* and *The Magic Flute* at Glyndebourne and *St. François D'Assise* at the Salzburg Festival. Mr. Ingalls has designed several productions for Peter Sellars including *Nixon in China* and *The Death of Klinghoffer*.

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. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.



CHRISTINE BRANDES (soprano) has performed with the Philharmonia Baroque Orchestra and the Arcadian Academy/Nicholas McGegan, Les Arts Florissants/Christie, Orchestra of St. Luke's, Handel & Haydn Society/Hogwood, the Bewbery Consort and the American Bach Soloists. Her festival appearances include Mostly Mozart, Edinburgh, Hong Kong Arts, Tangelwood and Ravinia. As a frequent guest with the Mark Morris Dance Group, Ms. Brandes has appeared in productions of Purcell's *Dido and Aeneas*, Handel's *L'Allegro, Il Penseroso ed il Moderato*, Gluck's *Orfeo ed Euridice* and Rameau's *Platée*. Recent engagements include debuts with Opéra de Montréal and Opéra de Québec as Susanna in *The Marriage of Figaro*, and in *Alexander Balus* with Frieder Bernius at the Göttingen Handel Festival. Ms. Brandes has also had the privilege of giving the world premier of an eight movement chamber work composed for her by Eric Moe entitled "Sonnets to Orpheus" (Rilke). In the coming season, Ms. Brandes will make her debuts with Opéra de Nancy as Morgana in Handel's *Alcina* and as Drusilla in *L'Incoronazione di Poppea* of Monteverdi with Opera/Columbus. Future engagements include concerts with the Cleveland Orchestra and the National, Detroit and Minnesota Symphonies. Christine has recorded for Harmonia Mundi, USA, BMG and Koch.



MICHAEL CHYBOWSKI (lighting designer - *Medium*) has recently designed the New York productions of *Mystery School* with Tyne Daly for En Garde Arts, *A Question of Mercy* at the New York Theatre Workshop, and *Henry VIII* at the Delacorte in Central Park. This past season he was the resident designer at the American Repertory Theatre in Cambridge, and also lit *Wit* with Kathleen Chalfant at the Long Wharf Theatre and *A Midsummer Night's Dream* at Trinity Rep. His work with the Dance Group was seen on PBS with the broadcast of the Mark Morris/Yo-Yo Ma collaboration *Falling Down Stairs*. Upcoming projects include Laurie Anderson's *Moby Dick*, *Cymbeline* for the New York Shakespeare Festival in Central Park, *Playboy of the Western World* at the Steppenwolf Theatre and Long Wharf Theatre, and *Plutarch* at American Repertory Theatre.

EILEEN CLARK REISNER (soprano) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera. She has also appeared in principal roles with Concert Royal, Commonwealth Opera, and others. In concert, she has guested with Syracuse Symphony, Newark Cathedral Symphony, Adirondack Festival Orchestra and Long Island Symphonic Chorale. Eileen has sung for dance companies such as the Limon Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi and Vivaldi), she enjoys singing as soloist and chorister with Lilith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead man Walking*.



ETHAN IVERSON (piano - *Medium*) In January 1998 Ethan Iverson took his place at the feet of the Mark Morris Dance Group. Best-known in the world of jazz, Iverson can be heard on recent CD releases by Reid Anderson and Patrick Zimmerli and on his own 1993 CD "School Work", which features the legendary saxophonist Dewey Redman and was chosen by the *Village Voice* as a Jazz Record of the Year. In 1997 Iverson was the soloist in an avant-garde rendition of "Rhapsody in Blue" and was also seen on PBS playing the music of Astor Piazzolla with cellist Yo-Yo Ma. His piano teachers are Sophia Rosoff and Fred Hersch.

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. 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.



DAVID LEVENTHAL, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.



JAMES MADDALENA (baritone) 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. Mr. Maddalena also sang the title role of the Grammy Award winning, best-selling recording on Nonesuch Records. Other appearances include Papegen 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*, and were released by Decca/London Records on videocassette and laser disc. 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.



RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.



STEPHANIE NOVACEK (mezzo-soprano) is making her New York debut with this production of *Dido and Aeneas*. She will return in the fall of 1998 for her third season with the Houston Opera Studio. For Houston Grand Opera's 1998-99 main-stage season, she will perform as Flora Bervoix in a new production of Verdi's *La Traviata* and as Pantalís in Boito's *Mefistofele* with Samuel Ramey. Ms. Novacek will be returning to Houston Grand Opera in the fall of 2000 to play the title role in Bizet's *Carmen* in alternate cast performances. She will also perform the role of Maddalena in Verdi's *Rigoletto* which opens Houston Grand Opera's 2001-02 season. Previously with the Houston Grand Opera, Ms. Novacek performed as Hänsel in a new production of Humperdink's *Hänsel und Gretel*, designed by Maurice Sendak; Suzuki in the new Francesca Zambello production of Puccini's *Madame Butterfly*; and created the role of Jo in the world premiere of Mark Adamo's *Little Women*. This past summer, Ms. Novacek participated in the Steans Institute for Young Artists at the Ravinia Music Festival where she had the opportunity to explore art song literature with Christoph Eschenbach, Christa Ludwig, Thomas Allen, and Elisabeth Söderstrom. Earlier this month she was a finalist in the Plácido Domingo Operalia Competition in Hamburg, Germany. A native of Iowa, Ms. Novacek holds a Bachelor of Music degree from Cornell College and a Master of Music in voice from the University of Illinois.



JUNE OMURA was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.



MARTIN PAKLEDINAZ (costume designer - *Medium*) has worked with Mark Morris in Brussels at The Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and New York (*A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*). Other dance credits include new designs for scenery and costumes for George Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet, *Tuning Game* for Helgi Tomasson (SFB), and works with Eliot Feld, Lila York and Daniel Pelzig. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, Santa Fe, Boston, Toronto, Stockholm, Amsterdam, and St. Louis. New York credits include the costumes for the Cy Coleman musical *The Life* (Tony and Drama Desk nominations), the new revival of *The Diary of Anne Frank*, directed by James Lapine, and the Public Theatre production of David Henry Hwang's *Golden Child*.

KRAIG PATTERSON, born in Trenton, New Jersey, graduated from The Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.



MIREILLE RADWAN-DANA joined the Mark Morris Dance Group in 1988. 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 has danced with Mark Morris since 1983.



SARAH ROTH (violin - *Medium*) is from the Boston area. She graduated with distinction in performance from the New England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra, and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J. S. Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of *Weill/Bach: Mahagomny Songspiel: Conversations Between Fear and Death*, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

CHRISTINE VAN LOON (costume designer - *Dido and Aeneas*) 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* and *Going Away Party*.

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. Megan was assistant choreographer on Paul Simon's *The Capeman*. She dedicates these performances to her son Bram Christopher Wollowitz who was born April 13, 1997.



JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.



MICHELLE YARD was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.



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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.

Mark Morris Dance Group gives special thanks to Harvey Lichtenstein and the entire staff of the Brooklyn Academy of Music.



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DIDO AND ÆNEAS LIBRETTO

Overture

SCENE I

(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

Say, Beldame, 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 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

Oft she visits this lone mountain,
Oft 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 tusks [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 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, o, 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 of the Lanthorn 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 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 god's decree, and tell you we must part?

DIDO
Thus on fatal banks of the 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 resolv'd, 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.

(Cupid's Dance)

FINIS

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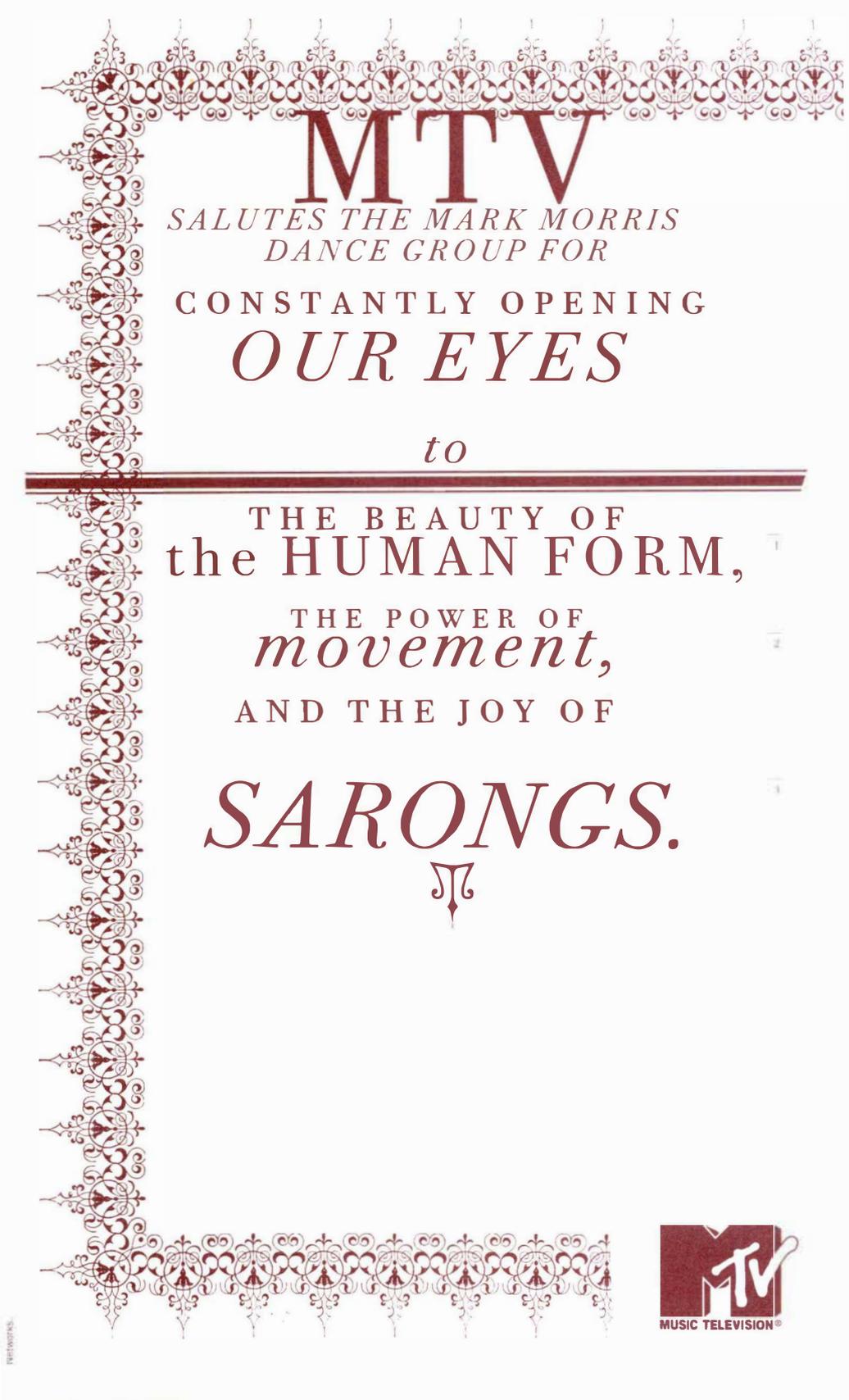
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