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Marquee Series

**Mark Morris Dance Group:**  
*Dido and Aeneas*

Tryon Festival Theatre

Thursday-Friday, March 29-30, 2007, at 7:30pm

The Leading College and University Presenters Program of the Doris Duke Charitable Foundation provides endowment and current use support for the creation of boundary-pushing new work, increasing cross-cultural understanding through the arts, and strengthening collaborative interdisciplinary partnerships across the University.

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Marquee performances are also supported in part by the National Endowment for the Arts, Illinois Arts Council—a state agency which recognizes Krannert Center in its Partners in Excellence Program, Arts Midwest, New England Foundation for the Arts/National Dance Project, NEA Jazz Masters on Tour, and Frances P. Rohlen Visiting Artists Fund.

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## Program

### Mark Morris Dance Group

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

Dancers

Craig Biesecker

Samuel Black\*

Joe Bowie

Charlton Boyd

Elisa Clark

Amber Darragh

Rita Donahue

Marjorie Folkman

Lauren Grant

John Heginbotham

David Leventhal

Laurel Lynch\*

Bradon McDonald

Dallas McMurray\*

Maile Okamura

June Omura

Noah Vinson

Jenn Weddel\*

Julie Worden

Michelle Yard

\*apprentice

### Musicians

Leena Chopra (soprano)

Jamie Van Eyck (mezzo-soprano)

Lara M. Hirner (soprano)

Christopher Herbert (baritone)

Peter Tantsits (tenor)

MMDG Music Ensemble

with special guests:

The University of Illinois Chamber Singers

Fred Stoltzfus, director

Altria Group, Inc. is the lead sponsor of the Mark Morris Dance Group.

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's national tour.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorganChase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, The Starr Foundation, and Target.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, and The Gladys Krieble Delmas Foundation.

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

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## Program

Music

Libretto

Choreography

Set Design

Costume Design

Lighting Design

Musicians

*Dido & Aeneas*

Henry Purcell (1689)

Nahum Tate

Mark Morris

Robert Bordo

Christine Van Loon

James F. Ingalls

MMDG Music Ensemble

Mark Morris, conductor

University of Illinois Chamber Singers

Fred Stoltzfus, director

Singers

Belinda/First Witch

Dido/Sorceress

Second Woman/  
Second Witch

Aeneas

Sailor

Spirit

Leena Chopra

Jamie Van Eyck

Lara M. Hirner

Christopher Herbert

Peter Tantsits

Sarah Watson



Dancers

Belinda

Dido/Sorceress

Second Woman

Aeneas

Witches

Sailor

Courtiers, Witches, Spirits,  
Sailors, and Conscience

Marjorie Folkman

Amber Darragh (3/29 performance)

Bradon McDonald (3/30 performance)

Rita Donahue

Craig Biesecker

Noah Vinson, Maile Okamura

Lauren Grant

Joe Bowie

Rita Donahue

Marjorie Folkman

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David Leventhal

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## Synopsis

### Scene 1: The Palace

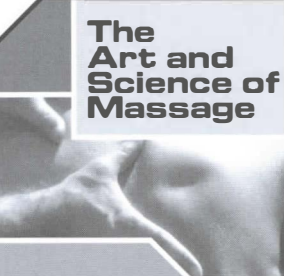
The Trojan War is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

### Scene 2: The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.


### Scene 3: The Grove

Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.



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Scene 4: The Ships

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5: The Palace

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.



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## 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.

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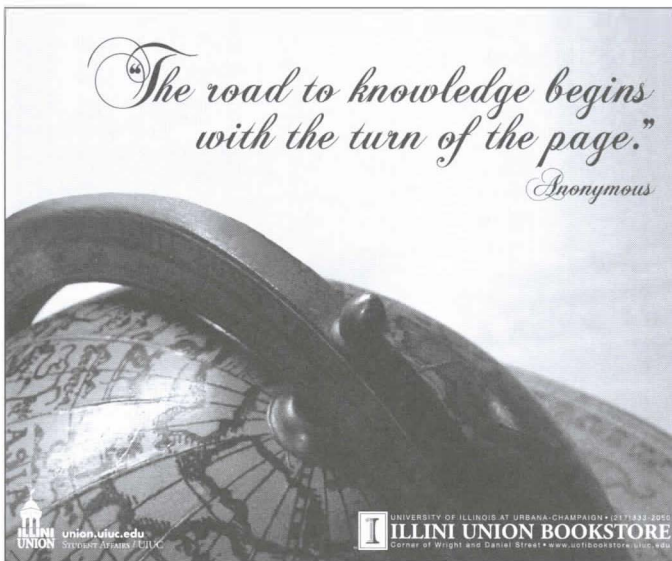


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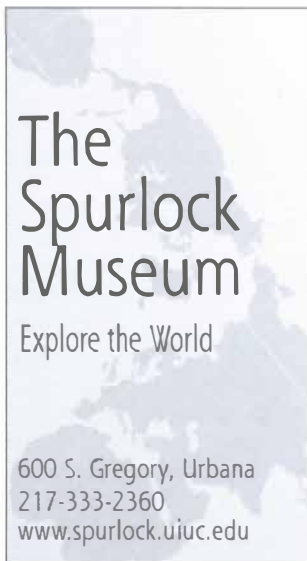
Belinda	A tale so strong and full of woe Might melt the rocks, as well as you.
Second Woman	What stubborn heart unmov'd could see Such distress, such piety?
Dido	Mine with storms of care oppress'd Is taught to pity the distress'd; Mean wretches' grief can touch So soft, so sensible my breast, But ah! 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.  <i>Dance (Aeneas enters with his train.)</i>
Belinda	See, your royal guest appears; How godlike is the form he bears!
Aeneas	When, royal fair, shall I be bless'd, With cares of love and state distress'd?



*"The road to knowledge begins  
with the turn of the page."*  
*Anonymous*

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Dido	Fate forbids what you pursue.
Aeneas	Aeneas 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.
Aeneas	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. <i>The Triumphant Dance</i>

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## 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

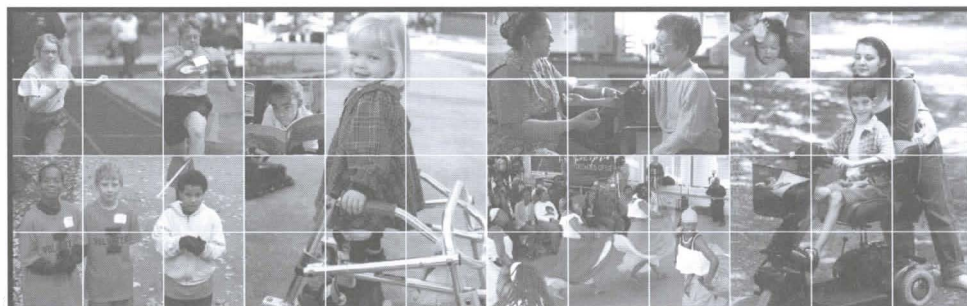
The Trojan Prince you know is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase.

### 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.



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Aeneas	Behold, upon my bending spear A monster's head stands bleeding With tushes [tusks] far exceeding Those did Venus' huntsman tear.
Dido	The skies are clouded: Hark! How thunder Rends the mountain oaks asunder!
Belinda	Haste to town! This open field No shelter from the storm can yield, Haste to town!
Chorus	Haste to town! This open field No shelter from the storm can yield, Haste to town!
	<i>(The Spirit of the Sorceress descends to Aeneas in the likeness of Mercury.)</i>
Spirit	Stay, Prince, and hear great Jove's command: He summons thee this night away.
Aeneas	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.
Aeneas	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.)*

- Scene 5                      The Palace *(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.
- Aeneas                    What shall lost Aeneas 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!
- Aeneas                    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.

Aeneas                    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.

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

Dido                      Away, away!

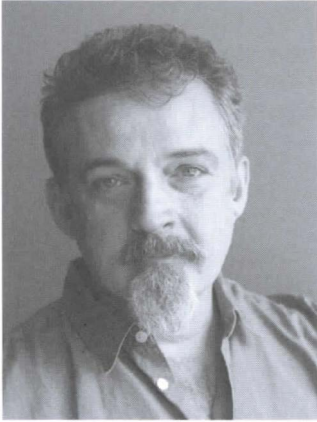
Aeneas                    No, no, I'll stay and Love obey.

Dido                      No, no, away, away,  
                                 To Death I'll fly  
                                 If longer you delay.  
                                 Away, Away!  
                                 (*Exit Aeneas*)  
                                 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*



**Mark Morris** was born on August 29, 1956, in Seattle, WA, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertoire of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. 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, directing and choreographing productions for the New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, Bard College, Bates College, and George Mason University. In 2006, he received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award for exposing thousands of people to classical music of the highest standard coupled with his own approach to dance. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and a member of the American Academy of Arts and Sciences. In 2001, Marlowe & Company published *Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

**The Mark Morris Dance Group** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. 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. It has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA. It appears regularly in Boston, MA; Urbana, IL; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's South Bank Show. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, the company's first permanent headquarters in the US, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. The company's 25th anniversary celebration included over 100 performances through 26 US cities and 10 UK cities; five world premieres; and Morris' conducting debut in a performance of *Gloria* at BAM.

**The MMDG Music Ensemble** formed in 1996, performs with the Dance Group at home and on tour, and has become integral to the company's creative life. The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group achieve an unprecedented streak of close to 800 performances with live music. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The Ensemble also presents concerts at the Mark Morris Dance Center and other venues, and participates in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system. Cellist Wolfram Koessel is the Ensemble's director.

**The University of Illinois Chamber Singers** is an ensemble of 40-50 of the best singers at the U of I. The ensemble consists of undergraduate and graduate students who are advanced singers, and experienced singers from other campus units and the larger community frequently sing in the ensemble. All performers are chosen on the basis of an audition. Repertoire includes major works from all periods. In the past, the ensemble has performed at regional and national conventions of the American Choral Directors Association. In the past year, the ensemble has performed Mozart's *Requiem* with Sinfonia da Camera and Heinrich Biber's *Marian Vespers* with the Pacifica String Quartet, Illinois Brass Ensemble, harpsichordist Charlotte Mattax, and soprano soloist Sherezade Panthaki. Professor Fred Stoltzfus is the conductor.

**Fred Stoltzfus** (U of I Chamber Singers Conductor) is both a scholar and a conductor of choral music. He has made several recordings, including Buxtelude's *Cantatas for Advent, Christmas, and Epiphany*, and written extensively about conducting and choral music. He has conducted several world premieres, including *Symphonia Sacra in Tempore Passionis* and *Echoes of Loneliness*, both by Bengt Hambraeus. Professor Stoltzfus was awarded the Noah Greenberg Award from the American Musicological Society in recognition for his "distinguished contribution to the study and performance of Early Music." In addition, he was part of a major grant from the U of I, campus to help students learn conducting skills via computer. The grant, titled "The Intelligent Virtual Ensemble: Creating an Infrastructure for Natural Interactive Skills Acquisition," includes researchers from the School of Music, computer science, and the Beckman Institute.

**Robert Bordo** (Set Designer) was born in Montreal and has lived and worked in New York since 1972. His first New York solo exhibition was held at Brooke Alexander in 1987. His paintings were most recently seen in *Incorrigible, Sentimental* curated by Merline James (Kerlin Gallery,

Dublin) and *Mirage* curated by Julie Ault and Martin Beck (Alexander and Bonin). He is a professor at the Cooper Union School of Art, where he leads the painting program. In 2003, he was a visiting critic for the MFA program at Yale University and the Glasgow School of Art, Scotland, as well as a visiting artist at the American Academy in Rome. He has collaborated with Mark Morris designing sets and costumes for several dances, including Henry Purcell's opera *Dido and Aeneas*.

**James F. Ingalls** (Lighting Designer) has designed several works for Mark Morris, including Rameau's *Platée* at the New York City Opera and the Royal Opera; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. For the Boston Ballet, he has designed *The Four Seasons*, choreographed by Christopher Wheeldon, Lila York's *Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzig. Recent work includes *The Elephant Man* on Broadway, *War and Peace* at the Metropolitan Opera, *Counter/Part* choreographed by Jim Vincent for Hubbard Street Dance Company, and *L'Amour de Loin* directed by Peter Sellars at Santa Fe Opera, Theatre du Chatelet/Paris, and the Salzburg Festival. He often collaborates with Beth Burns and the Saint Joseph Ballet.

**Christine Van Loon** (Costume Designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

**Craig Biesecker** (Dancer), from Waynesboro, PA, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.

**Samuel Black** (Dancer) is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltsberger. He recently received his BFA in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran, and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Sam had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first worked with MMDG in 2005 and joined the company as an apprentice in 2006.



**Joe Bowie** (Dancer) was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American literature. In New York, he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

**Charlton Boyd** (Dancer) was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

**Leena Chopra** (Soprano) is a recent graduate of The Juilliard School. She has appeared as a featured soloist at Carnegie Hall, the Kennedy Center, Santa Fe Opera, Alice Tully Hall, Weill Recital Hall, and she has sung with the Boston, Los Angeles, Chicago, New Mexico, Juilliard, and Guanajuato Symphony Orchestras, and the Orchestra of St Luke's. Equally at home in opera, recital, and musical theatre, Ms. Chopra made her critically-acclaimed Broadway debut in Stephen Sondheim's *Follies* at New York City Center in February. She can be heard this season in concert with the New York Festival of Song and the Chappaqua Chamber Society, and upcoming engagements include the roles of Amour/La Clarine in *Platée* with Santa Fe Opera, and First Priestess in *Iphigénie en Tauride* with Seattle Opera. Ms. Chopra is delighted to be singing with Mark Morris Dance Group.

**Elisa Clark** (Dancer) received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland on various schools and Companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

**Amber Darragh** (Dancer) is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

**Rita Donahue** (Dancer) was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep/dances by Kraig Patterson and joined MMDG in 2003.

**Marjorie Folkman** (Dancer) graduated summa cum laude from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company. Marjorie began dancing with Mark Morris in 1996.

**Lauren Grant** (Dancer), raised in Highland Park, IL, has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren studied ballet from the early age of three. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.

**John Heginbotham** (Dancer) is from Anchorage, AK, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and Emerge music video of recording artists Fischerspooner. He joined MMDG in 1998.

**Christopher Herbert** (Baritone) received his BA from Yale University and his master's degree in Middle Eastern studies from Harvard University. In 2006, Mr. Herbert was a Young Concert Artists International semifinalist and a Central City Opera Young Artist. Other recent performances include a Sondheim Celebration with Keith Lockhart and the Boston Pops at the Tanglewood Music Center, Njegus in *The Merry Widow* (Mobile Opera), Aeneas in *Dido and Aeneas* (Bronx Opera), Guglielmo in *Così fan tutte* (Bronx), and the Dandy and Barney in *The Ballad of Baby Doe* (Central City). This summer, Herbert will attend the Music Academy of the West in Santa Barbara, California. He first appeared with MMDG in 2007.

**Lara Marie Hirner** (Soprano) graduated from Harvard University in June 2005 with a BA in music and women, gender, and sexuality studies. Theatre credits include Mabel in *Pirates of Penzance* (2000), Rapunzel in *Into the Woods* (2001), the title role in Rossini's *La Cenerentola* (2003), and Cunegonde in *Candide* (2005). She returned to Harvard this past fall as a featured soloist in the Bernstein Festival Gala Concert under the baton of Judith Clurman and recently

participated in the Juilliard Choral Union's holiday concert and joined them again this past February for their Bach program. She first appeared with MMDG in 2007.

**David Leventhal** (Dancer), raised in Newton, MA, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton / Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

**Laurel Lynch** (Dancer), began her dance training in Petaluma, CA. After a few too many *Nutcrackers* she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Tének Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and TEA Dance Company. She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel joined MMDG as an apprentice in 2006.

**Bradon McDonald** (Dancer) received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.

**Dallas McMurray** (Dancer) is from El Cerrito, CA. He began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. Dallas has performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG as an apprentice in 2006.

**Maile Okamura** (Dancer) is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.

**June Omura** (Dancer) was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986; joined MMDG in 1988. In 2005, she received a New York Dance and Performance ("Bessie") Award for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. When in New Paltz, June studies with Peter Naumann at the New Paltz School of Ballet. She is grateful to her family, Mark Morris, and MMDG for their love and support.

**Peter Tantsits** (Tenor) holds degrees from Yale University and the Oberlin Conservatory. Tantsits has given recitals in England, France, Russia, and across the US in such venues as the Snape Maltings in Suffolk and Rachmaninoff Hall in Moscow. He made his European operatic debut in Charpentier's *Actéon* in the 2003 Aldeburgh Festival under Emmanuelle Haim. Tantsits recently made his Kennedy Center debut with the National Symphony in *Salome* with Deborah Voigt under Leonard Slatkin and was praised for his performances in *Falstaff* with the Festival Lyrique-en-Mer in France last summer. His many operatic roles include: Rameau's *Platée*, Kudrjash in *Katya Kabanova*, Ramiro in *La Cenerentola*, and Tony in *West Side Story*, a role he recently performed in Dubai. He works regularly with the International Contemporary Ensemble (ICE), with whom he has premiered over a dozen new works and will perform pieces by Birtwistle, Davies, Ligeti, and Luigi Nono nationally and abroad this season. Upcoming engagements include *Manon Lescaut* with Fresno Grand Opera and *Hoffmann* and *La Traviata* in France. This is Tantsits' first appearance with MMDG.

**Jamie Van Eyck** (Mezzo-soprano), originally from Wisconsin, earned a BM from the University of Wisconsin-Madison, and an MM from the New England Conservatory of Music. Van Eyck has performed principal roles with Utah Opera, Opera Boston, Tanglewood Music Center, Brevard Music Center, and the New England Conservatory Opera Theater. She spent two seasons as a young artist with the Utah Symphony and Opera, and two summers as a vocal fellow with the Tanglewood Music Center. At Tanglewood, she sang the role of Mama in the US staged premiere of Elliott Carter's opera, *What's Next?*, under the baton of James Levine. She has soloed in concert works such as Bach's *Mass in B Minor*, Schönberg's *Peirrot Lunaire*, Mahler's *Lieder eines fahrenden Gesellen*, Handel's *Messiah*, and *In the Beginning*, by Copland. This season, she sings *Les Nuits d'Ete* with City Music-Cleveland, and Mahler's *Symphony No. 2* with the Harvard Radcliffe Orchestra in Boston. Van Eyck returns to Utah Opera to sing Flora in *La Traviata* and Alisa

in *Lucia di Lammermoor*, and she will spend the summer of 2007 as a member of the Apprentice Singer Program with the Santa Fe Opera. In addition, she will perform and record songs of composer George Crumb with Bridge Records (New York) and Orchestra 2001 of Philadelphia. This performance is her first appearance with MMDG.

**Noah Vinson** (Dancer) received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

**Jenn Weddel** (Dancer) grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a BFA from Southern Methodist University and also studied at The Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencel Dance Trio, Rocha Dance Theatre, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn joined MMDG as an apprentice in 2006.

**Julie Worden** (Dancer) graduated from the North Carolina School of the Arts and joined MMDG in 1994.

**Michelle Yard** (Dancer) was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith Awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA, Michelle joined MMDG in 1997. Mom, thank you.

## MMDG Music Ensemble

First Violin	Jesse Mills, concertmaster Tai Murray Aaron Brown Ralph Allen Sebu Sirinia
Second Violin	Cordelia Hagman Kiku Enomoto Georgy Valtchev Jennifer Mae Barizo
Viola	Michael Nicholas Todd Low Irena Momchilova
Cello	Wolfram Koessel Robert Burkhart
Bass	Gregg August
Lute	Hank Heijink
Harpischord	Colin Fowler



**University of Illinois  
Chamber Singers**

Director

Fred Stoltzfus

Vocalist

Sarah Aleweidat

Colin Armstrong

Julia Burns

Brandon Catt

Samantha Chadwick

Josephine Chambers

Brian Concordia

Therese Fassnacht

Michael Green

Patricia Gonzalez Moreno

Benjamin Holmes

Sarah Jones

Soo-Hyun Kim

Kristi King

Jacquelyn Kress

Po Kwan Law

Dean Luethi

James McGuire

Tara Miller

Karol Ng

Ruth Ohmart

Sergei Pavlov

Gregory Scott

Coryn Shiflet

Andrea Solya

John Stafford

Jean-Sebastien Vallee

Christina Virgilio

Sarah Watson

Jada Williams

## Mark Morris Dance Group Staff

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Technical Director	Johan Henckens
Music Ensemble Director	Wolfram Koessel
Assistant to the Choreographer	Matthew Rose
Lighting Supervisor	Leo Janks
Wardrobe Supervisor	Katherine McDowell
Sound Supervisor	Jim Abdou

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Finance Assistant	Liz Bloomfield

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Administrative Assistant	Marc Castelli

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Kathryn Lundquist, CPA

David S. Weiss, MD,  
(NYU-HJD Department of Orthopaedic Surgery)

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MARK MORRIS



DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowie



Charlton Boyd



Elisa Clark



Amber Darragh



Rita Donahue



Marjorie Folkman



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



Bradon McDonald



Dallas McMurray



Maile Okamura



June Omura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



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