

4th Annual  
International  
Festival of

Arts  
&  
Ideas



International Festival of Arts & Ideas  
Program

June 13-27, 2009 New Haven

# International Festival of **Arts & Ideas**

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## GENERAL INFORMATION

**Theater Courtesy** - Latecomers will be seated at the discretion of house management and the artist. For your own safety, we ask that you remain seated until the house lights come up.

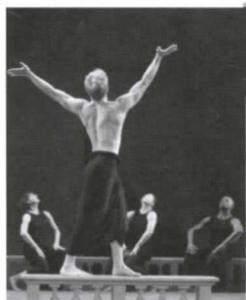
**Photography and Recording** - The photographing or sound recording of any performance is strictly prohibited.

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**Smoking** - Smoking is prohibited at all Festival venues.

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# International Festival of **Arts & Ideas**



## **Dido & Aeneas**

The Mark Morris Dance Group

**June 25-26, 2009 at 8pm**

**Shubert Theater**

**247 College Street, New Haven**

Sponsored by Southern Connecticut State University  
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Celebrating the Leadership of Jean Handley

## PROGRAM

### **DIDO & AENEAS**

The Mark Morris Dance Group

## ARTISTS

MARK MORRIS, Choreographer

Music: Henry Purcell (1689)

Libretto: Nahum Tate

Set Design: Robert Bordo

Costume Design: Christine Van Loon

Lighting Design: James F. Ingalls

MARK MORRIS, conductor

## PERFORMERS

Leena Chopra, soprano

Katherine Growdon, mezzo-soprano

Thomas Meglioranza, baritone

Yulia Van Doren, soprano

MARK MORRIS DANCE GROUP

Artistic Director: Mark Morris

Executive Director: Nancy Umanoff

Craig Biesecker

Joe Bowie

Amber Darragh^

Domingo Estrada, Jr.\*

John Heginbotham

David Leventhal

Dallas McMurray

Samuel Black

Elisa Clark

Rita Donahue

Lauren Grant

Laurel Lynch

Bradon Mcdonald

Maile Okamura

Noah Vinson

Julie Worden

^on leave

Jenn Weddel

Michelle Yard

\*apprentice

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Bradley Naylor, Choirmaster

Soprano

Arianne Abela

Kathleen Kew Lee

Rebecca Duran

Sarah Whitfield

Alto

Michael Doran

Derek Greten-Harrison

Jenna-Claire Kemper

Annie Rosen

Tenor

Max Blum

Tom Brand

Noah Horn

Bradley Naylor

Bass

James Apgar

Ryan Brandau

Jason Steigerwalt

Roman Testroet

## THE YALE COLLEGIUM PLAYERS

Robert Mealy, director

Violin

Robert Mealy

Marjolaine Lambert

# Dido & Aeneas

Netta Hadari  
Katie Hyun  
Alexander Woods  
Joshua Peckins  
Renata Steve

Viola  
Daniel Lee  
Vesselin Todorov

Cello  
Guy Fishman  
Ezra Seltzer

Double Bass  
Wen Yang

Harpichord  
Colin Fowler

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

## ABOUT THE COMPANY

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. Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for

the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York City, Boston, MA, Fairfax, Virginia, Seattle, Washington; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. 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 the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York, 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).

## 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

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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 seven 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.

ROBERT BORDO (set design) was born in Montréal 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 & Aeneas*.

JAMES F. INGALLS (lighting design) 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); *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 Theater). 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 set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has

## Dido & Aeneas

designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, 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, Michigan, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

LEENA CHOPRA (soprano) is a recent graduate of the Juilliard School. She has appeared as a featured soloist at Carnegie Hall, the Kennedy Center, Santa Fe Opera, Alice Tully Hall, Weill Recital Hall, and has sung with the Boston, Los Angeles, Chicago, New Mexico, Juilliard and Guanajuato Symphony Orchestras, and the Orchestra of St Luke's. Equally at home in opera, recital and musical theater, Ms. Chopra made her critically-acclaimed Broadway debut in Stephen Sondheim's *Follies* at New York City Center. Ms. Chopra is delighted to be singing with Mark Morris Dance Group.

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 Harkavy. She danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company, before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.

AMBER DARRAGH is originally from Newport, Oregon, 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, Virginia, 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.

DOMINGO ESTRADA, JR., a native of Victoria, Texas, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley. Domingo would like to thank God, his family and all who support his passion!

LAUREN GRANT, raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts,

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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.

KATHERINE GROWDON (mezzo-soprano) has been described as having a "buttermilk voice" (*San Jose Mercury*), "rich, sustained lines," "heartrending emotion, and excellent control" (San Francisco Classical Voice). Her operatic roles include Cherubino (*Le Nozze di Figaro*), Idamante (*Idomeneo*), Nicklausse (*Les contes d'Hoffmann*), Fragoletto (*Les Brigands*), Baba the Turk (*Rake's Progress*), Nefertiti (*Akhmaten*), Count Orsini (*Lucrezia Borgia*), Mércédes (*Carmen*), Meg Page (*Falstaff*), Third Lady (*The Magic Flute*), Hansel (*Hansel and Gretel*), Juno (*Semele*), and La Ciesca (*Gianni Schicchi*). In oratorio, she has performed as a featured soloist with the American Bach Soloists, the San Francisco Bach Choir, and the UC Berkeley Chorus. She recently made her Portland Opera mainstage debut as Mércédes. She has participated as a fellow at the Carmel Bach Festival in 2007, and most recently at the Tanglewood Music Center.

JOHN HEGINBOTHAM is from Anchorage, Alaska. He is a graduate of The Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (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 the Mark Morris Dance Group in 1998.

DAVID LEVENTHAL, raised in Newton, Massachusetts, 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. David is married to fellow dancer Lauren Grant.

LAUREL LYNCH began her dance training in Petaluma, California. 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 Dance-works, 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, California, 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 Jiri Kylian, Alonzo King, Robert Moses,

## Dido & Aeneas

and Colin Connor. Dallas joined MMDG performed with MMDG as an apprentice in 2006 and became a company member in 2007.

THOMAS MEGLIORANZA (baritone) is one of the country's most sought-after and unique young singers, displaying a compelling artistry and a remarkably versatile voice that is equally at home in repertoire ranging from Monteverdi to Schubert and from Babbitt to Gershwin. He was a winner of the 2005 Walter W. Naumburg International Competition, the 2002 Concert Artists Guild International Competition, the 2002 Joy in Singing Award, and the 2003 Franz Schubert and Music of Modernity International Competition in Graz, Austria. Recent performances include the world premiere of Charles Wuorinen's *Romulus* at the Guggenheim Museum, recitals at Bard College in New York City and in Washington, D.C., chamber music concerts in Chicago and Cleveland, as well as the recording of his first solo CD devoted entirely to Franz Schubert's songs. Meglioranza has also appeared with Opera Boston; the MET Chamber Ensemble with James Levine; the Grant Park Symphony, Cincinnati Chamber Orchestra, the Oregon Symphony, Portland Baroque Orchestra, Florida Symphony, Houston Symphony, Orpheus Chamber Orchestra, Baltimore Choral Arts Society, New York Collegium, American Bach Soloists, Philharmonia Baroque, Trinity Consort, and Aspen Opera Theater. A graduate of Grinnell College and the Eastman School of Music, Thomas Meglioranza is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, the Pacific Music Festival, and the Steans Institute of Ravinia.

MAILE OKAMURA is originally from San Diego, California. 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.

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'incoronazione 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 Morris' 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' (Weilnacht's Oratorium), Grace Church Choral Society, NYC (Mass in c minor), and Berkshire Bach Society (Chandos Anthems). Yulia is a second-year MM 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.

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.

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Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil 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 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, New York, 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.

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

The 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, The Shelby and Frederick Gans Fund, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

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

Special Thanks to the Yale Institute of Sacred Music, the Yale University Department of Music, and the Yale School of Music.

## **A Conversation with Mark Morris & Joan Acocella**

TUE JUNE 23 at 5:30 pm  
Yale Center for British Art  
1080 Chapel Street  
FREE

Choreographer and conductor Mark Morris will discuss his work with a special focus on *Dido and Aeneas*, celebrating his company's 20th anniversary performances of the piece at the Festival (June 25-26) and also the 350th anniversary of composer Henry Purcell's birth. He will be joined by Joan Acocella, dance writer for *The New Yorker* and the author of the 1993 biography *Mark Morris*.

## **Walking Tour: Yale School of Music Collection of Musical Instruments**

TUE JUNE 23 2pm  
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One of the leading resources of its kind, the Collection includes nearly one thousand musical instruments from antiquity to the present, from both Western and non-Western traditions. \$10. To buy tickets: 203.562.5666 [www.artidea.org](http://www.artidea.org)

For more events similar to *Dido & Aeneas*, visit the **Sejong** and **Royal Holloway** pages in this program.

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# Dido and Aeneas

## The Mark Morris Dance Group

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	<b>DANCERS</b>	<b>SINGERS</b>
<b>BELINDA</b>	MAILE OKAMURA	LEENA CHOPRA
<b>DIDO</b>	BRADON McDONALD	KATHERINE GROWDON
<b>SECOND WOMAN</b>	RITA DONAHUE	YULIA VAN DOREN
<b>AENEAS</b>	CRAIG BIESECKER	THOMAS MEGLIORANZA
<b>SORCERESS</b>	BRADON McDONALD	KATHERINE GROWDON
<b>FIRST WITCH</b>	NOAH VINSON	LEENA CHOPRA
<b>SECOND WITCH</b>	ELISA CLARK	YULIA VAN DOREN
<b>SAILOR</b>	LAUREN GRANT	YULIA VAN DOREN

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

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

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

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## SYNOPSIS

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### Scene I. 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.

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## LIBRETTO

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Overture

BELINDA

Grief increases by concealing.

SCENE I

(The Palace. Enter Dido, Belinda and attendants)

DIDO

Mine admits of no revealing.

BELINDA

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

BELINDA

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

CHORUS

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

SECOND WOMAN

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

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.

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

The Sailor's Dance

(Enter Sorceress and Witches)

SORCERESS

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

FIRST and SECOND WITCHES

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

SORCERESS

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

CHORUS

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

The Witches Dance

(Jack of the Lanthorn leads the Sailors  
out of their way among the Witches)

(Enter Dido, Belinda and women)

DIDO

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

BELINDA

See, madam, see where Prince ap-

pears!

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 con-  
spire,  
And shun the cure they most desire.

DIDO

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

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

CHORUS

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

**FINIS**

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### **Impresarios Make a Difference!**

Our extraordinary Festival depends on shared visions and energy from all quarters. This year the Festival set out to find "Impresarios" - Festival enthusiasts with a particular passion for music, dance or theatre, an entrepreneurial spirit, and a desire to personally support superb performances. We found such individuals, and they organized themselves to make investments in specific artists. We are grateful for their energy and their spirit, as well as their contributions, and we look forward to expanding this circle and engaging impresarios earlier and more deeply in the Festival next year.

We gratefully acknowledge the following Impresarios who helped make possible these presentations of *Dido & Aeneas*.

#### **Festival Producers**

Bill Aseltyne and Jeff Stryker  
Tom Griggs and Ed Bottomley

#### **Festival Associates**

Nancy and Rick Antle  
Carole and Arthur Broadus  
Ethel & Abe Lapidus Foundation  
Carla and Eric O'Brien  
Elizabeth and William Sledge  
George Zdru

#### **Festival Affiliates**

Deborah Fried and Kalman Watsky  
Kim Healey and John McCreight  
Kiki and Ted Kennedy  
Penelope Laurans Fitzgerald  
Ellen Quinn and Robert Rohrbaugh  
Margaret and Herbert Scarf  
Lorraine Siggins and Braxton McGee  
Leonardo H. Suzio

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