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GEORGE MASON UNIVERSITY
CENTER FOR THE ARTS

 presents 

Mark Morris Dance Group
in
Dido & Aeneas

Friday, February 15, 2008
at 8:00 p.m.

Saturday, February 16, 2008
at 8:00 p.m.



2007-2008 GREAT
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MARK MORRIS DANCE GROUP

**CRAIG BIESECKER SAMUEL BLACK JOE BOWIE
CHARLTON BOYD ELISA CLARK AMBER DARRAGH RITA DONAHUE
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
LAUREL LYNCH BRADON McDONALD DALLAS McMURRAY
MAILE OKAMURA JUNE OMURA NOAH VINSON JENN WEDDEL
JULIE WORDEN MICHELLE YARD**

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

Singers

**KATHARINE DAIN CHRISTOPHER JOHNSTONE
YULIA VAN DOREN JAMIE VAN EYCK**

MMDG MUSIC ENSEMBLE

with special guest

GEORGE MASON UNIVERSITY SINGERS

Altria Group, Inc. is the Mark Morris Dance Group's Lead Sponsor

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

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

DIDO & AENEAS

Music: Henry Purcell (1689)

Libretto: Nahum Tate

Choreography: Mark Morris

Set Design: Robert Bordo

Costume Design: Christine Van Loon

Lighting Design: James F. Ingalls

MMDG MUSIC ENSEMBLE

MARK MORRIS, conductor

	DANCERS	SINGERS
BELINDA	MAILE OKAMURA	YULIA VAN DOREN
DIDO	AMBER DARRAGH (2/15) BRADON McDONALD (2/16)	JAMIE VAN EYCK
SECOND WOMAN	RITA DONAHUE	KATHARINE DAIN
AENEAS	CRAIG BIESECKER	CHRISTOPHER JOHNSTONE
SORCERESS	AMBER DARRAGH (2/15) BRADON McDONALD (2/16)	JAMIE VAN EYCK
FIRST WITCH	NOAH VINSON	YULIA VAN DOREN
SECOND WITCH	ELISA CLARK	KATHARINE DAIN
SAILOR	LAUREN GRANT	TBD

Courtiers, Witches, Spirits, Sailors, and Conscience

**SAMUEL BLACK, JOE BOWIE, ELISA CLARK, RITA DONAHUE,
LAUREN GRANT, DAVID LEVENTHAL, MAILE OKAMURA, JUNE OMURA,
NOAH VINSON, MICHELLE YARD**

This evening's program will be performed without an intermission.

Premiere: March 11, 1989 – Théâtre Royal de la Monnaie, Théâtre Varia, Brussels

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.

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.

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

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

SORCERESS

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

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

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

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

CHORUS

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

Echo Dance of Furies

SCENE 3

Ritornelle

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

BELINDA

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

CHORUS

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

SECOND WOMAN

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

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

ÆNEAS

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

DIDO

The skies are clouded:
Hark! How thunder
Rends the mountain oaks asunder!

BELINDA

Haste to town! this open field
No shelter from the storm can yield
Haste to town!

CHORUS

Haste to town! This open field
No shelter from the storm can yield
Haste to town!

(The Spirit of the Sorceress descends to Æneas in the likeness of Mercury)

SPIRIT

Stay, Prince, and hear great Jove's command:
He summons thee this night away.

ÆNEAS

Tonight?

SPIRIT

Tonight thou must forsake this land;
The angry god will brook no longer stay.
Jove commands thee, waste no more
In love's delights those precious hours
Allow'd by th'almighty powers
To gain th'Hesperian shore
And ruin'd Troy restore.

ÆNEAS

Jove's commands shall be obey'd;
Tonight our anchors shall be weigh'd.
But ah! What language can I try,
My injur'd Queen to pacify?
No sooner she resigns her heart
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! for I
Obey your will; but with more ease could die

SCENE 4

(The Ships)

SAILOR

Come away, fellow sailors, your anchors be weighing,
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

CHORUS

Come away, fellow sailors, your anchors be weighing
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

The Sailor's Dance (Enter Sorceress and Witches)

SORCERESS

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

FIRST and SECOND WITCHES

Phoebe's pale deluding beams
Gilding o'er deceitful streams.
Our plot has took,
The Queen's forsook!
Elissa's ruin'd, ho, ho, ho, etc.

SORCERESS

Our next motion
Must be to storm her lover on the ocean.
From the ruin of others our pleasures we borrow;
Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS

Destruction's our delight,
Delight our greatest sorrow;
Elissa dies tonight,
And Carthage flames tomorrow.
Ho, ho, ho, etc.

The Witches Dance

(Jack of the Lanthorn leads the Sailors out of their way among the Witches)
(Enter Dido, Belinda and women)

DIDO

Your counsel all is urg'd in vain,
To earth and heaven I will complain;
To earth and heaven why do I call?
Earth and heaven conspire my fall.
To Fate I sue, of other means bereft,
The only refuge for the wretched left.

BELINDA

See, madam, see where Prince appears!
Such sorrow in his look he bears
As would convince you still he's true.

ÆNEAS

What shall lost Æneas do?
How, royal fair, shall I impart
The god's decree, and tell you we must part?

DIDO

Thus on fatal banks of the Nile
Weeps the deceitful crocodile;
Thus hypocrites that murder act
Make heav'n and gods the authors of the fact!

ÆNEAS

By all that's good -

DIDO

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

ÆNEAS

In spite of Jove's commands I'll stay,
Offend the gods, and love obey.

DIDO

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

ÆNEAS

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

DIDO

Away, away!

ÆNEAS

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

DIDO

No, no, away, away,
To Death I'll fly
If longer you delay.
Away, Away!

(Exit Æneas)

But Death alas! I cannot shun;
Death must come when he is gone.

CHORUS

Great minds against themselves conspire,
And shun the cure they most desire.

DIDO

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest;
More I would but Death invades me;
Death is now a welcome guest.
When I am laid in earth, may my wrongs create
No trouble in thy breast,
Remember me! But ah! forget my fate.

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

CHORUS

With drooping wings ye Cupids come,
And scatter roses on her tomb.
Soft and gentle as her heart;
Keep here your watch, and never part.

(Cupid's Dance)

FINIS

MARK MORRIS

DANCE GROUP



Mark Morris



Craig Biesecker



Samuel Black



Joe Bowie



Charlton Boyd



Elisa Clark



Amber Darragh



Rita Donohue



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



Bradon McDonald



Dallas McMurray



Maile Okamura



June Omura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard

BIOGRAPHIES

MARK MORRIS was born on August 29, 1956, in Seattle, Washington, 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 1988-1991, 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 repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, 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 eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

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 U.S. 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 U.S. 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, and its midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in Boston, MA; 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 U.K.'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 U.S., 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. For more information, visit www.mmdg.org.

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 eight hundred 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 SINGERS, a select choral ensemble at George Mason University, is dedicated to the performance of advanced music for chamber voices ranging from Renaissance to contemporary and commissioned works. Past performances have included appearances at the Virginia Music Educator's Conference, and concert tours to New York City, and southern Virginia, as well as evensong at The Washington National Cathedral in Washington, D.C.

ROBERT BORDO (set design) 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 visiting critic for the M.F.A. 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 for several Mark Morris works including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platé* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes *Salome* [Lyric Opera], *The Clean House*, *Dollhouse*, *House and Garden*, *The Misanthrope*, *Book of the Night* and *Martin Guerre* [Goodman Theatre] and *The Well-Appointed Room*, *The Pain and the Itch*, *The Violet Hour*, *Purple Heart*, *After the Quake* and *Valparaiso* [Steppenwolf Theatre]. Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London) and *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

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, from Waynesboro, PA, received a B.S. 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 is originally from Berkeley, CA, where he began studying tap at the age of 9 with Katie Maltzberger. He received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005, and became a company member in 2007.

JOE BOWIE 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 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 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 *José Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

ELISA CLARK received her early training from the Maryland Youth Ballet, and her B.F.A. 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 at 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.

KATHARINE DAIN (soprano) is an active concert soloist and ensemble singer based in New York. Of a recent performance, Steve Smith of *The New York Times* said, "Katharine Dain sang with rich tone, investing her lines with deep emotion." She has sung soprano roles in the oratorios of Bach, Handel, Mozart, Purcell, Haydn, Mendelssohn, and Britten as well as Mozart's *Così fan tutte* (Fiordiligi - Harvard University), Cavalli's *La Calisto* (Calisto - Amherst Early Music Festival), and several premieres of contemporary operas. She is a member of the acclaimed Choir of Trinity Wall Street and has performed with the Parley of Instruments, New York Virtuoso Singers, New England Baroque Soloists, Talea Ensemble, Callisto Ascending (of which she is a co-founder), and the New York Miniaturist Ensemble. As a recitalist, her diverse repertoire spans six centuries; venues include Lincoln Center (Bruno Walter Auditorium) and Carnegie Hall (Weill Hall and Zankel Hall). After completing degrees from Harvard University and the Guildhall School of Music and Drama, London, she is currently pursuing postgraduate studies at the Mannes College of Music.

AMBER DARRAGH is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. 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 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.

LAUREN GRANT, raised in Highland Park, IL, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts, Lauren studied ballet from the age of 3. 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 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 and 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 JOHNSTONE (baritone) is a second-year Artist Diploma student at Cincinnati-College Conservatory of Music (CCM). He has performed the roles of Belcore in *L'Elisir d'amore*, Orestes in *Iphigénie en Tauride*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Schaunard in *La Bohème*, Hanezo in *L'Amico Fritz*, Strephon in *Iolanthe* and Captain Walker in The Who's *Tommy!* among others. Christopher earned his B.M. from Arizona State University and his M.M. from California State University, Long Beach. He has sung with Lyric Opera San Diego, Opera Pacific, Glimmerglass Opera, Tanglewood Music Center, the Modesto Symphony and the Long Beach Symphony. Last summer he performed the role of the Royal Herald in *Don Carlo* with James Levine and began his collaboration with MMDG singing Aeneas in *Dido and Aeneas* at Tanglewood.

DAVID LEVENTHAL, 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 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 Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Kopolowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel first appeared with MMDG in 2006.

BRADON McDONALD received his B.F.A. 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, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltzberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

MAILE OKAMURA 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 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 Award ("Bessie") 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. She is grateful to her family, Mark Morris, and MMDG for their love and support.

YULIA VAN DOREN (soprano) was born in Moscow and raised in an eclectic, music-filled household where she and her seven younger siblings were taught voice and piano by her Russian mother and American jazz pianist father. While still an undergraduate at the New England Conservatory she was awarded the grand prize in the International JS Bach Vocal Competition, third prize in the American Bach Soloists' Competition and recorded the role of Ceres in the Boston Early Music Festival's world-premiere recording of the Lully opera *Thésée*. In 2007, Yulia made several important debuts, including her professional operatic debut as Poppea in *L'Icononazione di Poppea*. Other debuts included Carnegie Hall, the Bach Festival of Philadelphia, the Boston Early Music Festival, and a summer of performances at Tanglewood, where as a Vocal Fellow she sang Belinda in the Mark Morris Dance Group production of *Dido and Aeneas* and performed in a concert of opera scenes coached by Maestro James Levine. During the 2007-08 season Ms. Van Doren appears in concert with ensemble Teatro Lirico, the Seattle Baroque Orchestra, the Portland Baroque Orchestra (*Messiah*), American Bach Soloists' (*Weihnacht's Oratorium*), Grace Church Choral Society, NYC (*Mass in c minor*), Berkshire Bach Society (*Chandos Anthems*), and reprises the role of Belinda on tour with Mark Morris's *Dido and Aeneas*. Yulia is a second-year M.M. candidate at Bard College in a new graduate vocal program directed by soprano Dawn Upshaw. She is a 2007 recipient of the prestigious Soros Fellowship for New Americans.

JAMIE VAN EYCK (mezzo-soprano) originally from Wisconsin, earned a B.M. from the University of Wisconsin-Madison, and a M.M. from the New England Conservatory of Music. Van Eyck has performed principal roles with Utah Opera, Opera Boston, Tanglewood Music Center, Brecard 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 U.S. stage premiere of Elliott Carter's opera, *What Next?*, under the baton of James Levine. She has soloed in concert works such as Bach's *Mass in B minor*, Schonberg'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 #2* with the Harvard Radcliffe Orchestra in Boston. Van Eyck performed with the Utah Opera to sing Flora in *La Traviata* and Alisa in *Lucia di Lammermoor*, and she spent 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. She first appeared with MMDG in 2007.

NOAH VINSON received his B.A. 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 grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a B.F.A. 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 first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.

MICHELLE YARD 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 B.F.A. Michelle joined MMDG in 1997. Mom, thank you.

MMDG MUSIC ENSEMBLE

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Jesse Mills, *concertmaster*

Maxim Moston

Ralph Allen

Aaron Brown

Amie Weiss

Georgy Valtchev

Cordelia Hagmann

Mae Barizo

Kiku Enomoto

Viola

Jessica Troy

Michael Nicholas

Irena Momchilova

Cello

Guy Fishman

Brian Snow

Double Bass

Gregg August

Harpichord/Harmonium

Colin Fowler

Lute

Hank Heijink

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Dr. Stan Engebretson, *director*

Ania Ait

Ella Ait

Stephanie Beck

Ronnie Bell

Zachary Bray

Jessie Buckman

Camille Crofton

Stephanie Edewaard

Thomas Epps

Kristal Foster

Tiera Furby

Nicole Goggin

Latham Gunn

Christian Harris

Wayne Jennings

Travis Johnson

Tisidra Jones

Sarah Lennertz

Rebekah Lewis

Evan Milberg

Brian Minnick

Frances Mitchem

Natalie Naudus

Maggie Neil

Kathryn Neenan

Patrick O'Connell

Anna Patterson

Jennifer Peters

Felix Polendey

Chantel Pomerville

Josh Renné

Jess Rickman

Mia Rojas

Adam Rothschild

Claire Sampson

Simone Sattler

Samantha Sealock

Sam Sheffield

Nigel Tangredi

Eric Verchot

Rachel Wall

Preston Zeh

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Music Ensemble Director Wolfram Koessel
Assistant to the Choreographer Matthew Rose
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Wardrobe Supervisor Katherine M. Patterson
Sound Supervisor Jim Abdou

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Thanks to Maxine Morris.

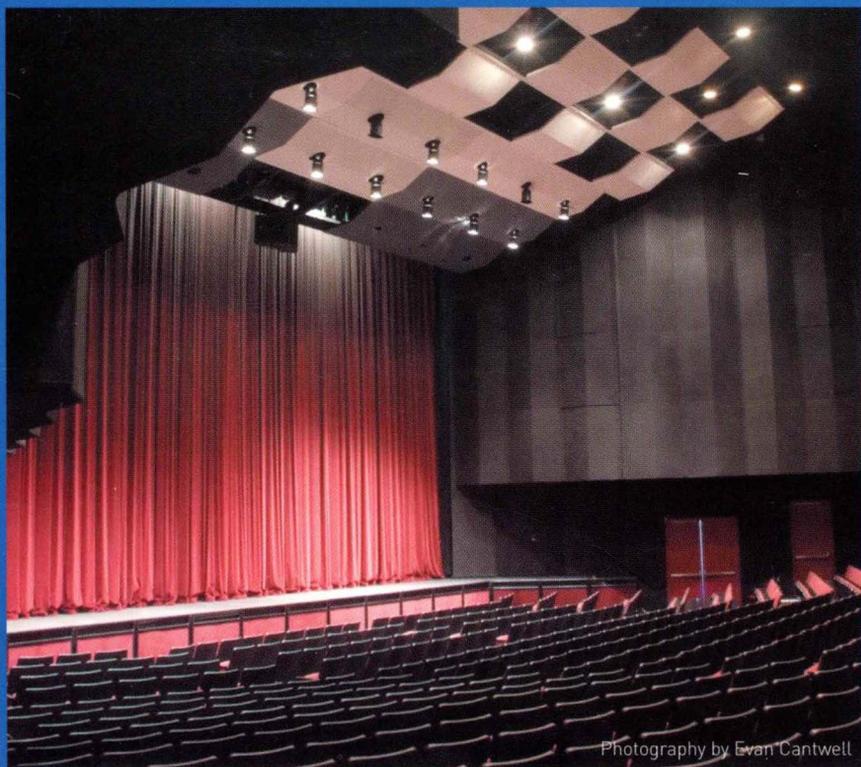
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