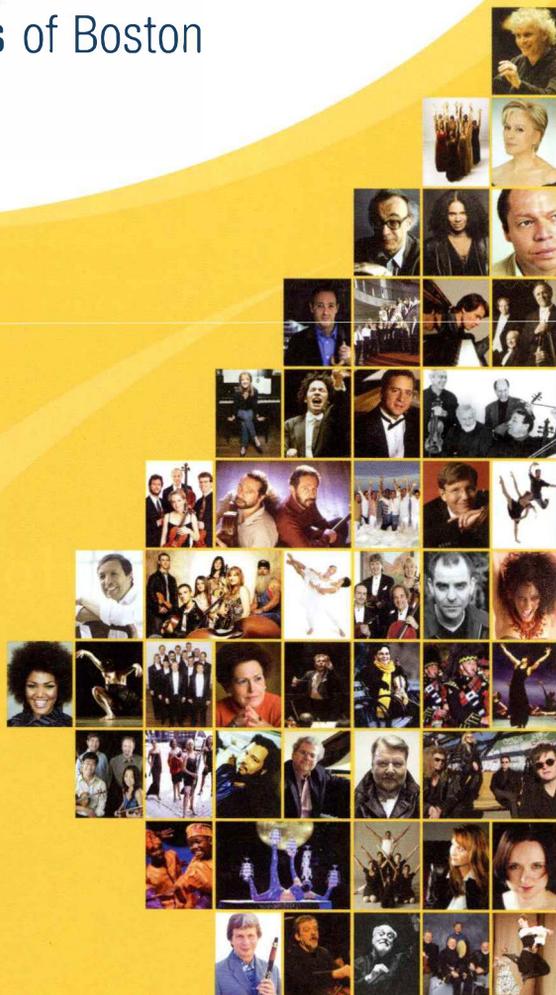




# Celebrity Series of Boston



**Engaging • Entertaining • Enriching**



**2007-2008 season**



**Celebrity Series** of Boston

Engaging • Entertaining • Enriching

Wednesday-Sunday | May 28-June 1 | 7:30/8/3pm | Cutler Majestic Theatre



## ***Dido and Aeneas***

Please be advised of the following casting change:

### **Wednesday & Thursday, May 28 & 29**

The roles of Dido and Sorceress will be performed by  
Amber Darragh.

### **Friday-Sunday, May 30-June 1**

The roles of Dido and Sorceress will be performed by  
Bradon McDonald.

# calendar

2007-2008 season



## Celebrity Series of Boston

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### OCTOBER

#### Kiri Te Kanawa

October 14 | Sunday | 5pm  
Symphony Hall

#### Seán Curran Company

October 26-28  
Tsai Performance Center  
Friday | 7:30pm  
Saturday | 8pm  
Sunday | 3pm | Family Matinee

#### Itzhak Perlman

October 28 | Sunday | 3pm  
Symphony Hall

### NOVEMBER

#### David Sedaris

November 2 | Friday | 8pm  
Symphony Hall

#### Emanuel Ax

November 4 | Sunday | 3pm  
NEC's Jordan Hall

**Simon Bolívar National Youth  
Orchestra of Venezuela with  
Gustavo Dudamel**  
November 7 | Wednesday | 8pm  
Symphony Hall

#### Measha Brueggergosman

November 10 | Saturday | 8pm  
NEC's Jordan Hall

#### African Children's Choir

November 11 | Sunday | 8pm  
Sanders Theatre

#### Rob Kapilow's Family Musik

**Carnival of the Animals**  
November 17 | Saturday  
12pm & 2pm  
Tsai Performance Center

#### Maria Schneider Orchestra

November 17 | Saturday | 8pm  
Berklee Performance Center

#### St. Lawrence String Quartet

with Heidi Grant Murphy  
November 18 | Sunday | 3pm  
NEC's Jordan Hall

#### Berlin Philharmonic

with Sir Simon Rattle,  
Ben Heppner and  
Thomas Quasthoff  
November 19 | Monday | 8pm  
Symphony Hall

#### A Chanticleer Christmas

November 25 | Sunday | 3pm  
NEC's Jordan Hall

#### Paul Taylor Dance Company

November 30-Dec. 2  
The Shubert Theatre  
Friday | 7:30pm  
Saturday | 8pm  
Sunday | 3pm

### DECEMBER

#### Takács Quartet

December 9 | Sunday | 3pm  
NEC's Jordan Hall

### JANUARY

#### Golden Dragon Acrobats

January 13 | Sunday | 3pm  
Symphony Hall

#### David Daniels

January 19 | Saturday | 8pm  
NEC's Jordan Hall

#### Moiseyev Dance Company

January 20 | Sunday | 3pm  
Symphony Hall

**Brazilian Guitar Festival  
with Sérgio and Odair Assad  
and friends**  
January 25 | Friday | 8pm  
Sanders Theatre

#### Marc-André Hamelin

January 26 | Saturday | 8pm  
NEC's Jordan Hall

### FEBRUARY

#### Royal Concertgebouw

**Orchestra with Mariss Jansons**  
February 1 | Friday | 8pm  
Symphony Hall

**Rob Kapilow's What Makes It  
Great? The Songs of George  
Gershwin**

February 2 | Saturday | 8pm  
NEC's Jordan Hall

#### Alvin Ailey American Dance Theater

February 7-10 |  
The Wang Theatre  
Thursday | 7:30pm  
Friday | 8pm  
Saturday | 2pm | Family Matinee  
Saturday | 8pm  
Sunday | 3pm

#### Sarah Vowell and David Rakoff

February 8 | Friday | 8pm  
Sanders Theatre

#### Guarneri String Quartet & Johannes Siring Quartet

February 15 | Friday | 8pm  
NEC's Jordan Hall

#### Alfred Brendel

February 22 | Friday | 8pm  
Symphony Hall

### MARCH

#### Cherryholmes

March 2 | Sunday | 3pm  
Sanders Theatre

#### Camerata Ireland with Barry Douglas

March 7 | Friday | 8pm  
NEC's Jordan Hall

#### Royal Scots Dragoon Guards

March 8 | Saturday | 2pm  
Symphony Hall

#### Boston Youth Symphony Orchestra with

**Federico Cortese and  
Richard Stoltzman  
Boston Marquee**

March 9 | Sunday | 3pm  
Symphony Hall

#### The Chieftains

March 14 | Friday | 8pm  
Symphony Hall

#### Imani Winds

March 15 | Saturday | 8pm  
NEC's Jordan Hall

#### Les Grands Ballets Canadiens

**de Montréal**  
March 28-30  
Cutler Majestic Theatre  
Friday | 7:30pm  
Saturday | 8pm  
Sunday | 3pm

#### Gil Shaham

March 30 | Sunday | 3pm  
NEC's Jordan Hall

### APRIL

#### Academy of St. Martin in the Fields with

**Murray Perahia**  
April 2 | Wednesday | 8pm  
Symphony Hall

#### Beaux Arts Trio

April 4 | Friday | 8pm  
NEC's Jordan Hall

#### Rob Kapilow's Family Musik *Casey: Play Ball!*

April 12 | Saturday  
12pm & 2pm  
Tsai Performance Center

#### Tiempo Libre

April 12 | Saturday | 8pm  
Berklee Performance Center

#### Black Grace Dance Company

April 17 & 18  
Tsai Performance Center  
Thursday | 7:30pm  
Friday | 8pm

#### Dubavka Tomsic

April 18 | Friday | 8pm  
NEC's Jordan Hall

#### Orchestre National de France with Kurt Masur and David Fry

April 27 | Sunday | 3pm  
Symphony Hall

### MAY

#### Alisa Weilerstein Boston Marquee

May 4 | Sunday | 3pm  
NEC's Jordan Hall

#### Ethel

May 9 | Friday | 8pm  
Sanders Theatre

#### Rob Kapilow's What Makes It Great? with Jeremy Denk

**Beethoven's "Waldstein" Sonata**  
May 10 | Saturday | 8pm  
NEC's Jordan Hall

#### Audra McDonald

May 16 | Friday | 8pm  
Sanders Theatre

#### Mark Morris Dance Group

**Dido & Aeneas**  
May 28-June 1  
Cutler Majestic Theatre  
Wednesday | 7:30pm  
Thursday | 8pm  
Friday | 8pm  
Saturday | 8pm  
Sunday | 3pm

All artists and programs  
are subject to change.

■ call **CelebrityCharge 617-482-6661** (Mon-Fri, 10-4)

■ buy online anytime at **www.celebrityseries.org**



**Celebrity Series** of Boston

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# MARK MORRIS DANCE GROUP

Dancers

**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**

Emmanuel Music Soloists

**KENDRA COLTON PAMELA DELLAL FRANK KELLEY  
DEBORAH RENTZ-MOORE KRISTEN WATSON  
JAYNE WEST DONALD WILKINSON**

*Featuring the Orchestra and Chorus of Emmanuel Music*

*This program will be performed without an intermission.*

Mark Morris Dance Group's performances of *Dido and Aeneas* are dedicated to the memory of Craig Smith (1947-2007), Founder of Emmanuel Music.

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

MetLife Foundation is Mark Morris Dance Group's Official Tour Sponsor.

Major support for 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.

Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The Untitled Foundation, Shelby and Frederick Gans Fund, Meyer Sound Laboratories/Helen and John Meyer, and Poss Family Foundation.

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.

Mark Morris Dance Group's Boston engagement is sponsored by

**JoAnne & Charles Dickinson**

and

**BDO Seidman** 

The 2007-2008 Dance Series is sponsored by

**The Little Family Foundation** and  **EMERSON COLLEGE**

This performance is funded in part by a grant from the Esther B. Kahn Foundation.

Celebrity Series of Boston is funded in part by the Massachusetts Cultural Council, a state agency.

## DANCE PROGRAM

### Dido and 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

#### Emmanuel Music

Mark Morris, *conductor*

#### DANCERS

Belinda

**Maile Okamura**

Dido

**Amber Darragh (5/28, 5/30, 6/1)**

**Bradon McDonald (5/29, 5/31)**

Second Woman

**Rita Donahue**

Aeneas

**Craig Biesecker**

Sorceress

**Amber Darragh (5/28, 5/30, 6/1)**

**Bradon McDonald (5/29, 5/31)**

First Witch

**Elisa Clark**

Second Witch

**Noah Vinson**

Sailor

**Lauren Grant**

Spirit

#### SINGERS

**Jayne West**

**Kendra Colton**

**Kristen Watson**

**Donald Wilkinson**

**Deborah Rentz-Moore**

**Jayne West**

**Kristen Watson**

**Frank Kelley**

**Pamela Dellal**

Courtiers, Witches, Spirits, Sailors, and Conscience  
**Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue,  
Lauren Grant, David Leventhal, Maile Okamura,  
Noah Vinson, Jenn Weddel, Michelle Yard**

**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

### 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*

*(Aeneas enters with his train)*

#### 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?

#### 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.

*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 Aeneas, 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, Actaeon met his fate,

Pursued by his own hounds;  
And after mortal wounds,  
Discover'd too late  
Here Actaeon met his fate.

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

AENEAS

Behold, upon my bending spear  
A monster's head stands bleeding  
With tusches [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 Aeneas  
in the likeness of Mercury)*

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, 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)*

**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**

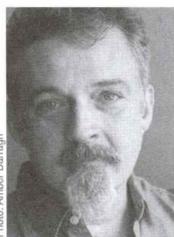
Thy hand, Belinda; darkness shades me,  
 On thy bosom let me rest;  
 More I would but Death invades me;  
 Death is now a welcome guest.  
 When I am laid in earth,  
 May my wrongs create  
 No trouble in thy breast,  
 Remember me! But ah! forget my fate.

*(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)*



**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 and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

**Mark Morris Dance Group** (MMDG) 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, Garrick Ohlsson, 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](http://www.mmdg.org).

**Emmanuel Music** was established in 1970 by Craig Smith and a group of New England Conservatory students in order to perform the sacred cantatas of J.S. Bach in the context for which they were created: a Sunday worship service. Serving as the Ensemble-in-Residence at Emmanuel Church in Boston, Emmanuel Music (a separately incorporated non-profit) presents 40 to 50 concerts annually in three series: the Cantata Series, the Evening Series, and the Chamber Series. The Cantata Series remains the core of the organization's activities and is the only one of its kind in the United States. The Evening Series features large-scale works from the baroque, classical, and early romantic eras, and premieres of works by its Acting Artistic Director and resident composer, Pulitzer Prize-winner John Harbison, and others. The Chamber Series is dedicated to the encyclopedic exploration of chamber works by great composers. The organization shares its artistic and educational resources with the community through its Community Connections program.

Emmanuel Music has released six CDs on the Koch International label: three discs featuring music of Heinrich Schütz, a CD of works by John Harbison composed for Emmanuel Music, and three discs of works by J.S. Bach. A Bach Cantata disc with Lorraine Hunt Lieberson and Emmanuel Music was released in 2003 on the Nonesuch label to worldwide acclaim, and was named one of the top CDs of the year by *The New York Times*. The most recent CD, on the Emmanuel Music Label, was a collaboration of Russell Sherman and The Orchestra of Emmanuel Music, performing Mozart Piano Concertos and Fantasies.

The members of the Emmanuel Music Chorus and Orchestra are among the finest in New England; many of these musicians have received regional, national, and international praise. Unique to the Emmanuel Music environment is the opportunity for young and emerging musicians to interact with their more established and experienced peers. The organization's faith and pride in its artists is such that soloists always come from within Emmanuel Music's own ranks---every performer has both shaped and been shaped by Emmanuel Music. In testament to the value of this environment in honing high caliber musical artists, Emmanuel Music has served as an important career springboard for such renowned and respected vocalists as Jeffrey Gall, Lorraine Hunt Lieberson, James Maddalena, Sanford Sylvan, and Jayne West, among others, and remains committed to fostering the careers of promising young artists.

Emmanuel Music has presented concerts to lavish critical acclaim across the U.S. and in Europe, and enjoys a loyal following in the Greater Boston area, where it is recognized as a leader among the city's diverse ensembles dedicated to artistic excellence and stylistic integrity.

**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 Editions 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 *Dido and Aeneas*.

**James F. Ingalls** (lighting designer) has designed for several Mark Morris works, including *Orfeo ed Euridice* (The Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (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*.



**Kendra Colton** (*Dido*) has been a soloist with leading orchestras, including the Boston Symphony Orchestra, Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, National Symphony, and the National Arts Centre Orchestra in Ottawa, under conductors including Bernard Haitink, Sir Neville Marriner, Nicholas McGegan, John Nelson, Seiji Ozawa, Helmuth Rilling, Christopher Hogwood, Harry Bicket, and Pinchas Zukerman.

Festival engagements have taken Ms. Colton across North America with orchestral and chamber music appearances at Tanglewood, the Casals Festival in Puerto Rico, Bethlehem Bach, Banff in Canada, John Harbison's Token Creek Chamber Music Festival, the Britt Festival in Oregon, the Carmel Bach Festival, where she will return for her 11th summer, and Bach on the Dock in northern Wisconsin.



**Pamela Dellal** (Spirit) made her Lincoln Center debut under world-renowned conductor William Christie, singing *Messiah* with the Handel & Haydn Society. She has sung with Seiji Ozawa, Christopher Hogwood, Grant Llewellyn, Paul McCreesh, Bernard Labadie and Roger Norrington. Other ensembles that have presented Ms. Dellal include the Tokyo Oratorio Society, Lydian String Quartet, The Bach Choir of Bethlehem, Boston Baroque, Boston Early Music Festival, Aston Magna, Dallas Bach Society, National Chamber Orchestra, Evansville Philharmonic, Baltimore Choral Arts Society, and the Jacksonville Symphony Orchestra. Her operatic roles include Sesto (*La Clemenza di Tito*), Dorabella (*Così Fan Tutte*), Erika (*Vanessa*), and Lucretia (*The Rape of Lucretia*). She has been a featured artist with the Red House Opera Group, Prism Opera Company, Opera Aperta, Ocean State Lyric Opera, the New Boston Theatre Project, and the Opera Company of Boston.

A noted recitalist, Ms. Dellal has been featured in concert throughout the Northeast, including multiple appearances on the Celebrity Series of Boston. As a member and Acting Director of Sequentia's women's ensemble, Vox Feminae, she has toured three continents and made numerous recordings of the music of Hildegard von Bingen, including the pivotal role of "Anima" in the production of *Ordo Virtutum* and solo work on the Grammy-nominated "Canticles of Ecstasy." Ms. Dellal is a founding member of Favella Lyrica, an ensemble that performs music for two voices from the 17th and 18th centuries. She is a frequent guest artist with Ensemble Chaconne, Dinosaur Annex, Boston Musica Viva, and Musicians of the Old Post Road, and has been alto soloist in Emmanuel Music's Bach Cantata series since 1984. Ms. Dellal has also premiered works by contemporary composers such as Martin Boykan, Martin Brody, Edward Cohen, Ruth Lomon, Shulamit Ran, Fabio Vacchi, Judith Weir, Scott Wheeler, and others. She has recorded for Arabesque Records, Artona, BMG, CRI, Dorian, Meridian, and KOCH International Classics.



**Frank Kelley** (Sailor) sings regularly with Emmanuel Music, both in the Bach Cantata Series and in special projects, including the complete piano/vocal works of Schumann, Brahms, and Schubert lieder, *The Magic Flute*, *Don Giovanni*, *St. Matthew Passion*, *Israel in Egypt*, Handel's *Alcina*, and Bach's Mass in B minor. He has performed many roles with the Boston Lyric Opera and the San Francisco Opera Company, and has appeared at the Gran Teatre del Liceu in Barcelona, the Théâtre de la Mommaie in Brussels, Frankfurt Opera, and in the Peter Sellars productions of *Die Sieben Todsunden*, *Das Kleine Mahagomny*, *Così fan tutte*, and *Le nozze di Figaro*. Mr. Kelley has sung in concert with the Boston Symphony Orchestra, Cleveland Orchestra, Chicago Symphony Orchestra, National Symphony, Dallas Symphony, St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, The Boston Camerata, and the Waverly Consort, and he performs baroque music with the Handel & Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna. Mr. Kelley has participated in the Blossom Festival, Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, Nakamichi Festival,



## DECEMBER

### Emerson String Quartet

Friday | December 5 | 8pm | NEC's Jordan Hall

### Lar Lubovitch Dance Company

December 12 & 13 | Tsai Performance Center  
Friday | 7:30pm  
Saturday | 8pm

## JANUARY

### Philharmonia Quartett Berlin

Friday | January 23 | 8pm | NEC's Jordan Hall

### Romeros Guitar Quartet

Saturday | January 24 | 8pm | NEC's Jordan Hall

Leif Ove Andnes piano

Christian Tetzlaff violin

Saturday | January 31 | 8pm | NEC's Jordan Hall

## FEBRUARY

### Hubbard Street Dance Chicago

February 6-8 | Cutler Majestic Theatre  
Friday | 7:30pm  
Saturday | 8pm  
Sunday | 3pm

### Golden Dragon Acrobats

Sunday | February 8 | 3pm | Symphony Hall

Brad Mehldau piano

Anne Sofie von Otter mezzo-soprano

Bengt Forsberg piano

Friday | February 13 | 8pm | Sanders Theatre

Angela Hewitt piano

Sunday | February 22 | 3pm | NEC's Jordan Hall

### Rob Kapilow's Family Musik

"Green Eggs and Hamadeus"

Rob Kapilow composer and conductor

Daniel Pelzig stage director

Boston Musica Viva

Saturday | February 28 | 12pm & 2pm

Tsai Performance Center

## MARCH

### Lang Lang piano

Sunday | March 1 | 3pm | Symphony Hall

### Yo-Yo Ma and the Silk Road Ensemble

March 8 & 9 | Symphony Hall  
Sunday | 3pm  
Monday | 8pm

### The Chieftains

Friday | March 13 | 8pm | Symphony Hall

### Jazz at Lincoln Center Orchestra with Wynton Marsalis

Sunday | March 15 | 3pm | Symphony Hall

### Mark Morris Dance Group

March 19-22 | Cutler Majestic Theatre  
Thursday | 7:30pm  
Friday | 8pm  
Saturday | 8pm  
Sunday | 3pm

### Kodo Drummers

Sunday | March 22 | 2pm | Symphony Hall

### London Symphony Orchestra

Valery Gergiev conductor

Alexei Volodin piano soloist

Wednesday | March 25 | 8pm | Symphony Hall

### Preservation Hall Jazz Band

with the Blind Boys of Alabama,

"Down By The Riverside"

Friday | March 27 | 8pm | Symphony Hall

### Rob Kapilow's What Makes It Great?

with the Parker String Quartet

Dvořák's String Quartet No. 12,

"American"

Saturday | March 28 | 8pm | NEC's Jordan Hall

Murray Perahia piano

Sunday | March 29 | 3pm | Symphony Hall

## APRIL

### Ian Bostridge tenor

Friday | April 3 | 8pm | NEC's Jordan Hall

### Bernadette Peters

Saturday | April 4 | 8pm | Symphony Hall

### Krystian Zimerman piano

Friday | April 10 | 8pm | NEC's Jordan Hall

### Nederlands Dans Theater 2

April 16 & 17 | Tsai Performance Center  
Thursday | 7:30pm  
Friday | 8pm

### Orion String Quartet

with David Krakauer clarinet

Saturday | April 18 | 8pm | NEC's Jordan Hall

### Renée Fleming soprano

Sunday | April 19 | 5pm | Symphony Hall

### National Philharmonic of Russia

Vladimir Spivakov conductor

Denis Matsuev piano soloist

Wednesday | April 22 | 8pm | Symphony Hall

### Alvin Ailey American Dance Theater 50th Anniversary

April 28-May 3 | The Opera House  
Tuesday | 7:30pm (with Sweet Honey  
In the Rock)  
Wednesday | 8pm  
Thursday | 8pm  
Friday | 8pm  
Saturday | 2pm | Family Matinee  
Sunday | 8pm  
Sunday | 3pm

## MAY

### Dawn Upshaw soprano

Sunday | May 3 | 3pm | NEC's Jordan Hall

### Rob Kapilow's Family Musik

"Jabberwocky"

Rob Kapilow composer and conductor

Matt Kent choreographer

PickleShoes Dance Theatre

Boston Musica Viva

Saturday | May 9 | 12pm & 2pm

Tsai Performance Center

All artists and programs are subject to change.

*Jann Leeming and Arthur Little*

*Trustees of*

*The Little Family  
Foundation*

*are proud to support the*

*2007-2008 Dance Series*



Seán Curran Company



Paul Taylor Dance  
Company



Alvin Ailey American  
Dance Theater



Black Grace



Les Grands Ballets  
Canadiens de Montréal



Mark Morris Dance  
Group

New England Bach Festival, Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque, and Northeastern. He is on the voice faculty of Boston University.



**Deborah Rentz-Moore** (Sorceress) performs with some of the most celebrated ensembles in North America, including the Handel & Haydn Society, Emmanuel Music, The Boston Camerata, Ensemble Très., Boston Early Music Festival, Aston Magna, New York Collegium, Magnificat and Mark Morris Dance Group.

A specialist in early music, she also performs opera, oratorio, chamber music, and contemporary music. This season included appearances as Dido in Purcell's *Dido and Aeneas*, alto solos of *Messiah* with Worcester Chorus, Spanish chamber music with Musicians of the Old Post Road, Shaker music with The Boston Camerata and Tero Saarinen Dance Company, baroque holiday music with Très., and alto solos of *Israel in Egypt* with The Newton Choral Society, *St. John Passion* with Masterworks Chorale, and *Mass in Time of War* with Berkshire Concert Choir. Earlier this month, Aston Magna Chamber Series featured Ms. Rentz-Moore in a chamber music program of Purcell and Handel.

Her recordings include music of J.S. Bach and Cozzolani on the Musica Omnia label, Shaker songs on the Glissando label, baroque holiday selections with Très., Monteverdi's *Orfeo* with Aston Magna, and choral masterpieces with Handel & Haydn Society on Arie Records. A recording of Spanish baroque holiday music is forthcoming in late 2008.



**Kristen Watson** (Second Woman/Second Witch) has appeared with Emmanuel Music as part of the Bach Cantata Series. She recently garnered acclaim for her performances with Boston Baroque as the soprano soloist in Handel's *Messiah*, Purcell's *Fairy Queen*, and Monteverdi's *Vespers of 1610*, which toured Ravinia, Tanglewood, and Disney Hall. She has also received praise for frequent appearances with the Handel & Haydn Society, including Handel's virtuosic *Laudate pueri Dominum* at Symphony Hall. In April, she made her New York City debut with the Orpheus Chamber Orchestra, in a program of Bach cantatas at the Metropolitan Museum of Art.

Opera audiences have heard her in productions with Boston Lyric Opera, Opera New England, Opera Boston, Boston University Opera Institute, Intermezzo Opera, and the Opera Theater of Pittsburgh; this season she sang the Voice of the Fountain in Osvaldo Golijov's acclaimed opera *Ainadamar* with Opera Boston, directed by Peter Sellars. As a versatile crossover artist, she has appeared at Symphony Hall with the Boston Pops as the featured soprano on their "Holiday Pops" program, as well as "Mozart's Greatest Hits," both under Keith Lockhart. Other solo performances include the Carmel Bach Festival, Aston Magna Festival, Cactus Pear Music Festival in San Antonio, RI Philharmonic, Pittsburgh Camerata, Topeka Symphony, Evansville Philharmonic, Columbus Bach Ensemble, and the New Bedford Symphony. Ms. Watson is originally from Topeka, Kansas.



**Jayne West** (Belinda/First Witch) is a past winner of the Regional Metropolitan Opera National Council Auditions and the Oratorio Society of New York Competition. She has performed with many of the country's leading orchestras and chamber groups, including the Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St. Luke's, St. Paul Chamber Orchestra, and the Boston Symphony Orchestra. She has sung under notable conductors Seiji

Ozawa, Bernard Haitink, Roberto Abbado, Christopher Hogwood, Grant Llewellyn and Keith Lockhart, among others. She has performed at the Edinburgh Festival, Tanglewood Music Festival, Grant Park Series, Saito Kinen Festival, Brussels National Opera, Houston Grand Opera, The New Israeli Opera Tel Aviv, and Boston Lyric Opera.

A regular member of Emmanuel Music's Cantata Series since 1986, Ms. West has sung on their Schubert, Debussy, and Schumann Series, and in performances of Schubert's Mass in E-Flat, Bach's B minor Mass, multiple Handel operas, and Mozart's *The Magic Flute*.

Ms. West sang the role of Countess Almaviva in Peter Sellars' production of *Le Nozze di Figaro* in New York, Boston, Barcelona, Paris, and Vienna, where it was filmed for *Great Performances*. This production has been re-released on DVD on the Decca label. Ms. West has a long-standing association with Mark Morris, and premiered Mark Morris Dance Group's productions of *L'Allegro, il moderato ed il pensiero* and *Dido and Aeneas* with the Théâtre Royal de la Monnaie in Brussels, Belgium.

Ms. West has recorded for MusicMasters, Decca/Argo, London Records, Newport Classics, Koch, and Hyperion. She is on the faculty of Long School of Music and Boston Arts Academy.



**Donald Wilkinson** (Aeneas) enjoys a distinguished career in concert, opera, oratorio, recital, and contemporary music, and has appeared throughout the United States and Canada. He made his European debut performing the role of Dionysos in the world premiere of Theodore Antoniou's opera, *The Bacchae*, at the Acropolis in Athens, Greece. Since that debut, he has appeared in Australia, New Zealand, Finland, Sweden, Germany,

France, England, and Holland. Mr. Wilkinson has performed as soloist with Seiji Ozawa and the Boston Symphony Orchestra, Christopher Hogwood and the Handel & Haydn Society (a U.S. tour of Bach's *Missa Brevis in G minor*) and the symphony orchestras of Pittsburgh, Evansville, Jacksonville, Springfield (MA), Portland (ME), and Vermont. Since 1984, he has been a soloist in Emmanuel Music's Bach Cantata Series. Highly sought after for his interpretations of Bach, he made his debut in 2003 at the Northwest Bach Festival (Spokane) in Bach's *Christmas Oratorio*, and Mozart's *Requiem* under the direction of Gunther Schuller. He has also appeared at the Carmel and Philadelphia Bach Festivals, and is featured on Emmanuel Music's recordings (Koch International Classics) of Bach's Christmas Cantatas, St. John Passion (1725 version), and Cantatas for the First and Second Sundays After Trinity. His discography also includes the title role

in the internationally acclaimed *Johnny Johnson* by Kurt Weill on Erato Disques, *Angels* with The Boston Camerata (Erato), John Harbison's *Recordare* on Koch International Classics, David Patterson's song cycle *Last Words* on Albany Records, and the recently released *The Jesuit Operas* with Ensemble Abendmusik on Dorian Recordings. In 1990, he was awarded a fellowship to Tanglewood. Mr. Wilkinson teaches voice at Harvard University, Massachusetts Institute of Technology, and the Phillips Academy in Andover. He also maintains a private studio at his residence in Nahant, MA.



**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 Maltsberger. 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 worked 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 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 Hougland 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.



**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 NYU'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, Alaska. He is a graduate of The Juilliard School (B.F.A. '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theatre (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined MMDG in 1998.



**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 Koplowitz, 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**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 Maltsberger, 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 Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Dallas performed with MMDG as an apprentice in 2006, and became a company member in 2007.



**Maile Okamura** is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-1993 and Ballet Arizona in 1993-1996. 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, and 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.



**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, Vendl Dance Trio, Rocha Dance Theater, 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 performed with MMDG as an apprentice in 2006 and became a company member 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 NYU's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997. Mom, thank you.

## EMMANUEL MUSIC

**Craig Smith**, Founder (1947-2007)

**John Harbison**, Acting Artistic Director

**Michael Beattie**, Associate Conductor

**Patricia Krol**, Executive Director

**Paul Perfetti**, Orchestra Personnel Manager

### Chorus of Emmanuel Music

#### Soprano

Gail Abbey  
Roberta Anderson  
Margaret Johnson  
Jaylyn Olivo  
Kristen Watson  
Jayne West

#### Alto

Pamela Dellal  
Thea Lobo  
Deborah Rentz-Moore  
Susan Trout

#### Tenor

Frank Kelley  
Henry Lussier  
Jason McStoots

#### Bass

Paul Guttry  
Herman Hildebrand  
Mark McSweeney  
Donald Wilkinson

### Orchestra of Emmanuel Music

#### Violin I

Danielle Maddon  
Rose Drucker  
Randall Hiller  
Betsy Hinkle

#### Violin II

Dianne Pettipaw  
Mark Oshida  
Heather Wittels

#### Viola

Mary Ruth Ray  
Betty Hauck

#### Violoncello

Guy Fishman

#### Contrabass

Anne Trout

#### Theorbo/Baroque Guitar

Catherine Liddell

#### Harpichord

John Gibbons

### Production Credits

Joseph Levendusky, *Production Manager*

Erin Turner, *Master Electrician*

Daniel Black, *Production Electrician*

John Whiteside, *Master Carpenter*

Nancy Flessas, *Wardrobe Supervisor*

Nick Schmalensee, *Audio Supervisor*

#### *Electricians*

Lauren Audette  
Rose Blakelock  
Nick Jabour  
Katrina McGuire  
Steven Manifold

#### *Carpenters*

Alan Boyer  
Mark Conley  
David Foley  
Paul Jung  
David Thomas

# MARK MORRIS DANCE GROUP

Mark Morris, Artistic Director  
Nancy Umanoff, Executive Director

## PRODUCTION

Johan Henckens, *Technical Director*  
Wolfram Koessel, *Music Ensemble Director*  
Matthew Rose, *Assistant to the Choreographer*  
Leo Janks, *Lighting Supervisor*  
Katherine M. Patterson, *Wardrobe Supervisor*  
Jim Abdou, *Sound Supervisor*

## ADMINISTRATION

Aaron Mattocks, *General Manager*  
Adrienne Bryant, *Company Manager*  
Elizabeth Fox, *Director of Finance*  
Victoria Gintautiene, *Finance Associate*

## MARKETING/DEVELOPMENT

Lauren Cherubini, *Director of Marketing and Development*  
Alexandro Pacheco, *Special Projects Manager*  
Christy Bolingbroke, *Marketing Manager*  
Jane McCarthy, *Development Associate*  
Moss Allen, *Development Assistant*  
Jay Selinger, *Office Assistant*

## EDUCATION

Eva Nichols, *Director of Education*  
Diane Ogunusi, *School Administrator*  
Marc Castelli, *Administrative Assistant*

## DANCE CENTER OPERATIONS

Karyn Treadwell, *Studio Manager*  
Matthew Eggleton, *Production Manager*  
Bruce Lazarus, *Music Coordinator*  
Joseph Tsiporin, *Facility Manager*  
Ray Calderon, *Gustavo Chaguay, Maintenance*

Michael Mushalla, *Booking Representation*  
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