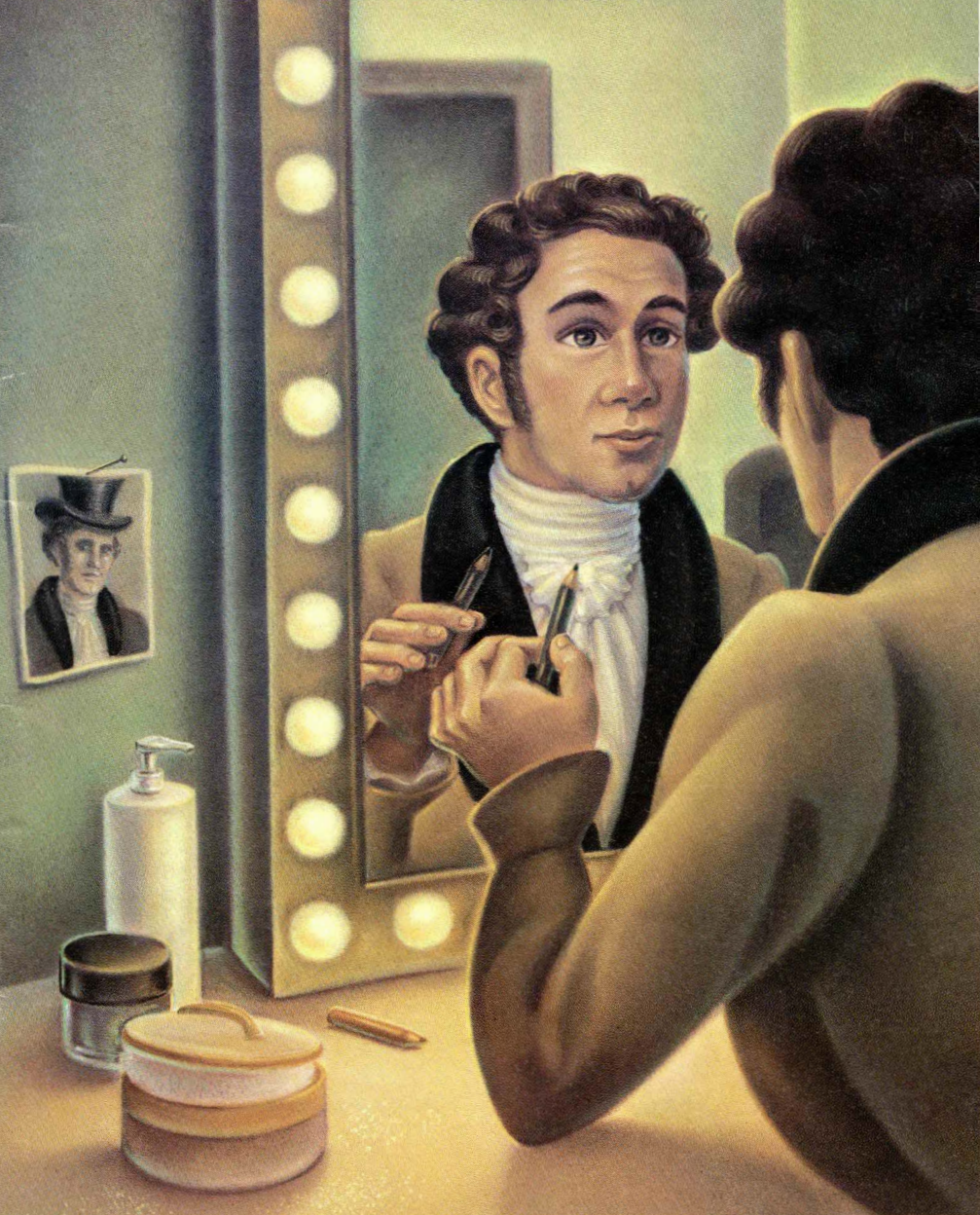


STAGEBILL

SEPTEMBER 2000



CAL PERFORMANCES

Mark Morris Dance Group

Thursday through Saturday, September 21-23, 2000; 8 pm
Sunday, September 24, 2000; 3 pm
Zellerbach Hall

Joe Bowie	Charlton Boyd	Ruth Davidson	Seth Davis*
Marjorie Folkman	Shawn Gannon	Lauren Grant	
John Heginbotham	David Leventhal	Bradon McDonald*	
Rachel Murray	Gregory Nuber*	June Omura	
Mireille Radwan-Dana	Kim Reis*	Guillermo Resto	
Matthew Rose	Julie Worden	Michelle Yard	

* apprentice

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 Howard Gilman Foundation.*

*The Mark Morris Dance Group's performances are made possible
with public funds from the National Endowment for the Arts Dance Program
and the New York State Council on the Arts, a state agency.*

Mark Morris Dance Group's New Works Fund is sponsored by Philip Morris Companies Inc.

*Cal Performances' presentation of the Mark Morris Dance Group has been made possible,
in part, by the generous support of members of the Producers Circle.*

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

*Cal Performances would like to thank The William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.*

Four Saints in Three Acts

by Virgil Thomson
Libretto by Gertrude Stein

Staged and Choreographed by Mark Morris
Conducted by Craig Smith
Set Design by Maira Kalman
Lighting Design by Michael Chybowski
Costume Design by Elizabeth Kurtzman

Singers

<i>St. Teresa I</i>	Jayne West, <i>soprano</i>
<i>St. Teresa II</i>	Jennifer Lane, <i>alto</i>
<i>St. Settlement</i>	Jennifer Ellis, <i>soprano</i>
<i>St. Ignatius</i>	William Sharp, <i>baritone</i>
<i>St. Chavez</i>	Scott Whitaker, <i>tenor</i>
<i>St. Stephen</i>	Scott Whitaker, <i>tenor</i>
<i>St. Plan</i>	Hugh Davies, <i>baritone</i>
<i>Commère</i>	Elspeth Franks, <i>mezzo-soprano</i>
<i>Compère</i>	David Newman, <i>baritone</i>

Dancers

<i>St. Teresa</i>	Michelle Yard
<i>St. Ignatius</i>	John Heginbotham

Assorted Saints

Joe Bowie, Charlton Boyd, Seth Davis, Marjorie Folkman,
Shawn Gannon, Lauren Grant, David Leventhal, Rachel Murray,
June Omura, Mireille Radwan-Dana, Matthew Rose, Julie Worden

Berkeley Symphony Orchestra

American Bach Soloists
Jeffrey Thomas, *music director*

Premiere: June 28, 2000 – The Coliseum, London

*This production was made possible, in part,
with public funds from the National Endowment for the Arts.*

Additional support was provided by the Virgil Thomson Foundation.

Prelude

A Narrative of Prepare for Saints

Act I

Avila: St. Teresa half indoors and half out of doors

Act II

Might it be mountains if it were not Barcelona

Act III

Barcelona: St. Ignatius and One of Two literally

Act IV

The Sisters and Saints reassembled and reenacting why they went away to stay

—*Gertrude Stein*

A saint a real saint never does anything, a martyr does something but a really good saint does nothing, and so I wanted to have Four Saints who did nothing and I wrote the Four Saints in Three Acts and they did nothing and that was everything. Generally speaking anybody is more interesting doing nothing than doing something.

—*Gertrude Stein*

From the Scenario by Maurice Grosser (New York, 1948)

Four Saints in Three Acts is both an opera and a choreographic spectacle. Imaginary but characteristic incidents from the lives of the saints constitute its action. Its scene is laid in 16th-century Spain. Its principal characters are Saint Teresa of Avila, Saint Ignatius Loyola, and their respective confidants, Saint Settlement, and Saint Chavez—both of these last without historical prototypes. These are the four saints referred to in the title.

[My] scenario was written after both the text and the music had been completed; and although it was done with the help of suggestions from both the poet and the composer, it is to a large extent my invention. Without doubt other solutions to the problems of staging could be found that would serve equally well. Gertrude Stein, however, did intend Saint Ignatius' aria "Pigeons on the Grass Alas" to represent a vision of the Holy Ghost and the passage at the end of Act III, "Letting Pin In Letting Let," to represent a religious procession. The ballets were also suggested by her.

One should not try to interpret too literally the words of this opera, nor should one fall into the opposite error of thinking that they mean nothing at all. On the contrary, they mean many things at once. The scenarist believes that any practicable interpretation of the text is legitimate and has allowed himself, in consequence, considerable liberty. He counsels equal freedom to stage directors and choreographers, in the hope that they will find in this deeply fanciful work stimulus to their own imagination.

INTERMISSION



Dido and Æneas

by Henry Purcell
Libretto by Nahum Tate

Staged and Choreographed by Mark Morris

Conducted by Craig Smith

Set Design by Robert Bordo

Lighting Design by James F. Ingalls

Costume Design by Christine Van Loon

<i>Belinda</i>	Ruth Davidson	Jayne West, <i>soprano</i>
<i>Dido</i>	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
<i>Second Woman</i>	Rachel Murray	Jennifer Ellis, <i>soprano</i>
<i>Æneas</i>	Guillermo Resto	William Sharp, <i>baritone</i>
<i>Sorceress</i>	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
<i>Witches</i>	Mireille Radwan-Dana	Jayne West, <i>soprano</i>
	Charlton Boyd	Jennifer Ellis, <i>soprano</i>
<i>Spirit</i>		Elspeth Franks, <i>mezzo-soprano</i>
<i>Sailor</i>	June Omura	Scott Whitaker, <i>tenor</i>

Courtiers, Witches, Spirits, Sailors, Conscience

Joe Bowie, Charlton Boyd, Ruth Davidson, Marjorie Folkman,

Shawn Gannon, Rachel Murray, June Omura,

Mireille Radwan-Dana, Matthew Rose, Julie Worden

Berkeley Symphony Orchestra

American Bach Soloists

Jeffrey Thomas, *music director*

Premiere: March 11, 1989 – Théâtre Varia, Brussels

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 Dance Group

Thursday through Sunday, September 21-24, 2000
Zellerbach Hall

Four Saints in Three Acts

LIBRETTO

PROLOGUE

CHORUS I

To know to know to love her so.
Four saints prepare for saints.
It makes it well fish.
Four saints it makes it well fish.
Four saints prepare for saints it makes it well
well fish it makes it well fish prepare for
saints.

SAINT STEPHEN

In narrative prepare for saints.

SAINT SETTLEMENT

Prepare for saints.

SAINT PLAN

Two saints.

SAINT SARAH

Four saints.

SAINT SETTLEMENT

Two saints prepare for saints it two saints
prepare for saints in prepare for saints.

SAINT STEPHEN

A narrative of prepare for saints in narrative
prepare for saints.

SAINT SETTLEMENT AND SAINT SARAH

Remain to narrate to prepare two saints
for saints.

SAINT PLAN

At least.

SAINT STEPHEN

In finally.

SAINT PLAN

Very well if not to have and miner.

SAINT STEPHEN

A saint is one to be for two when three and
you make five and two and cover.

CHORUS I

A at most.
Saint saint a saint.
Forgotten saint. What happened today, a
narrative.

COMMÈRE

Saint Teresa Saint Martyr Saint Settlement
Saint Thomasine Saint Electra Saint
Wilhelmina Saint Evelyn Saint Pilar Saint
Hillaire Saint Bernadine.

COMPÈRE

Saint Ignatius Saint Paul Saint William Saint
Gilbert Saint Settle Saint Arthur Saint
Selmer Saint Paul Seize Saint Cardinal
Saint Plan Saint Giuseppe.

CHORUS I

Any one to tease a saint seriously.

please turn page quietly

ACT I

COMMÈRE

Saint Teresa in a storm at Avila there can be
rain and warm snow and warm that is the
water is warm the river is not warm the
sun is not warm and if to stay to cry.

CHORUS II

If to stay to if to stay if having to stay to if
having to stay if to cry to stay if to cry stay
to cry to stay.

CHORUS I

Saint Teresa half in and half out of doors.

COMMÈRE

Saint Ignatius not there. Saint Ignatius,
staying where. Never heard them speak
speak of it.

CHORUS I

Saint Ignatius silent motive not hidden.

COMMÈRE

Saint Teresa silent.

CHORUS II

They were never beset.

CHORUS I

Come one come one.

COMMÈRE

No saint to remember to remember.

CHORUS II

No saint to remember.

CHORUS I

Saint Teresa knowing young and told.

SAINT SETTLEMENT

If it were possible to kill five thousand
chinamen by pressing a button would
it be done.

COMMÈRE

Saint Teresa not interested.

COMPÈRE

Repeat First Act.

COMMÈRE

A pleasure April fool's day a pleasure.
Saint Teresa seated.

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

April fool's day April fool's day as not as
pleasure as April fool's day not a pleasure.

CHORUS I

Saint Teresa seated and not surrounded.
There are a great many persons and places
near together. Saint Teresa not seated.

SAINT TERESA I

There are a great many persons and places
near together.

COMPÈRE

Saint Teresa not seated at once.

SAINT TERESA I

There are a great many places and persons
near together.

COMPÈRE

Saint Teresa once seated.

SAINT TERESA I

There are a great many places and persons
near together.

COMPÈRE

Saint Teresa seated and not surrounded.

SAINT TERESA I

There are a great many persons and places
near together.

CHORUS I

Saint Teresa visited by very many as well as the
others really visited before she was seated.

SAINT TERESA I

There are a great many persons and places
close together.

CHORUS I

Saint Teresa not young and younger but
visited like the others by some, who are
frequently going there.

COMPÈRE

Saint Teresa very nearly half inside and half
outside outside the house and not
surrounded.

SAINT TERESA I AND II

How do you do. Very well I thank you. And
when do you go. I am staying on quite
continuously. When is it planned. Not
more than as often.

SAINT STEPHEN

The garden inside and outside of the wall.

CHORUS I

Saint Teresa about to be.

SAINT STEPHEN

The garden inside and outside outside and
inside of the wall.

COMPÈRE

Nobody visits more than they do visits them.

COMMÈRE

Saint Teresa.

SAINT TERESA I

Nobody visits more than they do visits them
Saint Teresa.

CHORUS I

As loud as that as allowed as that.

SAINT TERESA I

Nobody visits more than they do visits them.

COMPÈRE

Who settles a private life.

ALL

Saint Teresa.

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa

CHORUS I

Saint Teresa seated and if he could be
standing and standing and saying and
saying left to be.

COMPÈRE

Introducing Saint Ignatius

SAINT IGNATIUS

Left to be.

COMMÈRE

She can have no one no one can have any one
any one can have not any one can have not
any one can have can have to say so.

please turn page quietly

CHORUS I AND II

Saint Teresa seated and not standing half and half of it and not half and half of it seated and not standing surrounded and not seated and not seated and not standing and not surrounded not not surrounded and not not not seated not seated not seated not surrounded not seated and Saint Ignatius standing standing not seated Saint Teresa not standing not standing and Saint Ignatius not standing standing surrounded as if in once yesterday. In place of situations.

CHORUS I

Saint Teresa could be photographed having been dressed like a lady and then they taking out her head changed it to a nun and a nun a saint and a saint so.

COMMÈRE

Saint Teresa seated and not surrounded might be very well inclined to be settled.

SAINT TERESA I

Made to be coming here. How many saints can sit around. A great many saints can sit around with one standing.

COMPÈRE AND COMMÈRE

A saint is easily resisted. Saint Teresa. Let it as land Saint Teresa. As land beside a house. Saint Teresa. As land beside a house and at one time Saint Teresa.

SAINT TERESA II

As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II

Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I

Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II AND SAINT TERESA I

Saint Teresa must be must be chain left chain right chain chain is it. No one chain is it not chain is it, chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II

Not this not in this not with this.

COMPÈRE

Saint Teresa as a young girl being widowed.

COMMÈRE

Can she sing.

SAINT TERESA I

Leave later gaily the troubadour plays his guitar.

SAINT STEPHEN

Saint Teresa might it be Martha. Saint Louise and Saint Celestine and Saint Louis Paul and Saint Settlement Fernande and Ignatius.

SAINT TERESA I

Can women have wishes.

COMPÈRE

Scene Two.

CHORUS I

Scene three. Could all four saints not only be in brief.

COMMÈRE

Contumely.

COMPÈRE

Saint Teresa advancing.

SAINT TERESA I

In this way as movement. In having been in.

CHORUS I

Does she want to be neglectful of hyacinths and find violets.

SAINT TERESA I

Saint Teresa can never change herbs for
pansies and dry them.

CHORUS II

They think there that it is their share.

CHORUS I

And please.

COMPÈRE

Saint Teresa makes as in this to be stems.

CHORUS I

And while.

COMPÈRE

Saint Teresa settled and some come.

SAINT STEPHEN

Some come to be near not near her
but the same.

CHORUS II

Sound them with the thirds and that.

SAINT TERESA I

How many are there halving.

CHORUS I

Scene Three.

SAINT SETTLEMENT

Saint Teresa having known that no snow in
vain as snow is not vain.

COMMÈRE

Saint Teresa needed it as she was.

COMPÈRE

Saint Teresa made it be third.

CHORUS II

Snow third high third there third.

COMPÈRE

Saint Teresa in allowance.

SAINT TERESA I

How many saints can remember a house
which was built before they can remember.

CHORUS I

Ten saints can. How many saints can be and
land be and sand be and on a high plateau
there is no sand there is snow and there is
made to be so and very much can be what
there is to see when there is a wind to have
it dry and be what they can understand to
undertake to let it be to send it well as
much as none to be to be behind. None to
be behind.

COMPÈRE

Enclosure.

SAINT TERESA I

None to be behind.

COMMÈRE

Enclosure.

CHORUS I

Did wish did want did at most agree that it
was not when they had met that they were
separated longitudinally.

COMPÈRE

While it escapes it adds to it just as it did
when it has and does with it in that to
intend to intensity and sound.

COMMÈRE

Is there a difference between a sound a hiss a
kiss a as well.

CHORUS I

Could they grow and tell it so if it was left to
be to go to go to see to see to saw to saw to
build to place to come to rest to hand to
beam to couple to name to rectify to do.

please turn page quietly

COMMÈRE

Saint Ignatius Saint Settlement Saint Paul
Seize Saint Anselmo made it be not only
obligatory but very much as they did in
little patches.

SAINT SETTLEMENT

Saint Teresa and Saint Teresa and Saint Teresa
Seize and Saint Teresa might be very much
as she would if she very much as she would
if she were to be wary.

CHORUS I

They might be that much that far that with
that widen never having seen and press, it
was a land in one when altitude by this to
be endowed. Might it be in claim.

COMPÈRE

Saint Teresa and conversation.

SAINT TERESA II

In one.

COMPÈRE

Saint Teresa in conversation.

SAINT TERESA II

And one.

SAINT SETTLEMENT

Ah!

Chorus I

Saint Teresa in and in and one and in and one.

COMMÈRE

Saint Teresa left in complete.

COMPÈRE

Saint Teresa and better bowed.

COMMÈRE

Saint Teresa did she and leave bright.

CHORUS II

Snow in snow sun in sun one in one out.

SAINT IGNATIUS

A scene and withers. Scene Three and Scene
Two. How can a sister see Saint Teresa
suitably. Pear trees cherry blossoms pink
blossoms and late apples and surrounded
by Spain and Iain. Why when in lean fairly
rejoin place dismiss calls.

COMPÈRE

Whether weather soil.

COMMÈRE

Saint Teresa refuses to bestow.

COMPÈRE

Saint Teresa with account.

COMMÈRE

Saint Teresa having felt it with it.

SAINT TERESA I

There can be no peace on earth with calm
with calm. There can be no peace on earth
with calm with calm. There can be no
peace on earth with calm with calm and
with whom whose with calm and with
whom whose when they well they well
they call it there made message especial
and come.

CHORUS I

This amounts to Saint Teresa.

CHORUS II

Saint Teresa has been and has been. All saints
make Sunday Monday Sunday Monday
Sunday Monday set.

CHORUS I, II

One two three Saints.

COMPÈRE

Scene Three.

COMMÈRE

Saint Teresa has been prepared for there
being summer.

CHORUS I

Saint Teresa has been prepared for there
being summer.

COMPÈRE

Scene Four.

CHORUS I

To prepare.

COMMÈRE

One a window.

COMPÈRE

Two a shutter.

COMMÈRE

Three a palace.

COMPÈRE

Four a widow.

COMMÈRE

Five an adopted son.

COMPÈRE

Six a parlor.

COMMÈRE

Seven a shawl.

COMPÈRE

Eight an arbor.

COMMÈRE

Nine a seat.

COMPÈRE

Ten a retirement.

CHORUS I

Saint Teresa has been with him. Saint Teresa
has been with him they show they show
that summer summer makes a child
happening at all to throw a ball too often
to please.

CHORUS I

This is a scene where this is seen. Saint Teresa
has been a queen not as you might say
royalty not as you might say worn not as
you might say.

COMPÈRE

Saint Teresa preparing in as you might say.

CHORUS I

Act One.

CHORUS I, II

Saint Teresa can know the difference between
singing and women. Saint Teresa can know
the difference between snow and thirds.
Saint Teresa can know the difference
between when there is a day to-day today.
To-day.

Saint Teresa with the land and laid. Not
observing. Saint Teresa coming to go.

SAINT TERESA I

Saint Teresa coming and lots of which it is
not as soon as if when it can left to change
change theirs in glass and yellowish at
most most of this can be when is it that it
is very necessary not to plant it green.

SAINT IGNATIUS

Planting it green means that it is protected from
the wind and they never knew about it.

SAINT TERESA I, II

AND SAINT IGNATIUS

They never knew about it green and they
never knew about it she never knew about
it they never knew about it they never
knew about it she never knew about it.

SAINT IGNATIUS

Planting it green means that it is protected
from the sun and from the wind and the
sun and

please turn page quietly

SAINT TERESA I, II
AND SAINT IGNATIUS

They never knew about it and she never
knew about it and she never knew about it
and they never knew about it.

CHORUS I

Scene once seen once seen once seen.

COMMÈRE

Scene Seven.

CHORUS I, II

One two three four five six seven all good children
go to heaven some are good and some are bad
one two three four five six seven.

Saint Teresa when she had been left to come
was left to come was left to right was right
to left and there. There and not there, by
left and right.

COMPÈRE

Saint Teresa once and once.

CHORUS I, II

No one surrounded trees as there were none.
This makes Saint Ignatius Act Two.

ACT II

COMPÈRE

Act Two.

CHORUS I, II

Saint Ignatius was very well known.

COMPÈRE

Scene Two.

CHORUS I, II

Would it do if there was a Scene Two.

COMPÈRE

Scene Three and Four.

CHORUS I, II

Saint Ignatius and more. Saint Ignatius with
as well. Saint Ignatius needs not be feared.

COMMÈRE

Saint Ignatius might be very well adapted to
plans and a distance.

COMPÈRE

Barcelona in the distance.

COMMÈRE

Was Saint Ignatius able to tell the difference
between palms and Eucalyptus trees.

CHORUS I

Saint Ignatius finally.

CHORUS II

Saint Ignatius well bound.

CHORUS I

Saint Ignatius with it just.

CHORUS II

Saint Ignatius might be read.

CHORUS I

Saint Ignatius with it Tuesday.

COMMÈRE

Saint Teresa has very well added it.

COMPÈRE

Scene Four.

COMMÈRE

Usefully.

COMPÈRE

Scene Four.

SAINT IGNATIUS

How many nails are there in it. Hard shoe
nails and silver nails and silver does not
sound valuable.

CHORUS I, II

To be interested in Saint Teresa fortunately.

SAINT TERESA II

To be interested in Saint Teresa fortunately.

CHORUS I, II

Saint Ignatius to be interested fortunately.

SAINT IGNATIUS

Fortunately to be interested in Saint Teresa.

To be interested fortunately in Saint Teresa. Interested fortunately in Saint Teresa Saint Ignatius and saints who have been changed from the evening to the morning.

SAINT TERESA I

In the morning to be changed from the morning to the morning in the morning.

COMMÈRE

A scene of changing from the morning to the morning.

COMPÈRE

Scene Five.

COMMÈRE

There are many saints.

COMPÈRE

Scene Five.

COMMÈRE

They can be left to many saints.

COMPÈRE

Scene Five.

COMMÈRE

Many saints.

COMPÈRE

Scene Five.

CHORUS I

Many many saints can be left to many many saints Scene Five left to many many saints.

COMPÈRE

Scene Five.

SAINT TERESA I

Scene Five left to many saints.

COMPÈRE

Scene Five.

CHORUS II

They are left to many saints and those saints these saints these saints.

CHORUS I

Saints four saints.

COMMÈRE

They are left to many saints.

COMPÈRE

Scene Five.

CHORUS I

Saint Ignatius might be Five.

SAINT IGNATIUS

When three were together one woman sitting and seeing one man leading and choosing one young man saying and selling.

CHORUS I

This is just as if it was a tribe.

COMPÈRE

Scene Five.

COMMÈRE

Scene Six

CHORUS I

Away away away away a day it took three days and that day.

COMMÈRE

Saint Teresa was very well parted and apart apart from that.

CHORUS I

Harry marry saints in place saints and sainted distributed grace.

please turn page quietly

COMMÈRE

Saint Teresa in place.

CHORUS I

Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I, II

Can any one feel any one moving and in
moving can any one feel any one and in
moving.

SAINT TERESA II

To be belied.

SAINT TERESA I

Having happily married.

SAINT TERESA II

Having happily beside.

SAINT TERESA I

Having happily had with it a spoon.

SAINT TERESA II

Having happily relied upon noon.

COMPÈRE

Saint Teresa with Saint Teresa.

SAINT TERESA I, II

In place.

COMPÈRE

Saint Teresa and Saint Teresa.

CHORUS I

Saint Teresa to trace. Saint Teresa and place.
Saint Teresa beside. Saint Teresa added ride.
Saint Teresa with tied.

COMMÈRE

Saint Teresa and might.
Saint Teresa I
Might with widow.

SAINT TERESA II

Might.

SAINT SETTLEMENT

Saint Teresa very made her in.

CHORUS I

Saint Teresa Saint Teresa.

SAINT SETTLEMENT

Saint Teresa in in in Lynn.

COMPÈRE

Scene Seven.

COMMÈRE AND COMPÈRE

Scene Eight. To wait.
Scene One. And begun.
Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.
Scene Five. Sent to derive.
Scene Six. Let it mix.
Scene Seven. Attached eleven.
Scene Eight. To wait.

SAINT TERESA I AND II

Might be there. To be sure. With them and.
And hand. And alight. With them then.
Nestle.

COMPÈRE

With them and a measure.

COMMÈRE

It is easy to measure a settlement.

COMPÈRE

Scene Nine.

SAINT TERESA I

To be asked how much of it is finished. To be
asked Saint Teresa Saint Teresa to be asked
how much of it is finished. To be asked
Saint Teresa to be asked Saint Teresa to be
asked ask Saint Teresa ask Saint Teresa how
much of it is finished.

SAINT PLAN

Ask Saint Teresa how much of it is finished.

SAINT SETTLEMENT, SAINT TERESA II,
SAINT CHAVEZ, SAINT PLAN
How much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

SAINT CHAVEZ
Ask how much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

COMPÈRE
Saint Teresa Saint Paul Saint Plan Saint Anne
Saint Cecilia Saint Plan.

SAINT CHAVEZ
Once in a while.

SAINT TERESA I
Once in a while.

SAINT PLAN
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT CECILIA
Once in a while.

SAINT GENEVIEVE
Once in a while.

SAINT ANNE
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA I
Once in a while. Once in a while.

SAINT IGNATIUS
Once in a while. Once in a while. Once in a
while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while. Once in a while.

SAINT IGNATIUS
Once in a while. Once in a while.

ALL THE SAINTS
When. Then. When. Then. Then. Men.
When Ten. Then. When. Ten. When then.
Then. Then. Ten. Then. Ten. When then.
Saints when. Saints when ten. Ten. Ten.
Ten. Ten. Ten. Ten. Ten. Ten. Ten.

COMPÈRE
Scene Eleven

SAINT CHAVEZ
In consideration of everything and that it is
done by them as it must be left to them
with this as an arrangement. Night and
day cannot be different.

SAINT TERESA I
Completely forgetting.

SAINT TERESA II
I will try.

SAINT TERESA I
Theirs and by and by.

SAINT CHAVEZ
With noon.

please turn page quietly

ACT III

SAINT IGNATIUS

With withdrawn.

SAINT CHAVEZ

At that time.

SAINT IGNATIUS

And all.

SAINT CHAVEZ

Then and not.

SAINT IGNATIUS

Might it so. Do and doubling with it at once
left and right.

SAINT CHAVEZ

Left left left right left with what is known.
In time.

SAINT TERESA I

Scene Two.

SAINT IGNATIUS

Within it within it within it as a wedding for
them in half of the time. Particularly. Call
it a day. With a wide water with within
with withdrawn. As if a fourth class.

COMPÈRE

Scene Two.

SAINT IGNATIUS

Pigeons on the grass alas.

CHORUS I, II

Pigeons on the grass alas.

SAINT IGNATIUS

Short longer grass short longer longer shorter
yellow grass. Pigeons large pigeons on the
shorter longer yellow grass alas pigeons on
the grass.

CHORUS I, II

If they were not pigeons what were they.

SAINT IGNATIUS

If they were not pigeons on the grass alas
what were they.

COMPÈRE

He had heard of a third and he asked about it.

CHORUS I, II

It was a magpie in the sky.

SAINT IGNATIUS

If a magpie in the sky on the sky can not cry
if the pigeon on the grass alas can alas and
to pass the pigeon on the grass alas and the
magpie in the sky on the sky and to try
and to try alas on the grass alas the pigeon
on the grass the pigeon on the grass and
alas.

CHORUS I, II

They might be very well very well very well
they might be they might be very well they
might be very well very well they might
be.

Let Lucy Lily Lily Lucy Lucy let Lucy Lucy
Lily Lily Lily Lily Lily let Lily Lucy Lucy
let Lily: Let Lucy Lily.

COMPÈRE

Scene One.

CHORUS I, II

Saint Ignatius and please please please please.

COMPÈRE

Scene One.

SAINT PLAN

One and one.

COMPÈRE

Scene One.

CHORUS I, II

Might they be with they be with them might
they be with them.

SAINT CHAVEZ

Never to return to distinctions.

CHORUS I, II

Might they be with them with they be with
they be with them.

SAINT IGNATIUS

In line and in in line please say it first in line.

When it is ordinarily thoughtful and
making it be what they were wishing at
one time insatiably and with renounced
where where ware and wear wear with
them with them and where where will it
be as long as long as they might with it
with it individually removing left to it
when it very well way well and crossed
crossed in articulately minding what you
do. Might be admired for himself alone.

SAINT CHAVEZ

Saint Ignatius might be admired for himself
alone and because of that it might be as
much as any one could desire. Because of
that because it might be as much as any
one could desire. It might be that it could
be done as easily as because it might very
much as if precisely why they were carried.

SAINT IGNATIUS

Left when there was precious little to be
asked by the ones who were overwhelm-
ingly particular about what they were
adding to themselves by means of their
arrangements which might be why they
went away and came again.

COMPÈRE

It is every once in a while very much what
they pleased.

COMMÈRE

In a minute.

SAINT IGNATIUS

In a minute by the time that it is graciously
gratification and might be with them to be
with them to be with them to be to be
windowed.

COMPÈRE

As seen as seen. Saint Ignatius surrounded by
them. Saint Ignatius and one of two.

SAINT STEPHEN

Saint Chavez might be with them at that
time.

COMPÈRE

All of them.

CHORUS

Might be with them at that time. All of them
might be with them all of them at that
time. Might be with them at that time all
of them might be with them at that time.

COMPÈRE

Scene Two. It is very easy to love alone.

SAINT STEPHEN

Too much too much.

SAINT CHAVEZ

There are very sweetly very sweetly Henry
very sweetly René very sweetly many very
sweetly.

SAINT IGNATIUS

There are very sweetly many very sweetly
René very sweetly there are many very
sweetly.

Foundationally marvelously aboundingly
illimitably with it as a circumstance.
Fundamentally and saints fundamentally
and saints and fundamentally and saints.

please turn page quietly

Once in a while and where and where
 around around is as sound and around is a
 sound and around is a sound and around.
 Around is a sound around is a sound
 around is a sound and around. Around
 differing from anointed now. Now
 differing from anointed now. Now
 differing differing. Now differing from
 anointed now. Now when there is left and
 with it integrally with it integrally
 withstood within without with drawn as
 much as could be withstanding what in
 might might be so.

COMMÈRE AND COMPÈRE

Letting pin in letting let in let in in in in
 let in let in wet in wed in dead in dead
 wed led in led wed dead in dead in led in
 wed in said in said led wed dead wed dead
 said led led said wed dead wed dead led in
 led in wed in wed in said in wed in led in
 said in dead in dead wed said led led said
 wed dead in.

CHORUS I, II

That makes they have might kind find fined
 when this arbitrarily makes it be what is it
 might they can it fairly well to be added to
 in this at the time that they can candied
 leaving as with with it by the the left of it
 with with in in the funniest in union.

COMPÈRE

Across across a cross coupled across crept
 across crept crept crept across. They
 crept across.

COMMÈRE

If they are between thirty and thirty five and
 alive who made them see Saturday.

CHORUS I, II

Between thirty five and forty five between
 forty five and three five as then when they
 were forty five and thirty five when they
 were forty five and thirty five when they
 were then forty five and thirty five and

thirty two and to achieve leave relieve and
 receive their astonishment. Were they to
 be left to do to do as well as they do mean
 I mean I mean. Left to their in their to
 their to be their to be there all their to be
 there all there all their time to be there to
 be there all their to be all their time there.

COMMÈRE AND COMPÈRE

With wed led said with led dead said with
 dead led said with said dead led wed said
 wed dead led dead led said wed.

ALL

With be there all their all their time there be
 there vine there he vine time there be there
 time there all their time there.

SAINT STEPHEN

AND SAINT SETTLEMENT

Let it be why if they were adding adding
 comes cunningly to be additionally
 cunningly in the sense of attracting
 attracting in the sense of adding adding in
 the sense of windowing and windowing
 and panes and pigeons and ordinary trees
 and while while away.

ACT IV

COMMÈRE, COMPÈRE

Act Four.

CHORUS I, II

One at a time regularly regularly by the time
 that they are in and in one at a time.

SAINT CHAVEZ

The envelopes are on all the fruit of the fruit
 trees.

COMPÈRE

Scene Two.

SAINT CHAVEZ

Remembered as knew.

SAINT IGNATIUS

Meant to send, and meant to send and meant
meant to differ between send and went and
end and mend and very nearly one to two.

SAINT SETTLEMENT

With this and now.

SAINT PLAN

Made it with with in with withdrawn.

COMPÈRE

Scene Three.

COMMÈRE

Let all act as if they went away.

COMPÈRE

Scene Four.

SAINT PHILIP

With them and still.

SAINT SETTLEMENT

They will they will.

SAINT TERESA I

Begin to trace begin to race begin to place
begin and in in that that is why this is
what is left as may may follows June and
June follows moon and moon follows soon
and it is very nearly ended with bread.

SAINT CHAVEZ

Who can think that they can leave it here to me.

CHORUS I, II

When this you see remember me. They have
to be. They have to be. They have to be to
see. To see to say. Laterally they may.

COMPÈRE

Scene Five.

COMMÈRE

Who makes who makes it do.

CHORUS I, II

Saint Teresa and Saint Teresa too.

COMMÈRE

Who does and who does care.

CHORUS I, II

Saint Chavez to care.

COMPÈRE

Saint Chavez to care.

COMMÈRE

Who may be what is it when it is instead.

SAINT TERESA I AND SAINT IGNATIUS

Saint Plan Saint Plan to may to say to say
two may and inclined.

COMMÈRE

Who makes it be what they had as porcelain.

COMPÈRE

Saint Ignatius and left and right laterally be
lined.

ALL

All Saints.

COMMÈRE

To Saints.

ALL

Four Saints.

COMMÈRE

And Saints.

ALL

Five Saints.

COMMÈRE

To Saints.

COMPÈRE

Last Act.

ALL

Which is a fact.

END

Dido and Æneas

LIBRETTO

Overture

SCENE 1

(The Palace. Enter Dido, Belinda and attendants)

BELINDA

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

CHORUS

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

DIDO

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

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

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

SECOND WOMAN

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

CHORUS

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

DIDO

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

BELINDA

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

SECOND WOMAN

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

DIDO

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

BELINDA AND SECOND WOMAN

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

CHORUS

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

Dance

(Æneas enters with his train)

BELINDA

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

ÆNEAS

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

DIDO

Fate forbids what you pursue.

ÆNEAS

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

CHORUS

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

ÆNEAS

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

BELINDA

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

CHORUS

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

The Triumphant Dance

SCENE 2

(*The Cave. Enter Sorceress*)

Prelude for the Witches

SORCERESS

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

(*Enter witches*)

FIRST WITCH

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

CHORUS

Ho, ho, ho, etc.

FIRST AND SECOND WITCHES

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

SORCERESS

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

FIRST WITCH

Hark! Hark! The cry comes on apace!

please turn page quietly

SORCERESS

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

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

CHORUS

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

Echo Dance of Furies

SCENE 3

Ritornelle

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

BELINDA

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

CHORUS

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

SECOND WOMAN

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

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

ÆNEAS

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

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

SCENES 4 and 5

(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.

please turn page quietly

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.

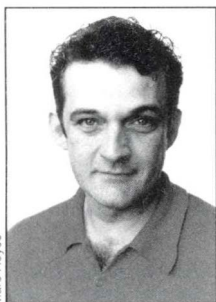
(Cupids appear in the clouds o'er her tomb)

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

ABOUT THE ARTISTS



Marc Royce

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 100 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 1988-91, 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 Tchaikovsky's *Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*—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, was featured at the 1998 Berkeley Festival & Exhibition, and had its New York debut with the New York City Opera in April 2000 at Lincoln Center. 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 season in New York City. In the following years, the

company's touring schedule steadily expanded to include cities both in the US and in Europe. In 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the 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 UK'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 US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the Dance Group has performed twice annually at Cal Performances—including annual presentations of *The Hard Nut* each December since 1996. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000-05) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning 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 Aeneas*. The company's British premiere performances of *L'Allegro, 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 the New England Conservatory of Music. Since 1970, he has been artistic director of Emmanuel Music in Boston; and from 1988-91, he was the permanent guest conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music, Mr. Smith conducts



Four Saints in Three Acts

a weekly Bach cantata as part of the Sunday worship service at Boston's Emmanuel Church, as well as a popular and critically acclaimed concert series that has included works from Bach to John Harbison, as well as operas by Mozart and Handel. He has collaborated in many projects with stage director Peter Sellars; their productions of the three Mozart/da Ponte operas (*Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*) were premiered at Pepsico Summerfare, later performed throughout the US and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. Mr. Smith's collaborations with Mark Morris have been presented throughout the US, as well as in Hong Kong, Holland, Israel, and New Zealand. 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 numerous highly acclaimed CDs. Mr. Smith has taught at Juilliard, MIT, and the New England Conservatory of Music. Currently, he is on the faculty of Boston University.

Maira Kalman (*set designer for Four Saints in Three Acts*) was born in Tel Aviv, Israel. Her family moved to New York at the height of the 1950s, with hamburgers and ideas frying. Ms. Kalman is the author/illustrator of 10 children's books (published by Penguin Putnam), including the celebrated series about Max Stravinsky, the poet dog who travels around the world. She was commissioned to do a series of murals housed in Grand Central Terminal in New York City during the recent historic renovation. Those murals are now featured in Ms. Kalman's latest book, *Next Stop Grand Central*. She is a frequent contributor to many publications, including *The New Yorker*, *The New York Times*, *Atlantic Monthly*, and *Travel & Leisure*. She has designed fabrics for Isaac Mizrahi and mannequins for Ralph Pucci. A permanent exhibit of her work is housed in the Children's Museum of Manhattan. Ms. Kalman is now the CEO, vice president, and secretary of M&Co, a multidisciplinary design studio whose clients include the Museum of Modern Art, Barnes & Noble, Vitra, and Creative Time. The Museum of Modern Art sells a line of M&Co products as

ABOUT THE ARTISTS

well as hosts the 10-one-4 watch in their permanent collection. She currently lives in New York with her two children and faithful dog Pete.

Elizabeth Kurtzman (*costume designer for Four Saints in Three Acts*) began her career as a textile and accessories designer for a number of prestigious New York fashion houses before making the transition to book illustrator and costume designer. This is her fourth collaboration with the Mark Morris Dance Group. Her other work includes costumes for *The Argument*, *Dancing Honeymoon*, and *Greek To Me*. Her most challenging project to date is costuming her one-year-old daughter, Lucinda. Ms. Kurtzman lives and works in New York City.

Michael Chybowski (*lighting designer for Four Saints in Three Acts*) recently designed *Moby Dick and Other Stories* (Barbican) and *Wit* (New York, West End). As resident designer at A.R.T., Cambridge, for the past three seasons, productions include *The Bacchae*, *The Taming of the Shrew*, *In the Jungle of Cities*, *The Wild Duck*, *Phaedra*, and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone* (Lucille Lortel Award for best Off-Broadway lighting design); the premiere production of *A Question of Mercy* (New York Theater Workshop); and *Cymbeline* and *Hamlet*, both directed by Andre Serban (Public Theater). Mr. Chybowski is the recipient of the 1999 Obie Award for sustained excellence in lighting design and the 1999 Marham Award for his work on *Wit* and *Cymbeline*.

Robert Bordo (*set designer for 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 Montreal, he has designed the sets for the 1986 Mark Morris Dance Group PBS/Danmarks Radio television program, as well as the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. He designed sets and costumes for Les Grands Ballets Canadiens' *Paukenschlag*, choreographed by Mr. Morris. His designs

were adapted for the recently filmed television production of *Dido and 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, and he is represented by Alexander and Bonin in New York City.

James F. Ingalls (*lighting designer for Dido and Aeneas*) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, Cal Performances, and the New York City Opera; *L'Allegro, il Penseroso ed il Moderato*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet, including *The Four Seasons*, choreographed by Christopher Wheeldon. His other work in the Bay Area includes *I Was Looking at the Ceiling and Then I Saw the Sky* at Cal Performances (Zellerbach Playhouse), and *The Death of Klinghoffer* at San Francisco Opera, both directed by Peter Sellars; *The Invention of Love* and *The Dutchess of Malfi* at AC!; *How I Learned to Drive*, *McTeague*, and *The Revenger* for Berkeley Repertory Theater; and *Silver Ladders*, choreographed by Helgi Tomasson, and *El Grito*, choreographed by Lila York, for San Francisco Ballet.

Christine Van Loon (*costume designer for 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 Twentieth Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *L'Allegro, il Penseroso ed il Moderato*.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more

(continued on p. 29)

(continued from p. 12C)

familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*, and later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

American Bach Soloists (ABS) was founded in 1989 by artistic and music director Jeffrey Thomas and organist Jonathan Dimmock. Bringing together the leading vocal and instrumental interpreters of Baroque music in the United States, ABS features performances by artists who comprise a veritable "Who's Who" among early music specialists. ABS presents a concert series from December through May, with performances in Marin, San Francisco, and the East Bay, and an annual SummerFest—six days of concerts, lectures, recitals, and related events—in Marin County each July. The ensemble appears regularly at music festivals in both the US and Europe, and records extensively for Koch International Classics. Works currently in ABS' discography include music by J.S. Bach, Pergolesi, Schütz, and Haydn. Future releases include Bach's

St. Matthew Passion and *Brandenburg Concertos*, and Beethoven's *Symphony No. 9*.

Jeffrey Thomas (*music director*, American Bach Soloists) has directed and conducted recordings of more than 25 cantatas with the American Bach Soloists and the American Classical Soloists. He has appeared with the Berkeley, Boston, Minnesota, and San Francisco symphony orchestras; with the Vienna Symphony and the New Japan Philharmonic; with virtually every American Baroque orchestra; and at music festivals throughout the world. Mr. Thomas was one of the first recipients of the San Francisco Opera company's prestigious Adler Fellowships. His extensive discography includes dozens of recordings for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Mr. Thomas was artist-in-residence at the University of California, where he is now associate professor of music and director of choral ensembles at the Davis campus.

Jayne West (*soprano*) has performed with many of the country's leading orchestras and chamber groups, including the Philadelphia Orchestra, National Symphony, and St. Paul Chamber Orchestra. In addition, she has had a long-standing association with the Boston Symphony Orchestra, including appearances with the BSO both at Symphony Hall and at Tanglewood. This summer, Ms. West performed Bach's Mass in B minor, returning to the Saito Kinen Festival in Japan with Maestro Ozawa. She will appear on Emmanuel Music's Schubert Series, and will sing Ravel's *Shéhérazade* with the New England Philharmonic and Haydn's *Creation* with the Lafayette Symphony. Ms. West sang Belinda in the premiere of Mark Morris' production of *Dido and Aeneas* in Brussels, Belgium. This marks her first performance of *Four Saints in Three Acts*. Her latest recording, Aaron Copland's *As It Fell Upon A Day*, with Fenwick Smith, was just released on Koch. Ms. West has also recorded for Hyperion, Decca/Argo, London Records, and MusicMasters. She is currently on the faculty of the Longy School of Music.

ABOUT THE ARTISTS

Jennifer Ellis (*soprano*) graduated with a BMA in voice and art history from the University of Michigan, and subsequently studied with Emma Kirkby and Nancy Argenta at the Guildhall School of Music in London. Ms. Ellis has appeared with the Seattle Baroque Orchestra, American Bach Soloists, Apollo's Fire (Cleveland), Magnificat Baroque Orchestra, and the Mark Morris Dance Group. Highlights from last season include Haydn's *La Canterina* with Musica Aeterna in Bratislava, Slovakia; title roles in Handel's *Acis and Galatea* and Blow's *Venus and Adonis* with Musica Angelica in Los Angeles; and Serpina in Pergolesi's *La Serva Padrona* with Magnificat. Ms. Ellis has recorded the Monteverdi *Vespers* with Apollo's Fire for Electra. She was an Adam's Fellow at the 1998 Carmel Bach Festival and this past summer took part in the Pacific Music Festival in Sapporo, Japan, with Nicholas McGegan.

Scott Whitaker (*tenor*) is an active concert singer, based in the Bay Area. For the past 17 years, he has performed and recorded a broad range of repertoire, from 12th-century organum to the avant garde polyphony of Pierre Boulez, under whose direction he appeared as soloist with the Los Angeles Philharmonic. Locally, he appears regularly with the American Bach Soloists and Philharmonia Baroque Orchestra, with whom he is also a founding member of the acclaimed Philharmonia Baroque Chorale. Mr. Whitaker's recent guest appearances have included Magnificat, the San Francisco Bach Choir, the Nakamichi Baroque Music Festival, the Adirondack Festival of American Music, and the Carmel Bach Festival. In May 1999, he appeared with Sex Chordae Consort of Viols at the Tage Alter Musik Festival in Regensburg, Germany. Mr. Whitaker is currently on the faculty at UC Davis, and holds a master's degree in historic performance practice from Stanford University.

William Sharp (*baritone*) has appeared throughout the United States with major orchestras and music festivals, and in recent seasons has performed with the New York Philharmonic, St. Louis Symphony, San

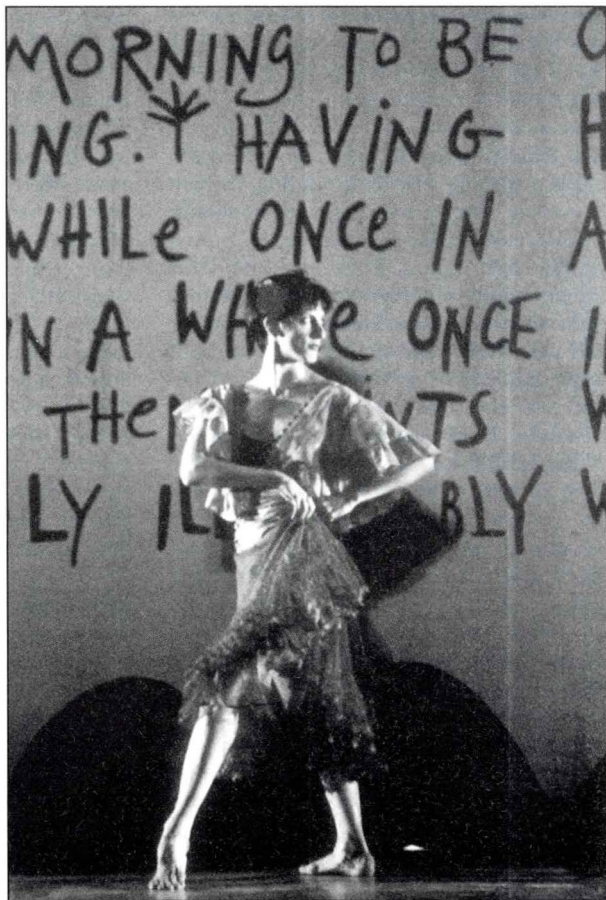
Francisco Symphony, and St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival and the Marlboro Music Festival, and has also made numerous appearances with the Bach Aria Group, the Boston Handel & Haydn Society, and the Maryland Handel Festival. Highlights of Mr. Sharp's 1999/2000 season included *Nixon in China* with the Brooklyn Philharmonic; the *St. Matthew Passion* on a national tour with Santa Fe Pro Musica; and the Mass in B minor with the Bethlehem Bach Festival. During the 2000/01 season, Mr. Sharp performs in John Adams' *The Nixon Tapes* with the Los Angeles Philharmonic; Brahms' *Ein Deutsches Requiem* with the Fort Worth Symphony; and *Messiah* with the Vancouver Cantata Singers. Mr. Sharp was nominated for a 1989 Grammy Award for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson and Lee Hoiby (New World Records). Other recordings can be heard on the Koch International, Newport Classics, Columbia Records, Nonesuch, and CRI labels.

Jennifer Lane (*alto and mezzo-soprano*) is recognized internationally for her interpretations of repertoire ranging from the early Baroque to modern. She has appeared at festivals worldwide, with conductors including William Christie, Nicholas McGegan, Andrew Parrott, Christopher Hogwood, and Michael Tilson Thomas. Ms. Lane has performed in opera and concert with, among others, the Festival d'Aix-en-Provence, Tanglewood Festival, Boston Early Music Festival, Seattle Baroque Orchestra, Tafelmusik, Handel & Hayden Society, Les Arts Florissants, the San Francisco Symphony, and the New York City Opera. 1999 marked her debut season with the Metropolitan Opera in works by Schoenberg and Janáček. Ms. Lane has over two dozen recordings on Harmonia Mundi USA, Naxos, Opus 111, CBC Records, Koch International, Arabesque, and PGM.

David Newman (*bass*) is highly regarded for his work in opera, oratorio, and chamber music throughout the US and Canada. He

appears regularly with The Four Nations Ensemble, including concerts in New York's Lincoln Center and Merkin Hall. His 1999/2000 season included *La Serva Padrona* with Magnificat Baroque Orchestra, *St. Matthew Passion* with the Smithsonian Chamber Players, the *Coffee Cantata* with the Santa Fe Bach Festival, Lully's *Acis et Galathée* with The Violins of Lafayette, and a recording of Gordon Getty's opera *Plump Jack* with the Russian National Orchestra. Other notable solo appearances have included the Spoleto Festival (USA and Italy), the Metropolitan Opera Guild, and, most recently, the First International Choral Festival in Havana, Cuba. Mr. Newman lives in the Bay Area and teaches voice at UC Davis. Upcoming performances include *Messiah* with Tafelmusik and Portland Baroque Orchestra.

Hugh Davies (*bass*) was born and educated in England, and started his singing career as a boy chorister at St. Albans Abbey, under the direction of Peter Hurford and Simon Preston. While a student at Cambridge University, he was a Choral Scholar at King's College, under the supervision of David Willcocks. As a professional singer based in London, he appeared with Glyndebourne Opera, the Royal Opera, Covent Garden, and as a soloist with leading choirs and orchestras throughout Europe. He was a member of the Monteverdi Choir and the Schütz Choir, and made many recordings and broadcasts on television and radio. After teaching music in Australia for two years, Mr. Davies moved to California in 1986. He now sings in the San Francisco Bay Area as a soloist and as a member of several professional ensembles.



Four Saints in Three Acts

Elspeth Franks (*mezzo-soprano*) is one of the West Coast's busiest young singers, appearing with such companies as the Bear Valley Music Festival; the San Luis Obispo Mozart Festival; the West Marin Music Festival; Rogue Opera (OR); West Bay Opera; and Pocket Opera. As a Young Artist with Florida Grand Opera, she was heard as Bianca (*The Rape of Lucretia*), the Aunt (*Madama Butterfly*), and Mrs. Nolan (*The Medium*). Upcoming performances include Suzuki (Rimrock Opera, MT), the role of Fileno in Handel's *Clori, Tirsi e Fileno* (Teatro Baccino, Berkeley), and performances with the Philharmonia Baroque Chorale. An active performer on the concert stage, both in recital and oratorio work, Ms. Franks has

ABOUT THE ARTISTS

given recitals throughout the UK (where she was born) and the United States, featuring the music of contemporary English, French, and American composers.

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 and Ulysses Dove. He danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

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 Limón Dance Company. He appears in the José Limón Technique Video, Volume 1, and other music videos. Mr. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a full-time company member in 1994.

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.

Seth Davis began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory, where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. Mr. Davis has performed with the Mark Morris Dance Group since 1998.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, and the Repertory Understudy Group for the Merce Cunning-

ham 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.

Lauren Grant was born and raised in Highland Park, Illinois. She graduated with a BFA from New York University's Tisch School of the Arts, where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full-time company member in 1998.

John Heginbotham grew up in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-98, and joined MMDG in 1998.

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 BA 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.

Bradon McDonald received his BFA from the Juilliard School in 1997. After graduation, he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as in works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Mr. McDonald

has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the direction of Frank Corsaro. Recently, Mr. Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

Rachel Murray, born in New York City, began her dance training at The Temple of the Wings here in Berkeley. 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.

Gregory Nuber has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist Yo-Yo Ma in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Mr. Nuber has also danced in New York City Opera's production of *Carmina Burana*, directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theater and dance.

June Omura spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. Ms. Omura first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

Mireille Radwan-Dana joined the company 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)

Kim Reis was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. She received her BFA from the University of Utah, and is certified to teach Pilates. Ms. Reis first appeared with the Dance Group in 1998 and became an apprentice in April 2000. Endless thanks to family, friends, and teachers for their belief and support.

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Mr. Rose began working with the Mark Morris Dance Group in 1997 and became a full-time company member in 1999.

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, and has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, NY. 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 degree. Ms. Yard began dancing with the Dance Group in 1997.

ABOUT THE ARTISTS

Mark Morris Dance Group Staff

Johan Henckens, *technical director*
Ethan Iverson, *music director*
Tina Fehlandt, *rehearsal director*
Michael Chybowski, *lighting supervisor*
Patricia White, *wardrobe supervisor*
Emanuele Corazzini, *sound supervisor*
Warren Terry, *assistant to the technical director*

Michael Osso, *development director*
Eva Nichols, *associate managing director*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *development associate*
Lisa Belvin, *company administrator*
Michael Mushalla (Double M Arts & Events),
booking representative
William Murray (Better Attitude, Inc.),
media representative
Mark Selinger (McDermott, Will and
Emery), *legal counsel*
Kathryn Lundquist, CPA, *accountant*
David S. Weiss, MD (NYU-HJD
Department of Orthopedic Surgery),
orthopedist

Thanks to Maxine Morris.

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

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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ORCHESTRA ROSTER

Berkeley Symphony Orchestra

Violin I

Katherine Kyme*
Gretchen Sauer
Virginia Baker
Hal Lepoff
Eugene Chukhlov
Tatiana Freedland

Violin II

Rick Shinozaki
Kayo Miki
Joseph Fath
Rachel Hurwitz

Viola

Elizabeth Christensen
Rem Djemilev
Gordon Thrupp

Cello

Carol Rice
Wanda Warkentin

Bass

Michel Taddei

Flute and Piccolo

Priscilla Call-Essert

Oboe and English Horn

Bennie Cottone

Clarinet

Diana Dorman

Bassoon

Yueh Chou

French Horn

Stuart Gronningen
Richard Reynolds

Trumpet

Carole Klein

Trombone

Kurt Patzner

Harpsichord and Harmonium

Hanneke van Proosdij

Accordion

Peter DiBono

Percussion

Kevin Neuhoﬀ
Ward Spangler

**Concertmaster*

Diana Dorman
Personnel Manager

Marta Tobey
Librarian

CHORUS ROSTER

American Bach Soloists

Jeffrey Thomas, *music director*

Sopranos

Kristi Brown-Montesano
Christine Earl
Jennifer Ellis
Elisabeth Engan
Andrea Fullington
Susan Judy

Altos

Suzanne Elder Wallace
Elisabeth Eliassen
Elspeth Franks
Linda Liebschutz
Jason Snyder
Amelia Triest

Tenors

Ed Betts
Corey Head
Andrew Morgan
Mark Mueller
Gary Ruschman
Scott Whitaker

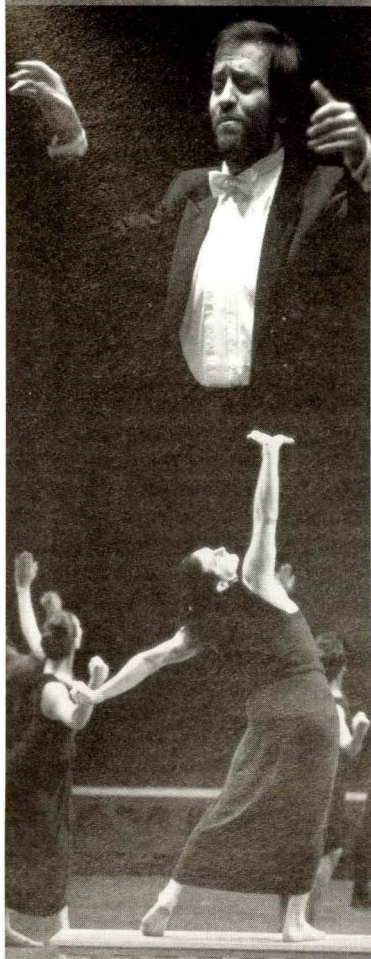
Basses

Hugh Davies
Boyd Jarrell
Raymond Martinez
James Monios
David Newman
Mark Sumner

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Mark Morris Dance Group

Virgil Thomson's

Four Saints in Three Acts

Henry Purcell's *Dido & Aeneas*

Members of Berkeley

Symphony Orchestra

Craig Smith, *conductor*

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